

RESUMS / ABSTRACTS

Els clàssics en el projecte cultural del Noucents

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RESUM

Presentació sumària de les evidències més considerables de l'interès a Catalunya per l'estètica clàssica i per la traducció i coneixement educatiu dels clàssics grecs i llatins fins a l'inici de la «Fundació Bernat Metge».

ABSTRACT

A summary presentation of the most noteworthy evidence of the interest in Catalonia for the classical aesthetics and for translation and knowledge of the Greek and Latin classics until the beginning of the «Fundació Bernat Metge».

PARAULES CLAU: clàssics - noucentisme - cultura catalana - traducció - Fundació Bernat Metge

La vache et le discobole

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RESUM

Dans l'histoire de la culture grecque, le sculpteur Myron occupe une place de choix. Pourtant son œuvre reste mal connue, et a fait l'objet de perceptions qui ont varié avec le temps. Cet article montre comment l'œuvre qui nous est la plus familière, le Discobole, est une restitution relativement récente de l'archéologie (à partir du début du XXe siècle), tandis que la Vache, si souvent commentée par les Anciens, en particulier dans les épigrammes, qui en font le modèle de l'œuvre illusionniste, reste pour nous incertaine. A chacun ses classiques.

ABSTRACT

Within the history of Greek culture, the sculptor Myron holds a preeminent place. His work, however, is still not well-known, and has been the object of variable perceptions. This article shows that his most familiar work, the Discobol, is a relatively recent reconstruction of archaeology (starting in the beginning of the 20th century), whereas his Cow, so often commented upon by the Ancients, particularly in epigrams which deal with it as the model of the illusionist art, leaves us in uncertainty. Everyone has his own classics.

PARAULES CLAU: sculpture grecque - Myron - classicisme - restitution - réception

Senofane sillografo e la polemica sul sapere rapsodico

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RESUM

Partendo dall'esame di alcuni frammenti significativi di Senofane di Colofone, si mettono in luce tracce di un atteggiamento critico nei confronti della poesia rapsodica, epica e genealogica, che sembra già stabilizzata e in qualche modo divenuta tradizionale, soprattutto grazie al prestigio dei nomi 'canonici' di Omero ed Esiodo. Si delineano le tracce di un progressivo decadimento della figura del rapsodo professionale, che sempre più si riduce a un mero esecutore e interprete dei poemi esametrici tradizionali, come mostra la figura dello Ione platonico. Il nuovo Archiloco induce ad alcune riflessioni sul diffondersi di tradizioni rapsodiche non omeriche già all'inizio del VII secolo a.e.v. nel mondo greco.

ABSTRACT

Starting from the examination of some significant fragments of Xenophanes of Colophon, some traces of a critical attitude toward rhapsodic, epic and genealogic poetry are brought to light. Such attitude seems already stabilized and somehow traditional, thanks mainly to the prestige of such 'canonical' names as Homer and Hesiod. Evidence of a progressive decline of the figure of the professional rhapsode is drawn. The rhapsode seems to be gradually reduced to a mere performer and interpreter of the traditional hexametric poems, as showed by the figure of the Platonic Ion. The new Archilochus stimulates some reflections on the diffusion in the Greek world of non-Homeric rhapsodic traditions already at the beginning of the 7th century.

PARAULES CLAU: Senofane - aedi - rapsodi - Telefo - performance

L'ἐντελέχεια ou l'essence du classicisme

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RESUM

L'objet de l'article est d'abord de dessiner une figure peu connue du classicisme : elle regroupe des auteurs très différents, mais ayant en commun une situation intellectuelle commune, qui enveloppe principalement une référence à la Grèce classique, ainsi qu'un positionnement ambigu au regard de nos disciplines cloisonnées, dans l'espace intermédiaire entre l'esthétique et la philosophie. Cette figure apparaît à la fin du XIX^e siècle, en France, et regroupe notamment Ravaisson, Valéry, Bergson et Alain. Sur cette base, l'article vise ensuite à dégager les caractéristiques de l'esprit classique : ce que je nomme « transparence démultipliée », qui caractérise la relation entre le tout et la partie, aussi bien qu'entre la forme et le contenu ; puis ce que Bergson appelle « schéma dynamique », qui est

le principe de la découverte scientifique, comme de l'invention poétique ou artistique. Ce dernier apparaîtra finalement au centre de l'espace intermédiaire qu'occupe l'étrange figure du classicisme que je me suis proposé d'étudier : entre l'art et la science, entre la composition littéraire et la philosophie...

