

end of the book is the OCR Greek GCSE Defined Vocabulary List. There are 10 illustrations showing aspects of the stories: some are photographs of objects, others are sketches from the stories.

There are selections from Herodotus. These are taken from: 'Tales of Herodotus' (ed.) Farnell and Goff. Selections from Xenophon are taken from: Xenophon, 'The Persian Expedition', (ed.) Antrich and Usher, Book 1, Chapter 3: The Battle of Cunaxa. The Homer selection is taken from the *Iliad* 6, 370–413 and 429–502. The drama selection is from Euripides, *Medea*, lines 230–91 and 358–409.

Each of the selections begins with a heading outlining the main points of the extract. Then there is a note for the reader indicating that a colour-coding system is used: nominative words are printed in light blue and verbs in dark blue. This is followed by the text. At the end of the text is information on names and places, notable characters and cultural norms from the extracts, followed by several comprehension questions and the GCSE vocabulary to be learnt. On the facing page all the difficult phrases and vocabulary are glossed and how some words have evolved into modern English.

The editors are to be congratulated for their choices. These will be well received by both students and teachers for their variety and entertainment. The selections from Herodotus range from siege warfare to a Babylonian wife auction and to Megacles ruining his chances of marriage.

Xenophon's *Anabasis* (the March Upcountry) is an excellent choice for any students interested in the conduct of ancient warfare, battle formations, uniforms and weaponry. The choice of Homer moves the selections on from prose writing to poetry concentrating on the *Iliad*. This is a much larger text selection and would be of interest to students of the Trojan War and the 'Age of Heroes'. The section on Euripides includes some devotion to drama in ancient Greece, how this text is written and how it should be read. Students familiar with modern concerns about sexual equality, marriage and citizenship will find this of interest.

The editors have not included some of the key features of Herodotus' Ionic dialect, but have included two pages of help with Homeric Greek. This does seem justified as the texts from Herodotus are written in prose and can be understood because they have a less complex sentence structure. With the Homeric texts the student has to tackle stock epithets and constant repetition of almost identical lines, and the language does not represent any spoken Greek at any one time but is an amalgam formed over a long period.

This anthology would be a welcome addition to students and teachers working on the OCR Greek GCSE course. However, it should not be seen as the only resource suitable to support delivery and teachers should use a range of teaching and learning resources based on their own judgments. It would certainly aid students who can work independently as the colour-coding of the nominative and the verb in each sentence together with a detailed glossary with each text and the background information allow concentration on the 'few unknowns' that remain.

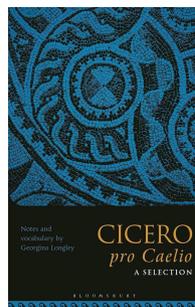
doi:[10.1017/S2058631024000436](https://doi.org/10.1017/S2058631024000436)

## Cicero: Pro Caelio. A Selection

Longley (G.), Pp. viii + 175. London: Bloomsbury Academic, 2023. Paper, £16.99. ISBN: 9781350156432

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As with all other titles in this Bloomsbury series, this textbook has been very carefully edited and is a great starting point for teachers and students delving into *pro Caelio* for the first time. The book consists of the following sections: a well-written and comprehensive introduction; the endorsed set text for the OCR specification from June 2024 to June 2026; thorough notes pitched at A level students; and an easy-to-use handy glossary at the back. In addition, the accompanying materials in the Bloomsbury online resources website include extra notes, students' activities and multiple-choice quizzes.

Longley's introduction to the text immerses the reader in the context of the speech without overwhelming them with unnecessary details or an excessive number of interpretations. By the end of the introduction, both the characters and the literary genre are sufficiently clear to facilitate understanding of the text. This is indeed not easy to achieve, as in addition to the conventions of defence speeches and the differences between modern and Roman law, an understanding of the political mood and unfolding of events needs to be considered. Teachers will be very happy with the way Longley approaches the exploration of Comedy and its conventions in relation to this speech. For those who are interested in further study, the well-curated and succinct bibliography suggested by the author is a welcome addition.

In line with other titles in the same collection, the author chooses points of language and style that A-Level students may find most challenging. However, the commentary notes often move into interpreting the use of language in particular passages. Teachers who prefer to work through the text by exploring it individually first may want to reserve this section for revision time. Still, the book does not engage in a full commentary of all style points in the text, and it can be used without detriment to the developing analytical skills of the students. Regarding rhetorical devices, the introduction also provides a list of some of the most relevant ones, with examples from the text itself, which is, again, very useful specifically for revision purposes. Finally, there is a healthy component of scholarship that the author engages with throughout the text which A-Level students will be able to start incorporating into their readings of the text. More broadly,

reference to different translations, other works by the author – most notably his letters – and direct reference to the socio-historical context (see, for example, the online glossary) will help the students form their own opinions and establish good habits for synoptic study and research.

Even though this book is aimed at AS and A-Level students preparing for the set text exam, it will also be very useful for learners and teachers who are looking for passages to improve ongoing language development, for example, those preparing for the IB Diploma or at the beginning of their university studies. While it does not attempt to be a comprehensive companion to Cicero, and other books will do that more specifically, it is nonetheless an excellent introduction to the author through one of his works. Overall, because of the quality and efficiency in making the text approachable, this book is excellent for anyone getting started with Cicero's speeches.

