

PANDORA'S BOX VASO DI PANDORA

Francesca Vivenza

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Forward Note

Il vaso di Pandora - Pandora’s Box is a further addition to my previous investigations on language. From the experimental video **Mother’s Tongue** (2001) in English and the published novel **Il giorno del lungo viaggio alla finestra** (2016) in Italian, to the exhibition **Tentative Language** (2017), my practice has expanded to research and writing on the bilingualism connected to my works.

The research for **Il vaso di Pandora - Pandora’s Box** developed from the fall of 2019 throughout the Covid-19 pandemic of 2020 and focuses primarily on the translation of the Hesiod’s text that makes Erasmus of Rotterdam solely responsible for the “Pandora’s box” expression.

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ISBN 978-1-7775143-0-3
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Publisher: Francesca Vivenza, 2021
Includes bibliographical references and Images
Electronic book
Text in English
Design: Anne O’Callaghan



The World Undone by Whomever Opened Pandora's Box
(in Italian: Il mondo disfatto da chi ha aperto il vaso di Pandora)

Introduction

In 2015 I was invited by Francesca Valente to produce a work for the Benetton's **IMAGO MUNDI** collection, exhibited in Venice (Palazzo Loredan) in 2017 and Toronto (Onsite OCAD University Gallery) in 2018. I was also invited to present my work at an evening talk, **The Verbal and the Visual**, at the Onsite Gallery, during the exhibition. Barry Callaghan, Gary Michael Dault, Leo Rooke and my colleagues Bill Burns, Carlo Cesta, Reinhard Reitzenstein were my co-participants, with Peggy Gale and Francesca Valente the moderators.

My work, titled **The World Undone by Whomever Opened Pandora's Box** (in Italian: Il mondo disfatto da chi ha aperto il vaso di Pandora) relates directly to the title of the collection: **IMAGO MUNDI**, The World's Image.

To make the work, I pulled off the white canvas from the tiny 12 cm x 10 cm stretcher given to the artists and I substituted it with a lengthwise rectangular cut out from a geological map of the same height as the stretcher, but I doubled its length to 20 cm. I folded in half the map - to have a cover and an inside page - and glued the inside page on the stretcher. The result reminds of a one-page booklet - or a box with its lid. With a black marker pen I designed a rolled tape on the front of the cover. When the cover page is turned and the booklet is opened, more designed objects - fishing hooks, can openers, funnels, ... - appear on the map, as floating, bursting or falling.

Preparing for the evening talk, when translating the title of the work in Italian, I realized that Pandora does not open a box: she opens a vase. Using my two languages - Italian and English - as separate entities without translating one into the other, I was surprised by this difference and started researching the mythological figure of Pandora and her box. Or her vase?

My investigation on this matter is summarized below, followed by additional considerations related to my works, where evidence suggests that, in my career, intuition and the ensuing connections are my accomplices.

HESIOD'S PANDORA

Hesiod, one of the earliest Greek poets, about the VII century BC, introduces Pandora in his **Works and Days**, a poem where Hesiod himself instructs his brother Persis in the agricultural arts. It was preceded by the poem **Theogony**, the first known history of Greek mythology, where we learn of the origin of the first unnamed woman created by Hephaestus, son of Zeus and Hera, upon Zeus' instructions. Pandora, in **Works and Days**, seems to have similar denotations: the unnamed and the named bring evils into the world. According to the myth, Prometheus, a Titan, stole the fire from heaven and gave it to humankind. In retaliation Zeus, the king of the gods, presented to Epimetheus, Prometheus's brother, a woman called Pandora - the "all-gifted" (*pan-doron* in Greek: each of the Olympus gods gave her a gift, including curiosity) - with a jar that Zeus said should have been kept closed. But the "all-gifted" opened the jar and in so doing released its content into the world, becoming the "all-giver": sufferings, pains, sickness, death, but not hope that she left inside. (From this: *spes ultima dea*, hope, the last goddess, a late Latin saying.) The fact that Pandora left hope in the jar is a point of disputation among Classics scholars: does it mean that hope was removed from human life or that hope was kept safe in the jar?

Hesiod's epic verses *belong to the tradition of an oral society*¹ and are written in Ionian dialect. The ancient Greek word Hesiod uses for jar is *πίθος*, transliterating in the Latin alphabet *pithos*, which refers to a large container to store or transport wine, oil or cereals and also ashes during funerals.

