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General Correspondence

The Editors,
Scripta Mediterranea,
Canadian Institute for Mediterranean Studies,
c/o Department of Italian Studies,
University of Toronto, Toronto, Ontario, Canada, M5S 1K7.

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LA PÉDAGOGIE ROMANTIQUE DE LA
MÉDITERRANÉE DANS LES PORTRAITS
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La mer de l'utopie

La tradition orale reprise par Platon dans *Timeo*¹ attribue les origines de la patrie grecque à un continent immergé dans la mer avant la période classique: L'Atlantide². Il existe des hypothèses géophysiques qui attribuent cet espace mythique aux eaux qu'occupe aujourd'hui la mer Méditerranée³. Cependant, par manque de preuves, le règne des atlantides reste une utopie, le lieu du non-lieu : il demeure dans la mémoire comme l'illustre énigme de l'éternel résiduel dans les profondeurs inquiètes où les certitudes vont faire naufrage.

Les grecs contemplaient la Méditerranée comme le symbole de l'origine qui se trouverait ailleurs. Ses eaux étaient le miroir de leur esprit, et leur passion pour le voyage, poussée par leur imagination, les amenait à reconstruire leur cosmologie sublime entre l'Orient et l'Occident.

Les poètes qui ont connus cette mer semblent avoir joué de la lyre avec ses vagues saumâtre d'enjouement et d'élégie. Rafael Cansinos Assens, par exemple, a su l'apprécier lorsqu'il attribuait au son ininterrompu des côtes l'inspiration naturelle du rythme et l'harmonie artistiques:

À chaque fois que la mer mène son flux et reflux à la poésie, apparaissent les polyphonies longues et entraînantes. Elle inspire des onomatopées sonores, douces, ou des cadences intrépides qu'elles proviennent

¹ Vd. Platon, *Diálogos*, VI. *Filebo*, *Timeo*, *Critias*, Traductions, introductions et notes de M^a. A. Durán et F. Lisi, Madrid, Gredos, 1992, p. 155-261.

² Aussi le dialogue *Critias*, qui est la suite de *Timée*, Platon insiste sur le thème de l'Atlantide (vid., *ibid.*, p. 275-296).

³ Pour une exégèse sur l'Atlantide selon *Le Dialogue de Platon*, comme différentes hypothèses sur son existence et sa localisation, vid. R. Gay de Montellá, *Mediterranismo y atlantismo*, Barcelona, Juventud, 1943, p. 215-271. Parmi les différentes conjonctures rassemblées par Gay de Montellá je souligne la formule de Ph. Negrís durant le Congrès International d'Archéologie célébré à Athènes vers 1905, selon lequel l'effondrement des terres érythréennes qu'occupaient les territoires depuis la Mer Rouge jusqu'à la mer Égée était en relation avec l'effondrement de l'Atlantide.

du calme ou de la tempête, mais toujours supérieures à celles que peut provoquer la terre. (...) Chaque poète, face à la mer, essaie d'interpréter de façon fragmentaire l'énigme marine et lyrique et d'exprimer son harmonie. Chacun essaie de prendre sa néréide. Et la mer devient ainsi attirante, dans le lyrique, et pas seulement pour elle-même mais aussi pour les trésors qu'elle renferme, pour sa flotte merveilleuse, pour ses êtres silencieux, pour ses morts, pour ses navires endormis, éternellement immobiles⁴.

Ce fut les poètes de Jena qui se sentirent profondément attirés par le chant des sirènes qui promettaient, à la dérive des extraits, la passion archéologiques de dévoiler de qui reste occulte et de réunir ce qui est dispersé. La contemplation de la mer Méditerranée par ces artistes, hommes éloignés de leur contexte géographique, leur a procuré un regard intérieur qui unie l'exotique et l'intime.

Durant son voyage en Italie, Goethe compris que la patrie de l'antiquité gréco-latine n'était pas la terre mais la mer et son utopie ; et son enseignement ouvrit le chemin aux romantiques allemands et anglais afin qu'ils le contemplent comme celui qui explore le processus créateur submergé dans les concerts spectaculaires du sentiment et de l'onirique. Dans l'horizon de la Méditerranée, ils trouvèrent le modèle d'inspiration pour une *paideia* plastique, littéraire, philosophique et politique de l'être esthétique qui les ferait déboucher sur un état de contemplation intérieure de la beauté au sein de la nature, tout en consolidant leurs aspirations d'autoaffirmation nationale. Tel était l'influence du paysage méridional qui les avait renversés par sa splendeur et sa profusion.

Leur voyage en Italie fut aussi initiatique pour les anglais Byron, Shelley, Keats⁵ et Turner. Ce dernier, lorsqu'il vit la mer Méditerranée de ses propres yeux, découvrit combien l'activité de sa peinture mimétique avait été fautive jusqu'à présent. Et lorsqu'il revint en Angleterre pour recréer ses impressions dans son atelier, "les souvenirs d'Italie agir dans son esprit comme les vapeurs de l'alcool, et le paysage semblait nager devant ses yeux dans une mer de lumière. Les ombres devinrent jaunes et écarlates; l'horizon nacré; les arbres d'un bleu lapislazuli, et les figures nageaient dans un brouillard engendré par la chaleur, comme des poissons tropicaux transparents."⁶

Un siècle après, Juan Martínez Ruiz « Azorín » récupéra la proposition de Saint-Beuve selon laquelle l'origine du sentiment littéraire de

⁵ Sur l'influence de la littérature et l'art des classiques grecs et romains dans les poétiques de Byron, Shelley y Keats voir Gilbert Highet, *La tradición clásica*, vol. II, México, F. C. E., 1996, pp. 183-198.

⁶ Kennett Clark à propos de la peinture de Turner (Cfr. K. Clark, *El arte del paisaje*, Barcelona, Seix Barral, 1971., p. 143).

la nature commença avec le Romantisme : "le sentiment amoureux envers la nature provient du XIXème siècle. Il est né avec le Romantisme, peu à peu (...). Pour la première fois, le Romantisme attire vers l'art la nature en elle-même, non pas comme un accessoire"⁷. Ce fut de l'avis de Luis Cernuda qui dans son étude *Pensamiento poético en la lírica inglesa* argumentait que les poètes illustrés avaient considéré la nature comme une matière brute à laquelle l'art donnait forme, tandis que les poètes romantiques aimaient la nature pour ce qu'elle est, telle quelle, sans besoin que l'art la façonne⁸. Ensuite les Ballades lyriques de Wordsworth et Coleridge viendront perpétuer cette tendance présocratique qui assume le monde classique dans sa condition agreste, avant d'être élagué de la pensée dialectique. Son barde devait être Homère, auteur de ballades d'une beauté pure et maître d'un naturalisme sans réserve qui chercha dans la mer l'esprit de toute chose.

C'est ainsi qu'à partir du romantisme, on peut constater l'existence d'une vision amoureuse de la nature à travers l'imagination qui exalte sa condition esthétique au-delà de ce que l'on pourrait qualifier d'instinct de survie ; jusqu'au point où l'atroce devient charmant, comme le démontre l'expérience abyssale qu'allégorise la mer autant dans sa facette apollinienne (belle harmonie) que dionysiaque (sublime infini).

La pédagogie romantique de la Méditerranée a été héritée par les artistes espagnols du XXème siècle, une fois que, comme l'interpréta si bien Francisco Mirabent Vilaplana, ils avaient évolué "depuis la contemplation primitive d'une Nature fortuite –mélange d'admiration et de peur- jusqu'à l'amitié d'aujourd'hui entre la Nature et l'Esprit grâce au sentiment de la beauté naturelle, qui est le résultat de l'activité philosophique du subjectivisme moderne"⁹. Une romantisation de la culture grecque tardivement acceptée par les artistes espagnols. Udo Rusker a signalé la réticence que notre culture a maintenu face à l'hellénisme jusqu'à la deuxième moitié du XIXème siècle. Depuis la Renaissance, nous devons en tenir compte que l'Antiquité romaine comme base de la culture méditerranéenne. Les penseurs grecs n'avaient pas leur place dans la tradition scolastique, car sous le signe de la Contre-réforme son paganisme constituait un anathème et sa philosophie de la nature ainsi que la mythologie amenaient des modèles banals mais ils n'étaient pas reçus comme des forces vivantes.

