

Abstracts

LUCIANA FURBETTA

**Ragionando sulla presenza dei 'classici' nei versi di Avito di Vienne:
appunti sui vv. 232-325 del *De originali peccato***

The carm. 2 (De originali peccato) of the biblical poem De spiritalis historiae gestis composed by Alcimus Avitus bishop of Vienne presents in the second part a long exegetical digression on the illicitae artes (astrology, magic, divination, necromancy) that derive from the seduction of the devil, to which Adam and Eve surrendered. In this paper we'll try – through a deep analysis of the vv. 232-325 – to highlight the importance of the intertextuality in the fabric of the carmen. The presence of selected textual passages from 'classic' sources (above all Virgil) combined with a re-use of exegetical readings (especially Augustin' De Genesi ad litteram) constitutes the formal basis on which Avitus concretely creates the union between poetry, the Bible and theology.

MARIA SALANITRO

**Latinismi e 'arte allusiva' nell'ode *Il cinque maggio*
di Alessandro Manzoni**

The analysis of some verses of the famous ode Il Cinque maggio allows to highlight Manzoni's familiarity with the authors of classical Latin literature (Virgil, in particula r): in this way it seems possible to better point out the relationship with some sources already partly indicated by critics. A very elaborate allusion to Maximian in particular reflects the canons of the most refined allusive art of the Latin poets.

RENATO RAFFAELLI

**I chicchi della melagrana:
Nathaniel Hawthorne e l'*Inno a Demetra***

In his collection of short stories for children Tanglewood Tales, taken from Greek mythology, Nathaniel Hawthorne tells the myth of Proserpina's rape by Pluto. The title of the tale, The Pomegranate Seeds, declares what interests Hawthorne most in the story. In fact, his tale emphasizes food and culminates when the young woman eats a fruit, a pomegranate that the underworld's god had procured for her. Thus she breaks her fasting and becomes indissolubly tied to the world of the dead. Hawthorne has no doubts as to the meaning of such act. He rightly connects it to the anthropological prohibition of eating and drinking anything in the world of the dead, under penalty of losing the possibility of returning from it. After carefully examining how Hawthorne deals with these aspects of the myth, my attention turned to his classical sources and particularly to the pomegranate episode in the pseudo-homeric Hymn to Demeter and in Ovid's Metamorphoses and Fasti. There are two traditional interpretations of the pomegranate: as a symbol for wedding or as a food of the dead. I argue that the latter is the correct one for two reasons. First, both in the Hymn to

Demeter and in the Metamorphoses, it is clearly stated that Proserpina/Persephone's eating violates the prohibition to eat not just the pomegranate, but any kind of food: in the underworld you must observe absolute fasting, in order to prevent to be bound there. Second, the prohibition of eating in the land of the dead is not only testified by numerous sources coming from different cultures, but also by classical sources, so far neglected.

MARIA TERESA DI LUCA

Acquedotto romano di Pesaro: integrazioni e nuove scoperte*

This essay presents the recent finding of a significant stretch of the Roman aqueduct in Pesaro, integrating results of previous research work. The Author illustrates a rigorous examination of archival records, while articulating interdisciplinary connections and new fieldwork on the territory. On the one hand, the Author presents unpublished records and technical information on the recent aqueduct parts that were found (i.e. the 'chiavichino' and the arches). On the other, she provides a deeper focus on known parts of this rare testimony of Roman hydraulic engineering – which is still functioning nowadays. Furthermore, this work synthesises the development and methodology of a body of research that, since 1988, has allowed for the re-discovery and study the Roman aqueduct in Pesaro – while creating a bridge between topographical, historical, and archaeological studies, and projects of safeguarding and promoting of the environmental historical heritage around Pesaro.

ROCCO BORGOGNONI

Reminiscenze e oblio della guerra di Urbino nel frangente della devoluzione

This essay explores how, after the death of the prince Federico Ubaldo, the agents involved in the devolution of the Duchy recalled or purposely neglected the events related to the 1517 war of Urbino and to the Medicean occupation. In the legal dispute over the possession of the Della Rovere territories, the Grandukes' strategy to recall the expropriation of the feud by Pope Leo X proved unsuccessful as the Holy See was willing to avoid any compromising allusion to that precedent. Francesco Maria II in particular tried to celebrate the memory of his ancestor (Francesco Maria I) with a variety of initiatives; his attempts, however, were gradually reversed, starting from the funeral orations to him in his honour. In the meantime, the largest communities of the new 'Legazione' marginalized the memory of Della Rovere rule and of the political and military events connected with it. If Urbino completely erased these memories, in Pesaro one finds attempts at downsizing the strife for the Duchy in the early sixteenth century to a local and municipal fact.

CHIARA AGOSTINELLI

«Vorrei averla conosciuta. Mi pare ch'ella mi avrebbe intesa».

L'incontro impossibile fra Costanza Monti e Madame de Staël

Through the analysis of the works of two female writers, Madame de Staël (her letters to Vincenzo Monti, 1805 and her novel Corinne, 1807) and Costanza Monti Perticari (in particular her unpublished notebooks held in the Piancastelli Library in Forlì, Italy) this essay explores the long-distance relationship between the two women of letters who actually never met. Nevertheless, Costanza, who read the letters written to her father Vincenzo by Madame de Staël during her journey to Italy and her novel Corinne inspired by that Italian experience, would have loved to meet the French writer. Towards her she felt a kind of affinity, as can be found in Costanza's private writings, where quotes from de Staël's texts are frequent.