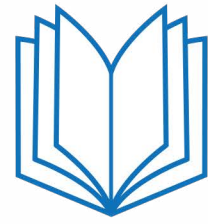


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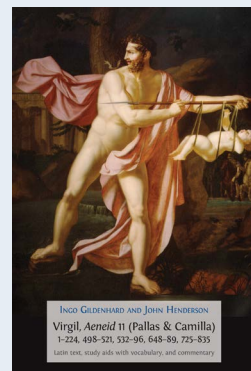
Virgil, *Aeneid* 11 (Pallas & Camilla), 1–224, 498–521, 532–96, 648–89, 725–835

Latin Text, Study Aids with Vocabulary, and Commentary

INGO GILDENHARD AND JOHN HENDERSON

A dead boy (Pallas) and the death of a girl (Camilla) loom over the opening and the closing part of the eleventh book of the *Aeneid*. Following the savage slaughter in *Aeneid* 10, the book opens in a mournful mood as the warring parties revisit yesterday's killing fields to attend to their dead. One casualty in particular commands attention: Aeneas' protégé Pallas, killed and despoiled by Turnus in the previous book. His death plunges his father Evander and his surrogate father Aeneas into heart-rending despair – and helps set up the foundational act of sacrificial brutality that caps the poem, when Aeneas seeks to avenge Pallas by slaying Turnus in wrathful fury. Turnus' departure from the living is prefigured by that of his ally Camilla, a maiden schooled in the martial arts, who sets the mold for warrior princesses such as Xena and Wonder Woman. In the final third of *Aeneid* 11, she wreaks havoc not just on the battlefield but on gender stereotypes and the conventions of the epic genre, before she too succumbs to a premature death. In the portions of the book selected for discussion here, Virgil offers some of his most emotive (and disturbing) meditations on the tragic nature of human existence – but also knows how to lighten the mood with a bit of drag.

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Cicero, *Philippic* 2, 44–50, 78–92, 100–119

Latin Text, Study Aids with Vocabulary, and Commentary

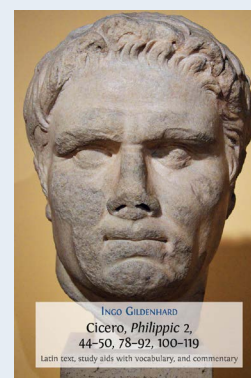
INGO GILDENHARD

Cicero composed his incendiary *Philippics* only a few months after Rome was rocked by the brutal assassination of Julius Caesar. In the tumultuous aftermath of Caesar's death, Cicero and Mark Antony found themselves on opposing sides of an increasingly bitter and dangerous battle for control. *Philippic* 2 was a weapon in that war.

Conceived as Cicero's response to a verbal attack from Antony in the Senate, *Philippic* 2 is a rhetorical firework that ranges from abusive references to Antony's supposedly sordid sex life to a sustained critique of what Cicero saw as Antony's tyrannical ambitions. Vituperatively brilliant and politically committed, it is both a carefully crafted literary artefact and an explosive example of crisis rhetoric. It ultimately led to Cicero's own gruesome death.

This course book offers a portion of the original Latin text, vocabulary aids, study questions, and an extensive commentary. Designed to stretch and stimulate readers, Ingo Gildenhard's volume will be of particular interest to students of Latin studying for A-Level or on undergraduate courses. It extends beyond detailed linguistic analysis to encourage critical engagement with Cicero, his oratory, the politics of late-republican Rome, and the transhistorical import of Cicero's politics of verbal (and physical) violence.

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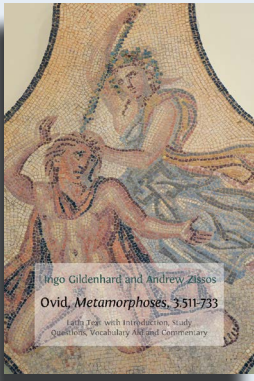


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Ovid, *Metamorphoses*, 3.511-733

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Latin Text with Introduction, Study Questions,
Vocabulary Aid and Commentary

INGO GILDENHARD AND ANDREW ZISSOS

This extract from Ovid's *Theban History* recounts the confrontation of Pentheus, king of Thebes, with his divine cousin, Bacchus, the god of wine. Notwithstanding the warnings of the seer Tiresias and the cautionary tale of a character Acoetes (perhaps Bacchus in disguise), who tells of how the god once transformed a group of blasphemous sailors into dolphins, Pentheus refuses to acknowledge the divinity of Bacchus or allow his worship at Thebes. Enraged, yet curious to witness the orgiastic rites of the nascent cult, Pentheus conceals himself in a grove on Mt. Cithaeron near the locus of the ceremonies. But in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy, his mother and sisters in the vanguard, and tear him limb from limb.