⁷ Cfr. Azorín, *El paisaje de España visto por los españoles* (1917), en *Obras completas*, vol. III, Madrid, Aguilar, 1961, p. 1151.

⁸ Cfr. L. Cernuda, *Pensamiento poético en la lírica inglesa*, en *Prosa completa*, Barcelona, Barral, 1975, p. 500.

⁹ Cfr. F. De P. Mirabent Vilaplana, *Estudios estéticos y otros ensayos filosóficos*, vol. I, Barcelona C.S.I.C., 1957, p. 309.

L'Espagne romantique n'a pas été non plus affectée par l'idéalisation de l'esprit grec qui partait de Winckelmann; "dans le meilleur des cas on cultivait la mélancolie des ruines d'un passé disparu, et dont on ne comprend pas les répercussions spirituelles"¹⁰. Son inconditionnelle attribution au classicisme français provoque son incompréhension de l'attitude du romantisme allemand envers les grecs, et spécialement la vision précurseur de Goethe sur le fond archaïque, chaotique et submergé de la Grèce sur laquelle Nietzsche devait ensuite construire sa nature dionysiaque.

L'inquiétude pour Goethe, pour Nietzsche et pour la romantisation du thème méditerranéen gréco-romain n'a rien à voir avec le Romantisme espagnol mais plutôt avec la crise interne du monde hispanique vers 1900. Comme remède au *Sturm and Drang*, des artistes et des intellectuels espagnols ont voulu affronter les problèmes de la nation en imitant l'exemple vitaliste et créatif des classiques. Goethe était toujours la grande autorité morale. On lui doit l'humanisme qui surmonta le cap des tempêtes de la censure de la liberté d'expression grâce à la barre de la recherche pour la vie et a montré aux générations à venir que l'art apprend de la nature son authentique durabilité, qui ne correspond pas à la mimésis de modèles statuaires mais plutôt à l'organicité harmonisatrice de contraires qui arriveraient à l'unité dans la variété.

Sa poétique — diffusée par le groupe de Jena y à partir de la « Naturephilosophie » de Schelling¹¹, renforcée par l'adhésion anglaise de Coleridge et Wordsworth — a laissé une certaine empreinte chez Nietzsche, Dilthey, Bergson, y Krause¹². C'est grâce à ce dernier qu'il s'est rendu en Espagne et c'est là-bas qu'il a connu une brève apogée impulsée par la difficile présence régénératrice de l'école krausiste dans les institutions culturelles et éducatives de la Restauration et sa germination républicaine bientôt rognée par la guerre civile. Parallèlement, en Catalogne on a assumé la pédagogie esthétique du romantisme allemand au sein de la "Reinaxença noucentista", qui à réussi à diffuser au grand public les œuvres de Goethe et de Nietzsche grâce aux traductions de Joan Maragall et aux gloses de l'*Emporium* méditerranéen par Eugenio d'Ors.

¹⁰ Cfr. U. Rukser, *Goethe en el mundo hispánico*, Madrid, F.C.E., 1977, p. 238.

¹¹ Vid. F. W. J. Schelling *Escritos sobre filosofía de la naturaleza*, Madrid, Alianza, 1996.

¹² M^a Antonia Seijo Castroviejo souligne que l'influence de la nature réconciliée de Schelling sur Krause devienne palpable dans la théorie nommée "panthéisme": Krause prétendait "définir une théorie de l'existence de Dieu, dans laquelle s'uniraient le théisme et le panthéisme" (cfr. M^a A. Seijo Castroviejo, "Introduction", en Friedrich W. J. Schelling *Lecciones sobre el método de los estudios académicos* (Madrid, Editora Nacional, 1984, pp.9-61, p. 58).

Devant une telle généalogie de la méditerranée, depuis le monde classique au monde romantique, et encouragé par la succincte réforme culturelle espagnole de krausistes et noucentistes, on peut justifier les productions poétiques sur le paysage du Levant réalisées par les écrivains Juan Martínez Ruiz "Azorín" et Gabriel Miró. Le premier nous surprend par sa profonde formation intellectuelle et son sens aigu de la critique dans ses études littéraires, en effet, il a conjugué le romantisme allemand, l'éternel retour nietzschien et la philosophie de Taine dans son impression mélancolique des moments et des figures classiques dont son imagination utopique a peint le portrait. Le deuxième nous séduit par sa délectation kaléidoscopique de la mer, qui est le médium de sa propre contemplation intérieure, passagère et admirée face au présent incalculable de telle immensité azurée.

La mer mélancolique d'Azorín

La beauté maritime du Levant espagnol a été une incitation poétique fondamentale de la réflexion esthétique qu'Azorín a développé dans plusieurs essais littéraires et figures lyriques. Dans la même ligne que les théories géo-psychiques et philosophiques de son temps, il présentait la mer comme un espace vécu et un horizon infini, dévoué à l'avenir dionysiaque de l'éternel retour¹³, ainsi alimenté par la poétique romantique de la nature, le poète est d'avis que « l'ambiance fait les choses et leur accorde la mentalité des êtres vivants »¹⁴. C'est pour cela que, parmi d'autres espaces¹⁵, il lui a conféré l'éducation environne-

¹³ Le vécu du paysage par Azorín a été analysé par Luis Valenciano Gayá à la lumière des théories géopsychiatriques du psychologue allemand Hellpach, selon lequel le paysage et le village se odèlent de façon interactive. Ensuite Azorín analysa l'impression totale de la terre, en effet sa prose décrit des couleurs, des formes et des dimensions spatiales en interaction avec l'âme qui l'habite et le contemple. De plus, il s'est appuyé sur les théories philosophiques d'Oswald Spengler sur le vécu dynamique de l'espace comme une extension infinie suscitée par le tempérament faustien de la Renaissance pour justifier la génération d'effet de profondeur atmosphérique dans les portraits d'Azorín. L'âme vit l'espace comme un désir de capter des horizons lointains. Cette tendance doit être réalisée dans le temps. Ainsi, l'horizon se transforme en avenir et ensuite vient l'expérience intime de cette profondeur, celle qui dilate cette sensation et la transforme en monde. (Vid. L. Valenciano Gayá, *Vivencia e influjo del paisaje*, Murcia, Sucesores de Nogués, 1952, pp. 36-37).

¹⁴ Cfr. Azorín, "Tiempos y cosas", en *Obras completas*, vol. VII, cit., p. 192.

¹⁵ Baquero Goyanes a souligné deux référents clés chez Azorín : le Levant natal et le Castillan, siège du passé glorieux du pays. « Le paysage de Levant est plus Azorín. Celui de la Castille, plus l'Espagne. » Ce dédoublement contraste avec l'exclusiviste paysage de Miró. « Dans son œuvre le paysage du

mentale de la vie pleinement créative, car on s'enrichit en risques et en sensibilité après le ras de marée. Azorín a pris le risque de mélanger classiques et romantiques, poésie et philosophie, lorsqu'il a déclaré avec une nuance de Nietzsche que vivre en danger c'est atteindre la plénitude humaine, en prenant comme exemple Cervantès en Méditerranée.

La figure de Cervantès se rapproche de l'esprit présocratique de la méditerranée par le fait qu'elle base sa littérature sur une plasticité de source sensorielle. Le génie de notre littérature a extrait sa grande sensibilité d'artiste davantage du souvenir de cette mer que des livres. Il est l'amant du sublime infini lorsque la douleur de l'expérience disparaît :

Le souvenir amplifie la réalité. Les désagréments ont disparu dans la mer et les heures lointaines : Il ne reste que la volupté. Peut-on affirmer qu'une lecture provoquera à Cervantès la même émotion, la même suggestion, la même rêverie que ces vestiges du passé ? Lorsqu'on parlera des influences chez Cervantès, nous mettrons d'un côté de la balance les heures de la mer, Lepanto, Corfú, Mesina, et de l'autre les poètes et les philosophes voulus. De quel côté s'inclinera la balance ? Quel côté pèsera le plus ? Pour déclarer Cervantès « profane », de quoi devons-nous nous soucier ? De quel côté de la balance ? Comment pourrons-nous le déclarer « profane », et non pas scientifique, cultivé, érudit, avec autant de fine richesse de sensations ? Et qui sont ceux qui déclarent Cervantès « profane » ? Et qui sont ceux qui déclarent « profane » l'artiste qui vit plus qu'eux en intime et profonde communication avec les choses ?¹⁶.

