

Abstracts

VALENTINA BELFIORE

**Le iscrizioni della tomba dei Cvenle di Montaperti (SI) nella letteratura del XVIII e XIX sec.: nuove acquisizioni**

*This paper re-examines the records related to the tomb, which was discovered in Montaperti (Siena) in 1728. An unpublished handwritten document by Giovan Battista Passeri, in the Biblioteca Oliveriana of Pesaro, allows us to add ten further inscribed monuments to the almost thirty already known. Even if the greatest part of the tomb equipment (cinerary urns, ollae, and probably even Silen masks) is now lost, it is possible to suggest some hypotheses on the reconstruction of the whole inscriptions, and some corrections to the published texts. Further considerations concern some morphological irregularities, the etymology of the gentilice and the possible relationships of this family with the other ones of the territory.*

LUCIANO CANFORA

**Un Adriano improbabile**

*In her famous novel Mémoires d'Hadrien (1951), Marguerite Yourcenar depicts the character of the emperor Hadrian in a way that suggests the deep (but hidden) influence of the historiographical works of Eduard Gibbon, Arnold Toynbee and Dmitrij Merezkovskij.*

STEFANO COSTA

**Catone e Regolo. Note sulla ripresa di esempi repubblicani tra IV e VI secolo**

*Cato Uticensis in Amm. 28, 4, 11 and Regulus in Boeth. Cons. 2, 6, 11 seem to have lost some fundamental features of their traditional exemplarity (Cato his phlegmatic indifference, Regulus his resistance to misfortunes); this sort of reduction is probably not due to a deliberate choice of the authors, but rather represents a weakening of the classical paradigmatic tradition in late antiquity.*

ANNA FOKA

**Remixing Classics for the Screen:  
Woody Allen and the Classical Tradition**

*Several films by Woody Allen (Interiors, Oedipus Wrecks, Match Point and Mighty Aphrodite) contain elements of classical tradition that have been neglected or oversimplified by film scholarship as references to the director's personal engagement with psychoanalysis. Using Mighty Aphrodite (1995) as illustration, I argue that these films convey the expression of contemporary social issues through a complex and multi-layered reception of classical culture that goes beyond pure psychoanalysis. In Mighty Aphrodite, specifically, Allen deploys the strict formalism of tragedy and the myth of Oedipus as film mechanism for contemporary societal discourse. Via evaluation of film and narrative, I demonstrate that Allen's classical reception is self-reflexive as it refers back to the*

*very processes of performative arts. Furthermore, Allen utilizes the classical tradition as a form of expression in contemporary classical Hollywood narratives and creates a rich cultural experience for his audience; a cinematic treatise on cultural remix, dramatis formalism and classical reception per se.*

MARTIN FRANK

**In the Midst of Philosophers and Technicians:  
Guidobaldo dal Monte (1545-1607) and his Scholarly Environment**

*This article presents the results of research conducted into Guidobaldo dal Monte's scholarly environment in the Duchy of Urbino. In this way, I seek to contribute to a better understanding of his scientific work, as recent studies have proven that his activity was influenced in a notable way by the interaction with this milieu. The investigations reveal a kind of bi-division of this environment: Guidobaldo had close contact with quite a lot of scholars interested in philosophy on the one hand, and of technical collaborators on the other. The impact on his work deriving from the scholarly exchange with both groups, is illustrated by several examples. The first two sections of the present paper hint at fundamental characteristic of the cultural and scientific environment in the Duchy of Urbino; the third part presents Guidobaldo's main interlocutors of the Urbino environment in short biographies.*

GEORGIA KOLOVOU

**Eustathe de Tessalonique: le seul grammarien considéré comme un Saint**

*Eustathios of Thessalonica, the author of the voluminous commentaries on Homer, is the only classical scholar who was recognized officially by the Orthodox Church as Saint. In 1988, the Metropolitan of Thessalonica Panteleimon II valorizes the texts of Eustathios, his portrait as a Saint in the frescos of five monasteries, and a testimony of Michael Coniates in order to proceed to all legal actions for the official recognition of Eustathios as a Saint and to request, in this way, the restoration of an ancient cult.*

SIMONE MOLLEA

**L'immeritato insuccesso del latino *dryadae***

*Apart from *druidae* and *druides*, there is at least another variant which the Romans used to define the druids, *dryadae*, as confirmed in some manuscripts of works such as Cicero's *De divinatione*, Lucan's *Bellum civile* and Suetonius *De vita Caesarum*. Even though this is often rejected by scholars, there are both linguistic and literary clues which corroborate its genuineness: firstly, its similarity with the Old Irish genitive singular and plural *druid* and, secondly, the fact that it seems to appear in passages by different authors (Aurelius Victor and Suetonius) which narrate the same version of the event concerning the abolition of the druids. Given the genuineness of this form and appearance of the cognate *dryas* to define the druides in the Latin of the 4<sup>th</sup> century AD, *dryadae* might also be the lectio from which some corrupted variants in passages of late authors such as Aurelius Victor and Ammianus originated.*

CHIARA PALLUCCHINI

**Nuove considerazioni sulla scultura eburnea veneziana di età gotica  
alla luce di un pezzo del Museo della Biblioteca Oliveriana di Pesaro**

*The article deals with the debated and problematic Venetian production of ivory carvings in the second half of the 14<sup>th</sup> century (before the well known one by the Embriachi workshop), moving from the little tryptich at the Victoria and Albert Museum in London, which has been recognized as a Venetian work by Paul Williamson and Michele Tomasi, and to which other carvings have been brought close together. After it examines a numerous group of crosiers, already partially identified as Venetian by the critics, establishing distinctions between the Siculo-Arabic, central Italian and Venetian ones. To the latter group more pieces are assigned, showing its wide diffusion comprehending also the area of Marche and Umbria (Pesaro, Cagli, Gubbio). Later on a knife-handle with Adam and Eve, conserved at the Biblioteca Oliveriana in Pesaro, is attributed to a Venetian atelier of the third quarter of the 14<sup>th</sup> century; in it the composition of the Original Sin sculpted by Filippo Calendario on the South-West corner of Venice's Ducal Palace (1341-1355) is quoted. This gives the rise for an iconographic examination of the profane subjects illustrated on gravoirs, knife-handles, forzierini (little coffers) and combs, that are present also in the production of the Embriachi workshop.*

ADRIANO SAVIO

### **La collezione numismatica della Biblioteca Oliveriana di Pesaro**

*This article briefly illustrates the history of the Biblioteca Oliveriana numismatic collection, in Pesaro, from its origin with the first coins assembled by the aristocratic Annibale degli Abbatini Olivieri Giordani in the XVII century to the present. Some of the most interesting exemplaires of the collection are also introduced.*

MARCO SCAFFAI

### **Ricordo di Italo Mariotti**

*Obituary of Italo Mariotti.*