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978-1-107-00855-7 - Slaves and Slavery in Ancient Greek Comic Drama

Edited by Ben Akrigg and Rob Tordoff

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SLAVES AND SLAVERY IN ANCIENT GREEK COMIC DRAMA

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.

BEN AKRIGG is Associate Professor of Greek History at the University of Toronto. His principal research interest is the economic and social history of classical Greece.

ROB TORDOFF teaches Greek and Roman literature in the Department of Humanities at York University in Toronto. His research focuses on Aristophanes, social and cultural history and the reception of ancient Greek literature.

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Dedication

To the memory of Katharine Elizabeth Atock

18 June 1950 – 27 December 2010

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the standard editions of Aristophanes' *Acharnians*, *Peace* and (with Colin Austin) *Thesmophoriazusae*. He is currently at work on a new critical edition and commentary on Aristophanes' *Wasps* (with Zachary Biles), and on a complete critical text of Athenaeus' *Deipnosophistae*.

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KELLY WRENHAVEN is Assistant Professor of Classics at Cleveland State University. Her main area of interest is Greek slavery, in particular the ideology of slavery in the classical Greek world. Her book, *Reconstructing the Slave: The Image of the Slave in Ancient Greece*, was published in 2012. Among her other publications are 'The identity of the wool-workers in the Attic Manumissions' (*Hesperia* 78, 2009) and 'Greek representations of the slave body: a conflict of ideas?' (in *Reading Ancient Slavery*, ed. R. Alston, E. Hall and L. Proffitt, 2011). Her current project is a comparative study of Graeco-Roman and American slave ideologies, focusing on the reception, use and abuse of Graeco-Roman ideas in American slavery.

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Preface

Slaves and Slavery in Ancient Greek Comic Drama began with a conference, held in Toronto in December 2008, which was generously funded by a number of different institutions and supported by a number of wonderful colleagues at the University of Toronto and York University. At York University we would like to thank the Faculty of Arts (now the Faculty of Liberal Arts and Professional Studies), the Division of Humanities (now the Department of Humanities), the Council of Masters and the Program in Classical Studies, and at the University of Toronto we would like to thank the Department of Classics and the Department of Religious Studies. At the University of Toronto, Brad Inwood, John Magee and Victoria Wohl provided invaluable support, as did our colleagues in Classical Studies at York University, Matthew Clark, Jonathan Edmondson and Jeremy Trevett, and the then Chair of the Division of Humanities, Patrick Taylor.

The resulting conference could not have been held without the enthusiasm of the speakers and the audience, many of whom travelled great distances to a cold and wintry Toronto to attend; we are very grateful to all who were involved.

At Cambridge University Press, Gillian Dadd, Josephine Lane, Laura Morris and Christina Sarigiannidou diligently steered the volume towards publication; we are very grateful to them all. To Merle Read, our copy-editor, who carefully and patiently read the manuscript and saved us from innumerable errors, we owe a great debt of gratitude. We are also fortunate to have had the help of Angelique Jenkins, in the Humanities Program at York University, who collated and checked the list of the references.

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A note on the spelling of ancient Greek in English

In a collection of essays covering textual material from the fragments of Old Comedy before Aristophanes to Plautine adaptations of Greek New Comedy, to impose a party line on the transliteration of ancient Greek seemed overly prescriptive. The authors of individual chapters have used whatever system seemed reasonable to them, with regard to their general orthographical preferences and the current conventions in their particular area of study. However, in the introduction and the index the reader will find that names of ancient Greek places, authors and very well-known historical and mythological figures appear in Latinate form where a widely accepted form exists (e.g. Pericles, not Perikles). Less recognizable names belonging to historical persons are transliterated (for example, the Athenian public slave who appears in Aeschines 1.54–65 is Pittalakos, not Pittalacus), as are names of fictional characters (for example, despite Cleon, the old man in Aristophanes' *Wasps* is Philokleon), with the exception that where a fictional character transparently corresponds to a well-known historical individual, the Latinate form is retained in all instances (thus, for example, the character in Aristophanes' *Clouds* remains Socrates, not Sokrates). Where ancient Greek words are used as technical terms they are transliterated; they are italicized only if they are not widely recognized in English usage (for example polis in the singular, but *poleis* in the plural).

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Abbreviations of journal titles follow the scheme used in *L'Année philologique*. Abbreviations of classical writers' names follow the scheme used in the *Oxford Classical Dictionary* (third revised edition).

| | |
|-------------------------|---|
| <i>APF</i> | J. K. Davies, <i>Athenian Propertied Families, 600–300 BC</i> (Oxford, 1971) |
| <i>DFA</i> ² | A. W. Pickard-Cambridge, <i>The Dramatic Festivals of Athens</i> , 2nd edn (Oxford, 1968) |
| D-K | H. Diels and W. Kranz, <i>Die Fragmente der Vorsokratiker</i> , vols. I–III, 6th edn (Berlin, 1951–2) |
| <i>FGrH</i> | F. Jacoby, <i>Fragmente der griechischen Historiker</i> (Berlin and Leiden, 1923–2) |
| <i>IG</i> | <i>Inscriptiones Graecae</i> |
| K-A | R. Kassel and C. Austin, <i>Poetae Comici Graeci</i> , vols. I, II, III/2, IV, V, VI/I, VII, VIII (Berlin, 1983–) |
| <i>LGPN</i> | <i>Lexicon of Greek Personal Names</i> (Oxford, 1987–) |
| LSJ | H. G. Liddell and R. Scott, rev. H. S. Jones, <i>A Greek-English Lexicon</i> (Oxford, 1940) |
| OCT | Oxford Classical Text |
| RO | P. J. Rhodes and R. Osborne, <i>Greek Historical Inscriptions, 404–323 BC</i> (Oxford, 2003) |
| <i>RFVA</i> | A. D. Trendall and A. Cambitoglou, <i>The Red-Figured Vases of Apulia</i> (Oxford, 1978–82) |
| <i>RVP</i> | A. D. Trendall, <i>The Red-Figured Vases of Paestum</i> (Rome, 1987) |
| <i>SEG</i> | <i>Supplementum Epigraphicum Graecum</i> |
| <i>TGrF</i> | <i>Tragicorum Graecorum Fragmenta</i> |