

The Masks Of Menander Sign And Meaning In Greek And Roman Performance

The Oxford Handbook of Greek and Roman Comedy marks the first comprehensive introduction to and reference work for the unified study of ancient comedy. From its birth in Greece to its end in Rome, from its Hellenistic to its Imperial receptions, no topic is neglected. The 41 essays offer cutting-edge guides through comedy's immense terrain. This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated. A reader will discover, for instance, the most reliable introductions and overviews to the topic, and the most important publications on various areas of scholarly interest within this topic. In classics, as in other disciplines, researchers at all levels are drowning in potentially useful scholarly information, and this guide has been created as a tool for cutting through that material to find the exact source you need. This ebook is just one of many articles from Oxford Bibliographies Online: Classics, a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of classics. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.aboutobo.com.

This new study of Menander casts fresh light not only on the techniques of the playwright but also on the literary and historical contexts of the plays. Menander (342/1–292/1 BCE) wrote over a hundred popular comedies, several of which were adapted by Plautus and Terence. Through them, he was a major influence on Shakespeare and Molière. However, his work survived only in excerpts and quotation until some significant texts reappeared in the nineteenth and twentieth centuries on papyrus. The mystery of their loss and

rediscovery has raised key questions surrounding the transmission of these and other Greek texts. Theatrical masks from the fourth century BCE discovered on the island of Lipari now also provide important material with which this book examines how the plays were originally performed. A detailed investigation of their historical setting is offered which engages with recent debates on the importance of social status and citizenship in Menander's plays. The techniques of characterization are also examined, with particular focus on women, slaves and power relationships in his Epitrepontes. It appears that the audience was invited, sometimes subversively, behind the mask of this sophisticated comedy to discover that people do not always conform to literary expectations and social norms.

The play Amphitryon provides an introduction to the world of Roman comedy from one of its best practitioners, Plautus. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices. This stand-alone translation is derived from Christenson's print edition of the four-play volume Casina, Amphitryon, Captivi, Pseudolus.

A Cultural History of Comedy in Antiquity

Theatrical Costume, Masks, Make-Up and Wigs

Menander, New Comedy and the Visual

The Language of Greek Comedy

The Illustrated Afterlife of Terence's Comedies (800-1200)

The Brothers

Three Comedies features the work of three dramatic geniuses of the glorious, no-holds-barred tradition of ancient Athenian comedy. Here Aristophanes, the eight-hundred-pound gorilla of Old and Middle Comedy meets Menander, elephant in the room of New Comedy, in a match made possible by Douglass Parker--if not Athenian exactly, or even ancient, possibly the maddest chameleon ever to absorb the true colors of an ancient choral song, transpose a lost pun, or channel a venerable, giant, dung-eating cockroach for the benefit of those who couldn't be there the first time. Timothy J. Moore offers concise and informative introductions and notes to Parker's brilliant translation of Aristophanes' fantastical *Peace and Money*, the *God* and Menander's lively, domestic *Samia*--and includes, as a bonus, Parker's James Constantine Lecture at the University

of Virginia, "A Desolation Called Peace: Trials of an Aristophanic Translator."

This study analyzes how the structure of ancient Greek comedy betrays and responds to cultural tensions in the society of the classical city-state. Individual chapters treat Aristophanic and Menandrian comedies.

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.

Menander was renowned—and still is—for his naturalistic representations of character and emotion. However, times change, and our ideas of what is 'natural' change with them. To appreciate Menander's art fully, we need to attune ourselves to the expectations of his time, and for this there is no better guide than Aristotle (along with his successor Theophrastus), who described and analysed notions of character and emotion in brilliant detail. This book examines the relevant observations of Aristotle, and explores two of Menander's comedies in this light. It also discusses how these comedies, which have only been recovered in the past century, were adapted and performed on the Modern Greek stage, where tastes were different and Menander had been virtually unknown. The book's comparison of the ancient originals and the modern versions sheds new light on both, as well as on cultural values then and now.

Casina, Amphitryon, Captivi, Pseudolus

Aristophanes and Menander: Three Comedies

The Cambridge Companion to Greek Comedy

Comedy

Synopsis: An Annual Index of Greek Studies, 1993, 3

Read Book The Masks Of Menander Sign And Meaning In Greek And Roman Performance

This is a book about Roman comedy, ancient theatre imagery, and seven medieval illustrated manuscripts of Terence's six Latin comedies. These manuscript illustrations, made between 800 and 1200, enabled their medieval readers to view these comedies as "mirrors of life".

