

## Abstracts

Anseres [sacri]: Restrictions and Variations  
in Petronius' Narrative Technique  
MAX L. GOLDMAN

Most scholars have approached Petronius' narrative technique from the relationship of the author to the narrator. This approach overlooks the central feature of homodiegetic narrative: the relationship between the narrator and his former self. This study closely examines this relationship, using a methodology derived from Genette's study of focalization. This method shows that the variations of restricted perspective, which are often seen as simple characteristics of the form, are techniques used for a variety of effects.

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Petronius' *Satyrica* 24.7: Quartilla's *asellus*  
MARTHA HABASH

In chapters 16–26 of Petronius' *Satyrica* Quartilla, a priestess of Priapus, conducts a *Priapi genio pervigilium* ("vigil to the guiding spirit of Priapus" 21.7), many of whose activities (including the application and drinking of aphrodisiacs, rape, and a wedding) are obviously meant to cure herself of Tertian Fever and perhaps even to expiate the crime of the trio of Encolpius, Ascyltus, and Giton. On (presumably) day two of the vigil, Quartilla kisses and fondles the young Giton, saying,

*"haec" inquit "belle cras in promulside libidinis nostrae militabit; hodie enim post asellum diaria non sumo."*

(She said) “This will serve well tomorrow in the antipasto of our lust. To be sure, today I am taking no daily rations after a little donkey” 24.7 (literally translated).

What could Quartilla mean by *post asellum* (“after the little donkey”)? This paper argues that the rape of Encolpius by two catamites can be viewed as punishment for his earlier crimes. It is this rape to which Quartilla refers in this metaphor; Quartilla’s *post asellum diaria non sumo* would mean, “I won’t honor the god with such an ordinary dedication after a sacrifice.”

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Love and Murder:  
Two Textual Problems in Xenophon’s *Ephesiaca*  
DAVID KONSTAN

In this paper, I suggest textual emendations as a way of resolving two oddities in Xenophon’s *Ephesiaca*. The first concerns the relative ages of Hippothous and Hyperanthes: the former, I argue, must be at least a little older than the latter. The second concerns Kyno’s proposal to Habrocomes: I argue that she cannot have told him in advance of her intention to kill her husband.

David Konstan is the John Rowe Workman Distinguished Professor of Classics and the Humanistic Tradition, and Professor of Comparative Literature, at Brown University. Among his publications are *Sexual Symmetry: Love in the Ancient Novel and Related Genres* (1994), and *The Emotions of the Ancient Greeks: Studies in Aristotle and Classical Literature* (2006).

The Ancient Novels and the *New Testament*:  
Possible Contacts  
ILARIA RAMELLI

This paper analyzes the ancient novels and their possible contacts with the New Testament and Christianity. Petronius, who wrote at the time of the fire

in Rome and the related anti-Christian persecution arranged by Nero (A.D. 64), presents possible parodies of some Gospel scenes and of the *tymbôrykhia* of which the Christians were accused. This element is present also in Chariton, together with the topics of crucifixion and resurrection. While in the later novels the last two motifs – which appear simultaneously with the birth of Christianity – continue, that of *tymbôrychia* vanishes, just when the anti-Christian charge lost its strength. In some novels chastity, virginity and other moral values appreciated by the Christians are prominent; ancient novels and the early Christian narratives also have some motifs in common.

I have a degree in Classics with specialization in Early Christianity, another degree in Philosophy with specialization in Ancient Philosophy (both at the Catholic University of Milan), and a Doctorate in Philology and Literature of the Classical World (at the State University of Milan). I taught at the University of Chieti as a ‘Professore contrattista’ and am now assistant at the Catholic University in Milan, Ancient Philosophy. My favourite field of research is the interrelation between classical culture and early Christianity. I am now studying the allegorical interpretation of sacred narratives (myths and Scripture) both in pagan (Stoics and Neoplatonists) and in Christian authors (mainly Origen and Gregory of Nyssa, of whose *De anima et resurrectione* I am preparing a new edition with essays and commentary, to be published in Milan: Bompiani 2006). I am also studying the theme of the virtues in the ancient novels and early Christianity.

Comparing Social Inequality  
in the *Satyrica* and *Egalia's Daughters*  
JENNIFER A. REA

This paper examines themes of social oppression in Petronius's *Satyrica* and Gerd Brantenberg's *Egalia's Daughters*. Both the *Cena Trimalchionis* and *Egalia's Daughters* depict comic situations in which non-privileged members of society, Trimalchio in the *Satyrica* and the character Petronius Bram in *Egalia's Daughters*, imitate the behaviors associated with the more privileged strata of society. When Brantenberg's Petronius reverses social convention, his world becomes as ridiculous as Trimalchio's universe. Brantenberg's satire, I argue, transforms a central theme of the *Cena* – the distress of

the freedmen at their inability to gain power and a socially acceptable identity – into a dialogue about social inequality between the sexes.

Dr. Jennifer Rea is Assistant Professor of Classics at the University of Florida. She received her PhD from the University of Wisconsin in 1999 and her MA from Indiana University at Bloomington. Her areas of specialty are Augustan Age Literature and Roman Topography. Her first book, *Legendary Rome*, will be published by Duckworth.