ABSTRACT

The prime purpose of this article is to outline a rather unknown figure of classicism. Such figure groups together some very different authors who however share a common intellectual situation comprising mainly a reference to Classical Greece, as well as an ambiguous position with regard to our compartmentalised disciplines, within the intermediate space between aesthetics and philosophy. Such figure appears by the end of the 19th century and groups together notably Ravaisson, Valéry, Bergson, and Alain. On this basis, this article aims at bringing out the features of the classical spirit: first what I call «transparence démultipliée», which characterises the relationship between the whole and the part, as well as between form and content; and then what Bergson calls «schéma dynamique», i.e. the principle of scientific discovery as well as of artistic and poetical invention. The latter will finally appear at the centre of the intermediate space occupied by the strange figure of classicism that I have proposed to study: between art and science, between literary composition and philosophy.

PARAULES CLAU: classicisme - beauté - schéma - poétique - mythe

Ventures i desventures de la clementia de Sèneca

Ermanno MALASPINA (1966) és nat a Torí, on ensenya al Liceo Alfieri. S'ha ocupat de semantica històrica de la *ekphrasis* i dels termes del bosc, de Plini, de Sèneca i de Ciceró. Des del 2006 té cura de l'edició crítica del *Lucullus* ciceronià. Per a un *curriculum* complet es pot veure la pàgina web <http://hal9000.cisi.unito.it/wf/DIPARTIMEN/Dipartimen/Borsisti-e/Ermanno-Ma/index.htm>

RESUM

La costruzione politica del *De clementia* deriva da una personale ed ambiziosa rielaborazione di tre ordini di fonti diverse da parte di Seneca: la concezione romana della *clementia*, i trattati *Perì basileias* di tradizione ellenistica ed infine l'etica della politica della scuola stoica. In relazione al primo punto, cui è dedicato il presente articolo, l'A. sostiene che la posizione di preminenza attribuita da Seneca alla *clementia* del principe nel sistema tradizionale delle virtù ha in realtà un precedente, ancorché in certa parte ancora implicito e solo abbozzato, nel I sec. a.C., quando, di fronte alla presa di potere da parte di Giulio Cesare, quest'ultimo e Cicerone cercarono, in modo indipendente ma parallelo, di produrre un'acconcia giustificazione ideologica per il nuovo stato di fatto politico. Essa venne individuata nell'esercizio di una prerogativa, consistente in un uso moderato e volto al bene di tutti di un potere avvertito come assoluto, ovvero nell'essenza *ante litteram* della *clementia* senecana. Tale virtù, subito elaborata propagandisticamente dalle fonti come dote innata ed istintiva del nuovo padrone di

Roma, non fu inizialmente presentata sotto l'egida di un'unica parola d'ordine e di uno *slogan* esclusivo: il termine *clementia*, infatti, si accompagna secondo i casi a *mansuetudo*, *humanitas*, *miserericordia*, *sapientia* ecc., che in questo contesto specifico devono esserne considerati di fatto sinonimi.

ABSTRACT

The political construction of *De clementia* derives from a personal and ambitious elaboration by Seneca of three different kinds of sources: the Roman conception of *clementia*, the treatises *Peri basileias* of Hellenistic tradition, and finally the political ethics of the Stoic school. Regarding the first point, which is the subject of this article, the author maintains that the pre-eminent position attributed by Seneca to the prince's *clementia* in the traditional system of virtues has in fact a precedent, although partly implicit and just sketched. When, in the first century bC, Julius Caesar took power, he himself and Cicero sought, independently but in parallel, to produce a convenient ideological justification of the new political situation. This was singled out as the exercise of a prerogative that consisted in using moderately and for the good of all a power felt as absolute; i.e. in the substance *ante litteram* of the Senecan *clementia*. Such virtue, to be soon elaborated propagandistically by our sources as an innate and instinctive gift of the new master of Rome, was not presented initially under the aegis of one single *mot d'ordre* or an exclusive slogan: the term *clementia*, indeed, comes along with, among other, *mansuetudo*, *humanitas*, *miserericordia*, *sapientia*, which in this specific context must be taken as synonyms.

