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Conceptes clau de la poètica renaixentista

Una recreació del llegat clàssic

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RECEPCIÓ DE CONCEPTES

La poètica catalana del Renaixement: conceptes clau
[Renaissance Catalan poetics: key concepts]

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Renaissance Catalan poetics has neither a tradition of commentaries of classic works nor a significant set of theoretical treatises similar to those that can be found in Italy and France. But despite this lack of texts, Catalan literary culture shows clear signs of being influenced by the concepts and systems of thought of contemporary literary theory. Moreover, these theories often appear formulated in the same genres and kinds of texts used to discuss literary ideas in Europe, such as prologues, comments, chapters in treatises of rhetoric and grammar and literary works.

This paper intends to offer a panoramic view of Renaissance Catalan poetics. It is our purpose not to dig out unknown or unconsidered theoretical texts and examine them thoroughly, but to collect a significant and representative range of testimonies of Catalan literary criticism in order to explore their main biases, key concepts and systematic views. By doing this, we expect to discern both the specific trends of Catalan poetics and the ideas and debates which relate it to the concerns of contemporary European literary theory.

In the first part of this paper, we will focus on the interpretations of Platonic and Aristotelian traditions. We will trace the development of key concepts such as furor, divine fervour, enthusiasm and poet as god and we will examine how they are exploited by Francesc Alegre and Joan Àngel i Gonzàlez. Catalan authors like Antoni Llull and Pere Joan Nunyes find in the Neoaristotelian tradition a larger and more articulate set of notions and criteria which allow more systematic approaches to the study of poetry. As it happens in Europe, these two critical traditions are enriched and hybridized with rhetorical interpretations of the nature of poetry, derived from the dominant Ciceronian tradition, but also from the more innovative Hermogenic tradition.

Since Catalan theoretical reflection is not exhausted by the interpretation and usages of Classic traditions, we will devote the second part of our paper to the making of Catalan vernacular poetics. In order to reconstruct its main trends,

we will examine, on the one hand, the historical narrative designed to construct an autonomous Catalan literary tradition and to make it able to rival in prestige any other contemporary vernacular literature and, on the other, the publishing, philological and critical efforts developed to make of Ausiàs March the literary model of Catalan poetics. In both trends we will find testimonies which prove that Catalan literary criticism shares with European vernacular poetics similar interests, presuppositions, strategies and even key concepts in order to claim the artistic value and accomplishments of the poetry written in Catalan.

In accord with the purpose of this meeting, this paper will allow to approach Renaissance Catalan poetics and its key concepts from a comparative point of view. It is under this perspective that we may confirm that in 16th century Catalan literary culture interpretations of Classic traditions are developed, though they are quite random and discontinuous, and that the making of a Catalan vernacular poetics, despite its minor textual density and ideological complexity, is analogous in many aspects to those which take place in Italy, France and Spain.