La mer dans les yeux et aux pieds du plateau castillan, les pas de Cervantès précèdent les hommes de la génération de 98 dans le douloureux parcours de la mélancolie, car ses empreintes montrent l'union de sensations différentes qui l'ont conduit vers l'atopie, vers l'inquiétude de vivre nulle part :

Ce qu'il y a de sévère — sévère, digne et élégant — c'est l'âme du plateau castillan. Et c'est précisément lorsque son esprit va se glisser vers le côté méditerranéen et arrive au bord de la mer. Il ressent le besoin de contempler dans sa sensibilité la dignité de la Castille et la volupté du Levant.¹⁷

Levant est tout : décor, thème, hommes, style » (Cfr. M. Baquero Goyanes, "Azorín y Miró", en *Prosistas españoles contemporáneos (Alarcón-Leopoldo Alas-Gabriel Miró-Azorín)*, Madrid, Rialp, 1956, pp. 86-87).

¹⁶ Cfr. Azorín, "Cervantes y el mar", *Obras completas*, vol. IX, Madrid, Aguilar, 1963, p. 332-334, p. 334

¹⁷ Cfr. Azorín, "El virus de la esperanza", en *Obras completas*, vol. IX, cit., p. 1419-1423, p. 1422.

Grâce à son penchant pour l'œuvre polygraphe de Menéndez Pelayo¹⁸, Azorín a pu concilier l'idéologie de la génération de 98 avec une esthétique de tradition écossaise¹⁹ ancrée dans cette génération. Celle-ci lui montrait le chemin de l'imagination comme un puissant modalisateur de l'esprit grec qui témoignait d'un besoin de régénération du peuple espagnol à travers le soin de soi-même par l'art. Un essai révélateur : « Approximation à Maragall »²⁰. J'épilogue à nouveau sur un Cervantès déjà mature qui continue à avoir la nostalgie de la mer de son enfance. Azorín se présente lui-même comme critique écrivant à Madrid, loin de sa terre Méditerranéenne, à laquelle appartient aussi l'auteur cité : « Le critique écrit dans une terre éloignée de là où l'auteur, Maragall est né et a vécu : le critique écrit sur le haut plateau castillan à six cent cinquante quatre mètres au dessus du niveau de la mer, et l'auteur écrivait à bord de cette même Méditerranée²¹. De la même façon que le grec évoque sur la superficie de l'eau le continent submergé de ses fermes origines, il vit la mélancolie de l'éternité telle qu'un miroir de conscience afin d'identifier le propre esprit dans la distance.

Azorín fut un fervent adepte de Nietzsche, dans lequel il voyait le Prométhée moderne : « Il a donné aux mortels le feu vif de vérité vitale et il a souffert le châtement imposé par la déité irritée »²². Ce mythe caresse en son intérieur la vitalité tragique, la tension héroïque de celui qui prétend atteindre l'absolu et la résistance passionnaire à l'éternel retour de la douleur en tant que châtement. Nietzsche apporta un nouveau feu à la psychologie humaine qui se détache de la psychologie cyclique de la mère nature : La réversibilité des valeurs morales, là où « le bien et le mal se transposent ».

L'éternel retour nietzschien a été adapté à la sensibilité d'Azorín dans les termes suivants : " Je ne ressens pas l'angoisse que ressentait

¹⁸ L'étude de Roberta Jonson *Las bibliotecas de Azorín* permet d'observer la liste des oeuvres de Menéndez Pelayo gardées dans sa bibliothèques de Monóvar (Vid. R. Jonson, *Las bibliotecas de Azorín*, Alicante, Caja de Ahorros del Mediterráneo, 1996, pp. 217-219).

¹⁹ Nous faisons référence à l'esthétique écossaise du "common sense" du XVIIIème siècle qui prétendait éduquer la réception artistique par l'imagination et le goût ; et qui suscita l'idée romantique du sublime, grâce aux contributions réflexives de Shatesbury, Adisson, Huchetson et Burke. Autant Menéndez Pelayo que Milá et Fontanals ont été des érudits intéressés par ce thème.

²⁰ Vid. Azorín, "Aproximación a Maragall", en *Obras completas*, vol. IX, cit., pp. 1295-1305.

²¹ Cfr. Ibid, p. 1296

²² Cfr. Azorín, "Nietzsche en España", en *Revista de Occidente*, 126, vol. XLIII, 2^a época, 1973, pp. 341-343, p. 343.

Nietzsche face à l'Éternel Retour; je la ressentirais si chaque retour coïncidait avec le précédent (...) Les choses nous mènent d'un endroit à un autre fatalement; nous sommes faits de telle façon que notre milieu conditionne notre caractère.²³ Aux théories de Nietzsche sur l'éternel retour, j'ajoute celles d'Hyppolite Taine²⁴ sur l'influence du milieu sur la culture humaine dont le son mélange provoque la mélancolie intrahistorique qui caractérise tant sa prose poétique.

Taine a fait parti de ces précurseurs fondamentaux de la poésie du paysage qui par un sentiment topographique accède à l'esthétique romantique du fragment comme une synecdoque pour la reconstruction de l'identité populaire. En plus d'un deuxième Winckelmann, le poète de Monóvar trouva dans l'essayiste de Vouziers "un genre particulier d'éloquence, absolument moderne" parce qu'il fait naître la poésie de la machination rythmique et silencieuse des petits événements"²⁵ Et associé à l'expression de fond et de forme de celui-ci, il a soutenu que la volupté du Levant imprégnée dans l'oeuvre de ses artistes est un témoignage de la thèse selon laquelle le milieu conditionne le créateur d'art: "Écrire sous le ciel de Septentrion n'est pas écrire sous le ciel radieux des terres méridionales"²⁶. Dans le tempérament méditerranéen, Azorín a constaté une flexibilité mentale, une intuition subite, et une conformité des choses du monde vraiment extraordinaire. Il détermina ses racines dans une ascendance qui serait le résultat d'une certaine ironie grecque et d'un fatalisme arabe. Un fatalisme ironique qui coïncide avec le cycle aquatique du temps humain que Nietzsche apprendrait d'Héraclite: le fleuve qui se déverse dans la mer et qui se restitue dans les nuages donateurs de leur être transitoire à la terre, figure dans son don perpétuel, l'éternel retour de la vie. C'est ainsi que la poétique du temps d'Azorín, qui face au va-et-vient des brèves concrétions s'émeut devant la contemplation du retour différé de l'éphémère, définit la mélancolie comme le don psychologique de la beauté.

Cette intelligence esthétique du transitoire des choses livré à l'éternel retour de ce qui demeure un mélange de ses traits nietzschiens avec les profils moraux de la nature que Taine a exposé dans *Histoire de la Littérature anglaise* et *Philosophie de l'Art* sur l'influence du milieu chez l'homme et dans la société, comme intellectuel espagnol des années 90,

²³ Ibid., p. 935.

²⁴ Cette association n'est pas un caprice d'Azorín, car après sa longue convalescence en Italia, vers 1886, Nietzsche maintient une correspondance épistolaire avec Taine.

²⁵ Cfr. Azorín, "Taine", en *Obras completas*, vol. VII, cit., pp. 464-466, p. 465.

²⁶ Cfr. Azorín, *Ultramarcos*, cit., p. 143.

Azorín a voulu interpréter les problèmes du pays depuis l'existence d'un caractère national déterminé géographiquement ou historiquement, qui avait besoin d'être défini ou modifié. Aussi ses classiques offraient un remède à son environnement de paysage. Il en est ainsi dans *La ruta de don Quijote* comme dans ses jugements sur le tempérament de Sainte Thérèse, qui étaient les deux personnages favoris de écrivains de la génération de 90.

Par une logique en accord avec les idées scientifiques de Taine, il a expliqué l'œuvre d'art comme fruit de l'héritage, des forces naturelle, de la race²⁷ et du milieu. C'est de là qu'apparaît son concept de la Castille comme un cadre caractéristique de la race hispano qui sublime dans son imagination la luminosité méditerranéenne, la latitude géographique subjonctive, enveloppée dans le brouillard des états d'âme comme paysages de l'âme.

