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BON GUST I ESTIL

La regulació del bon gust: de Muratori a Sempere i Guarinos

(The regulation of good taste: from Muratori to Sempere i Guarinos)

Antoni Lluís MOLL (Universitat de Barcelona)

The concept of *taste*, *good taste* –or, by negation, *bad taste*– became a transversal issue in Enlightenment poetics. Although the term is initially linked to the epistemic and aesthetic framework of the Baroque –like in, for instance, Baltasar Gracián– the rational and principled enlightened paradigm brings a new meaning and makes it a key criterion of literary criticism, especially related to stylistic matters.

This paper tracks the term and the sense of *good taste* in some remarkable examples of Enlightenment's poetics, focusing on some texts of the Catalan linguistic domain. Our main thesis is that beyond some initial sensitive definitions and the transversality of the concept throughout different ages, there is a rationalist and normative assumption of *taste* within Enlightenment, which is definable and isolable in terms of style. Furthermore, it turns it into another of the age concepts that define and distinguish enlightened poetics.

A secondary line structures the speech: as it has already been proved in other conceptual breaks and in other age frameworks, Catalan culture literary theory does not fall outside of the paradigm shift. True, it does not constitute a generator of ideas, but it does become a creative receptor of the new European notions. The enlightened Valencian nucleus, made up of several generations should be highlighted, being Gregori Maians, Joan Andrés and Joan Sempere i Guarinos the champions of the assimilation capacity of the new poetical parameters and its implementation in the local discourse.

Two referential texts explain the leap towards redefining the notion of taste. At one extreme we find Ludovico Antonio Muratori's *Riflessioni sopra il buon gusto...* (1708), deeply rooted in the Baroque conceptual framework; at the other, Joan Sempere i Guarinos's version, *Reflexiones sobre el buen gusto...* (1782), who rereads Muratori from an enlightened view point. In between, we also analyze, with paradigmatic, non-exhaustive aim, some other samples of Hispanic poetics: Ignacio de Luzán, Gregori Maians and Joan Andrés.