

Contents

Preface — V

Introduction — 1

1 Scenic and Extra-Scenic Space in the Narrower Sense — 13

- 1.1 The stage door — **13**
- 1.1.1 *Misoumenos* — **15**
- 1.1.2 *Cistellaria* — **18**
- 1.1.3 *Trinummus* — **19**
- 1.1.4 *Asinaria* — **21**
- 1.1.5 *Stichus* — **22**
- 1.1.6 *Mostellaria* — **25**
- 1.1.7 *Aspis* and *Hippolytus* — **27**
- 1.2 Στενωπὸς and *Angiportum* — **30**
- 1.3 The interior of the stage building — **34**
- 1.3.1 Interior scenes that take place on stage — **34**
- 1.3.1.1 *Miles Gloriosus* — **35**
- 1.3.1.2 *Stichus* — **36**
- 1.3.1.3 *Epitrepontes* — **38**
- 1.3.2 Audible off-stage events — **39**
- 1.3.3 Speaking back into the house scenes — **42**
- 1.3.4 Gate-keeper scenes — **48**
- 1.3.5 Narrated interior scenes — **50**
- 1.3.5.1 Narrated interior scenes that interact with the exterior on-stage street — **52**
- 1.3.5.2 The bedroom of Alcesimus in *Casina* — **54**
- 1.3.5.3 Trickery and the interior scene: *Epitrepontes* — **58**
- 1.4 The *parodos* and beyond — **60**
- 1.4.1 Distanced space: open spaces and closed spaces — **61**
- 1.4.2 Distanced space and rape — **66**
- 1.4.3 Remembered space — **67**
- 1.5 ‘Serious’ comedy — **70**
- 1.5.1 Death Bed Scenes (Enacted or Narrated) — **70**
- 1.5.1.1 *Dyskolos* — **71**
- 1.5.1.2 *Aspis* — **73**
- 1.5.1.3 *Andria* — **78**
- 1.5.1.4 *Perikeiromene* — **80**

- 1.5.1.5 *Sikyonioi* — **81**
- 1.5.1.6 *Georgos* — **84**
- 1.5.1.7 *Curculio* — **86**

2 Referential Space — 88

- 2.1 Proxemics — **88**
- 2.2 Gestural space — **96**
- 2.3 Stage space and the body — **98**

3 Scenic and Extra-Scenic Space in the Broader Sense — 100

- 3.1 Eremetic space — **100**
 - 3.1.1 *Dyskolos* — **101**
 - 3.1.2 *Rudens* — **104**
 - 3.1.3 *Leukadia* — **107**
 - 3.1.4 *Heauton timorumenos* — **108**
- 3.2 The space of return: Nostos plays — **113**
 - 3.2.1 *Mostellaria*: metatheatrical space — **119**
 - 3.2.2 *Amphitruo* — **122**
 - 3.2.3 *Menaechmi* — **130**
 - 3.2.4 A departure play: *Poenulus* — **133**
- 3.3 Reflections of the city and the countryside — **136**
 - 3.3.1 The city in metatheatrical contexts — **139**
- 3.4 Men's space and women's space (performed and narrated scenes) — **146**
 - 3.4.1 *Heauton timorumenos*, *Poenulus* — **147**
 - 3.4.2 Eavesdropping scenes: *Samia*, *Mostellaria* — **150**
 - 3.4.3 *Truculentus* — **152**
 - 3.4.4 *Asinaria* — **153**
 - 3.4.5 *Samia*, *Hecyra*, *Phormio* — **155**
 - 3.4.6 *Eunuchus*, *Bacchides* — **157**
 - 3.4.7 Respectable women's houses — **161**
 - 3.4.8 *Adelphoe* — **161**

4 Imaginary Space — 166

- 4.1 *Mercator* — **166**
- 4.2 *Cistellaria* — **171**
- 4.3 *Adelphoe* — **173**
- 4.4 *Trinummus* — **176**

Epilogue — 178

**Addendum: A Case for Special Consideration: The First Act of the *Captivi*
and its Staging Problems — 181**

Bibliography — 185

Index of Terms — 197

Index of Authors and Works — 199