Les descriptions impressionnistes du Levant espagnol ont une présence récurrente dans son œuvre. Azorín ressemble à un collectionneur de fragments capricieusement symboliques, fétiches évocateurs de recoins et moments de son environnement vital²⁸. En effet, il a collectionné des impressions littéraires des objets et d'expériences qui l'avaient le plus ému et même des portraits de personnages à partir desquels il a élaboré son épopée, comme il arrive avec la série d'articles « Le amis du Musée »²⁹, publiés dans *Blanco y negro*. Dans le *ekfrasis* de la peinture il a trouvé la justification de son regard poétique. Son peintre préféré était Soroña car il était capable de capter la beauté éthé-

²⁷ Selon René Wellek la race théorisée par Hyppolite Taine est un concept différent au facteur biologique déterministe ou à la survalorisation d'une ethnie en particulier. En d'autres termes, la « race » de Taine n'est autre que le vieux *Volksgeist*, le génie d'un peuple. » (Cfr. R. Wellek, *Historia de la crítica moderna (1750-1950)*. Vol IV: *la segunda mitad del siglo XIX*, Madrid, Gredos, 1988, p. 43).

²⁸ Carmen Hernández Valcárcel et Carmen Escudero Martínez se sont arrêtées sur la technique fragmentaire des espaces et du temps à la demande de la théorie de l'éternel retour : « le temps se spatialise dans les paysages à travers les techniques de l'impressionnisme, qui consiste à créer une illusion de fluidité temporelle à travers la juxtaposition successive de *moments*. Ainsi, les impressionnistes copient encore et encore le même objet (une cathédrale, une gare, un grenier) et ils nous transmettent les impressions successives qu'il obtiennent de celui-ci au long de la journée et sous différentes lumières » (Cfr. C. Hernández Valcárcel, y C. Escudero Martínez, *La narrativa lírica de Azorín y Miró*, cit., p. 74).

²⁹ Vid. Ana M^a Esteve López, «La pintura como fuente de inspiración en Azorín (La ventana del Arte)», en VV.AA., *Azorín (1904-1924)*, Murcia, Universidad de Murcia-Université de Pau et des Pays de l'Adour, 2001, reim. Pp. 41-51.

rée du paysage dans la « luminosité méditerranéenne »³⁰: harmonie des couleurs, ombres et lumière, l'odeur de la mer indigo et les blanches femmes entre les draps tendus au vent.

La mer sensuelle de Miro

Gabriel Miró a livré sa vie à l'invention du Levant espagnol comme région littéraire, et il a concédé à la marine un visage savoureux, succulent. « Désormais je sais ce que vous avez : une faim de mer ; une dénutrition sensorielle en l'absence de Méditerranée », déclare un personnage à Sigüenza, masque fictif de l'auteur³¹. Il reconnaît lui-même : « Il est possible que pour la seule raison d'être moi-même si substantiellement et si obligeamment méditerranéen, pour me sentir si débordant et si rempli de ma contrée, j'ai deviné, en faisant appel à mes souvenirs, sa lumière nue et glorieuse; la grâce des tertres, l'austérités des terres arides et dans l'abrupte, la jovialité des hôtels, et même la technique agraire et la couleur des villages, ses chemins entre les murs de chaux et ses sentiers entre les agaves.³²»

Cette identification de l'artiste avec son milieu natal provient d'une lente perception imaginative de fragments superbes dans le brouillard « d'années et de lieues »³³ où il voudrait satisfaire sa soif d'ingéniosité enfantine et sa faim de sensualité lumineuse, de cette lumière « nue et glorieuse » qui — dans les mots d'Orozco-Díaz — « perce les ombres »³⁴.

³⁰ Certaines idées développées par Azorín sur la peinture valencienne peuvent se lire dans diverses pages de *Tiempos y cosas* (en O.C., VII, cit., p. 238); *Valencia* (en O.C., VI, cit., pp. 108 y 109) y *El paisaje de España visto por los españoles* (en O.C., III, cit., pp. 1230-1233).

³¹ Cfr. G. Miró, *Libro de Sigüenza*, en *Obras completas*, Madrid, Biblioteca Nueva, 1961, p. 658.

³² Apud. Adolfo Lizón, *Gabriel Miró y los de su tiempo*, Madrid, (s.n.), 1944, p. 114. Proche à l'affirmation de Miró, se trouve le portrait qu'a fait Rafael Alberti dans "Balada con retorno a Gabriel Miró": "Llevabas en tus ojos los ligeros palmares, / el vencimiento umbrío de las grandes higueras / y la paz punteada de los morados óleos / que levantan cantando contra el sol los olivos / de tus mediterráneas costaneras dichosas". (Cfr. R. Alberti, *Oda marítima*, Buenos Aires, Losada, 1953, p. 155).

³³ Carlos López Bustos a comparé les descriptions des mêmes paysages vus pas Sigüenza en 1904 (*Del vivir*) et en 1928 (*Años y leguas*) comme dévouement du moi peuplant le souvenir : « Sigüenza voit plus en lui, il se voit lui-même tel quel au début du siècle. » (Cfr. C. López Bustos, *La naturaleza en la obra de Gabriel Miró*, Alicante, Caja de Ahorros de Alicante y Murcia, 1979, p. 9).

³⁴ Cfr. E. Orozco-Díaz, "La transmutación de la luz en las novelas de Gabriel Miró", en *Paisaje y sentimiento de la naturaleza en la poesía española*, Madrid, Ediciones del Centro, 1974, pp.153-172, p. 161.

Depuis l'émotion du souvenir, ses descriptions acquièrent une intensité créative qui ne se contente pas de la mimésis des modèles, puisque « contempler c'est dire adieux à se qui ne sera plus. La paix, la joie, la conscience évocatrice, l'introduction dans le paysage, sont des états révélateurs qui se dissolvent dans le temps comme les nuages, le souffle de l'eau »³⁵. Et lorsque que le poète s'adresse à la nature du Levant, il énonce un sentiment lyrique d'une ampleur humaine et générale : « Sigüenza a souvent proclamé que le paysage natal, le nôtre, est celui qui perpétue en nous l'émotion et la compréhension de tout paysage. Cependant, un paysage pour le lyrique est le paysage, l'évocation de tous. »³⁶

La sublimation cosmique de l'artiste provient des sens ; « Oh, sensualité, comme tu nous transperces de désir d'infini ! »³⁷, s'exclame don Magín, prêtre amant des odeurs dans les romans *Nuestro Padre San Daniel* et *El obispo leproso*, en humant l'arôme des magnolias humides. « Il voudrait avoir des ailes, une écorce, une coquille, une griffe, une trompe : se tordre, être en morceau, se sentir en toutes choses, être tout ; croître avec les plantes, courir dans l'eau, s'exhaler dans les sons et dans les odeurs, briller dans la lumière, rétrécir sous toutes les formes, descendre au fond de la matière ; être la matière »³⁸ ressent dans la dernière de ses tentations Saint Antoine de Flaubert dans *Años y leguas*. Le désir panthéiste de se fondre avec la nature pléthorique de métamorphose l'incite à imaginer avec la dense sensualité de l'imagination des synesthésies. Jorge Guillén a été un des premiers lecteurs séduits par ce verbe somatique de Miró³⁹. Mariano Baquero Goyanes découvrit son corps rhétorique : « Miró, par son exubérance levantine, réalise une dépuration d'un signe différent, obtenue plus par création que par réduction. Miró dépure en amplifiant, il écarte la banalité, plus que par suppression ou stylisation, par déplacement et par un travail créatif de

³⁵ Cfr. G. Miró, *Años y leguas*, en *Obras completas*, Madrid, Biblioteca Nueva, 1961, p. 1131.

³⁶ *Ibid.*, p. 1157.

³⁷ Cfr. G. Miró, *Obras completas*, cit., p. 1062.