Not only the Pandora's myth from Hesiod can be read as a misogynous view on women, typical for the times in ancient Greece, but it may also suggest that the Greek Pandora has a lot to share with the Judeo-Christian Eve. It has been argued that, during the Hellenization of Western Asia, after centuries of oral transmission, the misogyny in Hesiod's account of Pandora began to influence both Jewish and later Christian interpretation of the scriptures.

HISTORICAL UNFOLDING OF PANDORA'S MYTH

What happens to Hesiod's Pandora?

After Hesiod, Aesop, (*circa* 620-564 BC) a storyteller, in his **Fable 525** tells the story of two vases, one vase for good things and the other for bad things, but in **Fable 526, Zeus and the Jar of Good Things**, he substitutes Pandora with a male character: *Zeus gathered all the useful things together in a jar and put a lid on it. He then left the jar in human hands. But man had no self-control and he wanted to know what was in that jar, so he pushed the lid aside, letting those things go back to the abode of the gods. So all the good things flew away, soaring high above the earth, and Hope was the only thing left. When the lid was put back on the jar, Hope was kept inside. That is why Hope alone is still found among the people, promising that she will bestow on each of us the good things that have gone away.*²

Subsequently, the figure of Pandora collapses into the myth of the creation of the first woman in writings by Sophocles, Plato, Pausanias and others - as well as images appearing on ancient Greek vases. Sophocles (*circa* 496-406 BC) wrote a satirical drama on the Pandora's myth, but only few fragments have reached us.

Pandora does not have a Roman counterpart. As myths played a central role in the religion of the Greeks, rituals did the same in Rome. While the Romans adopted parts of the Greek religion, they never seemed as zealous, leaving more freedom to cities and individuals to choose deities, possibly not out of generosity. More numerous and diverse religious faiths did not seem to deter political power, as demonstrated by their reception of Christianity.

The Latin Classics - Ovid, Virgil, Horace, Seneca, and others - do not mention Pandora. In the **86 easy Fables to Learn Latin** by the author Hyginus from Spain or Alexandria (64 BC-17 AC), we find Pandora again as the first woman created, but transformed from the misogynous myth of Hesiod: Jupiter commands Volcano to make a woman from clay; Minerva gives life to the shape and all other deities bestow gifts on her.³ No box or vase. The relatively respected Roman woman lives in the 'new' Pandora. Pliny of Como (23-79 AC), Porphyry of Tyre (III century AC), and Fulgentius (late V-early VI century AC) only briefly cite Pandora in their writings. Porphyry is the only one who mentions the vase (*patefacto dolio* in Latin).⁴

From the II century AC we find Pandora and Eve in the writings of Iranaeus of Lyon (*circa* 130-200 AC) and Tertullian of Carthage (155-220 AC) as Alberto Manguel reports in his **A Natural History of Curiosity**. According to this writer, the gods gave humanity the natural desire to know and the punishment to have it tried.⁵

In the late Roman Empire, the Fathers of the Christian Church (II to V century AC): among them Gregory from Asia Minor, Ambrose of Milan, Jerome from Dalmatia

and Augustine of Hippo, seem to be the first to equate Pandora with Eve *to oppose Christian truth to pagan fable*.⁴ But Origen of Alexandria (185-232 AC), an ascetic and theologian scholar of the early Greek church, muses on both Pandora's and Eve's fables. He is also the last to mention the jar, or vase, the right translation of the Greek *pithos*.

In the Medieval period, Pandora is neither mentioned nor depicted, as far as we know. Adam and Eve occupy Christian theology and imagery. But Giovanni Boccaccio (1313-1375) briefly mentions Pandora as a *finto huomo* (fake man) in his **Della Genealogia degli Dei**, giving the gods the responsibility of donating sufferings, and women, to the world.

Preceded by the editions of **Works and Days** translated into Latin published in 1471 in Rome and in 1480 in Milan, Pandora reappears in the Erasmus of Rotterdam's **Adagia** (**Adages**, in English), a collection of proverbs. It is in the **Adagia** where we first encounter "Pandora's box", which will become the everlasting expression outside Italy. Pandora's jar or vase (*pithos*, in Greek) is replaced by Pandora's box (*pyxis*, in Latin): Erasmus of Rotterdam is called the one responsible for this mistaken translation.



