FOR JULIE JONES

A meticulous and probing reader who significantly broadened the *Journal’s* scope

FOR BRUCE CAMPBELL

An exceptional designer who lavished his talents on this publication
## Contents

*Adam* by Tullio Lombardo

*Adam* by Tullio Lombardo  
**Luke Syson and Valeria Cafà**

Ancient Sources for Tullio Lombardo’s *Adam*  
**Valeria Cafà**

The Treatment of Tullio Lombardo’s *Adam*: A New Approach to the Conservation of Monumental Marble Sculpture  
**Carolyn Riccardelli, Jack Soultanian, Michael Morris, Lawrence Becker, George Wheeler, and Ronald Street**

A New Analysis of Major Greek Sculptures in the Metropolitan Museum: Petrological and Stylistic  
**Lorenzo Lazzarini and Clemente Marconi**

Hellenistic Etruscan Cremation Urns from Chiusi  
**Theresa Huntsman**

Redeeming Pieter Cooecke van Aelst’s *Gluttony* Tapestry: Learning from Scientific Analysis  
**Federico Carò, Giulia Chiostrini, Elizabeth Cleland, and Nobuko Shibayama**

Trade Stories: Chinese Export Embroideries in the Metropolitan Museum  
**Masako Yoshida**

A Greek Inscription in a Portrait by Salvator Rosa  
**Michael Zellmann-Rohrer**

Honoré de Balzac and Natoire’s *The Expulsion from Paradise*  
**Carol Santoleri**

Another Brother for Goya’s “Red Boy”: Agustín Esteve’s Portrait of Francisco Xavier Osorio, Conde de Trastámara  
**Xavier F. Salomon**

Nature as Ideal: Drawings by Joseph Anton Koch and Johann Christian Reinhart  
**Cornelia Reiter**

A Buddhist Source for a Stoneware “Basket” Designed by Georges Hoentschel  
**Denise Patry Leidy**
Manuscript Guidelines for the Metropolitan Museum Journal

The Metropolitan Museum Journal is issued annually by The Metropolitan Museum of Art. Its purpose is to publish original research on works in the Museum’s collection. Articles are contributed by members of the Museum staff and other art historians and specialists. Submissions should be emailed to: journalsubmissions@metmuseum.org.

Manuscripts are reviewed by the Journal Editorial Board, composed of members of the curatorial, conservation, and scientific departments. To be considered for the following year’s volume, an article must be submitted, complete including illustrations, by October 15. Once an article is accepted for publication, the author will have the opportunity to review it after it has been edited and again after it has been laid out in pages. The honorarium for image costs is $300, and each author receives a copy of the Journal volume in which his or her article appears.

Manuscripts should be submitted as double-spaced Word files. In addition to the text, the manuscript must include endnotes, captions for illustrations, photograph credits, and a 200-word abstract. Each part of the article should be in a separate file except the endnotes, which should be linked to and appear at the end of the text file.

For the style of captions and bibliographic references in endnotes, authors are referred to The Metropolitan Museum of Art Guide to Editorial Style and Procedures, which is available from the Museum’s Editorial Department upon request, and to The Chicago Manual of Style. Please provide a list of all bibliographic citations that includes, for each title: full name(s) of author or authors; title and subtitle of book or article and periodical; place and date of publication; volume number, if any; and page, plate, and/or figure number(s). For citations in notes, please use only the last name(s) of the author or authors and the date of publication (e.g., Jones 1953, p. 65; Smith and Harding 2006, pp. 7–10, fig. 23).

When submitting manuscripts, authors should include a PDF of all illustrations. Please do not embed images within text documents. If the manuscript is accepted, the author is expected to provide publication-quality images as well as copyright permissions to reproduce them in both the print and electronic editions of the Journal. We require either digital files of at least 300 dpi at 3,000 pixels wide, color transparencies (preferably 8 x 10 in. but 4 x 6 in. is also acceptable), or glossy black-and-white photographs (preferably 8 x 10 in. with white borders) of good quality and in good condition.

In a separate Word file, please indicate the figure number, the picture’s orientation, and any instructions for cropping. Reproductions of photographs or other illustrations in books should be accompanied by captions that include full bibliographic information. The author of each article is responsible for obtaining all photographic material and reproduction rights.