À propos de portraits comme celui-ci, Joaquín Casaldueiro, a proposé une singulière interprétation de la nature de Miró depuis une utopie cubiste que poursuit l'infini sublime de sa réalité illuminée de façon substantive. (Cfr. J. Casaldueiro, « Gabriel Miró y el cubismo », en *Estudios de literatura española*, Madrid, Gredos, 1962, pp. 219-266).

³⁸ Cfr. G. Miró, *Obras completas*, cit., p. 1105.

³⁹ Guillén observe qu' en Miró « la vue, l'ouïe, le goût, l'odorat, le toucher agissent constamment et leur fonction s'entremêlent. (Cfr. J. Guillén, *Lenguaje y poesía*, Madrid, Revista de Occidente, 1962, p. 197).

nouvelles images capables de se substituer aux anciennes⁴⁰. De cette sensuelle procréation de la Méditerranée, il se dégage un lien de Miró avec Marcel Proust en tant que créateur d'un roman figé dans le prisme de la contemplation. Certainement, il existe une affinité créative entre l'écriture de Gabriel Miró et celle de romanciers comme Azorín, Proust ou Virginia Woolf, puisque tous poursuivent dans leurs pages l'autoexpression intimiste le miroir orphique de la nature ; ils ont tous primé la sensation sur l'action ; tous portés par une intense expression sentimentale et par une sensibilité perceptive aigue, ils ont converti leur invention en projet sublime⁴¹, tous ont séduit ou troublé les lecteurs par leur mélange de genre accusé de narration et de lyrisme⁴².

Il est important de souligner l'amitié de Miró et de Joan Maragall lorsqu'il demeurait à Barcelone (1914-1920), car il lui a procuré des contacts avec les représentants les plus célèbres des lettres de la génération de 90 et la possibilité de publier dans des journaux catalans les compositions qui ont formées une grande partie du *Libro de Sigüenza, El humo dormido, y El ángel, el molino, el caracol del faro*. Cependant le meilleur présent que lui a offert le traducteur de Nietzsche en Espagne et le principal traducteur au catalan de Goethe, a été sa leçon poétique : que dans la beauté du monde visible se situe un désir infini et que le chant de l'humble humanise les objets et le dialogue franciscain entre les animaux et les choses. Un geste mineur, une anecdote quotidienne

⁴⁰ Cfr. M. Baquero Goyanes, *Prosistas españoles contemporáneos (Alarcón-Leopoldo Alas-Gabriel Miró-Azorín)*, Madrid, Rialp, 1956, pp. 250 y 251.

Antonio Porpetta qualifie la sensorialité de Miró comme un effet de sa voracité méditerranéenne : « Cette avidité contemplative que l'on pourrait peut-être définir comme un « besoin de réceptif permanent », une façon presque physiologique de palier la fadeur esthétique continue des sens, avec ses répercussions étiques et artistiques, est en relation avec le thème de la méditerranée, avec tout ce que ce concept entraîne : voir et sentir la vie. » (Cfr. A. Porpetta, *El mundo sonoro de Gabriel Miró*, Alicante, Caja de Ahorros del Mediterráneo, 1996, p. 170)

⁴¹ Ricardo Gullón, pour lequel Gabriel Miró est le plus grand exposant du roman lyrique espagnol, a défini ce procédé rhétorique du roman lyrique en ces termes : « n'importe quelle chose qui pourrait passer d'ornement à signe, et de l'anodin à l'intemporel, ou, comme Azorín suggère, à l'éternité ». (Cfr. R. Gullón, « La novela lírica », en Cfr. J. L. Román del Cerro (comp.), *Homenaje a Gabriel Miró (Estudios de crítica literaria)*, Alicante, Fundación de la Caja de Ahorros Provincial, 1979, pp. 15-34, p. 20).

⁴² Gabriel Miró a dû souffrir pour cette raison des critiques injustes venues même de lecteurs à qui sa strict codification académique des genres littéraires a pu surprendre. C'est le cas d'Ortega y Gasset, qui considérait *El obispo leproso* un mauvais roman chargé d'image sans aucun sens. (Cfr. J. Ortega y Gasset, *Obras completas*, vol. III, cit., p. 542).

servent de rebond à l'abstraction qui se révèle seulement au regard attentif et passionné de l'artiste.

Reconnaissant envers Maragall, et de la même façon que William Wordsworth attachait un certain amour aux dons de son paysage natal⁴³, Miró aimait ceux du Levant espagnol. Que ce soit le paysage bucolique de la vallée de Dedham, ou encore les scènes de la marine d'Alicante, sa poésie a atteint une certaine tendresse et familiarité qui l'a rendu attendrissant, où le sublime émane du détail humble grâce à un procédé d'allégorisation à partir d'objets si simples comme un moulin à vent, des cloches, un chemin... évocateurs de l'immensité et de l'éternel cosmique comme la pierre tombée dans le lac que magnifie le cercle laissé par l'eau. La beauté de sa biographie se condense ainsi : « Tout l'esprit de Miró s'incline sur son enfance dorée dans cette petite Alicante, bruyante, d'une mer bleue et paisible.⁴⁴ »

Les paysages décrits par Miró apparaissent souvent enveloppés d'un « mince brouillard bleu », et spécialement les maritimes : « La mer a gardé de la veille ses images éparpillées. Chaque image est une ombre rapide dans l'eau, et dans l'ombre de chaque désir renoncé jaillissait toujours l'image d'une nouvelle promesse. »⁴⁵ La mer a pour Miró la même force de rêve qu'a eu pour C.D. Friedrich dans sa peinture *Le moine face à la mer*. L'homme, bien que petit face à la nature, contemple et partage son âme. Le brouillard se change en palimpseste spectral qui fait un colombage aux espaces dans le spectre du temps. Aussi l'auteur de *Niebla* apprécia cette ambiance visionnaire propice à la l'auteur de *Las cerezas en el cementerio* : « Elle illumine lorsqu'on regarde et dans une lumière diffuse, comme dans un brouillard de pleine lune qui s'intériorise en tout. Certaines fois, on pourrait croire se trouver en présence de ces fantastiques poissons sous-marins qui éclairent avec leurs yeux l'enceinte ténébreuse dans laquelle ils se meuvent. ⁴⁶ » La suggestion d'Unamuno transmet cette capacité de Miró d'« atlantiser » le Levant espagnol en un espace mythique submergé où l'imagination habite l'être. Ce qui induit même à évoquer les préoccupations surréalistes montrées de façon ironique dans *L'Atlantide* de R. Magritte. Ce procé-

⁴³ Paul de Reul déclare à propos du poète anglais que "la bonté le captive plus que la grandeur. Les yeux tournés vers la terre, il aime « les dons ordinaires de notre mère terrestre, ses humbles plantes, ses humbles larmes." (Cfr. P. de Reul, *William Wordsworth*, Madrid, Júcar, 1982, p. 53).

⁴⁴ Cfr. V. Ramos, *Vida y obra de Gabriel Miró*, Madrid, El Grifón de plata, 1995, p. 230.

⁴⁵ Cfr. G. Miró, *Obras completas*, cit., p. 1191.

⁴⁶ Cfr. M. de Unamuno, "Prólogo" a *Las cerezas del cementerio*, dans *Obras Completas de Gabriel Miró*, cit., vol. 3, p. XVI.

dé a été associé avec celui que montre Virginia Wolf lorsqu'elle dit "je n'ai pas de visage, je suis comme l'écume qui passe rapidement sur la plage". *The Waves* contient de nombreux extraits susceptibles d'affinité poétique avec d'autres fragments de Miró dans la vision submergée du paysage comme tempérament artistique qui transcende les singularités topographiques afin de les intégrer dans un archipel sans frontière.

Parmi ses aquarelles littéraires on remarque le portrait « La mer : le bateau ». La contemplation du vaste horizon concentre le sens de l'être dans les pupilles qui, désireuses d'absorber ce qui est contemplé, découvrent la distante et énigmatique opacité de la matière comme image de l'ironie : « Clarté de distances vierges, de silence, silence parmi un tonnerre d'écume (...). Une stupéfaction, une angoisse, de caractère éternel et de l'horizon dont nous ne jouirons jamais, une douleur froide qui brûle les yeux. Et le soleil et la mer se lèvent devant notre front, ils s'élèvent tendus, sensoriels et durs »⁴⁷ La mer est un temps différé où fait naufrage le moi, où ne flotte que les yeux de l'imagination d'un autre temps qui ne nous appartient pas : « L'angoisse d'imaginer la mer sans nous, lorsque nous n'existions pas et lorsque nous ne serons plus. Il semble que ne nous soyons que nos yeux, comme si dans la vision nous étions faits d'une certaine nature déjà séparée, en dehors de la nôtre, celle de créature ; des projets au-dessus de la mer. »⁴⁸ Cette mer attire le poète à la réflexion abyssale de ce Narcisse qui, pour se reconnaître dans son reflet furtif, perd son identité parmi les algues infinies du mystère.

