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Graziani, Michela, and Salomé Vuelta García, eds. *Incontri poetici e teatrali fra Italia e penisola iberica*

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Graziani, Michela, and Salomé Vuelta García, eds.

Incontri poetici e teatrali fra Italia e penisola iberica.

Biblioteca dell' "Archivum Romanicum," series 1, vol. 476. Florence: Leo S. Olschki, 2017. Pp. vi, 137. ISBN 978-88-222-60537-1 (paperback) €20.

This collection of essays offers readers a valuable tool to better understand and contextualize the cultural, literary, and theatrical exchanges between the Iberian Peninsula and Italy during the sixteenth and seventeenth centuries. For scholars of various disciplines, this book addresses a fertile and relevant topic. The texts and themes that are analyzed and presented here belong to an osmotic area where literature and drama intersect and where different cultural and poetic traditions are in an unceasing dialogue. The volume has been scrupulously and excellently edited by Michela Graziani and Salomé Vuelta García, and follows a *giornata di studi* on the same subject.

The eight essays provide a thorough, deep, and refined insight into the prolific world of relations between the Iberian Peninsula and Italy. For political and dynastic reasons, these relations marked deeply the Italian cultural landscape, but also the Spanish and Portuguese culture, thus creating a vast web of texts, loans, translations, quotations, and imitations in both directions. The Spanish grip on sixteenth- and seventeenth-century Italy was strong: the south was one of the Spanish vice kingdoms; Florence had solid ties with Spain and the first grand duchess was a Spanish aristocrat (Eleonora of Toledo); the military of Charles V, king of Spain and Holy Roman Emperor, supported the Medici ascent to the throne of Florence; other Italian states were under the direct or indirect Spanish influence. These Romance cultures and languages had intense and prolific cultural relations that were favoured by politics and religion, but also by the flourishing publishing industry and the travels of Italian and Spanish actors and intellectuals.

The essays are in Spanish, Portuguese, and Italian, and range from Bernardo and Torquato Tasso to Lope de Vega; from the diffusion of Spanish moral proverbs in Florence to the theatrical relations between Portugal and Naples; from the first edition Spanish *Rodomontate* to the analysis of dreams in the Portuguese literature and theatre. The Spanish language was among those that were mimicked in the scenes, and playwrights such as Lope de Vega often looked to Italian literature and dramaturgy—from Boccaccio's *Decameron* to Tasso's *Aminta*—for some of his own plots and characters.

Rita Marnoto, in her essay “Linguagem teatral e cómico. O teatro chãao do sé culo XVI,” focuses on sixteenth-century Portuguese comic theatre and its forms. The author presents the characteristic of this hybrid theatre where Italian comedic style and lyrics from Petrarch coexist in the theatrical form that Marnoto calls “Chão,” a term that comes from sixteenth- and seventeenth-century Portuguese multi-influenced architectonical style.

Giulia Poggi, in “Bernardo, Torquato and Don Luis,” traces the influence that Italian Petrarchan poets (from Sannazzaro to Tansillo, from the Tasso family to Groto et al.) had on Luis de Góngora’s formation. In particular, Poggi underlines that “Don Luis” looked at Bernardo Tasso for his sonnets, and at Torquato for other lyrical forms. Marcella Trambaioli investigates Tasso’s *Aminta* and its influence on Lope de Vega, in “Torquato Tasso (Tirsi), *Aminta* y Lope de Vega.” Valeria Tocco, in her interesting essay “Sogno o son desto? Sul sogno nella poesia portoghese del Cinquecento, tra Italia e Spagna,” necessarily limits her recognition of such a vast topic to a number of examples. The author reconstructs the “context” of Portuguese literature and poetry on dreams, thus providing the readers with an extremely interesting perspective on dreams and literature.

Franco Vazzoler’s essay proves to be particularly stimulating. It reconstructs the cultural routes of the *Rodomantates*, a series of comic texts that had an archetypal role in later works such as Francesco Andreini’s *Bravure di Capitan Spavento* (1607 first edition). Vazzoler discusses the importance of the “raccolta Franciosini,” an edition of the *Rodomontates* printed in Venice in 1627 in Italian, French, and Spanish, which makes it the first collection of its kind in three major Romance languages. On the Italian sixteenth- and seventeenth-century stages, the character of the Spanish captain in the commedia dell’Arte became very popular among the courts and the public, in part because the Spanish resident troops were not very popular among the Italians. Vazzoler’s essay is extremely interesting, and important for understanding both the cultural exchanges and the origins of the role of *capitano spagnolo* in Italian theatre and literature.

Salomé Vuelta García discusses another journey, that of the proverbs by Alonso de Baros that were translated by Adimari in 1622 in Florence. The proverbs circulated before, thanks to the Florentine nobleman Da Sommaia. Barro’s proverbs were given to Adimari by Baltasar Suárez de la Concha, an interesting figure and leader of the *nazione spagnuola*, i.e., the Spanish

community in Florence. The essay, by showing the fertile ground for exchanges between Spanish intellectuals and prominent figures from Florence's finest cultural environment, adds a great deal to our knowledge of Florentine intellectuals and courtiers and the Spanish residents in the city of Machiavelli.

José Javier Rodríguez brings to the stage another important figure of the Spanish theatre, Calderón de la Barca, and shows how some locations set in Portugal or Italy served as a "location role" that was used to enhance the sentiments expressed by a play or a tragedy.

Mariagrazia Russo, in her "Il Cancioneiro de Luís Franco Correra (1557–1589): un approccio metodologico a partire dalle sue postille," provides a thorough philological landscape of an important *canzoniere* and its linguistic Lusitanian-Judaic characteristics.

This short but scrupulously edited collection of essays is an excellent piece of scholarship on an important topic for studies of the Italian and Spanish Renaissance and baroque.

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Guicciardini, Niccolò.

Isaac Newton and Natural Philosophy.

London: Reaktion Books, 2018. Pp. 268 + 43 ill. ISBN 978-1-780230906-4 (hardcover) GBP 14.95.

Niccolò Guicciardini's *Isaac Newton and Natural Philosophy* is a biography of the famed philosopher and natural scientist. While there are many excellent biographies of Newton, Guicciardini's work is novel not only for its style of presentation but also for its form. The book is beautifully written, and the author uses a minimum of notes such that the reader is able to glide easily through the text without having to stop to verify and check sources and references. A scholarly work, the biography is also laden with over forty images that showcase Newton at the various stages of his life, his manuscripts, or relevant historical images. Many are in colour, and this adds to the beauty of the volume. This volume could easily serve as a reference guide for general information about