ABBREVIATIONS

MMA The Metropolitan Museum of Art
MMAB The Metropolitan Museum of Art Bulletin
MMJ Metropolitan Museum Journal

Height precedes width and depth in dimensions cited.
In the collection of The Metropolitan Museum of Art is a painting most often identified as a self-portrait by Salvator Rosa (1615–1673), depicting a man holding a human skull (Figure 1). The identity of the sitter has been disputed, though the work can be securely set in the context of the friendship between Rosa and Giovanni Battista Ricciardi (1623–1686), owing to an inscription. In fact, three inscriptions appear in the composition, and one of them, composed in classical Greek, has previously been misinterpreted. Born in Arenella, near Naples, Rosa traveled to Rome as a young man. There, in addition to painting, from 1638 he received training in poetry and satire from the court poet Antonio Abate (d. 1697), becoming an adept himself. A few years later, while in Florence, Rosa first encountered Ricciardi, a future professor of philosophy, who would guide Rosa in that discipline, particularly its source texts from classical Greece and Rome, over the course of a long friendship. Ricciardi was a bibliophile, known for his ability to locate and acquire copies of classical and other texts of interest to the literary elite of Tuscany, and Rosa occasionally served as his agent in this enterprise. In 1651, Rosa acquired for Ricciardi in Rome three Greek texts: the *Adversus mathematicos* by Sextus Empiricus, the *Bibliotheca* by Photius, and the commentary on Homer by Eustathius of Thessalonike.

In Florence, Ricciardi participated in the Accademia dei Percossi, which Rosa founded with Lorenzo Lippi (1606–1665) about 1643. The group included, among other intellectuals, the philologists and classical scholars Carlo Roberto Dati (1619–1676), Andrea Cavalcanti (1610–1672), and Valerio Chimentelli (1620–1668), who had contacts with major centers for the study of antiquity in Rome and at the University of Pisa.

This milieu would certainly have provided a suitable setting for Rosa to become conversant in Greek and Roman literature and culture. Indeed, there is noticeable self-identification with classical antiquity among the Percossi, as Rosa describes the villa of his friend Giulio Maffei (d. 1656) at Monterufoli as “the Garden of Hesperides” and a “little Parnassus,” and casts himself and his colleagues as Greek philosophers. Their banquets often concluded with orations, including one titled “Encomium of the Golden Age” by Evangelista Torricelli (1608–1647), a noted physicist and mathematician, which borrowed heavily from classical texts, and a poetic composition by Niccolò Simonelli (d. 1671), an important early patron of Rosa’s work, which praises Rosa as the “Demosthenes of painting.”

Rosa’s own literary production, situated in this context, bears out his familiarity with classical works. His satires bristle with classical allusions from a wide range of genres, some rather obscure, including direct citations in the original Latin and broader textual reminiscences. These also appear in the letters Rosa wrote to Ricciardi, in which Rosa quotes Ovid in the original and Aristotle in a Latin translation. In a continuation of the pattern of classicizing self-identification, Rosa calls Ricciardi “Horace” (after the Roman poet) and later “my wise and refined Metrodorus” (after the Greek philosopher Metrodorus of Lampsacus, one of the founders of Epicureanism), while casting himself as Boethius (after the late ancient philosopher). On the topic of a set of engravings, including a depiction of Diogenes the Cynic, Rosa exclaims, “Oh, how much in debt we are to the Stoic School,” and mentions Latin dedicatory inscriptions for the engravings. Rosa discusses classical texts that inspired his paintings, referring to Plutarch as the source for the subjects of Pan and Pindar, Aethra and Theseus, and Pythagoras on the seashore liberating a net full of fish. He writes about a depiction of the Catilinarian Conspiracy, executed in close accord with the description of the Roman historian Sallust, and refers to a painting of his on the “calling of Protagoras to philosophy,” taken from the work of the Roman author Aulus Gellius. Ricciardi in turn offered recommendations for suitable classical subjects, which Rosa welcomed.

Rosa’s paintings and drawings provide further testament to his interest in and acquaintance with classical languages.
Aside from his predilection for subjects drawn from classical literature, Rosa quotes the original texts themselves as inscriptions. A drawing by Rosa from his time in Florence, now in a private collection in Karlsruhe, depicts a young man inscribing a rock in Latin with a line adapted from the Roman poet Statius. On the back of the drawing is a letter likely written by Ricciardi to a mutual friend, Ascanio della Penna, quoting the same passage. Also worth mentioning is a painting of Rosa’s now in the National Gallery in London, in which a man holds a tablet inscribed “Aut tace aut loquere meliora silentio” (Either keep quiet or say something better than silence), a line reminiscent of two Greek aphorisms collected by the anthologist Stobaeus.

