

Dear All,

You may like to know that our plan for tutorials in the coming term is to start you off on the 'Texts and Contexts' paper, for which you read a selection of Greek and Latin texts from both a literary and a historical/archaeological point of view. Below are the details of the four topics for this paper, all of which we shall cover in the first term (I am indebted to my former colleague Peter Brown for the list). It will be very helpful if you can read all these texts in translation before you get here and (except for those of you doing Course II) also make a start on reading the texts for at least one topic in the original language. This includes making and learning word-lists, so that you increase your vocabulary as you read.

In addition you will receive language instruction in both Greek and Latin. I very strongly recommend spending a little time each day consolidating your knowledge of Latin (and Greek) by systematic learning of grammar, syntax and vocabulary. (Those of you doing Course II will start with Greek or Latin alone, as appropriate, but the principle of systematic learning a bit at a time is still a good one.)

TEXTS & CONTEXTS

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted on WebLearn under 'Texts and Contexts'. In the translation paper candidates will be required to translate six passages, three Greek and three Latin, set from the texts listed under (α) for each topic. Candidates are expected to know the texts under (β) for each topic in translation. Course II candidates only have to translate Latin, although they will be expected to know some Greek texts in translation (or vice versa, if the first language they are taking is Greek). CML candidates only have to translate Latin texts, and will not be examined on options 1 or 2 below at University level, but knowing the Greek texts in translation is good for their background knowledge.

1. The Persian Wars and Cultural Identities

Texts for Course IA and IC:

- (α) Herodotus 7.1-53, 8.56-110
- (β) Aeschylus, *Persians*
Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.54-239; 8.1-55
Bisitun Inscription of Darius 1-15, 51-76

Texts for Course IB:

- (α) Herodotus 8.56-110
- (β) Aeschylus, *Persians*
Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.1-239; 8.1-55
Bisitun Inscription of Darius 1-15, 51-76

Texts for Course IIA:

- (β) Aeschylus, *Persians*
Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.1-239; 8.1-110
Bisitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

Herodotus: the text used for translation passages in the exam will be the Oxford Classical Text edited by N. G. Wilson (this replaces the older one by C. Hude). There is no modern English commentary

on book 7, but the old commentary by W.W. How and J. Wells (Oxford) is sometimes helpful; for book 8 there is the commentary by A.M. Bowie (Cambridge University Press, 2007).

For a translation, there is the Penguin by A. de Sélincourt, revised by J. Marincola, or the Oxford World's Classics translation by R. Waterfield and C. Dewald. The new translation by Tom Holland (2014) should NOT be used, as it is too free.

You can read Aeschylus' *Persians* in the edition with translation by E. Hall (Aris and Phillips) or in the Oxford World's Classics translation by C. Collard.

2. Dionysus, Drama, and Athens

Texts for Course IA and IC:

- (α) Euripides, *Bacchae* 1-1167
Aristophanes, *Frogs* 1-459, 830-1533
- (β) Remainder of *Bacchae*
Remainder of *Frogs*

Texts for Course IB:

- (α) Euripides, *Bacchae* 1-169, 370-518, 643-976
Aristophanes, *Frogs* 1-459, 1004-98, 1378-1481
- (β) Remainder of *Bacchae*
Remainder of *Frogs*

Texts for Course IIA:

- (β) Euripides, *Bacchae*

Aristophanes, *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

Euripides, *Bacchae*: the text used for translation passages in the exam will be that of E.R. Dodds (Oxford University Press, 2nd ed., 1960), whose edition includes a commentary.

For a translation, there is the Penguin by J. Davie (*Euripides, The Bacchae and Other Plays*, 2005) or the Oxford World's Classics translation by J. Morwood (*Euripides, Bacchae and Other Plays*, 1999).

Aristophanes, *Frogs*: the text used for translation passages in the exam will be the Oxford Classical Text ed. N.G. Wilson (2007).

The recommended commentary for those reading the play in Greek is that of K. Dover (Oxford University Press: also available in an abridged Student Edition, including vocabulary).

The edition by A.H. Sommerstein (Aris and Phillips) is also recommended; it includes a translation, but the commentary does not discuss the Greek text. (The Penguin translation by D. Barrett strays too far from the original Greek to be recommended.)

3. Love and Luxury

Texts for Course IA and IB, and CML:

- (α) Cicero, *pro Caelio* 17-53 (... *dedisti*.)
 Catullus 1-16, 31-7, 42-5, 48-51, 53, 69-70, 75-6, 79, 83-6, 95, 99-101, 116
 Propertius 1.1-3, 6, 11, 14
- (β) Remainder of *pro Caelio*
 Catullus 64.31-266
 Remainder of Propertius 1

Texts for Course IC and IIA:

- (α) Cicero, *pro Caelio* 30 (*sunt autem*)-50
 Catullus 1-8, 10-13, 31, 34, 36, 44-5, 48-51, 69-70, 76, 79, 85, 95, 101
 Propertius 1.1, 3, 6, 14
- (β) Remainder of *pro Caelio*
 Catullus 9, 14-16, 32-3, 35, 37, 41-2, 64.31-266, 83-4, 86, 99-100, 116
 Remainder of Propertius 1

Archaeological material: Love pictures and Vesuvian villas

Cicero, *Pro Caelio*: the text used for translation passages in the exam will be that of R.G. Austin (Oxford University Press, 3rd ed., 1960), whose edition includes a commentary. A more up-to-date and useful commentary, however, is the one by A. Dyck (Cambridge, 2013).

There is a translation by D.H. Berry in *Cicero: Defence Speeches* (Oxford World's Classics).

Catullus: the text used for translation passages in the exam will be the Oxford Classical Text ed. R.A.B. Mynors.

For a commentary, I recommend the edition of K. Quinn (Macmillan, reprinted by Bristol Classical Press). [I find the commentary by C.J. Fordyce (Oxford) in some ways more helpful, but he omits some of the prescribed poems.]

There is a translation by G. Lee (Oxford World's Classics).

Propertius: the text used for translation passages in the exam will be the Oxford Classical Text ed. S.J. Heyworth (2007).

For a commentary, there are editions of Book I by W.A. Camps (Cambridge) and R.J. Baker (Aris and Phillips) – but watch for differences from Heyworth's text. Baker includes a translation.

4. Class

Texts for Course IA and IB, and CML:

- (α) Petronius, *Cena Trimalchionis* 26.7-36, 47-78

Juvenal 3, 5

(β) Remainder of *Cena Trimalchionis*

Juvenal 1, 4, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Texts for Course IC and IIA:

(α) Petronius, *Cena Trimalchionis* 26.7-36, 64.2-67, 74.6-78

Juvenal 3

(β) Remainder of *Cena Trimalchionis*

Juvenal 1, 4, 5, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment

Petronius: the text used for translation passages in the exam will be that of M.S. Smith (Oxford University Press, 1975), whose edition includes a commentary.

There is a translation by P.G. Walsh (Oxford World's Classics).

Juvenal: the text of Satires 3 and 5 used for translation passages in the exam will be that of S.M. Braund (*Satires, Book I*, Cambridge University Press, 1996), whose edition includes a commentary.

There is a translation by N. Rudd (Oxford World's Classics).

You can read Pliny's *Letters* in the translation of P.G. Walsh (Oxford World's Classics) or B. Radice (Penguin).

There is an excellent translation of Tacitus' *Annals* by A.J. Woodman (Hackett, 2004). The Penguin translation by M. Grant is less good but reliable enough.

All the best, and see you soon,

Yours sincerely,

Luke Pitcher