PARAULES CLAU: Luci Anneu Sèneca - Marc Tul·li Ciceró - Gaius Juli Cèsar - *clementia* - pensament polític clàssic

Démonter Virgile et bâtir un classique : le Centon nuptial d'Ausone comme jeu de re-construction

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RESUM

Le *Centon nuptial* présente un exemple de reprise d'un « classique » par un auteur souhaitant se poser lui-même en modèle et permet de comprendre la conception du classicisme au IV^e siècle et chez Ausone en particulier. Dans ce texte, le Bordelais montre son goût pour les ruptures de structure et il mélange les genres et les tons du discours tout en assurant la cohérence du texte par un « je » qui relie les différents allocutaires à l'ensemble du *Centon nuptial*. Il assemble avec habileté les vers de Virgile et les insère dans son poème en créant parfois un décalage humoristique entre le contexte d'origine et celui du centon. Plusieurs éléments montrent aussi que ce poème ne célèbre pas un mariage comme le titre

pourrait laisser l'entendre mais qu'il fait l'éloge de l'empereur et de son goût pour la culture sous la forme d'un jeu littéraire. Ce jeu littéraire participe finalement à la construction de la renommée du poète, en donnant de lui l'image d'un auteur maîtrisant la tradition dont il est issu et voulant être reconnu comme un membre de l'élite sociale, politique et culturelle.

ABSTRACT

The *Nuptial Cento* presents us with an example of a classic taken up by an author willing to set himself as model, and thus it facilitates understanding the conception of classicism in the fourth century, and particularly by Ausonius. In his text, this author displays his *goût* for the breakings of structure and he mixes up genres and tones while keeping the unity of his text thanks to an «I» that bonds together the various addressees into the whole of the *Nuptial Cento*. He skillfully assembles and inserts Virgil's verses into his poem, some times creating a humoristic distance between the original context and the new context in which he places them. Besides, several elements show that this poem does not celebrate a wedding, as the title might suggest, but it praises the emperor and his taste for culture under the form of a literary play. Finally, such literary play participates in the construction of the poet's renown by giving the image of an author in full command of his tradition and willing to be recognized as a member of the social, political and cultural elite.

PARAULES CLAU: Ausone - centon - classicisme - jeu littéraire - Virgile

Classicisme et anti-classicisme dans l'interprétation heideggérienne

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RESUM

L'interprétation heideggérienne de la pensée grecque se comprend dans l'horizon d'une critique. Ainsi, l'exactitude exégétique et la rigueur philologique s'effacent devant les exigences phénoménologiques. La recherche d'une signification originariaire du sens fonde une autre herméneutique du commencement : les paroles de l'origine sont pensées à partir de la terminologie de l'impensé et de l'appropriation. C'est parce que la pensée de l'être et de la vérité, développée par Platon, conditionne notre présent, qu'il faut, pour Heidegger, repenser la métaphysique, et formuler ce que les Grecs auraient dû penser.

ABSTRACT

Heidegger's interpretation of Greek thought is best understood within the horizon of criticism. Thus, the exegetical exactness and the philological accuracy fade before the phenomenological strictures. The search for an original meaning sets up a new hermeneutics of the beginning: the thought about the words of the origins is based on the terminology of the un-thought and of appropriation. According to Heidegger, it is because the thought of being and of truth, as developed by Plato, conditions our present, that we must rethink metaphysics and formulate what the Greeks should have thought.

PARAULES CLAU: Heidegger - Platon - interprétation - impensé - vérité

J.E. Harrison e i «Ritualisti di Cambridge»: la riscoperta del «primitivo»

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RESUM

Nel nuovo orientamento degli studi classici provocato dall'antropologia inglese negli anni '80-90 dell'Età Vittoriana (J.G. Frazer, A. Lang, R.R. Marrett), J.E. Harrison rappresenta un caso del tutto particolare sia per le istanze metodologiche sia per l'influenza esercitata dalla sua personalità e dai suoi studi. Il tentativo da lei messo in opera di unire la lettura e l'uso delle testimonianze archeologiche con la tradizione letteraria in una prospettiva antropologica che si avvaleva sia delle ricerche anglosassoni sia di quelle francesi, dava un nuovo indirizzo alla storia delle religioni e più in generale all'interpretazione della cultura greca arcaica. L'originalità dei suoi studi e la sua forte personalità riuscirono ad influenzare anche giovani collaboratori — G. Murray e F.M. Cornford — i quali estesero in modo personale il metodo della Harrison rispettivamente alla letteratura greca delle origini e al tema della nascita della filosofia in Grecia, rinnovando un quadro di studi per un verso statico (la letteratura greca come momento supremo del classico), per un altro soltanto biografico (la storia della filosofia come successione di grandi figure filosofiche). Il sodalizio del gruppo che solo recentemente ha acquisito la denominazione di «ritualisti di Cambridge», non ebbe lunga vita, ma nei venticinque anni in cui fu attivo elaborò teorie ed opere che, in primo tempo contestate, sulla distanza lasciarono un'eredità riscoperta dagli anni '60 in poi dall'applicazione delle metodologie antropologiche ai problemi della cultura antica.