Erasmus of Rotterdam, *Adagiorum chiliades*, Aldine Press, 1508. Bibliothèque Municipale, Tours, France (smarthistory.org/aldo-manuzio-aldus-manutius/)

ERASMUS OF ROTTERDAM'S PANDORA

Erasmus of Rotterdam (Rotterdam, 1466-Basel, 1536), a scholar and collector of ancient writings, publishes with Jean Philippe - Johannes Philippi - his first edition of **Adagiorum Collectanea**, in Paris, in 1500: it consists of 152 pages and 818 proverbs from Greek and Latin sources. More editions follow, edited and enlarged with additional Latin and Byzantine proverbs and further explanations, in line with Erasmus' extensive readings and his contacts with humanist colleagues, until his death in 1536. One of the most renowned editions, **Adagiorum Chiliades Tres** which contains 3260 proverbs, was published in Venice in 1508 at the famous printing workshop of Aldus Manutius, the Aldine Press; but Erasmus' last version, dated 1536, is the one that has been used by scholars as the basic text for their studies on the **Adagia**.

Erasmus defines the importance of the proverbs with four reasons: their significance for philosophical and theological principles; their possible help in convincing people, because they contain accepted wisdom; their aid to the structure of discourse; and to the understanding of classical authors.⁶

In his **Adagia**, Erasmus adds a few lines of commentaries to every proverb he presents, *citing passages in which the proverb figures and explaining its meaning and applications*.⁷ In some cases, the commentary becomes an essay on political and moral matters of interest to Erasmus. *The scope of its influence is perhaps clearest in the impact of a few of Erasmus' errors...we speak of Pandora's box only because Erasmus mistranslated the Greek "pithos"(jar) into Latin "pyxis" (box)*.⁷

It is not clear in which edition of the **Adagia** the mistaken translation appeared for the first time. In the 1536 edition, the mistranslation occurs in the text where Erasmus presents the sources of the Latin saying *Malo accepto stultus sapit* (trouble experienced makes the fool wise). In this passage, we learn of similar concepts referenced in Homer, Plato, Plautus, Tibullus, Pindar, Lucian, with the story originating from **Works and Days** by Hesiod. We encounter not once, but twice Erasmus' mistake where he reports and translates into Latin the original Hesiod's text: ... *ingenii linguaue dotibus cumulatam Jupiter cum pyxide pulcherrima* ..., and later: ... *Epimetheo pyxidem donat* ⁸ (In Latin, *pyxide* is the ablative case and *pyxidem* the accusative of *pyxis*.)

In Venice, the studio-workshop of Aldus Manutius was a centre of intellectual activities, a collaborative thinking-process environment that his printing press turned into a tangible, educational outcome. Manutius employed native Greek scholars and Greek compositors arranged type for printing. It is there that Erasmus meets Marcus Musurius (1470-1517), a scholar of Greek studies and it is there he gains access to Greek manuscripts and much improves his knowledge of the ancient language. While Gutenberg used Gothic, Manutius' printing helped to establish Italic fonts, numbered pages, formal punctuation and the smaller format book. In the preface of his books, Manutius discussed *his intentions and projects*

and occasionally would invite the reader to find and report errors in the text ⁹ Though, as we read in the 1985 publication **Erasmus as a Translator of the Classics**, Erika Rummel writes that, Paolo Bombasio, who previously helped to improve Erasmus' Greek language in Bologna, *reported to Erasmus... that his old mentor*, Musorus [Marcus Musurius], *had expressed a low opinion of the translations in the 1508 edition of the Adages*.¹⁰

Most Classics researchers agree that Erasmus made a translation mistake of the Greek word *pithos* - jar - into the Latin *pyxis* - box. "Pandora's box" has endured ever since in all languages, including modern Greek and Japanese, but in Italian, Pandora's *vase*, *il vaso di Pandora*, persists. (*Vaso*, the Italian word for the English vase, derives from Vulgar Latin *vasum* and Classic Latin *vas*, and has Italic provenance.) Erasmus knew what a Mediterranean vessel such as a terra-cotta jar was: not only did he travel through Italy - Turin, Bologna, Venice, Padua, Siena, Rome, Naples - but terra-cotta jars were introduced to Northern Europe by the Romans and, in Medieval times, jars and vases were imported to Holland from Italy. Puzzling mistake by a scholar!

