



Aululária

Plautus

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Aululária Details

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From Reader Review Aululária for online ebook

Valentina Markasovi? says

A pity this book only has 1 (now 2!) reviews. It's actually pretty funny and the language is easy to understand, unlike in so many other classics I had to read for school.

Silvio Curtis says

La primera comedia antigua que leí, y creo que el primer texto romano que leí después de la *Eneída*, como lectura opcional en el colegio. En este momento no lo recuerdo muy bien, pero tenía que ver con un avaricioso paranoide que cree que acusa a la gente de haberle robado una olla llena de plata.

Gemma says

I'm choosing to believe that this play simply doesn't translate well, either off the stage or from Latin, because, as it stands, I'm glad its ending was lost- it meant that I only had to read half of it.

Džana says

Poprili?no dobra komedija i voljela bih da su pronašli njen ostatak. Ima jednu jako ?estu temu (tvrdice) pa nisam baš bila onoliko oduševljena koliko su morali biti ljudi u doba kad je objavljena.

majstoricamagije says

This is a writer: and after such time he is interesting and funny!

Maria Ana says

Adorei esta peça. Sempre fui grande fã de peças de teatro, mas nunca me tinha aventureado nos grandes clássicos latinos. No meu pensamento, o que mais me intimidava era a linguagem demasiado complicada, e as referências históricas. Fico feliz por ter desmistificado estes fantasmas da minha cabeça, sendo que posso avançar para mais peças de teatro clássicas.

Recomendo a todos. A Comédia da Marmita revela-se uma leitura bastante agradável e engraçada acima de tudo! Nunca pensei que este tipo de comédia com centenas de anos me fizesse rir, mas é verdade é que fez. Toda a história em si, a obstinação de Euclião pelo ouro, a sua desconfiança sobre as pessoas, fizeram dele uma personagem cómica e improvável. A meu ver, estes comportamentos atribuíram a Euclião toda a comédia necessária. Destaco a minha parte favorita: a certa altura, Euclião perde o ouro e retorna a casa

encontrando-se com um rapaz novo que quer casar com a sua filha. Estabelece-se entre os dois uma conversa com duplo sentido, um lamentando-se do ouro, o outro lamentando-se da rapariga, mas sem ambos perceberem que falavam de duas coisas completamente opostas.

Considero também a peça um bom exemplo dos costumes da época.

Elli says

????????? ?????????????! ?????? ?????? ?????????? ?????????? ?????????? ? ?????? ???????, ??????? ?? ??? ???
????????? ?????????????? ?????????????? ???????????!

Mike says

This is the earliest miser story in Western literature, but it remains fresh and funny. I enjoyed reading the source of one of my favorite plays by Moliere, who “borrowed” heavily from Plautus. It is a little disappointing that the conclusion of the play has been lost, but we all know exactly how the events will end, so that is less of a problem than is often the case with partial or unfinished literary works. I was most delighted by moments when characters broke the fourth wall and acknowledged the audience. We like to think of such meta-theater as a modern development, so I'm always amused when the ancients offer surprises like that, reminding us that there really isn't much new under the sun.

David Sarkies says

The miserly trap

24 September 2014

Sometimes I wonder why we have so few Roman plays, and that the plays that we do have are mostly comedies, and rather dull ones at that. Maybe it is because Rome was not the type of place where you could produce plays the likes of Aristophanes where the playwright is having a dig at the movers and shakers of the Republic, or maybe it is because the audience preferred New Comedy as opposed to Old Comedy. However I will leave this discussion until I review the collection of plays in *The Pot of Gold and Other Plays*.

The *Pot of Gold*, otherwise known as the 'Aulularia' is a classic example of New Comedy, though I suspect that by this time it is simply seen as 'Roman Comedy'. The play is about a not so wealthy man named Euclio who obsesses about a pot of gold that he has in his house. In fact he is so obsessed with this gold that he is almost too scared to leave his house, and when he does he pretty much runs back inside almost instantly.

Throw in a beautiful daughter and a suitor and you have all the ingredients of a, well, Roman play.

The theme behind this play is the absurdity of holding onto wealth and the fact that in the end our wealth dominates us as opposed to us being able to be secure despite having wealth. This is the trap that a lot of people with wealth fall into (and I know it because I go through this as well) and that is that the wealth provides us not only with security, but also with identity, and because it gives us that sense of security and identity we begin to fret over what would happen if it was taken away from us. As such we literally go into a tail spin either trying to add to it so that we can then enjoy it without running out, or developing ever elaborate methods in protecting it so that we do not lose it.

While Euclio may in some ways be an extreme example of this type of character, I sometimes wonder if that

is really the case. I think of the story of the miser whom Jesus speaks off that saved up all of his wealth to live a comfortable life when he retires only to have it all taken away from him when he dies the day beforehand. Here we have the example of the person who goes without his entire life (though I suspect that Jesus was referring to a wealthy landowner as opposed to somebody who squirrels away their wealth, living a barebones existence so that they may have plenty in retirement) with the mistaken belief that he can enjoy his golden years of retirement.

The play itself is incomplete, though we are able to reconstruct the ending using some outlines that have passed down to us. However I did notice that in the edition that I read there was a significant difference between the translated text and the reconstructed text. To me it felt as if a well rounded and animated character (who was threatening to sue everybody who even thought of stealing his gold) suddenly became little more than a cardboard cutout.

Mandy. says

Tiene puntos bastante cómicos, como la parte de la discusión y malentendido entre Licónides y Euclión. La pega es que la mayoría de la obra peca de redundante, como suele pasar con todas las obras clásicas. Una pena que el final de la obra no esté traducido.

Júlia says

lmao this was actually pretty funny. specially the bit where licônidas is confessing that he slept with euclião's daughter and euclião thinks he's talking about stealing his secret treasure..... man, what? also, hopefully the whole *sleeping together* thing was an actual unplanned sex situation instead of a rape situation. because god knows these greek and roman writer dudes are about that life sometimes.....

????????? ?????? Kikiland says

I read this comedy and enjoy it good old style :)

Ivi says

2,4*

Cirogianluigi says

(La mia recensione si riferisce alla sola Aulularia di Plauto, poiché non ho potuto godere appieno della commedia di Molière che presenta molte amputazioni del testo).

La prima commedia sull'avarizia, con un avaro che ha spianato la strada ai vari Shylock, Mazzarò e Paperon de Paperoni. Euclione è il tipico scroccone che vive appoggiandosi agli altri e che prova piacere nel

risparmiare anche l'aria che respira, una di quelle persone con cui non vorremmo avere nulla a che vedere. Non mi è piaciuta tanto, ma è una commedia fondamentale per delineare, come già accennato, il personaggio dell'avaro.

saudade. says

I liked this play. It was quite funny and it presented a very important topic that is even today a problem, which is money and all the repercussions it brings with it. The reason why I didn't give it more stars is mostly because even though the play moves fast, some dialogues are ridiculously slow and repetitive when they have no reason to be so. The plot also wasn't the most interesting or captivating one I've read in a play.