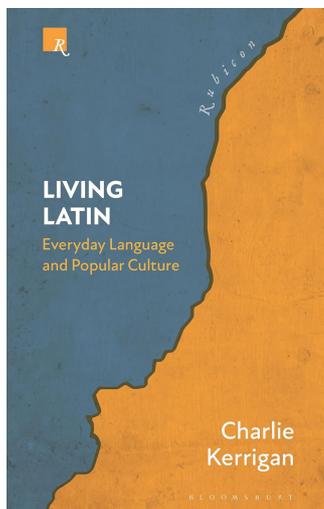
doi:10.1017/S2058631024000230

## Living Latin. Everyday Language and Popular Culture

Kerrigan (C.) Pp x + 121, ills. London: Bloomsbury Academic, 2024. Paper, £16.99 (Cased, £50). ISBN: 978-1-350-37703-5.

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In *Living Latin: Everyday Language and Popular Culture*, Charlie Kerrigan brings together multiple works from Latin authors and modern scholars as support for a history of and precedent for everyday Latin. This publication stems from a blog that was the work of the *Living Latin Project* out of Trinity College, Dublin. The mission of this group is “to make a subject with a reputation for difficulty and exclusivity more welcoming and inclusive, particularly for beginners” (vii). This mission starts with deflating Latin of its perceived intel-

lectual exclusivity and exposing the forgotten fact that Latin was first and foremost a spoken language. As the infamous Reginald Foster said, “Prostitutes, beggars, and pimps in Rome spoke Latin, so there must be some hope for us” (Frankovitch, 2021). Kerrigan structures this resource around three chapters. The first looks to examples of everyday classical Latin in the forms of graffiti, funeral monuments, and other texts that are not of the elite class from which most of the classical canon derives. The

second chapter examines case studies of Roman theatre, history, and mythology and how they have impacted those ages which came after them. Chapter three looks at what Kerrigan calls “high” and “low” Latin: “a high language of culture, literature, religion and education, and a low language of everyday life” (77) which would become the Romance languages.

“The Latin of Ordinary People” is the first chapter in *Living Latin* and examines the beauty of the mundane. The exclusivity of Latin has long relied on the implied importance of philosophy and speeches. These texts have reached a certain distinction of gravitas by the intellectual elite over centuries. They have allowed the authors, mostly men, to become the lives by which Roman habits and history are studied and learned. Among Kerrigan’s examples of Latin in the everyday that challenge this tradition is a roof tile with two short sentences of graffiti written by women. Only their names and origins are apparent in what they left on the tile and all else is tantalisingly out of reach. Pedagogically speaking, graffiti are plentiful and in small enough chunks that beginning students are able to immediately interact with Romans who are not held up as fine orators. Kerrigan also mentions the Vindolanda letters and Egeria’s travel journal which, again, give modern Latin students a look into the everyday lives of ancient individuals and serve as evidence that Latin is not only for public addresses or elegiac poetry (for example). This chapter is rich in resources which bring up often overlooked Latin that is approachable for early Latin students because the intended audience is not the same as for those speeches of elevated rhetoric tradition.

The second chapter, “Pop Classics”, spends a lot of time, and rightly so, examining the pragmatic nature of Roman comedy. Roman comedy abounds with vernacular and explicit Latin that would not be heard within the Curia but rather outside in the Forum and back alleys of Rome. Although many plays include acts of sexual violence which do not lend themselves to be suitable for today’s Latin classroom, the language used is not to be tossed out with the bath water. Terence may have been the playwright that made it into the early Latin textbooks but Plautus is really the source by which readers today can hear what most closely resembles the Latin spoken by the women, slaves, and merchants. Kerrigan discusses how the tropes and storylines of Roman comedy have found their ways into the minds of more modern creatives, such as Pedro Almodóvar and Maya Angelou. Catullus and Petronius also make an appearance in this chapter as extant authors of genres that have reflected less robust voices, such as Trimalchio the freedman in the *Satyricon*. Kerrigan finishes the chapter with Virgil’s *Aeneid* and Ovid’s *Metamorphoses*. Virgil and Ovid are both exemplars of Rome’s Golden Age of literature and while the Latin used by both authors has more vocabulary and complex syntax than most, the themes and myths encountered within their works have had innumerable effects on western literature as a whole.

Finally, Kerrigan succinctly traces Latin’s evolution into the Romance languages and the outcomes of this process in the third chapter entitled “Latin to Romance”. Kerrigan refers to “high” Latin as that grammatically-focused Latin of the educated class against “low” Latin which was spoken in regional vernacular and eventually became the Romance languages. Kerrigan points out that Charlamagne only widened this divide when he sought to revive the “correct” Latin of the Romans and emphasise that it was the language of the political and religious elites. This dichotomy led to Latin being the language of the church and was used as a tool for power as well as contemplation by Christian authors like St. Augustine.