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.

A chronological guide to influential Greek and Roman writers, *Fifty Key Classical Authors* is an invaluable introduction to the literature, philosophy and history of the ancient world. Including essays on Sappho, Polybius and Lucan, as well as on major figures such as Homer, Plato, Catullus and Cicero, this book is a vital tool for all students of classical civilization.

Casina

On Echoes and Voices

Greek Comedy and Ideology

A Symbiotic Relationship in Democratic Athens

The Eunuch

A Bibliography and Iconography

The play *Rudens* provides an introduction to the world of Roman comedy from one of its best practitioners, Plautus. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.

The contributions to this volume by a team of international experts illustrate how the linguistic study of Greek comedy can deepen our knowledge of the intricate connections between the dramatic texts and their literary and socio-cultural environment. While the main focus is on comedy, the diversity of the approaches adopted (including narratology, pragmatics, lexicology, dialectology, sociolinguistics, and textual criticism) ensures that much of the work applies to different genres and is relevant also to linguists and literary scholars.

Part of the second chapter will appear at the proceedings of the conference and another part of the same chapter was presented at the Centre of Late Antiquity at Duke University in 2004.

The play *Adelphoe* provides an introduction to the world of Roman comedy from one of its best practitioners, Terence. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.

Character and Society in Menander

Translations and Interpretations of Four Representative Plays

Sign and Meaning in Greek and Roman Performance

Encyclopedia of Greece and the Hellenic Tradition

Genre – Texts – Reception

From the 4th Century BC to the Modern Greek Stage

Hellenism is the living culture of the Greek-speaking peoples and has a continuing history of more than 3,500 years. The Encyclopedia of Greece and the Hellenic Tradition contains approximately 900 entries devoted to people, places, periods, events, and themes, examining every aspect of that culture from the Bronze Age to the present day. The focus throughout is on the Greeks themselves, and the continuities within their own cultural tradition. Language and religion are perhaps the most obvious vehicles of continuity; but there have been many others--law, taxation, gardens, music, magic, education, shipping, and countless other elements have all played their part in maintaining this unique culture. Today, Greek arts have blossomed again; Greece has taken its place in the European Union; Greeks control a substantial proportion of the world's merchant marine; and Greek communities in the United States, Australia, and South Africa have carried the Hellenic tradition throughout the world. This is the first reference work to embrace all aspects of that tradition in every period of its existence.

Der vorliegende Band ist aus einer internationalen Tagung zum Thema "Griechisches und römisches Drama: Übersetzung und Aufführung" hervorgegangen. Neben Beiträgen zu Aufführungen in der alten Welt stehen vor allem moderne Übertragungen und Aufführungen im Zentrum, die unter theoretischen, praktischen und historischen Aspekten behandelt werden. Autorinnen und Autoren repräsentieren sechs verschiedene Länder (Neuseeland, Australien, Zimbabwe, Rußland, Großbritannien und Kanada) und sind Klassische Philologen, Theaterwissenschaftler und -praktiker.

*This anthology contains English translations of four plays by one of the best practitioners of Roman comedy, Plautus. The plays *Casina*, *Amphitryon*, *Captivi* and *Pseudolus* provide an introduction to the world of Roman comedy. As with all Focus translations, the emphasis is on a handsomely produced, inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.*

*The play *Captivi* provides an introduction to the world of Roman comedy from one of its best practitioners, Plautus. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.*

Captivi

Menaechmi, Rudens and Truculentus by Plautus; Adelphoe and Eunuchus by Terence
Greek and Roman Comedy

Menander's Comedy, Democratic Culture, and the Hellenistic City
Menander of Athens: Oxford Bibliographies Online Research Guide
The Oxford Handbook of Greek and Roman Comedy

Much of what we know of Greco-Roman comedy comes from the surviving works of just four playwrights—the Greeks Aristophanes and Menander and the Romans Plautus and Terence. To introduce these authors and their work to students and general readers, this book offers a new, accessible translation of a representative play by each playwright, accompanied by a general introduction to the author's life and times, a scholarly article on a prominent theme in the play, and a bibliography of selected readings about the play and playwright. This range of material, rare in a single volume, provides several reading and teaching options, from the study of a single author to an overview of the entire Classical comedic tradition. The plays have been translated for readability and fidelity to the original text by established Classics scholars. Douglas Olson provides the translation and commentary for Aristophanes' *Acharnians*, Shawn O'Bryhim for Menander's *Dyskolos*, George Fredric Franco for Plautus' *Casina*, and Timothy J. Moore for Terence's *Phormio*.

