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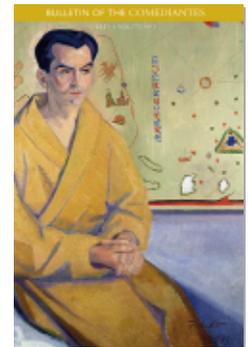
Storiografia e teatro tra Italia e penisola ibérica ed. by
Michela Graziani and Salomé Vuelta García (review)

Goretti González

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Michela Graziani and
Salomé Vuelta García, editors.
*Storiografia e teatro tra Italia
e penisola ibérica.*

LEO S. OLSCHKI, 2019. 160 PP.

Goretti González

IE University, Madrid

AS EARLY AS 1580, with Herrera's study of Garcilaso and Petrarch in his *Anotaciones*, Iberian-Italian rhetorical crossfire has inspired many original critical works. *Storiografia e teatro tra Italia e penisola ibérica* is dedicated to the study of the reciprocal literary imitation and influence that resulted from the constant human, cultural, and linguistic traffic that took place between Italy and the Iberian Peninsula throughout the early modern period. The volume is the final contribution of a series of five books that was published over five years, which began as a seminar at the University of Florence. In keeping with the transnational scope of the seminar, the contributions of this installment are written in three different languages: Italian, Spanish, and Portuguese. In their introduction, Michela Graziani and Salomé Vuelta Garcia describe the volume's intention to illuminate a more integrated and complete literary network between Italian culture and Iberian cultures of the early modern era. The volume not only encompasses, as expected, Italy, Spain, and Portugal, but also neighboring France as well as Turkey, Japan, and Tonkin (modern Vietnam) beyond. In their scope, and especially their archival work, the essays suggest new nodes of focus for Italo-Iberian studies. The present review will highlight the four essays (out of the eight in total) that should be of most interest to readers of this journal.

The first essay, Alfonso Mirto's "Libri in lingua spagnola descritti nelle collezioni médicée della Biblioteca Nazionale Centrale e dell'Archivo di Stato di Firenze," emphasizes the role of the Medici family in introducing Spanish language texts to Florentine society. Mirto provides details from several lists, many belonging to a general, albeit never completed, catalog from Cosimo III's (3). Cosimo III had inherited the collections of various members of the Medici family and hired Antonio Magliabechi, his personal librarian and an avid book collector, to organize the works. Mirto details various other catalogs containing a strong presence of Spanish books. The oldest, from 1588, can be found at the Biblioteca Nazionale Centrale in Florence and comes from the Biblioteca Medicea Palatina; compiled under Ferdinand I

de' Medici, it consists of eighteen books in Spanish, including an edition of Juan de Mena's poetry, Salusque Luzitano's Spanish translation of Petrarch's *Canzoniere*, and Jeronyme de Uretti's Spanish translation of *Orlando Furioso*. The document labeled "Guardaroba Medicea" in the state archive contains *La hija de la Celestina*, *Tragicomedia de Calisto y Melibea*, Lope de Vega's *Filomena*, Góngora's complete works, and *Rodomontadas*, among others. A collection that belonged to Leopoldo di Medici featured forty-one books in Spanish, many of them related to the theater, including *Las comedias del famoso poeta Lope de Vega y Carpio* (as well as many of his works in prose) and plays by Calderón de la Barca (10). The list associated with Vittoria della Rovere also includes Lope and Calderón, as well as Álvaro Cubillo de Aragón, Juan Pérez de Montalbán, and a Spanish translation of Guarini's "Pastor Fido" (12–13). The Magliabechi collection includes major authors like Lope, Calderón, Tirso, Ruiz de Alarcón, Cervantes, and Pérez de Montalbán. Under the entries for these authors are several titles and footnotes that suggest even further study for comedia scholars. In Vittoria della Rovere's grouping, there is an item titled "Trentasei commedie manscritte di diversi autori," whose note only specifies that it probably deals with edited works. In Ferdinando di Medici's list, we find *Comedias nuevas de diversos autores*, which was studied in the 1930s by Antonio Gasparetti, but has not been examined since. Likewise, footnote 99 points to *Primera parte de Comedias escogidas de los mejores de España*, studied only by Maria Grazia Profeti, and footnote 109 notes that in the Magliabechi collection there are a couple of hundred books translated from Italian to Spanish. The concluding pages point towards another area of much needed study: the Spanish–Tuscan book trade. Mirto uses Magliabechi's letters to weave a web of intermediaries between Florence, Venice, Lyon, and Madrid. He aptly notes that there are ample studies concerning the exchange between northern Europe and Tuscany, but there remains an abiding need for more research on the movement of books between Spain and Tuscany.