It is an arresting feature of the painting at the Metropolitan that the sitter not only holds and contemplates the skull but also writes upon it with pen and ink, and not in the vernacular of the gift inscription but in classical Greek. Rosa captures the sitter in the act of inscribing, with pen in mid-stroke, adding an accent to the last of the three Greek words, which appear as: ἡνὶ ποτὲ ποτὲ (Figure 2).

Numerous discussions of the painting have mentioned this inscription and offered a transcription and translation. They universally construe the text as three syntactically independent words, the first as an interjection and the second and third as interrogative adverbs, rendered in English along the lines of, “Behold. Whither? When?” While these translations capture the semantic value of the first and second words correctly, that of the third has been misunderstood. The key lies in the accent written on its final letter—indeed, the stroke with which the sitter is eternally occupied in Rosa’s depiction.

Classical Greek is generally agreed to have had a pitch accent, relating to the pitch of the voice used to pronounce the accented syllable, in contrast to its descendant, modern Greek, and many other Indo-European languages, which employ a stress accent. A system for marking these accents in writing was not developed until after the classical period and only came into full use in manuscripts produced by the Byzantines, later spreading to the Greek-literate scholars of the Italian Renaissance and beyond, to become modern scholarly practice.

An important practical implication of the accent system is its ability to distinguish between homographs, among them the class of adverbs that can function as either interrogatives or indefinites, with the same base semantic value, depending on their accentuation. Both the second and third words of this inscription belong to this class. ποτὲ, an adverb denoting place, specifically as an end or goal of motion, has interrogative force if written with an accent (orthotone), but an indefinite force if written without an accent (enclitic): hence ποτὲ means “whither?” while ποτὲ means “somewhither.” Rosa has clearly written the orthotone form, ποτὲ, which previous translations have rendered correctly. With the third word, the circumstances are otherwise. The base adverb ποτὲ denotes time. When written orthotone, the accent falls as an acute on the first syllable, ποτὲ, and the word has interrogative force (when?), which is how Rosa’s inscription previously has been interpreted. As accented by Rosa, however, this cannot be correct: his adverb has the enclitic form, ποτὲ, and is therefore indefinite, meaning “sometime.”

The inscription should not be read as two independent interrogatives (whither? when?) but as an interrogative followed by an indefinite (whither, sometime). Interrogatives in classical Greek, as in English, can introduce not only direct questions but also so-called indirect questions, when governed by a verb denoting questioning or, more broadly, any informative or thinking process whose object could be a question. The latter situation pertains to the Greek inscription in the painting. The interjection ἡνὶ, which connotes both literal sight and metaphorical contemplation, should not be read in isolation from the interrogative but rather as governing it. What is missing is a finite verb for the resulting indirect question clause, but it can be easily supplied from the context. A useful parallel is a formulaic question put to travelers met in transit in the classical world, ποτὲ καὶ πόθεν, literally “Whither and whence?” but clearly with some form of a verb of motion implied: “Whither (are you going) and whence (are you coming)?” Just such a verb can readily be supplied here, with the passage of time suggested by the skull, the object of the sitter’s contemplation, and inscription: “Behold, whither (I, we, you, mankind, etc., is going)
at some point in time." Or more concisely, "Behold whither, eventually." Death, figured by the skull, is the universal endpoint; only the time of arrival is uncertain.

A source for the Greek inscription in Rosa’s painting in a classical or later Greek text has not been located, but it is entirely possible that it was produced in the circle of Rosa and Ricciardi. The Greek is neat in its pithiness, but it would not necessarily demand mastery of the classical idiom to produce. Given the importance of classical culture and literature to the group, the motive was certainly present.

NOTES

1. See, for example, Roworth 1988, pp. 103–4, and Scott 1995, which refers specifically to the Greek inscription to argue for identifying Rosa’s friend Ricciardi as the sitter as opposed to Rosa (p. 70).


5. Ibid., p. 27. At Pisa, Ricciardi also introduced Rosa to Paganino Cauenzio (1595–1649), who knew Greek well, and from whose writings Rosa borrowed in his painting; see Langdon 2010, p. 28.


9. The manuscript text is preserved in the Biblioteca Nazionale, Florence; see Scott 1995, p. 57n5.


11. “Mentre il iam sati ritrovar vorresti, / vedi per tutto il quidlibet audendi / [italics in this edition]” (When you want to find “enough already,” you see everywhere “[capacity for] daring anything at all”). Rosa, La poesia 500–501 (see Romei 1995), quoting Horace, Carmina 1.2.1 and Ars poetica 10, respectively (see Shackleton Bailey 2001).

