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The Comedy of Errors takes

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the plots of two plays by Plautus: the *Menaechmi*, a play about long separated twins who are mistaken for each other and are eventually reunited; and the *Amphitruo*, where masters and servants become confused.

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Shakespeare combined the two plots, and added twin servants to the twin masters to complicate things further. Click to see the original Roman Theatre at Ephesus, where The Comedy of Errors is set.

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Richlin argues that the
Plautine palliata was "slave
theater," that is, plays
written by comic troupes

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Comprised of enslaved,
freed, and impoverished
persons and performed for an
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demographics.

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Plautus was a popular
comedic playwright while
Roman theatre was still in
its infancy and still
largely undeveloped. At the
same time, the Roman
Republic was expanding in

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power and influence. And
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society deities. Plautus was
sometimes accused of
teaching the public
indifference and mockery of
the gods.

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~~Plautus — Wikipedia~~

Tradition has it that Plautus was associated with the theatre from a young age. An early story says that he lost the profits made from his early success as a playwright in an

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unsuccessful business
venture, and that for a
while afterward he was
obliged to earn a living by
working in a grain mill.

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theatres again and, along
with Terence, Plautus is
credited with influencing
the evolution of European
comic theatre and inspiring
such playwrights as
Shakespeare and Molière with
his rich characterisations.

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of metatheatre (the self-
conscious employment both of
plot conventions and of
stock characters to comment

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(on their own theatricality)
offers a new understanding
of the stage dynamics and
effectiveness in the theatre
of the work of Rome's
greatest comic playwright,
and in particular of a
number of plays whose

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success as performances have
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These metatheatrical
techniques are the focus of
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innovative study of the
comedies of Plautus. The
first part of the book
examines Plautus' techniques
in detail, while the second

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part explores how he used them in the plays *Pseudolus*, *Amphitruo*, *Curculio*, *Truculentus*, *Casina*, and *Captivi*. Moore shows that Plautus employed these dramatic devices not only to entertain his audience but

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theatre. A Roman actor
playing Papposilenus, marble
statue, c. 100 AD, after a
Greek original from the 4th
century BC. The first
important works of Roman
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comedies
written by Livius Andronicus
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The relationship between actors and spectators has been of perennial interest to playwrights. The Roman playwright Plautus (ca. 200 BCE) was particularly adept

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at manipulating this
relationship. Plautus
allowed his actors to
acknowledge freely the
illusion in which they were
taking part, to elicit
laughter through humorous
asides and monologues, and

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simultaneously to flatter
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These metatheatrical
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examines Plautus' techniques in detail, while the second part explores how he used them in the plays Pseudolus, Amphitruo, Curculio, Truculentus, Casina, and Captivi. Moore shows that Plautus employed these

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dramatic devices not only to entertain his audience but also to satirize aspects of Roman society, such as shady business practices and extravagant spending on prostitutes, and to challenge his spectators'

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preconceptions about such issues as marriage and slavery. These findings forge new links between Roman comedy and the social and historical context of its performance.

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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

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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

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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

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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

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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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Spectator Politics is the first major study of metatheatre, or theatrically self-conscious performance, in Aristophanes. Using a reception-based performance criticism, Niall Slater elucidates the comic

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effectiveness of the
earliest surviving comedies
in the Western tradition.

Slater demonstrates that
Aristophanes employed
metatheatre not simply to
entertain but also to teach
his audience how to read and

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interpret performance in other key public venues of the ancient democracy of Athens, such as performances in the political assembly and law courts. Aristophanes was, Slater contends, the first performance critic.

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Spectator Politics shows how
Aristophanes' comedy served
the Athenians by helping
them to become active
political participants,
teaching them to see through
deceptive performances,
whether on stage or in the

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political sphere. His comedies use self-conscious performance to encourage the public to move out of the role of passive consumers of spectacle and to reengage the political process. Aristophanes' critique of

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performance prefigures much
in the performance-dominated
culture of the modern

American political scene.

Throughout, detailed

readings of the original

stagings illuminate the

plays for today's audiences

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and performers, while Slater's cultural critique provides much for those interested in Athenian democracy and its lesson for the contemporary political scene. Spectator Politics offers a salutary

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demonstration of the power
of art to expose and resist
the performance powers of
would-be demagogues.

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how the plays of Plautus and
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