The word vaso/vase starts to appear in the Renaissance literature with Lorenzo de' Medici, Pietro Bembo, Francesco Berni, Giovanni Battista Marino, and others.¹¹ Bembo, with other scholars, was part of Manutius' workshop inner circle and there met Erasmus with whom he worked. Their encounter and friendship make Erasmus' mistake even more difficult to comprehend since, in his own mentioning of Pandora, Bembo uses the word *vaso*.¹² If Erasmus had studied previous Latin translations of the Pandora's myth from ancient Greek by Italian humanists, he could not have found any record of the word *pyxis*, box in English, in any of their writings (Niccolò della Valle in his 1471 edition of **Works and Days** translates *pithos* into urna - pot or urn in English.) The first to notice Erasmus' translation mistake is Jane Harrison (1850-1928), a British Classics scholar. ⁴

Translation mistakes of Greek and Latin literature, as well as of the New Testament scriptures, can be found in Medieval codes and through time they changed the original text. Mistakes could also be ascribed to distractions or negligence of the person copying the manuscript; manual technical errors; voluntary alterations to make the text more contemporary; difficulty in reading the original texts written on papyrus paper; accidental exchanges of letters by copyists (let's not forget that the ancient Greek writing, *πίθος* - *pithos*/jar - is not so different-looking from *νύξος/pyxis* - box).

Unfortunately, we do not have the "original" manuscript of Hesiod's **Works and Days** from which Erasmus drew the text for his Latin translation: it would have helped to eliminate some speculations. Prof. Ben Akrig, Classics Department, University of Toronto, in response to my email (2019) writes: *Erasmus would have had access to copies of Hesiod's works that came to Italy via the Byzantine empire*. And again: *Some effort has been expended on trying to explain why he [Erasmus] translated pithos as pyxis and not as, for example, dolium. What makes it harder is that the myth itself, and what Hesiod meant us to take from*

it, is quite hard to understand. Many Classics researchers also think that one possibility is that Erasmus has conflated Pandora's pithos with the pyxis of Psyche¹³ (Psyche, wife of Eros, takes a box - *pyxis* - into the underworld. Curious, she opens the box and is invaded by a deep torpor. The story, in the **Metamorphoses** by Apuleius, a Latin-writer of the II century AC, has a much-convoluted narrative than Hesiod's Pandora's myth.) Is it possible that Erasmus, thanks to Psyche, just wanted to offer an elegant version, where a cumbersome jar that travels the heavens is substituted by a much-more manageable box?

We should notice that words defining parts of human body - such as neck, lips, mouth, shoulders, body, foot - are also used for parts of a vase. The online site *wikitionary.org.it*, explains that an *orcio*/jar is a big terra-cotta vase, with the oval shape of a swollen tummy (in Italian *ventre rigonfio*), used in ancient times for keeping oil and wine in southern Italy and Greece. Now we have a womb-jar: may it be an additional subliminal message from Hesiod's Pandora's myth, the evil coming out of the woman's body that Zeus instructed Hephaestus to shape—with clay?

Wasn't Erasmus pleased that this symbolism would transpire from his translation? In the preface of the publication by Rummel we read of *...his essentially Christian orientation of his work*.¹⁰

The proof could be found in other sayings that have a double entendre: in his **Adagia** Erasmus lists "to call a spade a spade" whose literal translation from the Plutarch's Greek is actually "to call a fig a fig and a trough a trough"¹⁴ and in his refusal to translate an explicit passage by Aristophanes' **Plutus**.¹⁰ All the above seems to be pointing to the more discreet Erasmus' choice of Psyche's *pyxis*...

Erasmus is considered one of the greatest scholars of the Renaissance, but not without his limitations. In **Adagia**, we find that, in his translations to Latin, Erasmus used spelling variants, possibly suggested by his secretary Gilbert Cousin, a French humanist and theologian: *ae* and *oe* became *e*, *ti* became *c* and double letters were simplified in one. These changes are not mistakes, these are choices to simplify language or to render it more contemporary. We also read: *... his proficiency in Greek, though increasing considerably from 1508 onwards, remained limited when compared with his mastery of Latin*.⁸ Also, texts and dates were rushed in as the new age of printing requested, on his own admission¹⁵ as revealed in Erasmus' letter to John Botzheim, canon of Constance, in 1523: *I publish in a hurry, and in the nature of things sometimes I am obliged to refurbish the whole thing from top to toes*.¹⁶

Erasmus, the second son of a physician's daughter and of a Catholic priest, was himself a priest of the Catholic Church. Deeply Christian, he insisted on the need for reforms against church and clerics' abuses, though continuing to recognize the Pope and refusing to join Martin Luther. He died without the sacraments, shocking Luther, and after his death his books were placed on the **Index Librorum Prohibitorum**.