12. For example, “E per farla cantar si suda e stenta, / ma, s’incomincia, poi mai la finisce” (And to make it sing he sweats and struggles, but, if it starts, then he never gets it to stop). Rosa, La musica, lines 272–73 (see Romei 1995); cf. Horace, Sermones 1.3.1–8 (see Shackleton Bailey 2001). Also “Sotto ogni ciel padre commune è l sole” (Under every sky the sun is the common father). Rosa, La pittura, line 129 (see Romei 1995); cf. Petronius Satyricon 100.1 (see Mueller 1995). For more, see Rosa, La poesia, line 304, cf. Horace, Sermones 1.8.2; and Rosa, La poesia, line 405, cf. Catullus, Carmina 43.8 (see Mynors 1958). See the various commentaries in Romei 1995.

13. Rosa apologizes for a brief letter (August 27, 1652; Festa and Borrelli 2003, p. 161, no. 144), because his head is, so to speak, full of “slaughter and rumor,” such that he resembles the mythological Fury Allecto: “Però, amico, vi prego a compatirmi se fra questo mentre sarò breve nello scrivervi, attesoché ho la capa così piena di straggi e rumori che sembro sia Alletto, giuro a Bacco!” In a letter of January 26, 1670 (ibid., p. 393, no. 375), Rosa complains of the cold, such that he could not himself be “the torch of Cupid, or even the embraces of Phryne,” a notorious courtesan in classical Greece mentioned by Diogenes Laertius, among others (“Eppure non posso riscaldarmi, né mi riscalderiano né le faci di Cupido né gl’abbracciamenti di Frine!”).

14. Letter of December 19, 1651 (ibid., p. 126, no. 114), and Ovid, Ars amatoria 1.349–50 (see Kenney 1995).

15. Letter of September 9, 1656 (Festa and Borrelli 2003, p. 224, no. 201), and Aristotle, Eudemian Ethics 1245b. The translation, the work of an anonymous translator, is printed in Academia Regia Borussica 1831, p. 623.

16. Letter of January 5, 1650 (Festa and Borrelli 2003, p. 45, no. 46).


18. Letter of March 27, 1654 (ibid., p. 196, no. 176).

19. “Oh quanto siamo tenuti alla scuola degli Stoici, i quali ci hanno insegnata un’efficace medicina per alcune humane difficoltà!” “Le dedicatorie, o latine o volgari, ci devono importar poco; con tutto ciò procurero di sodisfarvi” (Oh, how much in debt we are to the Stoic School, which has taught us an effective medicine for any human difficulty! The dedications, Latin or vernacular, should matter little to us; with all this I will try to satisfy you). Letter of October 21, 1663 (ibid., p. 316, no. 296). Rosa also praises the surpassing wisdom of the Greek dialogues of Lucian, Juppiter confutatus and Juppiter tragoeud, in a letter of June 19, 1656 (ibid., pp. 220–21, no. 198): “Per Dio Ricciardi che giornalmente conosco che Luciano l’ha intesa meglio d’ogn’altro, e ch’el suo Cinsico dichi molto bene il fatto suo con Jupiter, e col medesimo Timocles.” (By God, Ricciardi, every day I’m coming to know that Lucian understood it better than anyone else, and that his Cynicus remonstrates very well with Jupiter, as does Timocles with the same.)

20. The subjects of two paintings were drawn from two works of Plutarch, the Life of Numa and Life of Theseus, respectively: “In una tela grande ho dipinto il dio Pane in atto di discorrere con Pindaro poeta e di compiacersi delle sue poesie conforme accenna Plutarco nella Vita di Numa” (On a large canvas I painted the god Pan in the act of speaking with the poet Pindar and taking delight in his poetry, as Plutarch intimates in the Life of Numa); and “Quando Ethra mostra a Teeso suo figliolo il sasso ove erano nascoste le scarpe e la spada di Egeo suo genitore, conforme il medesimo Plutarco narra nel principio della sua vita” (When Aethra shows to her son Theseus the stone where the shoes and the sword of his father Aegeus were hidden, as the same Plutarch recounts at the beginning of his Life). Letter of October 9, 1666 (ibid., p. 349, no. 328). Rosa derived the subject of a painting of Pythagoras from Plutarch (“Motivo tolto da un’opuscolo di Plutarco”); see letter of July 29, 1662 (ibid., p. 294, no. 272).