ABSTRACT

In the new orientation of classical studies brought on by English anthropology in the years 80-90 of the Victorian Age (J.G. Frazer, A. Lang, R.R. Marrett), J.E. Harrison represents a very peculiar case both because of her methodological requests and because of the influence exerted by her personality and her work. Her attempt to join the reading and the employment of archaeological evidence with the literary tradition from an anthropological perspective that took advantage of both Anglo-Saxon and French research, gave a new turn to the history of religions and more generally to the interpretation of the archaic Greek culture. The originality of her study and her strong personality succeeded in influencing also some young collaborators — G. Murray and F.M. Cornford — who expanded in a personal way Harrison's method to cover respectively the Greek literature of the origins and the beginning of philosophy in Greece. With this move, they renovated a research that was on the one hand static (Greek literature as a supreme moment of the classical), on the other hand only biographical (the history of philosophy as a succession of great philosophical figures). The association of this group, which acquired the denomination «Cambridge ritualists» only recently, was not long-lived, but in their twenty-five years of activity they elaborated theories and works that, although at first they were contested, in the long run left an inheritance rediscovered

from the sixties on by the application of anthropological methodologies to the problems of ancient culture.

PARAULES CLAU: antropologia e studi classici - Cambridge ritualists - J.E. Harrison - primitivismo

Couleur et esthétique classique au XIX^{ème} siècle : l'art grec antique pouvait-il être polychrome ?

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RESUM

Dans la première moitié du XIX^{ème} s., voyageurs et archéologues découvrent des traces de polychromie sur les édifices grecs qu'ils visitent ou étudient, en Sicile, en Italie du sud, en Grèce. S'engage alors une vive controverse au sein du monde savant européen, surtout français, pour déterminer dans quelle mesure la sculpture et l'architecture classiques étaient colorées.

La vigueur des résistances à admettre la polychromie de l'art grec témoigne du fait que la couleur ne trouve pas sa place au sein de l'idéal esthétique classique, théorisé par J. J. Winckelmann au XVIII^{ème} s. Les découvertes archéologiques semblent donc, dans un premier temps, incompatibles avec l'image que l'on se faisait jusque là de l'art grec ; avec ce qui, précisément, inspirait le respect et l'admiration : la « noble simplicité » et la « grandeur calme ». Cependant, cette découverte ne remet pas seulement en cause, aux yeux des contemporains, le modèle classique antique et les critères qui le définissent ; elle heurte surtout leur propre goût esthétique et les canons du néo-classicisme : les réactions et les résistances s'en trouvent ainsi décuplées.

ABSTRACT

In the first half of the 19th century, travellers and archaeologists discover traces of polychromy on the Greek buildings they visit or study, in Sicily, South Italy, and Greece. At that time a lively controversy starts within the scholarly European world, particularly in France, to determine to what extent classical sculpture and architecture was coloured. The resistance to admitting the polychromy of Greek art is witness of the fact that colour does not have a place within the ideal classical aesthetics, as theorised by J.J. Winckelmann in the 18th century. Archaeological findings seem at first incompatible with the image of Greek art, with what, precisely, inspired respect and admiration: the «noble simplicity» and the «quiet grandeur». However, such findings not only challenge, to the eyes of their contemporaries, the classical model and the criteria by which it is defined, but they clash with their own aesthetic taste and the canons of Neoclassicism: reactions and resistances are thus redoubled.