The play *Casina* provides an introduction to the world of Roman comedy from one of its best practitioners, Plautus. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.

Comedy offers a concise, accessible guide to the study of Greek and Roman comedy in the light of current scholarship.

This book argues that New Comedy has a far richer performance texture than has previously been recognised. Offering close readings of all the major plays of Menander, it shows how intertextuality - the sustained dialogue of New Comedy performance with the diverse ideological, philosophical, literary and theatrical discourses of contemporary polis culture - is crucial in creating semantic depth and thus offsetting the impression that the plots are simplistic love stories with no political or ideological resonances. It also explores how the visual aspect of the plays ('opsis') is just as important as any verbal means of signification - a phenomenon termed 'intervisuality', examining in particular depth the ways in which the mask can infuse various systems of reference into the play. Masks like the *panchrēstos neaniskos* (the 'all-perfect youth'), for example, are now full of meaning; thus, with their ideologically marked physiognomies, they can be strong instigators of literary and cultural allusion.

Women and the Comic Plot in Menander

Four Plays

Amphitryon

Feminine Discourse in Roman Comedy

Fifty Key Classical Authors

Truculentus

This multiauthored volume, as well as bringing into clearer focus the notion of drama and oratory as important media of public inquiry and critique, aims to generate significant attention to the unified intentions of the dramatist and the orator to establish favourable conditions of internal stability in democratic Athens. We hope that readers both enjoy and find valuable their engagement with these ideas and beliefs regarding the indissoluble bond between oratorical expertise and dramatic artistry. This exciting collection of studies by worldwide acclaimed classicists and acute younger Hellenists is envisaged as part of the general effort, almost unanimously acknowledged as valid and productive, to explore the impact of formalized speech in particular and craftsmanship rhetoric in general upon Attic drama as a moral and educational force in the Athenian city-state. Both poet and orator seek to deepen the central tensions of their work and to enlarge the main themes of their texts to even broader terms by investing in the art of rhetoric, whilst at the same time, through a skillful handling of events, evaluating the past and establishing standards or ideology.

Dorota M. Dutsch examines the linguistic features of the lines that the Roman playwrights Plautus and Terence attribute to their female characters, and asks whether their construction of a feminine idiom should be considered as evidence of how Roman women actually spoke.

Examining every aspect of the culture from antiquity to the founding of Constantinople in the early Byzantine era, this thoroughly cross-referenced and fully indexed work is written by an international group of scholars. This Encyclopedia is derived from the more broadly focused Encyclopedia of Greece and the Hellenic Tradition, the highly praised two-volume work. Newly edited by Nigel Wilson, this single-volume reference provides a comprehensive and authoritative guide to the political, cultural, and social life of the

people and to the places, ideas, periods, and events that defined ancient Greece. The play Eunuchus provides an introduction to the world of Roman comedy from one of its best practitioners, Terence. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices. This stand-alone translation is derived from Christenson's print edition of the five-play volume Roman Comedy: Five Plays by Plautus and Terence.

The City as Comedy

The Rope

Menander's Characters in Context

The Experience of the Eastern Mediterranean (50-600 A.D.)

The Facts on File Companion to Classical Drama

Behind the Mask

Taking a fresh look at mistaken identity in the work of an author who helped to introduce the device to comedy, in this book Professor Traill shows how the outrageous mistakes many male characters in Menander make about women are grounded in their own emotional needs. The core of the argument derives from analysis of speeches by or about women, with particular attention to the language used to articulate problems of knowledge and perception, responsibility and judgement. Not only does Menander freely borrow language, situations, and themes from tragedy, but he also engages with some of tragedy's epistemological questions, particularly the question of how people interpret what they see and hear. Menander was instrumental in turning the tragic theme of human ignorance into a comic device and inventing a plot type with enormous impact on the western tradition. This book provides original insights into his achievements within their historical and intellectual context. Presents 12,860 entries listing scholarly publications on Greek studies. Research and review journals, books, and monographs are indexed in the areas of classical, Hellenistic, Biblical, Byzantine, Medieval, and modern Greek studies., but no annotations are included. After the general listings, entries are also indexed by journal, text, name, geography, and subject. The CD-ROM contains an electronic version of the book. Annotation copyrighted by Book News,

Inc., Portland, OR

An examination of the conventions and techniques of the Greek theatre of Menander and subsequent Roman theatre.