21. “Dell’istoria della Conciura di Catelina, espressa per l’appunto conforme la descrive Salustio” (Of the story of the conspiracy of Catiline, expressed exactly as Sallust describes it); see letter of September 8, 1663 (ibid., p. 311, no. 291).

22. “Uno [quadro] di palmi 10 e largo sette, con dentro la Vocazione di Protagora alla filosofia (la quale non raconto, potendola voi vedere in Aulo Gelio)” (A [painting] 10 palms [high] and seven wide, containing the Calling of Protagoras to philosophy, which I do not recount, since you can look in Aulus Gelius). Letter of November 9, 1664 (ibid., p. 326, no. 305).
23. Rosa had recently read the Life of Apollonius by Philostratus, which Ricciardi recommended, and enjoyed it, but had not found suitable subjects for painting as he had hoped, and so asks for another recommendation, for more “usual” subject matter. Letter of September 16, 1662 (ibid., p. 298, no. 277).

24. See Statius, Silvae 4.2.13 (see Courtney 1992). A reproduction of the drawing and the text of the letter are given in Ozzola 1909. See, further, Langdon 2010, p. 29n135–37; and Paliaga 2009, p. 159. In both drawing and letter the Latin reads: “Hic aeui mihi prima dies” (Here [i.e., in this idyllic scene] is the first day of my life), not as Langdon translates, “This day is my first.” As has not yet been emphasized, the line of Statius in fact runs, “Haec aeui mihi prima dies” (This is the first day of my life). In context, the poet counts as “barren” all days leading up to the present one, on which he has received an invitation to a state banquet from the emperor Domitian, to which he responds in the present poem. Rosa and Ricciardi deliberately altered the Latin to fit the intended context.

25. National Gallery, London (NG4680). Scott identifies “an aphorism translated from the Greek philosopher, Pythagoras,” which is of course attractive, given Rosa’s interest in philosophy; see Scott 1995, p. 61. The relevant entry in Stobaeus (3.34.7), under Pythagoras’s name, is χρήσεως ἐν ἑνίκῳ ἐπιστήμης λόγος (Christo 1935). “One should be silent or say something better than silence.” But the phrase could also have been suggested by another aphorism in the same section of Stobaeus’s work, attributed to the tragedian Dionysius, ἐν λέγει τι σχέσεως λέγεται ἔχει, “Either say something better than silence or keep silent.” Stobaeus 3.34.1 (Dionysius frag. 6); see Snell, Kannicht, and Radt 1986–2004, vol. 1, p. 244. A blending of the two also seems possible. It may be more than a coincidence that Rosa, along with Cosimo Brunetti, searched in Rome on Ricciardi’s behalf for the works of the Swiss philologist Konrad Gesner, who published a Latin translation of Stobaeus’s anthology. The search is mentioned in a letter from Rosa and Brunetti to Ricciardi; see letter of January 14, 1652 (Festa and Borrelli 2003, pp. 133–34, no. 119). Gesner’s translation of the relevant passages, “Aut oportet silere aut affere meliora siliento” (One should either keep silent or contribute something better than silence) and “Aut dic aliquid siliento meius, aut sile” (Either say something better than silence, or keep silent), are close enough to Rosa’s inscription that they could plausibly have served as an aid in its composition (“Aut tacœ aut loquere meliora silento”); see Gesner 1557, vol. 1, pp. 457–58.

26. A related drawing is discussed by Michael Mahoney (1977, vol. 1, p. 474, no. 49.4, which he labels Study for a Self-portrait). This drawing does not detail the text itself, however.


28. The MMA digital catalogue record suggests that this translation appeared as early as 1935: “Eleanor C. Marquand. Letter to Margaret D. Sloane. January 26, 1935, notes that the Greek scholar Adolph Cotton translates the words on the skull as ‘Behold, whither, when’, but cannot identify a source for them” (www.metmuseum.org/Collections/search-the-collections/437508?rpp=20&pg=1&ao =on&ft=salvador+rosa&pos=1). This may well be the same Adolph Cotton who received a Master’s degree in archaeology from Princeton University in 1934 and served as assistant curator at the British Museum before his presumed death at sea in 1935. See “Former Student Disappears at Sea,” Papers of Princeton, February 13, 1935, vol. 1, no. 17, p. 1. Among subsequent translators, Helen Langdon, while missing the precise sense of the Greek (she gives “Behold, whither, when”), comes the closest to the correct interpretation in her commentary: “It exhorts the viewer to behold this symbol of death, to which we journey, though we know not when.” Langdon 2010, p. 114.