In "Teoría historiográfica y argumentación retórica en Lope de Vega: el prólogo al conde de Saldaña de *Jerusalén conquistada*," Victoria Pineda aims to reclaim the often-dismissed prologue to Lope de Vega's epic poem. Pineda insists we have been misreading the prologue and offers a bifocal solution: the double lens of history and rhetoric. We are to read the prologue historically, within a Spain under the veil of the Black Legend: "tan ofendida siempre de los historiadores extranjeros" (27). She then enumerates various texts in which Lope deals with the theme of righting the wrongs of foreign historians and other problems associated with veracity and the ideal historian, from *Jersualén conquistada* in 1609 to *La corona trágica* in 1627. In the last pages of her study, Pineda proposes reading the prologue to the Count of Saldaña as an "hipertrofiado ejercicio argumentativo," where Lope puts to practice a rhetorical exercise (39). In this way, Pineda asks us to consider the prologue as complex rather than incoherent and opens an avenue of research into Lope's understanding of historical genres and their relationship to poetry and theater.

In "Pedro Fernández de Navarrete y las respuestas a las *Filippiche* de Alessandro Tassoni," Valentina Nider examines the Spanish translation, by Antonio Sozzini de Sarzana, of Tassoni's *Filippiche*. Sozzini's text called

for Italian emancipation from Spanish rule, and Nider examines as well immediate Italian and Spanish responses to the original Italian text, attributing two of them to Pedro Fernández Navarrete. According to Nider, the *Filippiche* contributed to the Black Legend. Nider studies the Spanish translation, which can be found in Rome and Madrid, for its propensity to subvert Italian negative stereotypes of Spaniards with positive terms. The author notes, for example, that terms denoting pomposity and boastfulness are substituted by expressions conveying courage and masculinity. Nider's insights bring to mind the nuances established between translation and interpretation by the Spanish Humanist Alfonso de Madrigal in the mid-fifteenth century. When interpreting, says Madrigal, nothing is added, and the resulting translation remains true to the first author ("el que la primero fabrica"). In the second, much is added and changed ("muchas adiciones et mudamientos"), and the resulting translation belongs to the glosser, instead of the original author (qtd. in R.G. Keightley, "Alfonso de Madrigal and the *Chronici Canones* of Eusebius," *The Journal of Medieval and Renaissance Studies*, vol. 7, no. 2, 1977, pp. 225–48). Here, translation encompasses diverse ways of transferring meaning, from Italy to Spain and Spain to Italy.

Salome Vuelta García's "Luigi Riccoboni y el teatro español del Siglo de oro: de la escena a la historiografía teatral" traces the far-reaching influence of Spanish theater as it was transferred from Italy to France by Luigi Riccoboni, an Italian-born actor, playwright, and author on the theater who established a *comedia dell'arte* troupe in northern Italy in the early eighteenth century. In 1716, when Philippe II, Duke of Orléans, acting in his capacity as Regent of France, asked for a revival of the *Comédie-Italienne*, Riccoboni's group was sent to Paris. From this international vantage point, Riccoboni wrote many books on theater in both French and Italian. In his *Histoire du théâtre italien*, he acknowledges that, although France and Italy began by imitating ancient Greek and Roman theater, the early modern emergence of Italian and French dramatic traditions stemmed entirely from the translation of Spanish theater. A concrete manifestation of this came when Riccoboni arrived with his theater troupe in Paris: out of the seven plays performed in the first week, three were of Spanish origin. Indeed, Riccoboni declared Spanish drama "une source intarissable pour toutes les nations" (qtd. 137). One could say that Riccoboni was inviting others to rhetorically pillage, plunder, and even colonize Spain—even if only on the stage.

The eight essays of this volume reflect the complex relationship between Spain and Italy for the greater part of the sixteenth through the eighteenth century, when most of what we now called Italy was under Spanish control. As Benedetto Croce underscored, with the exception of Venetians, Italians looked to Madrid as the "the court, Spanish families established themselves definitively in Italy ... the language, customs, and some of the monuments of Spanish literature ruled among us just as our language, literature, and customs imposed themselves on Spain" (Benedetto Croce, *España en la vida italiana del Renacimiento*, translated by Francisco González Ríos, Buenos Aires, Ediciones Imán, 1945, p. 11; English translation is mine). *Storiografía e teatro tra Italia e penisula ibérica* newly illuminates this reciprocal mimesis for a specialized audience, conversant in multiple languages and presumably

familiar with the previous work of the essays' authors (no list of contributors is provided). One hopes that the important archival work this volume brings to light on early modern Iberian–Italian literary exchange will inspire further research and the dissemination of these cultural connections in publications targeted to general audiences.