DEPICTIONS OF PANDORA

While scholars debate the many readings of Pandora's myth, the artists' interpretation of mythology, history or facts in general is conceptualized according to the times and personal *modus operandi*. Looking for clues that connect a box or a vase to Pandora, images of Pandora in antiquity are difficult to find. Pliny the Elder mentions the birth of Pandora accompanied by twenty gods made by Phidias, at the base of the gold monument to Athena in the Parthenon in Athens.

Evolving from the "all-gifted" woman into an "all-giving" goddess, Pandora is often confused with Gaea or Anesidora - the "sender of gifts" - as we notice from the iconography and the titles given to the images. Her birth as first woman is painted on a Greek volute-crater of the red-figure period, **Epimetheus and the Birth of Pandora** (V century BC, now at The Ashmolean Museum, Oxford); on the red-figured crater, **The Creation of Pandora**, by the Athenian Niobid painter, found in Altamura, Puglia, Italy (now in The British Museum, London), dated 460-450 BC, and on a skyphos or deep wine cup, **Gaea or Pandora & Panes** (*circa* 450 BC, Fine Arts Museum, Boston), attributed to the Panthesilea's painter from Athens. Hence, we have no clues from antiquity about the puzzle "box or vase".

Images of Pandora with a small box, or coffer, date from the Renaissance outside of Italy. The Mannerist painter Rosso Fiorentino (1494-1540), one of the leading artists of the French School of Fontainebleau, in the brown pen and ink and wash tint on paper **Pandora apre il suo vaso** (Pandora Opening her Vase, 1534-35, Ecole Nationale Supérieure des Beaux-Arts, Paris), shows Pandora opening the lid of a small bowl.

But in Italy, Giulio Bonasone (1531-1576), in his etching **Epimeteo apre il vaso di Pandora da cui escono le virtù** (Pinacoteca Nazionale, Bologna), the Titan Epimetheus opens the jar and feminine Roman virtues fly away. One should note that this work is known in English as **Epimetheus Opening Pandora's Box** (The Metropolitan Museum of Art, NYC), while the longer Italian title describes the virtues as moving out of the jar. In 1557 we find another etching, attributed to Marco Angelo del Moro, a Venetian painter and engraver: **Il vaso di Pandora o delle scienze che illuminano lo spirito umano (Pandora's Box or The Sciences that Illuminate the Human Spirit**, The National Gallery of Art, Washington D.C.). In this complex Renaissance allegory, a blind Pandora - surrounded by an intricate design-set of flying demons, snakes, Lucifer, and a female figure holding a torch - releases from the box symbols of Good and Evil. Pandora has become an emblem of ignorance while her companion, the female figure with the torch, represents the force of knowledge *pushing away creatures of darkness*.⁴

Jean Cousin (1500-1589) painted **Eva Prima Pandora** (*circa* 1550, Musée du Louvre, Paris, France), showing a reclining naked Pandora, her left hand lightly placed on a small ornate vase.

In XVII century, in the painting **Allegoria della Vanità, Pandora** (1626, Staatsgalerie, Stuttgart) by Nicolas Reignier (1591-1667), who painted it in Italy where he lived and died, Pandora opens a vase. Women artists, Sofonisba Anguissola, Esther Inglis, Fede Galizia and Lavinia Fontana, active during these times, seemed very understandably not to be interested in this popular subject.

In the mythological neoclassical oil painting **The Birth of Pandora** (*circa* 1770, Manchester Art Gallery, Manchester, England) by James Barry of Ireland, Pandora, naked and reclining on her side, is surrounded by gods and goddesses and does not hold anything in her hands.

Pandora's presence in paintings explodes in the late 1800, giving proof of the male painters' interest in an updated Romantic woman's version of ambiguous beauty. Among the artists, a sculptor, Pierre Loison represents **Pandora** (1861, Cour Carrée Louvre, Paris, France) with a coffer or box. Alexandre Cabanel (1873), Dante Gabriel Rossetti (1878), Lawrence Alma-Tadema (1881), Jules Joseph Lefebvre (1882), and John William Waterhouse (1896) paint **Pandora** holding a box. Odilon Redon, as did Rossetti, produced more than one painting of **Pandora** with a box in her hands: one is dated 1910-12 (National Gallery of Art, Washington, D. C.); the other *circa* 1914 (The Metropolitan Museum, NYC).