29. When an enclitic follows an orthotone word, the two are pronounced essentially as a single word, and a complex set of rules determines the placement of an accent on one or both. As happens here, an enclitic under some circumstances may be written with an accent, but with a different one than it would have had in its orthotone form, with the semantic force unaffected. In this particular case, modern scholarly convention would prefer the writing ποτέ πορεί, where the enclitic lacks a written accent. From a theoretical perspective, however, the writing ποτέ πορέ is more correct, and considerable variation on points such as this appears in medieval manuscripts and early printed editions. The fundamental rule of accent placement is that the “contonation unit” (acute accent as rise in pitch followed by an unmarked fall in pitch on the next syllable, or the circumflex accent as rise and fall in pitch combined in a single syllable) may not fall more than one mora (a syllable containing a short vowel; a syllable containing a long vowel or diphthong counts as two morae) from the end of the word. The notional “word” envisaged here, consisting of orthotone plus enclitic, ποτέ πορέ, would thus violate that rule (the contonation unit falls two morae from the end of the word); hence an additional accent, the acute, is placed on the final syllable. At any rate, πορέ is also the conventional form for the enclitic written in isolation (the lexical form), and we could make the case for the painter, or a classicist friend who advised him on the text, having simply located the word in a lexicon and copied it down without applying the rules for accent.

30. For example, Plato, Phaedrus 227a 1; Diogenes Laertius, Vitae philosophorum 6.59; and a Latin equivalent in the Satires of Horace 2.4.1, “Unde et quo Catius” (Whence and whither [goes] Catius?).

31. The first word of the Greek inscription, ἠνήρ, represents a rare alternate form, or alternate spelling, of ἀνήρ, itself not particularly common. It may have arisen through misreading of earlier texts by scholars in late antiquity and Byzantium. It was, however, taken up as a word in its own right by at least one later author. The Frogs of Aristophanes has ἠνήρ ἵδοι (1390), but a late ancient commentary ad loc. points to an underlying ἀνήρ. ἵδοι, elided to ἀνήρ ἵδοι (see Dürßen 1877). Modern editors consistently print ἀνήρ ἵδοι, and none entertains the alternative. Similarly, in the Greek Anthology 6.236.3 (see Beckby 1965–), modern editors print ἀνίδοι (a compound of ἀνήρ and ἰδε, the latter related to ἵδοι), but the medieval Ἰδα, quoting this line in the entry cited in the following paragraph, divides it into ἠνήρ ἰδε. ἰδε.

The far more common means of expressing the same thought (“behold”) would have been with ἵδοι. The Ἰδα, a postclassical Greek work combining encyclopedia and lexicon, specifically lists ἠνήρ as a dialect variant for ἵδοι: “Ἡνήρ: ἀνίδοι τοῦ ἵδοι. Δμιαρμότας, ‘Ἡνήρ (is used) instead of ἵδοι in the Doric dialect.’ Ἰδα, ἰδε, no. 385 (see Adler 1928–35). It is possible to imagine that whoever composed the present text consulted this or some similar work, perhaps in an effort to find a more exotic expression. Significantly, ἠνήρ is used twice in the epigrams of Janos Ryndakenos Laskaris (1445–1535), active as a scholar and teacher of Greek in Italy and France. See Epigrammata 4.3 and 45.3 (Meschini 1976); on Laskaris’s career, see Wilson 1992, pp. 98–100. The absence of published evidence from the intervening period renders as pure conjecture hypotheses about the text’s subsequent use, but it seems worth noting that Laskaris would have been well placed to introduce this rare form from the Byzantine into the Italian intellectual milieu, such that it could be available for use in this inscription.
REFERENCES

Academia Regia Borussica

Adler, Ada, ed.

Beckby, Hermann, ed.

Courtney, Edward, ed.

Dübner, Friedrich, ed.

Festa, Lucio, and Gian Giotto Borrelli, eds.

Gesner, Konrad, ed.

Hoare, Alexandra

Kenney, Edward J., ed.

Langdon, Helen, with Xavier F. Salomon and Caterina Volpi

Mahoney, Michael

Meschini, Anna, ed.

Mueller, Konrad, ed.

Mynors, Roger A. B., ed.


Ozzola, Leandro

Paliaga, Franco

Perelli, Marcello, ed.

Romei, Danilo, ed.

Roworth, Wendy Wassyang

Salvator Rosa: Tra mito e magia

Scott, Jonathan

Shackleton Bailey, David R., ed.


Volpi, Caterina, and Franco Paliaga

Wilson, Nigel G.