

II Col·loqui internacional *Mimesi*

## **Conceptes clau de la poètica renaixentista**

**Una recreació del llegat clàssic**

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### **I sessió**

PLATONISME



**ESCENIFICACIÓ DE CONCEPTES**

*El furor poètic escenificat*

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The debate that contrasts the conception of poetry as an *ars* that can be studied and learned with the idea of poetry as an inspirational furor constitutes a key factor in the discussion of Renaissance literary theory. This paper aims at exploring how furor is staged in narrative contexts by examining some paradigmatic examples. The privileged means for these stagings is, in the first place, the *descriptio* of scenes of furor, as it can be appreciated in the chivalric romance *Clarimundo*, by João de Barros, where the prophetic furor of a priest reveals itself in forms similar to those of epilepsy. However, if we take into account that prophetic revelations, since they are written in verse, are distinguished from the prose form of their narrative frameworks, we may understand why prophetic furor in fiction also becomes poetic furor in the external level of communication.

In Maurice Scève's *Microcosme* (a very little known text because of its alleged illegibility, but crucial for the understanding of a wide range of issues related to Renaissance ideas of knowledge) the staging of the poetic furor is much more overtly located at the external level of communication. In this case, the narrative framework is a dream of Adam, in which both the protagonist of the dream and the dreamer are captivated by the effects of furor. However, the most effective resources of the staging are its language and style: it is the very poetic language what suffers the effects of furor, and the subjects of this furor are the hero of the dream, the dreamer and the narrator. Thus, stagings expand and flow through the narrative and performative dimensions of the texts. This will provide the ground for a model of what can be understood as fictional staging of theoretical concepts.