PARAULES CLAU: couleur - polychromie - art grec - archéologie - néo-classicisme

*Gli antichi, i classici e le avanguardie:
a proposito del teatro e della sua storia*

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RESUM

A teatro non solo le poetiche, le ricerche di nuove strade e nuove ragioni drammaturgiche, ma anche il rapporto con il passato, continuità classicistiche e fughe anticlassiche, divengono MANIFESTI. Tra antichità, classicismi storici e avanguardie, si generano, nei momenti salienti, corto-circuiti estetici interessanti e da questi sguardi del presente sul passato scaturiscono dinamiche culturali complessive che il teatro divulga più e meglio di altre forme di comunicazione. Le critiche di Eliot alla traduzione della *Medea* di Euripide approntata per le scene dal Professor Murray, Racine che riequilibra l'*Ippolito* di Euripide nella sua *Fedra* capolavoro, Goethe che mitiga la crudeltà euripidea di Ifigenia sacerdotessa nella Tauride: sono tre documenti, ciascuno a suo modo, esemplari di tre stagioni del classicismo, più immediati e pregnante i di qualunque trattato delle rispettive epoche. L'*Antigone* borghese di Anouilh (1942-1944) e quella straniata di Brecht dell'immediato dopoguerra (1947-1948), anche nella riproposta del Living Theatre, sono prove di come la più vitale sopravvivenza dei «classici», il permanere del senso originario di quei testi, debba passare per radicali stravolgimenti, di epoca in epoca, di presente in presente, nei secoli.

ABSTRACT

In the world of theatre, not only the poetics, the research of new ways and new dramaturgical reasons become MANIFESTS, but also the relationship to the past, classicist continuity and anticlassical getaways. Between antiquity, historical classicisms and avant-gardes, interesting aesthetic short-circuits are generated at key moments, and from such views on the past all-embracing cultural dynamics emerge, which are most and best popularized by the theatre. Eliot's criticism of Professor Murray's translation of Euripides' *Medea*, Racine redressing the imbalances of Euripides' *Hyppolitos* in his masterpiece *Phèdre*, Goethe mitigating the Euripidean crudeness of Iphigenia, the priestess in Taurid: three documents, exemplary in their own way, of three stages of classicism, more immediate and momentous than any treatise of their respective times. The bourgeois *Antigone* of Anouilh (1942-1944), and Brecht's alienated one of the postwar years (1947-1948), even in the proposal of the Living Theatre, are proof of the fact that the most vital survival of the «classics», the continuance of the original sense of these texts, must undergo radical disruption, from age to age, from present time to present time, along the centuries.

PARAULES CLAU: Teatro - Classici - Avanguardie - Riscritture - Rappresentazioni

Antico-classico = Anti-classico?

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RESUM

Il termine *classico*, d'uso comune e ormai quasi indiscriminato, ha un senso generale universalmente accettato che a ben guardare rivela però sfumature molteplici e ambigue. Il suo impiego sembra essersi esteso progressivamente ai più diversi fenomeni culturali, con implicazioni sociali e ideologiche di grande portata, tanto differenti da non essere analizzabili in modo sistematico. Ancor più sfuggente e fluttuante appare di conseguenza il concetto di *anticlassico*, di difficile definizione e valutazione anche per contrasto. Questi limiti inevitabilmente affliggono ogni classificazione degli spettacoli teatrali e delle attualizzazioni: essa si prospetta dunque problematica, sospesa tra polarità instabili e sempre a rischio di tradursi in etichette schematiche e insoddisfacenti. A maggior ragione, dunque, si fa primaria l'esigenza di ripensare le due opposte categorie in questione come necessità intellettuali, alla ricerca delle profonde radici che classico e anticlassico hanno in ciascuno di noi, ossia di quelle specifiche esperienze — scolastiche e umane, collettive e singole, nazionali e personali — che rappresentano l'*humus* fondamentale da cui possono nascere e svilupparsi i nostri studi.

ABSTRACT

The word *classical*, of common and today almost indiscriminate use, has a universally accepted general sense that however reveals multiple and ambiguous nuances. It has been applied progressively to the most diverse cultural phenomena, with social and ideological implications of great import, too different to be systematically analysed. As a consequence, the concept of *anticlassical* appears even more fluctuating and elusive, even to a definition and valuation by contrast. Such limits affect inevitably every classification of the theatrical performances and remakes. Any classification is thus problematic, suspended between unstable polarities and always at the risk of resulting in schematic or unsatisfactory labelling. Thus, it becomes all the more necessary to rethink both categories as intellectual necessities, in search of the deep roots that 'classical' and 'anticlassical' have in each of us; i.e. in search of the specific experiences — scholarly

and human, collective and individual, national and personal — that represent the fundamental *humus* from which our study may spring up and develop.