Les brefs récits de Miro contiennent une thématique voilée qui n'arrive pas à bon port pour s'être enfoncé dans la houle d'instant inclinés par des images insolites. Il exige une compréhension capable non seulement de comprendre l'invention hylozoïste de la fable mais aussi ses reflets poétiques. « Portraits du phare » est un texte paradigmatique. Sa maigre trame se situe dans le Cap de Huertas et sur l'île de Tabarca, et se développe autour des souvenirs d'enfance du protagoniste durant la visite d'un phare. Les incidents ont moins de valeur — l'apparition des restes d'un naufrage — que l'impact sensoriel qu'ils provoquent chez l'enfant, que celui-ci associe à la tragédie du gardien du phare et sa femme qui ont perdu leur fils dans une autre tempête et croient entendre les échos de l'enfant noyé dans les conques marines que l'enfant invité observe avant de s'endormir. Le conte termine sur l'audace du petit garçon qui ose enfin les ausculter et écouter le bruit sourd de la mer.

Entre les eaux de la tempête et le calme, l'apparition et la disparition de l'île illuminée par le phare, la mort vive comme un fantôme, et

⁴⁷ Cfr. G. Miró, *Obras completas*, cit., p. 757.

⁴⁸ *Ibid*, p. 757

l'identité polyphonique du moi qui se présente comme un narrateur adulte, un acteur enfant et spectateur d'autres histoires dans l'histoire, chaque portrait du récit tisse peu à peu sa romantique harmonie des contraires. Sous le phare « la mer tonne, se brisant en fils et en cratères de la côte, elle se chante et s'endort elle-même, mer et enfant, se couchant dans l'innocence des criques »⁴⁹.

Dans le troisième "Portrait du phare", le visage de la mer témoigne d'un geste irréel et morbide. Le narrateur observe l'aquarium végétal de ses victimes. Du "Sicilia" immergé, il observe: "une femme est encore appuyée sur le pont comme sur le balcon d'un jardin délicieux, passionnément inclinée vers la profondeur. Ses cheveux se sont défaits dans l'eau, il se retordent et se lissent comme des algues, s'ouvrent comme un lotus"⁵⁰. L'écriture littéraire de Miró a choisi la perspective des morts pour transformer l'immersion dans les gorges de la corruption en une plongée spectrale vers le sublime.

Bien avant que Jacques Derrida contemple comme un "cadavre qui se transporte lui-même"⁵¹, Miró avait écrit: "Une fois, une très petite créature, qui était en train de dessiner les grimaces d'un homme dans la marge d'une carte me dit soudain: "nous sommes bien tranquilles, alors qu'en nous gît notre squelette, notre mort"⁵² Sa poétique flirtait avec l'abject: le cadavre -étrangé imaginé et menace réelle- que l'on répugne d'ingérer mais qui finit par nous ingérer. La prosopopée du noyé surgit des profondeurs lorsque l'on mentionne le fils du gardien de phare, dont le spectre continue de rayonner grâce à une photo et aux souvenirs. La mère de l'enfant croit l'entendre au fond du coquillage que le protagoniste range dans sa chambre, il devient obsédé par la peur superstitieuse d'avoir remplacer le mort qui portait le même nom que lui et qui vivait dans la même chambre.

Les rêves enfantins deviennent des symboles poétiques de la narration. L'inquiétude de voyager se personnifie dans le petit bateau dont lui fait cadeau le gardien du phare. Les bateaux lointains incitent au dédoublement du moi: "Un bateau lumineux nous fait trembler comme un baiser. On l'attend presque juste pour ressentir l'amertume de le voir disparaître. Je suis celui qui attend, et je me sens comme si c'était moi qu'on attendait."⁵³ Le projecteur du phare permet de déployer le regard imaginaire vers l'infini: "Couché sous la colonne du phare, nous avons

⁴⁹ Cfr. G. Miró, *Obras completas*, cit., p. 769.

⁵⁰ Cfr. G. Miró, *Obras completas*, cit., p. 773.

⁵¹ Cfr. G. Bennington & J. Derrida, *Jacques Derrida*, Madrid, Cátedra, 1994, p. 310.

⁵² Cfr. G. Miró, *Obras completas*, cit., p. 774.

⁵³ Cfr. G. Miró, *Obras completas*, cit., p. 772.

transposé les plus grandes distances, les meilleurs horizons de notre angoisse.⁵⁴ Le coquillage vient amener le reflet intérieur de l'extériorité cosmique: "Toute la mer était un coquillage qui mugissait par dessus l'îlot"⁵⁵. La condition réfléchissante de la Méditerranée montre les transparences du primitif.

Azorin est peut-être, à cause de son étroite complicité géographique, littéraire et amicale, celui qui a le mieux compris le lien viscéral qui a toujours uni Gabriel Miro et la Méditerranée. Il a lui consacré de nombreux essais, comme son compagnon de voyage Gabriel Miro⁵⁶, parmi lesquels on doit souligner celui qui a pour titre "L'esprit de Grèce". Il traite de l'éternel retour du classicisme aux terres du Levant comme une expérience fortement agréable pour les deux poètes. « Il y a une terre que j'aime au-dessus de toutes les autres. Elle se trouve face à une minutieuse mer, affable, et glorieuse; l'ambiance y est subtile, tiède et innerve; une courbe de collines d'un bleu gris se distingue lumineuse à l'horizon.⁵⁷ C'est Tabarca, voluptueux corps de guitare entouré de tâches bleus, nombril au centre de la fumée lointaine et profonde du paysage du Levant. L'après-midi, sur son rivage, Azorín a l'impression de contempler un tableau de Poussin, l'image mythique des Champs Elysées; et il imagine que Miró, après sa mort, revient souriant de l'au-delà comme un autre Dionysos dans une barque à voile, il s'incline sur le sable, lui offre comme un extrait de *profundis* jeté au sol un coquillage qui dans son creux porte l'inscription de la date de sa mort; et repartir à nouveau vers l'horizon doré qui s'interpose entre l'eau et le ciel. C'est un portrait intensément emblématique de la sublime pédagogie de la mer faite théorie dans notre étude. Là-bas, sur l'île des poètes, les yeux d'Azorín brillent car les yeux de Miró lui ont laissé "l'éternel et l'infini"⁵⁸.

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⁵⁶ Ces essais ont été rassemblés par Azorín dans le livre "Gabriel Miró (1879-1930): in memoriam", dans *Obras completas*, vol. VI, cit., pp. 991-1025.

⁵⁷ Cfr. Azorín, *Obras completas*, vol. VI, cit., p. 991.

⁵⁸ Cfr. Azorín, "In memoriam", en *Obras completas*, VI, cit., pp. 1012-1025, p. 1025.

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BETWEEN REALITY AND FICTION:
PAUL RICOEUR'S *LA MÉTAPHORE VIVE*

For Ricoeur, metaphorical discourse offers "a linguistic register suitable for speaking of liberated freedom and liberated man in his existential concreteness and totality" (Jervolino 12). The literary and existential construct which Ricoeur articulates as *la métaphore vive* is therefore an essential component of his anticipated yet never completed project, the poetics of freedom, that is, a hermeneutic which discloses how poetry's imagined variations of reality allow us to understand paradoxical conditions of being.¹ In this article, my aim is to examine Ricoeur's tensional theory of metaphorical truth and the ontology inherent in its depiction of worlds that are intermediary, free of a dichotomized status of true or false. By exploring the paradox which gives life to *la métaphore vive*, specifically its roots in the Aristotelian dialectic of mimesis and poesis, I will explore the ontological bearing of metaphorical discourse's creative imitations of reality, reconfigurations capable of presenting "new ways of being in the world, of living there, and of projecting our innermost possibilities onto it" (Ricoeur 53).²

According to Ricoeur, what establishes language's status as metaphorical, be its discourse oral or written, a line of verse or an entire work of prose, is its production of a world that is intermediary, a world that inhabits a region which I articulate as the poetic space of the in between.³ This is to say that when we as readers enter the text, we do

¹ When referring to Ricoeur's work on metaphor, this study maintains the French title, *La Métaphore Vive*, rather than the English translation, *The Rule of Metaphor*. Similarly, to maintain Ricoeur's notion of the active and life-like discourse of metaphor, throughout this paper I use the French phrase, *la métaphore vive* rather than the English translation of "living metaphor."