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Rudens

Eunuchus

Reproducing Athens

Ancient Greek Comedy

Encyclopedia of Ancient Greece

Adelphoe

These thirteen essays combine classical scholars' interest in theatrical production with a growing interdisciplinary inquiry into the urban contexts of literary production. Taking as their departure point the annual comic competitions at the Athenian dramatic festivals, the contributors examine how the polis--as a place, a political entity, a specific social organization, and a set of ideological representations--was enacted on stage from the middle of the fifth century B.C. through the fourth. Applying a variety of critical approaches to Athenian comedy, these essays are grouped around three broad categories: utopianism, fissures in the social fabric, and the new polis of fourth-century comedy. The contributors explore the sociopolitical and material contexts of the works discussed and trace the genre into the fourth century, when it underwent profound changes. Simultaneously a study of classical Greek literature and an analysis of cultural production, this collection reveals how for two centuries Athens itself was transformed, staged as comedy, and, ultimately, shaped by contemporary material, social, and ideological forces. The contributors are Elizabeth Bobrick, Gregory Crane, Gregory Dobrov, Malcolm Heath, Jeffrey Henderson, Timothy P. Hofmeister, Thomas K. Hubbard, David Konstan, Heinz-GAnther Nesselrath, Frank Romer, Ralph M. Rosen, Niall W. Slater, and John Wilkins. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Greek comedy flourished in the fifth and fourth centuries BC, both in and beyond Athens. Aristophanes and Menander are the best-known writers whose work is in part extant, but many other dramatists are known from surviving fragments of their plays. This sophisticated but accessible introduction explores the genre as a whole, integrating literary questions (such as characterisation, dramatic technique or diction) with contextual ones (for example audience response, festival context, interface with ritual or political frames). In addition, it also discusses relevant historical issues (political, socio-economic and

legal) as well as the artistic and archaeological evidence. The result provides a unique panorama of this challenging area of Greek literature which will be of help to students at all levels and from a variety of disciplines but will also provide stimulus for further research.

This anthology contains English translations of five plays by two of the best practitioners of Roman comedy, Plautus and Terence. The plays, *Menaechmi*, *Rudens*, *Truculentus*, *Adelphoe*, and *Eunuchus*, provide an introduction to the world of Roman comedy. As with all Focus translations, the emphasis is on a handsomely produced, inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.

The play *Truculentus* provides an introduction to the world of Roman comedy from one of its best practitioners, Plautus. As with all Focus translations, the emphasis is on an inexpensive, readable edition that is close to the original, with an extensive introduction, notes and appendices.

The Masks of Menander

Greek and Roman Drama: Translation and Performance

Society and Representation in Athenian Drama

Poet and Orator

The Fierce One

Peace, Money, the God, and Samia

This volume, in honour of Angus M. Bowie, collects seventeen original essays on Greek comedy. Its contributors treat questions of origin, genre and artistic expression, interpret individual plays from different angles (literary, historical, performative) and cover aspects of reception from antiquity to the 20th century. Topics that have not received much attention so far, such as the prehistory of Doric comedy or music in Old Comedy, receive a prominent place. The essays are arranged in three sections: (1) Genre, (2) Texts and Contexts, (3) Reception. Within each section the chapters are as far as possible arranged in chronological order, according to historical time or to the (putative) dates of the plays under discussion. Thus readers will be able to construe their own diachronic and thematic connections, for example between the portrayal of stock characters in early Doric farce and developed Attic New Comedy or between different forms of comic reception in the fourth century BC. The book is intended for professional scholars, graduate and undergraduate students. Its wide range of subjects and approaches will appeal not only to those working on Greek comedy, but to anyone interested in Greek drama and its afterlife.

Surveys important Greek and Roman authors, plays, characters, genres, historical figures and more.

Shows how both verbal and visual allusion position the plays of New Comedy within the context of contemporary polis culture.

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.

Alienation

Slaves and Slavery in Ancient Greek Comic Drama

Roman Comedy: Five Plays by Plautus and Terence