PARAULES CLAU: antico - moderno - classico - anticlassico - attualizzazione

*Autorité des Anciens et autorité politique chez Machiavel et Montaigne.
Une clef pour comprendre le paradoxe de la culture européenne ?*

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RESUM

Cette contribution entreprend d'abord d'élucider la manière dont deux auteurs du XVI^{ème} siècle, Machiavel et Montaigne, inventent un rapport nouveau aux classiques en matière de jugement intellectuel ; elle analyse ensuite de quelle manière ce rapport fournit un moyen d'appréhension de l'autorité politique. Enfin, elle fait l'hypothèse que ce rapport repose sur des conditions de possibilité qui éclairent le paradoxe de la culture européenne, qui apparaît à la fois classique et anticlassique, qui revendique l'héritage actif des Anciens comme pour mieux s'en séparer.

ABSTRACT

This contribution undertakes first of all to elucidate the way in which two authors of the 16th century, Machiavelli and Montaigne, create a new relationship to the classics as regards intellectual judgment; it analyses next in which way such relationship furnishes a means to apprehend political authority. Finally, it puts forward the hypothesis that such relationship rests upon some conditions of possibility that illuminate the paradox of European culture, at the same time classic and anticlassic, claiming the heritage of the Ancients, apparently, to better depart from them.

PARAULES CLAU: Machiavel - Montaigne - autorité - classicisme - Europe

Humorisme et classicisme : le roman espagnol dans le contexte européen pendant les premières décennies du XXe siècle

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Montserrat REIG CALPE és professora de la Universitat de Barcelona. Treballa en tradició clàssica, teoria de la literatura, mitologia, èpica i teatre, principalment.

RESUM

La concepció de la novel·la d'Unamuno i Pérez de Ayala és el resultat de la tensió entre clàssic i anticlàssic i la recerca d'una síntesi dels dos elements en un

nou classicisme, característica de l'intent intel·lectual espanyol de principis de segle de situar-se en la cultura europea. L'element anticlàssic és, en aquests autors, el que Pirandello anomenava *umorismo*. Però és precisament a través de l'humorisme que la novel·la esdevé el gènere del nou classicisme, perquè només així pot atènyer la «veritat representativa» de la nova realitat múltiple i fragmentada i de l'heroi que aquesta requereix, una ombra d'una ombra, seguint el paradigma del mite de la caverna.

ABSTRACT

Unamuno and Pérez de Ayala share a concept of the novel as a tension between classicism and anticlassicism. In their works, they aim at a synthesis of these two elements into a new classicism, characteristic of the intellectual attempt in the Spain of the beginning of the century to find a place in the European culture. In both authors, the anticlassical element is what Pirandello calls «umorismo», but it is precisely through humour that the novel becomes the genre of such new classicism. Humour is the only way to attain the «representative truth» of the modern reality, multiple and fragmented, and of the new kind of hero this reality requires: a shadow of a shadow, in terms of the Platonic myth of the cavern.

PARAULES CLAU: humorisme - diàleg socràtic - teoria de la novel·la - Pirandello - Pérez de Ayala

Anti-Hellenism and Anti-Classicism in Oscar Wilde's Works. The Second Pole of a Paradoxical Mind

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RESUM

Per a Wilde, 'paradoxa' pot ser una epistemologia de la Veritat que intenta descobrir-la just en el centre d'una tensió intel·lectual generada per dos pols que, essent-ne tots dos la causa comuna, tots dos la reclamen com a pròpia. L'anàlisi acurada de l'obra de Wilde que presentem mostra com la seva ment privilegiada, a despit de la seva coneguda preferència pel temperament grec —i pel classicisme en general—, també sabia com generar una tensió entre hel·lenisme i anti-hel·lenisme, classicisme i anticlassicisme, en cerca d'una sempre necessària honestat intel·lectual que mai no esquivi cap mena de repte.

ABSTRACT

'Paradox' for Wilde might be an epistemology of Truth attempting to discover it just in the middle of an intellectual tension generated by two poles, which, being both the common cause of it, both also claim it as their own. The following accurate analysis of O. Wilde's works shows how his privileged mind, in spite of his well-known fondness for the Greek temper —and Classicism in general—, also

knew how to generate a tension between Hellenism and Anti-Hellenism, Classicism and Anti-Classicism, in search of an always necessary intellectual honesty which never avoids all sorts of challenges.

PARAULES CLAU: Oscar Wilde - anti-classicism - paradox - philosophy - aesthetics