
Catherine M. Connors
University of Washington

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6) are largely lost, which renders a few of his claims (e.g. the apparently non-oratorical character of the *rector*) suspect. Here, it might have been helpful if Zarecki had explicitly articulated his views on what the extant portions and fragments might tell us about the content of these crucial books—especially in light of Powell’s substantial recension in his 2006 OCT edition. Finally, while Zarecki is very successful in showing that vocabulary and imagery (e.g. *sapientia*, *prudentia*, etc.) associated with the *rector*-ideal are used throughout Cicero’s corpus to evaluate would-be statesmen, he never explains why the term itself disappears from political discussions in the 40’s. In effect, Zarecki asks us to understand that the *rector*-ideal remained essentially intact, though no longer explicitly mentioned. Yet, Zarecki’s own analysis might suggest that the *rector*-ideal was actually transmuted into something else—perhaps a more abstract set of moral/ethical qualities?—rather than remaining a mostly consistent figure. In the end, while Zarecki’s strong claim of the centrality of the *rector*-ideal remains under-substantiated in this reader’s opinion, his book makes a persuasive case that a greater degree of continuity existed between the articulation of this ideal and Cicero’s political analyses and activities in the 40’s than has generally been acknowledged hitherto.

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Grant A. Nelsestuen

University of Wisconsin—Madison

Beth Severy-Hoven,

*The Satyrlica of Petronius: An Intermediate Reader with Commentary and Guided Review.*


At the crossroads of a strong Classics program lies intermediate Latin. Here students who have completed the first year expedition through the vast plains of grammar and morphology equip themselves for the challenging terrain of history, poetry and philosophy. Pains need to be taken over grammar and syntax review, and lots of new vocabulary needs to be acquired along with the road maps necessary to think
one’s way into ancient Roman patterns of imagery, argument and narrative.

Textbooks that are really suitable for the intermediate student are a special breed: they explain things clearly without being overwhelming, they acknowledge the importance of structured review; they give a sense of scholarly approaches to the work but also encourage students to think and discover for themselves.

Those who wished to read selections from Petronius’ *Satyrica* with an intermediate group up to now could choose from two options, each very useful in its own way: G. W. Lawall’s Petronius: Selections from the Satyricon (Bolchazy-Carducci 1995), which gives students plenty of help with grammar and vocabulary alongside the Latin text, and M. G. Balme’s *The Millionaire’s Dinner Party: An Adaptation of the Cena Trimalchionis of Petronius* (Oxford 1974), which adapts Petronius’ Latin to make it significantly simpler at the beginning and gradually brings students to the point of reading the un-adapted text. Each of these books gives a lot of help to students who are just beginning to read real Latin, each could profitably be used in a high school classroom, and surely both have been useful in college settings as well. Beth Severy-Hoven’s *The Satyrica of Petronius: An Intermediate Reader with Commentary and Guided Review* (University of Oklahoma Press 2014) provides intermediate students at the college level with a well fashioned set of tools to dig more deeply into this fascinating and rewarding text.

An extended and very substantive introduction explores the major issues presented by Petronius’ novel—so vivid and immediate and yet so different from almost all other surviving texts. Severy-Hoven’s generous account of the novel’s social context, its playful and challenging engagement with literary models and philosophical ideas, and its reception in literature and film brings students into a lively and open-ended scholarly conversation about the power of literary texts. Throughout, Severy-Hoven uses direct address to her readers and sharply phrased questions to encourage students to consider this multifaceted text from a variety of angles and decide for themselves what they think about it. Twelve chapters offer Latin excerpts from the novel with brief and helpful commentary, mainly on matters of unusual vocabulary and phrasing. These chapters include most of Trimalchio’s banquet, along with sections about the poet Eumolpus, his tale of the Widow of Ephesus, and the encounter with Circe. Five additional selections in Latin (four from Trimalchio’s banquet and *Sat.* 132.7–11) are provided without commentary. A dictionary at the back of the book puts vocabulary at students’ fingertips.

The Guided Review is organized into twelve chapters that correspond to the twelve chapters of the Latin selections. Each of these chapters includes a vocabulary list, verb and pronoun forms for review, and a concise and thorough discussion of
syntactical constructions. My students would certainly benefit from these clearly structured and crisply phrased review chapters. The Guided Review chapters also include pre-reading activities, which use the vocabulary and context of the chapter’s reading to generate examples of the syntax and grammar under review, and imaginatively designed post-reading activities which invite students to extend their thinking about the passage in a variety of ways: e.g. sketching Trimachio’s wall painting (p. 195), staging Petronius’ scenes (p. 210, 223), putting conversations into indirect discourse (p. 235), reflecting about how Petronius uses references to myth (p. 240).

Some 39 well chosen figures are also interspersed within the Latin text: these are black and white illustrations of elements of Roman architecture and daily life along with a few illustrations by Norman Lindsay from Jack Lindsay’s translation *The Complete Works of Gaius Petronius* (Rarity Press 1932). The illustrations, while they are not splashy or spectacular, do offer students an invitation to think about the physical objects and spaces Petronius represents in the novel and give instructors a convenient jumping off point for discussing such issues as sight lines in Roman atrium houses, the organization of Roman dining rooms, and the visual experience of Roman tombs.

It is a good time to dine with Trimalchio. The recent publication of the first full-scale commentary in English on the whole of the *Satyricon, A Commentary on the Satyricon of Petronius* by G. Schmeling with the collaboration of A. Setaioli (Oxford 2011) has put a large amount of thoughtfully gathered information at scholars’ disposal. Sophisticated conversations about the ancient novel, about gender, and about nuances of social class have been taking place in books and articles. Severy-Hoven’s useful book equips intermediate Latin students to take their places at Trimalchio’s banquet too.

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