The Court of Comedy

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This book has been so long in gestation, more than half of my life, that even an extensive list of names of individuals who were essential and invaluable to the final product would be woefully inadequate. Therefore, my being so limited and selective in naming a few should not diminish the importance of so many others. First, I want to thank the many scholars and performers of ancient drama, some of whom I have been fortunate enough to perform with, but all of whose expertise and collegiality have inspired the best of this book throughout. Timothy Long, Mathew Christ, and Edward Schiappap guided my dissertation and the long evolution afterwards. Frederick Williams and Tony Earls initially fired my passion for Aristophanes, while Joan O’Brien and Charles Speck broadened my understanding of the classical world. My parents, Virginia B. Major and Wilfred J. Major, each in different ways shaped, inspired, and cultivated my love of learning and devotion to the life of a scholar. Anything in this volume of merit should reflect positively on what I have learned from others, while its deficiencies are mine exclusively. Accordingly, I want to note two valuable volumes: David Sansone’s *Greek Drama and the Invention of Rhetoric* and a collected volume edited by C. W. Marshall and George Kovacs, *No Laughing Matter: Studies in Athenian Comedy*. Both arrived on my desk too late in 2012 for me to
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