Paul Klee's and René Magritte's approach much differs from the previous artists. Klee painted **Die Büchse der Pandora als Stilleben** (Pandora's Box as Still life, 1920, SBM Nationalgalerie, Berlin), an oil transfer drawing and watercolour on paper, where the vase, or box, becomes a vaginal chalice; while René Magritte's painting **La boîte de Pandore** (1951, Yale University Gallery, New Haven, CT.) does reveal neither Pandora nor the box, in style with his enigmatic Surrealism.

CONCLUSION

While Pandora's story and its potential developments have intrigued artists, generations of scholars have been absorbed by the complexity that Hesiod's **Works & Days** text might hide, agreeing that Erasmus's translation was a mistake. But it is of interest to notice that the Italian scholars of the Renaissance did not pay any attention to Erasmus' Latin version of Hesiod's text when mentioning the Pandora's myth: in their writings they all used "vase". Hence it might be assumed that the original narrative of Hesiod was orally transmitted and maintained throughout the centuries and became embedded with the evolution and establishment of the Italian language in the country.

Support to this hypothesis could be found in going back to the VIII century BC around Hesiod's time, during the Greek cultural and economic domination of southern Italy. The myth of Pandora, the story of the opening of the jar, had almost certainly been recounted there, transmitted orally through generations and, in time, passed via local languages to vernacular and proper Latin.

The Greeks used also France and Spain ports for their commerce, but were not as established as in the Greek colonies of southern Italy, the "Magna Graecia", as the Romans called them. Major temples, theatres, as well as sculptures and objects can be admired in the archaeological sites and museums of Sicily, Calabria, Campania, and Puglia.

Perhaps Erasmus did not make a mistake in his translation of the word *pithos*, repeated twice in Hesiod's text: after peers' discussions, infused with the knowledge of Christian texts and representations, his was a choice. As we read in **Erasmus as a Translator of the Classics**: ... *his purpose was not to demonstrate his skills as a translator but to instruct the reader,...he allowed himself a fair amount of freedom... to clarify the point.*¹⁰ Or, if a mistake, it is a subliminal one...

CONNECTIONS

After my speculations on Pandora's box versus vase, a bit of evidence: the connection of my works to the subject. My curiosity for "Erasmus' mistake" derives from the interest I have in language, especially on translations from English, my second language, into Italian or vice-versa, which I manifest in my works. Among them, the mixed-media cut out series on proverbs exhibited in 2008 in La Spezia and Como, Italy,¹⁷ is a remarkable coincidence that precedes of ten years my research on Erasmus' erudite **Adagia**. But it was a startling surprise to discover that, during my research on Pandora, many works I made from 1986 include boxes and terra-cotta vases.

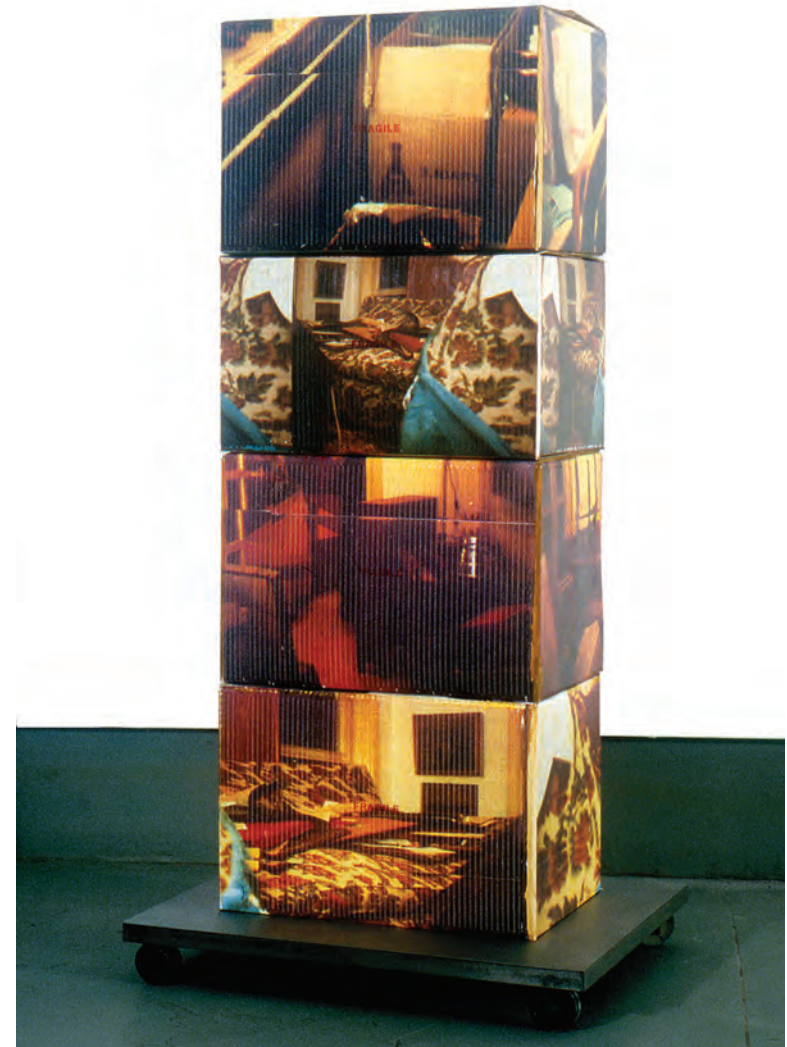
Hence, I deflected my astonishment to some considerations regarding these works: in my practice, terra-cotta vases and their representation in different media, as well as ready-made and designed boxes, alternate irregularly. Looking into this intermittent route, what follows is not a detailed reading into my practice: it is a selection of my works that connects *me* to the research subject.

