

Aulularia Miles Gloriosus Mostellaria

The most pervasive gods in ancient Rome had no traditional mythology attached to them, nor was their worship organized by elites. Throughout the Roman world, neighborhood street corners, farm boundaries, and household hearths featured small shrines to the beloved lares, a pair of cheerful little dancing gods. These shrines were maintained primarily by ordinary Romans, and often by slaves and freedmen, for whom the lares cult provided a unique public leadership role. In this comprehensive and richly illustrated book, the first to focus on the lares, Harriet Flower offers a strikingly original account of these gods and a new way of understanding the lived experience of everyday Roman religion. Weaving together a wide range of evidence, Flower sets forth a new interpretation of the much-disputed nature of the lares. She makes the case that they are not spirits of the dead, as many have argued, but rather benevolent protectors—gods of place, especially the household and the neighborhood, and of travel. She examines the rituals honoring the lares, their cult sites, and their iconography, as well as the meaning of the snakes often depicted alongside lares in paintings of gardens. She also looks at Compitalia, a popular midwinter neighborhood festival in honor of the lares, and describes how its politics played a key role in Rome's increasing violence in the 60s and 50s BC, as well as in the efforts of Augustus to reach out to ordinary people living in the city's local neighborhoods. A reconsideration of seemingly humble gods that were central to the religious world of the Romans, this is also the first major account of the full range of lares worship in the homes, neighborhoods, and temples of ancient Rome.

This new volume in the Bloomsbury Ancient Comedy Companions series is perfect for students coming to one of Plautus' most whimsical, provocative, and influential plays for the first time, and a useful first point of reference for scholars less familiar with Roman comedy. *Menaechmi* is a tale of identical twin brothers who are separated as young children and reconnect as adults following a series of misadventures due to mistaken identity. A gluttonous parasite, manipulative courtesan, shrewish wife, crotchety father-in-law, bumbling cook, saucy handmaid, quack doctor, and band of thugs comprise the colourful cast of characters. Each encounter with a misidentified twin destabilizes the status quo and provides valuable insight into Roman domestic and social relationships. The book analyzes the power dynamics at play in the various relationships, especially between master and slave and husband and wife, in order to explore the meaning of freedom and the status of slaves and women in Roman culture and Roman comedy. These fundamental societal concerns gave Plautus' *Menaechmi* an enduring role in the classical tradition, which is also examined here, including notable adaptations by William Shakespeare, Jean François Regnard, Carlo Goldoni and Rodgers and Hart.

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Report of the Commissioner of Education

United States Congressional Serial Set

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Pregio di Plauto è la sua prodigiosa ricchezza linguistica: i giochi di parole, le assonanze, i doppi sensi; le espressioni che spaziano dall'arcaico al neologismo, dalle deformazioni grottesche a volgarità che oggi si direbbero surreali; la magistrale padronanza delle possibilità musicali della parola, lo scoppiettante incalzare dei dialoghi. Tutto questo, insieme alla comicità esplicita e prepotente e alla rapidità del movimento scenico, comunica alle commedie plautine una verve irresistibile. Il teatro di Plauto è stato un importante modello per quello rinascimentale e per la successiva commedia dell'arte, fornendo una galleria di "tipi" e di situazioni cui hanno attinto, nei secoli, autori italiani e anche europei.

The Aulularia is a comedy by the early poet Plautus (about 200 BCE) who transformed plays of Greek New Comedy, especially Menander, into typical Roman plays. Great interest lies in the imaginative metre and the archaic language of Plautus' work, whose 20 plays are the oldest substantial surviving documents in this language. This book focuses on the Aulularia, a brilliant piece of writing, containing comic scenes of great variety and one character (the old man Euclio), unmatched in surviving Latin drama for vivid presentation and effective development. The play raises very interesting questions about the relation of Roman comedy to the Greek theatrical tradition which lies behind it and its unfinished state has provoked much discussion about how it could have been completed. The Aulularia has given inspiration to a host of works in later European literature from the fifteenth to the twentieth centuries, yet no new edition or commentary has been published in English since 1913. With an introduction that will be of interest to students of literature and classics, there is also a substantial chapter on the rich reception of the play in modern literature as well as a chapter on the Greek original.

Miles Gloriosus

The Oxford university almanack and register

Plautus: Menaechmi

Catalogue of Books in Foreign Languages

Office of Education

This book provides a comprehensive, critical survey of the literature of Greece and Rome from Homer till the Fall of Rome. The literature is presented throughout in the context of the culture and the social and hisotirical processes of which it is an integral part.

This volume analyses the process of creative adaptation which shaped the beginnings of Latin literature.

The Bulletin of the University of Minnesota [Announcements].

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Plautus: Aulularia

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Miles Gloriosus or "Braggart Warrior" is one of the best-known and liveliest Roman comedies. It shows Plautus at his ablest in ingenious plot construction, vivid characterization, fast-moving action, and humorous dialogue. This edition of the Latin text is fully and very helpfully annotated. The substantial introduction considers the antecedents of Plautus's drama in Greek New Comedy and in Italic farce, his mixture of Greek and Roman both in language and in the life portrayed, and his stagecraft, language, and meter.

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