² As an exploration into an essential component of Ricoeur's projected poetics of freedom, this article is a step toward developing an interpretive analysis of Ricoeur's work that will seek to examine the potential enactment of his poetics of freedom. Like Jervolino and Pellauer, my perspective of Ricoeur's corpus is one of continuity rather than discontinuity, perceiving a cohesive matrix throughout his various interests in the philosophy of the will, hermeneutics and metaphor. See, Jervolino, Domenico, *The Cogito and Hermeneutics* and Pellauer, David, *Ricoeur: a guide for the perplexed*.

³ The emphasis on a status of in between is alluded to by Ricoeur, but not devel-

not approach its fictional world with an either/or perspective—either this story is true or it is false. In the text, conversely, we encounter a fundamental paradox: a fiction which is not a fiction, a paradox which, for Ricoeur, is grounded in the Aristotelian reciprocity between mimesis, imitation, and poesis, creation. Interpreting *la métaphore vive*'s reciprocity between mimesis and poesis exposes what Ricoeur considers a cognitive function of the imagination. The imagination is crucial to Ricoeur's notion of metaphorical discourse, because it is the faculty through which one comes to believe in and enters into an intermediary region of meaning, thereby enacting what he refers to as an ontological index of metaphor. Through an ontology implicit in *la métaphore vive*, he conceptualizes how the intermediary region between truth and fiction transcribes itself into a region between being and non-being, a region which extends a text's literary reference to an existential reference.

Before discussing the tensional theory of metaphor, which is the foundation of *la métaphore vive*'s in-between status and ontological bearing, I must clarify what is implied by Ricoeur's and my use of the term metaphor. It does not refer to the Ciceronian concept of metaphor: an isolated figure intended to embellish language through a substitution of terms, a function with which studies of rhetoric often equate it.⁴ Ricoeur grounds his notion of metaphor in Aristotle's discussion of its enabling us to see that which otherwise we might not see.⁵ For Ricoeur, what a reader sees in metaphorical discourse is a multi-dimensional innovation of meaning that "brings to language aspects, qualities, and values of reality that lack access to language that is directly descriptive and that can be spoken only by means of the complex interplay between the metaphorical utterance and the rule-governed transgression of the usual meanings of our words" (Ricoeur 1983, xi). *La métaphore vive* is not a neutral figure of language that substitutes one word or phrase for another. This would be a substitution theory of metaphor, which grants no innovative quality to discourse and is therefore "incompatible with

oped as explicitly as it will be here. His terminology refers more to an intersection of semantic fields, which I articulate as the region of the in between.

⁴ For Cicero's discussion of metaphor as *similitudo*, a figure of similitude or of resemblance whose primary function is to embellish a rhetorical style see Cicero, *De Oratore*, 3.39.

⁵ See Ricoeur, "Between rhetoric and poetics: Aristotle" in *The Rule of Metaphor*.

⁶ Rather than focus on an innovation of meaning in the mimetic creation that is metaphorical discourse, the substitution theory limits metaphor to a nominal level by considering it a deviation of meaning through naming. The tensional theory holds that "the fact that the metaphorical term is borrowed from an alien domain does not imply that it substitutes for an ordinary word which one could have found in the same place." Ricoeur, 19. For the substitution the-

the tensional theory."⁶ In bringing to life aspects of reality that escape the confines of descriptive language, metaphorical discourse is innovative, because it is dependent upon the transgression of the rule-governed system of discursive language. Be it configured through a phrase, poem, or work of prose, the linguistically structured world is one which establishes a means of perceiving reality from a new and 'living' perspective. Proust's *Recherche* exemplifies why the discourse which enacts this perspective is, for Ricoeur, 'living':

En somme, cet art si compliqué est justement le seul art vivant. Seul il exprime pour les autres et nous fait voir à nous-même notre propre vie, cette vie qui ne peut pas s'<observe> ... Ce travail qu'avaient fait notre amour-propre, notre passion, notre esprit d'imitation, notre intelligence abstraite, nos habitudes, c'est ce travail que l'art défera, c'est la marche en sens contraire, le retour aux profondeurs où ce qui a existé réellement gît inconnu de nous, qu'il nous fera suivre.

In short, this art which is so complicated is in fact the only living art. It alone expresses for others and renders visible to ourselves that life of ours which cannot effectually observe...Our vanity, our passions, our spirit of imitation, our abstract intelligence, our habits have long been at work, and it is the task of art to undo this work of theirs, making us travel back in the direction from which we have come to the depths where what has really existed lies unknown within us. (Proust 254-5)

Metaphorical language opens a new dimension of reality and allows us to see between the dichotomy of truth and fiction. As an *art vivant*, the defining character of *la métaphore vive*'s intermediary status is expressed in Ricoeur's claim that poetry's mimetic function is never limited to a pure copying of reality. He insists that in the *Poetics*, poiesis' use of mimesis involves more than imitation. It points to an inherent tension between imitation and creation as mimesis marks a "submission to reality—to human action—and the creative action which is poetry as such." By representing what occurs in human action and supplementing that representation with creative imagination, mimesis always reciprocates poiesis. Ricoeur writes:

If *mimesis* involves an initial reference to reality, this reference signifies nothing other than the very rule of nature over all production. But the creative dimension is inseparable from this referential movement. *Mimesis* is *poiesis*, and *poiesis* is *mimesis*. A dominant theme in the present research, this paradox is of the utmost import; and it was anti-

one could have found in the same place." Ricoeur, 19. For the substitution theory one word is always interchangeable with another, and thus meaning itself is never dependent on the here and now status of discourse that, according to Ricoeur, is a founding parameter of metaphor.

pated by Aristotle's *mimesis*, which holds together this closeness to human reality and the far-ranging flight of fable making. ... This paradox cannot but concern the theory of metaphor. (Ricoeur 39)

Metaphor's paradox is the conceptual basis of literature itself. Ricoeur's interpretation of Aristotle proves novel, because he does not seek to formulate an isolated study of rhetoric or a literary theory, but his task is to link the creative imitation to ontology. The creative function of *mimesis* is incorporated into a theory of metaphor that seeks to highlight the philosophical implications of that function by unveiling the "ontological index" of metaphorical truth: "To apprehend or perceive, to contemplate, to see similarity—such is metaphor's genius-stroke, which marks the poet, naturally enough, but also the philosopher. And this is what remains to be discussed in a theory of metaphor that will conjoin poetics and ontology" (Ricoeur 27).