The episode abounds in themes of abiding interest, not least the clash between the authoritarian personality of Pentheus, who embodies 'law and order', masculine prowess, and the martial ethos of his city, and Bacchus, a somewhat effeminate god of orgiastic excess, who revels in the delusional and the deceptive, the transgression of boundaries, and the blurring of gender distinctions.

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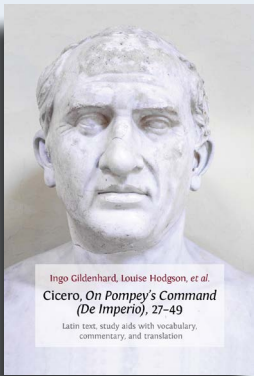
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Cicero, *On Pompey's Command (De Imperio)*, 27-49

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Latin Text, Study Aids with Vocabulary, Commentary, and Translation

INGO GILDENHARD, LOUISE HODGSON, ET AL.

In republican times, one of Rome's deadliest enemies was King Mithridates of Pontus. In 66 BCE, after decades of inconclusive struggle, the tribune Manilius proposed a bill that would give supreme command in the war against Mithridates to Pompey the Great, who had just swept the Mediterranean clean of another menace: the pirates. While powerful aristocrats objected to the proposal, which would endow Pompey with unprecedented powers, the bill proved hugely popular among the people, and one of the praetors, Marcus Tullius Cicero, also hastened to lend it his support. In his first ever political speech, variously entitled *pro lege Manilia* or *de imperio Gnaei Pompei*, Cicero argues that the war against Mithridates requires the appointment of a perfect general and that the only man to live up to such lofty standards is Pompey. In the section under consideration here, Cicero defines the most important hallmarks of the ideal military commander and tries to demonstrate that Pompey is his living embodiment.

This course book offers a portion of the original Latin text, study aids with vocabulary, and a commentary. Designed to stretch and stimulate readers, the incisive commentary will be of particular interest to students of Latin at both AS and undergraduate level. It extends beyond detailed linguistic analysis and historical background to encourage critical engagement with Cicero's prose and discussion of the most recent scholarly thought.

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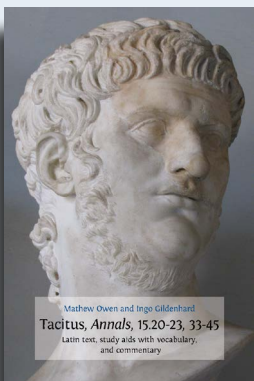
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Tacitus, *Annals*, 15.20-23, 33-34

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Latin Text, Study Aids with Vocabulary, and Commentary

MATHEW OWEN AND INGO GILDENHARD

Affordable for anyone with access to the Internet (including a free printable version), this selection of excerpts from the Annals functions well for a college-level course of reading and interpreting Tacitus in Latin. [...] the overall approach for this edition has been to produce a very scholarly and thought-provoking textbook available to anyone regardless of cost. The philosophy of Open Book Publishers is part of a movement that is challenging the established publishing order not only in terms of price but in quality of scholarship, as this textbook proves [...]. With the source of this textbook housed on a website, any of these sections can be augmented, revised, and appended from day to day. Readers are allowed to comment on any paragraph, so the potential for interactive reading across geographical boundaries exists through this portal. This is the first textbook of this kind that I have encountered, and I hope it will not be the last of this caliber.

— Andre Stipanovic, *Classical Journal online*

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2013 | 234 x 156 mm | 274 pp. | 2 b&w ill.

Virgil, *Aeneid*, 4.1–299

Latin Text, Study Questions, Commentary and Interpretative Essays

INGO GILDENHARD

The commentary begins with a list of “study questions,” some of which are answered in the commentary proper [which includes] references to other relevant texts—the rest of the Aeneid, the Argonautica, Greek tragedy, and so on—and to scholarship. Gildenhard gives a lot of attention to meter and sound play, encouraging students to read aloud and to pay attention to the Latin itself, not just to the story. The story is hardly neglected, though, and there are many good observations.

After the commentary come four “interpretive essays,” one each on content and form, the historiographical Dido, allusion, and religion. [...] This exercise is beautifully done and should help students begin to understand what a scholarly commentary can do. [...] Gildenhard’s breezy style and highly detailed notes will challenge the more proficient students while not overwhelming those who are struggling.