A final comment. The duality of my culture may have intuitively instigated my use of boxes and vases. With reference to the Pandora's box/vase dilemma, it might be assumed that, in my works, the box is the Canadian part and the vase the Italian counterpart. But conclusions are rarely definitive and, as for the Pandora's translation, only speculation stands.



In 1998, I exhibited **Recipiente** (Container, in English) and **Container**, (52 x 34.5 cm) at Castello del Busca near Asti in Piedmont, Italy. The two works consist of a compilation of rectangular sheets of magnified heat-transfer prints from two of my 48 mixed-media collages of vases. (Each collage title is either in Italian or in English, and in such a way the two languages remain separate.).

Photograph: Michele De Vita, Asti, Italy.



Mover, (1998; 150 x 46 x 36 cm) is one of the three-components in the installation **Mover And Shaker** (1998-99). It consists of repro-graphic heat-transfers of enlarged photographs of house furnishing ready to be packed and transported —on four stacked cardboard boxes on a metal dolly.

Photograph: Isaac Applebaum, Toronto



Global Y(e)arning, closed (2002; 20.3 x 20.3 x 20.3 cm): The box is the container of the work as well as its support once the box is open.

Photograph: Isaac Applebaum, Toronto



Global Y(e)arning.



Pandora's Gloves, closed (2004; 30.5 x 40.5 x 10 cm) is the only work that directly refers to Pandora before 2015. It consists of a book-like metal box. Inside the box a pair of canvas gloves—on which geographical maps are printed—lie on fishing baits on a linoleum blue tile.

Photograph: Maralyn Nazar & Brian Pitz, Toronto



Pandora's Gloves.

Photograph: Francesca Vivenza, Toronto



Just in Case: who is in is in, who is out is out, closed (2004; 50.5 x 46 x 7 cm) is a boîte-valise that when open, reveals sandbags in the shape of letters to form a small wall with the words IN/OUT.

Photograph: Maralyn Nazar & Brian Pitz, Toronto



Just in Case: who is in is in, who is out is out.



The Proof of the Pudding (2005; 80 x 72 x 62 cm). The title is a partial translation of the Italian saying *Se son rose fioriranno* (If they are roses they will bloom). The two different verbal expressions with the same meaning come visually together: a table—for the pudding and four terra-cotta vases—for the roses...

Photograph: Michel Boucher, Toronto



Infiltration: Connect (2008; 116 x 128 cm, Villafranca di Verona, Italy) is one of two impermanent site-specific installations made with old, used terra-cotta and black plastic vases.

Photograph: Francesca Vivenza, Italy



Imagine my House as a Box, closed (2014; 46 x 41.5 x 11 cm) is a wall-dependent painted wooden box that is reminiscent of a dollhouse. Opening the box the accordion-like pages attached to the box spread open.

Photograph: Michel Boucher, Toronto



Imagine my House as a Box

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