

Abstracts

ALESSANDRO MANDRINO

**La ‘scoperta’ delle *Euphorbiaceae*: un insospettabile indizio degli orizzonti in politica estera di Giuba II**

*This research analyzes the figure of Juba II of Mauretania in connection with the discovery of Euphorbia. Having ascertained that the king found only one of its subspecies - the chamaesyce -, that discovery has been contextualized. In fact, we have pointed out the difficult approach of the African realities to the Roman hegemony and the widespread feeling of autonomy even in political exponents loyal to Rome. In the beginning, Juba had to cultivate the desire for an authentically independent kingdom but he renounced it because of the overwhelming strength of Rome in his own kingdom. Testimony of this is just as Diosc. 3, 82, 1-2 states about Euphorbia which reveals, unlike the Plinian passages on the subject, the initial geopolitical vision of Juba.*

GUIDO ARBIZZONI

**Tra imitazione e sperimentalismo: Bernardino Baldi e il linguaggio profetico della *Deifobe***

*This essay explores the history of the composition (completed in 1593) and of the printing (1604) of Bernardino Baldi's *Deifobe*. This short poem of 1993 hendecasyllables is an imitation of Lycophron's *Alexandra*, the most obscure and complex work from Antiquity, which had remained alien to the vernacular tradition up to that point. In the *Alexandra*, the eponymous character (*Alexandra* being another name for *Cassandra*) foretells in her cryptic and prophetic language the fall of Troy, the perilous return of the Greek heroes to their homeland, and the origin of the hostility between Europe and Asia that lasted up to the time of Alexander the Great. The tale is interspersed with a variety of digressions telling a number of different myths. Baldi replaces *Cassandra* with the Cuman Sybil, whom Virgil calls *Deiphobe*, presenting her prophecy a sort of integration of Virgil's tale in book VI of the *Aeneid*. The Sybil tells Aeneas the whole history of Rome, from its origins to its decadence and to the barbaric invasions, up to the restoration of its former majesty in the times of the Roman popes. This historical process culminates with pope Clement VIII and his nephew, Cardinal Cinzio Aldobrandini, who is the dedicatee of Baldi's work. This article explores the rhetorical tools (especially *periphrasis*) employed by Baldi to turn a tale referring to historical events into an obscure prophetic text. The analysis is supported by a selection of relevant examples in both the text and in the appendix. In addition, we can now resort to a newly rediscovered work by Baldi, composed in preparation for a new, unachieved edition of the poem: the *Breve commento della Deifobe*. This work, mentioned in several sources, has long been considered lost: however, its autograph manuscript has recently resurfaced and is now held in the Eisenhower Library of the Johns Hopkins University in Baltimore.*

LUIGI MUNZI

### **I caratteri delle nazioni europee e la *Icon animorum* di John Barclay**

*Through his influential work *Icon Animorum*, or 'Mirror of Minds', the neo-Latin poet, political essayist and satirist John Barclay (1582-1621) describes the peculiarities of character, behavior and manners of his European contemporaries. According to relief given to geographical and historical background, Barclay tries to define the 'genius' of each nation, in order to promote private relations and international connections. His primary lesson is: 'learn to be different with different people and nations'.*

BRUNELLA PAOLINI

### **Gli Albani prima di papa Clemente XI. Orazio, Malatesta e Filippo nella tradizione storiografica e nelle carte di Villa Imperiale**

*Among the members of the Albani family, scholars have studied almost exclusively Giovanni Francesco, later pope Clement XI, and his nephews Annibale and Alessandro. Scholarship has explored their public offices, particularly those they held in the administration of the Church, and their great passion and care for books and documents, art, and archeological objects. Recently, the possibility to consult the documents held in the family archive, in the Villa Imperiale in Pesaro, has enabled us to understand more in depth the personality of the ancestors of the most illustrious among the Albani, who contributed to the fortune and fame of the family. This essay, resorting to largely unpublished documents, aims to rediscover and describe the life of Orazio, Malatesta and Filippo, respectively grandfather and uncles of Clement XI and owners of part of the Albani music library.*

ANTONIO BECCHI

### **La *Bibliotheca Albana Urbinas* nel carteggio tra Bernard M. Peebles e M. Howard Rienstra (1967-1969)**

*A large part of the Albani libraries was sold by Guglielmo Castelbarco Albani (1901- 1975) to the Catholic University of America (Washington D.C.) in 1928 and is now known as Clementine Library in honour of pope Clement XI (Giovanni Francesco Albani, 1649-1721). Two scholars, in particular, showed a great interest in the history of the Clementine Library: Bernard M. Peebles (1906-1976, Professor at the Catholic University of America) and M. Howard Rienstra (1931-1986, Professor at the Calvin College, Grand Rapids, Michigan). This paper presents a summary of a series of letters written by Peebles and Rienstra in 1967-1969 when Rienstra had the opportunity to travel to Europe and develop his detailed research on the Albani collections. He met members of the Castelbarco Albani family and worked on books and manuscripts kept in Florence, Naples, Pesaro, Rome, Urbino, Paris and Montpellier. The letters are interesting reports on Rienstra's and Peebles' research on the extraordinary sale that brought to Washington the Pope's Library.*

FRANCO PAVAN

### **L'archivio dei suoni: le intavolature per liuto, chitarrone, cetra e chitarrino della collezione Albani**

*The rediscovery of the musical collection of the Albani Archive allows us to reconsider the history of the lute family in Italy between 1580 and 1640. The presence of a large number of works (over 650), their variety and quality place this collection as one of the leading in the world for the instrument. The investigation of the manuscripts also made it possible to find another section of the collection at*

*the Bibliothèque Nationale in Paris, composed of printed volumes containing mainly madrigals dating back to the 16th and 17th centuries. Among the authors represented we can find for example Claudio Monteverdi, Carlo Gesualdo, Luca Marenzio, Pomponio Nenna. The two figures who mainly dealt with the musical collections were Orazio and his son Malatesta, enfant prodige, who unfortunately died prematurely. Orazio was the grandfather of Giovanni Francesco, appointed pope in 1700 with the name of Clement XI. The collection today in the Albani Archive also preserves manuscripts dedicated to vocal music, mainly from the 17th century, on the harpsichord and the viola da gamba.*

MARIA CHIARA MAZZI

### **Giovanni Girolamo Kapsberger: appunti sulla vita e l'opera del musicista nel contesto della Roma del Primo Seicento**

*Resorting to contemporary documents and sources, as well as to modern scholarship, this essay reconstructs the biography of the renowned Venetian composer and theorbist Giovanni Girolamo Kapsberger (1580-1651), setting it in the context of the unique, fascinating and complex Roman society of the first half of the seventeenth century. Kapsberger reached the peak of his fame in the Rome of the Barberini, when the need for a new religiosity intertwined with the explosion of the Baroque poetics and style. More than this, he lived that very special moment when instrumental music, which, up to that moment, had enjoyed less favor than vocal music, became visible and autonomous. Kapsberger contributed with his art, mainly destined to plucked strings instruments (particularly the theorbo) to give relevance and prestige to forms such as the toccata, which, as a symbol of the 'stile fantastico', will characterize a large part of the century. Thus, his activity has become exemplary not only for the musicians of his time, but also for contemporary theorists and scholars (Giustiniani, Doni, Della Valle, and, in particular, Kircher) who looked at him as the model of a new form of music.*