— Anne Mahoney, ‘Latin Commentaries on the Web’, *Teaching Classical Languages*

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Cicero, *Against Verres*, 2.1.53–86

Latin Text with Introduction, Study Questions, Commentary and English Translation

INGO GILDENHARD

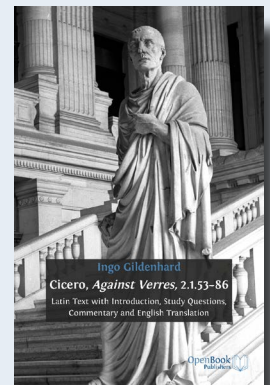
Everything about this book makes it immediately and brilliantly valuable and exciting for the student of Latin and Cicero, and teachers of A Level Latin have much reason to thank Professor Gildenhard.

— Stephen Jenkin, *The Classics Library*

Looting, despoiling temples, attempted rape and judicial murder: these are just some of the themes of this classic piece of writing by one of the world’s greatest orators. This particular passage is from the second book of Cicero’s speeches against Verres, who was a former Roman magistrate on trial for serious misconduct. Cicero presents the lurid details of Verres’ alleged crimes in exquisite and sophisticated prose.

This volume provides a portion of the original text of Cicero’s speech in Latin, a detailed commentary, study aids, and a translation. As a literary artefact, the speech gives us insight into how the supreme master of Latin eloquence developed what we would now call rhetorical “spin”. As an historical document, it provides a window into the dark underbelly of Rome’s imperial expansion and exploitation of the Near East.

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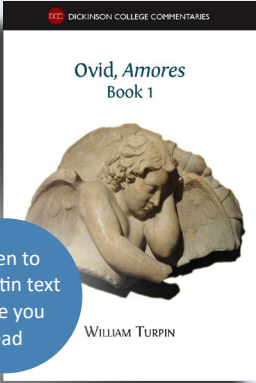
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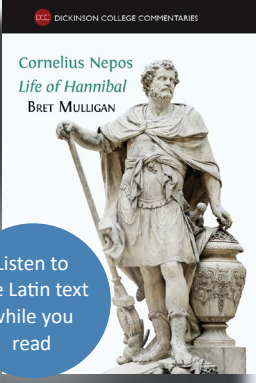
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WILLIAM TURPIN

From Catullus to Horace, the tradition of Latin erotic poetry produced works of literature which are still read throughout the world. Ovid's *Amores*, written in the first century BC, is arguably the best-known and most popular collection in this tradition.

Born in 43 BC, Ovid was educated in Rome in preparation for a career in public services before finding his calling as a poet. He may have begun writing his *Amores* as early as 25 BC. Although influenced by poets such as Catullus, Ovid demonstrates a much greater awareness of the funny side of love than any of his predecessors. The *Amores* is a collection of romantic poems centered on the poet's own complicated love life: he is involved with a woman, Corinna, who is sometimes unobtainable, sometimes compliant, and often difficult and domineering. Whether as a literary trope, or perhaps merely as a human response to the problems of love in the real world, the principal focus of these poems is the poet himself, and his failures, foolishness, and delusions.

The *Amores* were originally published in five books, but reissued around 1 AD in their current three-book form. This edition of the first book of the collection contains the complete Latin text of Book 1, along with commentary, notes and full vocabulary. Both entertaining and thought-provoking, this book will provide an invaluable aid to students of Latin and general readers alike. Turpin's commentary is also available online at <http://dcc.dickinson.edu/ovid-amores/preface>



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Latin Text, Notes, Maps, Illustrations and Vocabulary

BRET MULLIGAN

As Rome completed its bloody transition from dysfunctional republic to stable monarchy, Nepos labored to complete an innovative and influential collection of concise biographies. Putting aside the detailed, chronological accounts of military campaigns and political machinations that characterized most writing about history, Nepos surveyed Roman and Greek history for distinguished men who excelled in a range of prestigious occupations. In the exploits and achievements of these illustrious men, Nepos hoped that his readers would find models for the honorable conduct of their own lives. Although most of Nepos' works have been lost, we are fortunate to have his biography of Hannibal. Nepos offers a surprisingly balanced portrayal of a man that most Roman authors vilified as the most monstrous foe that Rome had ever faced. Nepos' straightforward style and his preference for common vocabulary make *Life of Hannibal* accessible for those who are just beginning to read continuous Latin prose, while the historical interest of the subject make it compelling for readers of every ability.

Mulligan's commentary is also available online at <http://dcc.dickinson.edu/nepos-hannibal/preface>