

Contents

<i>Preface</i>	page vii
<i>Technical notes and abbreviations</i>	ix
Introduction: previous scholarship and present approach	i
PART I. CULTURAL AND INSTITUTIONAL BACKGROUND	
1 Evolution of Roman drama	15
1.1 Cultural contacts	15
1.2 Impact of Greek drama	20
1.3 Etruscan traditions	22
1.4 Dramatic forms in Italy and early Rome	26
1.5 Emergence of 'Roman dramatic literature'	30
2 Production and reception	41
2.1 Festivals and dramatic performances	41
2.2 Role of magistrates	49
2.3 Religious aspects	54
2.4 Theatre buildings	55
2.5 Staging, acting, costumes, masks	68
2.6 Impresarios, actors, musicians	80
2.7 Social status of dramatic poets	90
2.8 Theatre audiences	98
2.9 Revival performances	108
2.10 Readers as recipients	120
PART II. DRAMATIC POETRY	
3 Dramatic genres	129
3.1 <i>Fabula crepidata/tragoedia</i>	133
3.2 <i>Fabula praetexta(ta)</i>	140

3.3	<i>Fabula palliata/comoedia</i>	144
3.4	<i>Fabula togata/tabernaria</i>	156
3.5	<i>Fabula Atellana</i>	169
3.6	<i>Mimus/planipes</i>	178
3.7	<i>Pantomimus</i>	184
4	Dramatic poets	187
4.1	L. Livius Andronicus	188
4.2	Cn. Naevius	194
4.3	Q. Ennius	204
4.4	M. Pacuvius	209
4.5	L. Accius	216
4.6	T. Maccius Plautus	225
4.7	Caecilius Statius	234
4.8	Luscius Lanuvinus	242
4.9	P. Terentius Afer	244
4.10	Sex. Turpilius	257
4.11	Titinius	261
4.12	L. Afranius	263
4.13	T. Quinctius Atta	266
4.14	L. Pomponius	267
4.15	Novius	270
4.16	D. Laberius	273
4.17	Publilius Syrus	276
4.18	'Minor' playwrights	278
5	Dramatic themes and techniques	282
5.1	'Translation' and Greek intertexts	282
5.2	Topics and the contemporary context	293
5.3	Metatheatre and performance	301
5.4	Dramatic genres and intertextuality	309
5.5	Dramaturgy and dramatic structure	320
5.6	Language, style, metre, music	325
	Overview and conclusions: Republican drama	331
	<i>Bibliography</i>	353
	1 Editions and commentaries	353
	2 Secondary literature	356
	<i>Index</i>	385