To clarify his interpretation of the relational interplay of *mimesis* and *poiesis*, Ricoeur incorporates a narrative's disclosure of plot, the role of *muthos*, into the metaphoric function. He writes that poetry:

teaches us to 'see' human life 'as' that which the *muthos* displays. In other words, *mimesis* constitutes the 'denotative' dimension of *muthos*. ... the *muthos* takes the form of a 'story' and the metaphoricity is attached to the plot of the tale, and because, on the other hand, the referent consists in human action which, due to its motivational course, has a certain affinity to the structure of the story. The conjunction of *muthos* and *mimesis* is the work of all poetry. (Ricoeur 245)

As the French title of one of his works, *Temps et Recit*, suggests, it is in the *recit*, in the enunciation through which a mimetic creation reconfigures a world, that the reciprocity between *mimesis* and *poiesis* actualizes a redescription of the world. With this conjunction of *mimesis* and *muthos* as the work of all poetry, poetics, for Ricoeur, comes to include any form of discourse that simultaneously represents and creates. The world depicted by 'plot' is not a stagnant rule-governed world, but a 'living world,' a notion Ricoeur takes from Aristotle's phrase, *muthos phuseôs*:

the concept of *mimêsis* serves as an index of the discourse situation; it reminds us that no discourse ever suspends our belonging to a world. All *mimêsis*, even creative, -nay, especially creative—*mimêsis*, takes place within the horizons of a being-in-the-world which it makes present to the precise extent that the *mimêsis* raises it to the level of *muthos*. The truth of imagination, poetry's power to make contact with being as such, this is what I personally see in Aristotle's *mimêsis*. ... This is the function of the concept of *phusis* in the expression *mimêsis phuseôs*, to serve as an index for that dimension of reality that does not receive due account in the simple description of that-thing-over-there. (Ricoeur 43)

It is in the presencing of our being-in-the-world that a plot's mimetic quality necessitates a creative act of poiesis. The outcome of this reciprocity, which Ricoeur argues is characteristic of metaphorical discourse's very structure, is that poetic language is bound to life. The experiences it configures are always "within the horizons of a being-in-the-world." Yet, if poetry is bound by its task to redescribe life, it is also unrestricted, unbound in its capacity to represent infinite possibilities of being. The world it describes can incorporate various modes of being, presenting an open matrix which our finite or limited perspectives often prevent us from perceiving.

Given its intermediary status, "metaphorical truth" is not cast into a dichotomized stance through which the *recit* is either 'real' or 'unreal,' bound or unbound.' As a manifestation of a region in between, it depicts what was, is, and could be. To take a text intimately concerned with the play between mimesis and poiesis, Dante's *Commedia*, for example, enacts this non dichotomized status: in hell, purgatory and paradise perspective shifts between a fictional historical account of what was, is, and will be and through the pilgrim's experience in all three we learn what could be. The 'truth' of Dante's poem is not one imaginative variation of reality or the other, but the relational interplay of these various modalities as we and the pilgrim enter the composite discourse of history and fiction, of mimesis and poiesis, accessed in a *muthos phuseôs*, the living enunciation of the journey of *nostra vita*.

The paradoxical nature of poetic language suggests that the relation between mimesis and poiesis is indicative of an inherent tension within metaphorical meaning and within a reader's apprehension of that meaning. For, if every redescription implies a new or different perception of being-in-the-world, then the readers' cognitive acceptance of this supposed world is destined to be in conflict with the standards that comprise traditional and discursive notions of reality. As seen in the above passage, Ricoeur, following Aristotle, describes metaphorical discourse as the bringing together of two independent contexts into one new context. The *Commedia's* poetics illustrate this point as well. The silent sun we encounter in the poem's first canto involves the conjoining of a preconceived notion of the sun, both its scientific and culturally symbolic nuances, with the literal and figurative connotations of silence. (Dante *Inf.* I:60) In this composite context there arises a new configuration of being—the pilgrim's desperation upon feeling overwhelmed by his disproportioned self, the feeling of living in a state where the sun is silent. Yet, how can we literally accept that the sun speaks or even that the soul of Virgil, a dead poet, takes Dante on a journey through hell, purgatory and paradise? The truth claim lives in a tension between a literal reading's rejection of it and a figurative reading's acceptance of it.

This play between literal and figurative meanings is summarized by what Richard Beardseley's terms the "logical absurdity" of metaphor: "what is new here is the stress put on the notion of 'logically empty attributions' and—especially among all the possible forms of such attributions—on incompatibility, that is, on 'self-contradictory attribution,' attribution which cancels itself out" (Ricoeur 95). This self-contradiction internal to the very structure of the metaphorical claim "forces the reader to extract from the complete context of connotations the secondary meanings capable of making a 'meaningful self-contradictory attribution' from a self-contradictory statement" (Ricoeur 95). If the metaphorical discourse is to make sense to those who encounter it, then its self-contradiction, the literal meaning, must be held in suspense so that a non-literal mode of perception, what is often referred to as figurative meaning, can make sense of the absurd claim. We must allow ourselves to believe that the sun can speak and that a man can journey through the afterworld accompanied by the soul of a dead poet. In assuming such belief, the literal contradiction is not thought of as a proper meaning, but merely the preconceived notion of reality which now confronts a variation of that reality. For lack of a better term, this variation is labeled as 'figurative.' It arises in opposition to the literal reading, but meaning itself does not remain dichotomized. It becomes a potential mode of being that we must learn to see as possible by reason of its logical absurdity. Ricoeur writes:

'Figurative meaning' is then not a deviant meaning of words, but that meaning of a statement as a whole that arises from the attribution of connotative values of the modifier to the principal subject. Consequently, if a 'figurative meaning of words' is still to be spoken of, it can only concern meanings that are wholly contextual, 'emergent meaning' that exists only here and now. (Ricoeur 96)

If the figurative meaning loses its connotation as 'deviant,' it becomes a possible way of seeing the world created when "various catalogued, lexical meanings" of words intersect with one another and contextually redefine themselves.

Ricoeur writes of the tensional interplay through which new contexts arise: "...metaphor is a semantic event that takes place at the point where several semantic fields intersect...Then, and only then, the metaphorical twist is at once an event and a meaning, an event that means or signifies, an emergent meaning created by language" (Ricoeur 96). The metaphorical twist through which literal meaning is suspended to allow for the emergence of the figurative meaning is Ricoeur's notion of the metaphor's *référence dédoublée*, translated as metaphor's "split reference." However, one must not be misled by the English translation's suggestion of a concrete "splitting," because it would sug-

gest a polarity of meaning rather than a tensional interplay. The literal and figurative sense are opposed to one another, but the metaphorical meaning exists in the dialectical space between the real and unreal, in the action of the "dédoublée" which creates a common ground shared by intersecting semantic fields. The readers' entrance into this common ground is what allows them to nourish belief in this new perception of being, accepting the product of the commerce of contexts. For Ricoeur, however, when dealing with the metaphorical truth claim, belief in that claim requires the imagination. Ricoeur asserts that it is "the truth of imagination" that is "poetry's power to make contact with being as such" (Ricoeur 43).

The imagination proves critical to *La Métaphore Vive*, because it is that which prevents against a dichotomizing of meaning into categories of true and false. For Ricoeur, the imagination is the region of thought in which figurative meaning can be accepted in and of itself as metaphorically true, a "realistic intention that belongs to the redescriptive power of poetic language" (Ricoeur 247). Without the mediating role of imagination, reason would deny belief in statements whose logic is absurd. We would be forced to adapt the 'proper' meanings of language and all verbal expression would then be limited to speculative and literal uses, preventing access to the non-discursive modes of our belonging that we endeavor to discover in poetry. Accordingly, Ricoeur writes of the imagination: "the iconic character of resemblance must be reformulated such that imagination becomes itself a properly semantic moment of the metaphorical statement" (Ricoeur 194). If the paradoxical relation between poesis and mimesis is to be seen as illuminative, the imagination becomes that which converts the paradox into a logical absurdity so that rather than limit meaning to a polarity of true and false significations, a new field is envisioned within which truth and fiction converse and converge, creatively redescribing the world.

To develop the mediating function of the imagination, Ricoeur appropriates the Kantian distinction between the productive imagination's creation of a conceptual schema and the reproductive imagination's formulation of an image.⁷ Kant distinguishes between the two: "The schema is in itself always only a product of the imagination; but since the synthesis of the latter has as its aim no individual intuition but rather only the unity in the determination of sensibility, the schema is to be distinguished from an image" (Kant B179). An image is based in experience, whereas the schema, like Kant's transcendental imagina-

⁷ For Kant, the productive imagination rests on the a priori synthesis through which one arrives at a schema of a concept of understanding whereas the reproductive imagination rests on conditions of experience and intuition. See Kant, *Critique of Pure Reason*, A118.

tion, establishes a synthesis which pure understanding requires and profits from, even though Kant affirms that the concrete basis of that synthesis is itself a black spot in a luminous vision, "a blind though indispensable function of the soul" which we cannot conceptually grasp (Kant A78).

Ricoeur builds upon the Kantian model of the schematizing imagination to move closer to what he considers a "phenomenology of imagination" enacted in and through metaphorical discourse. In Ricoeur's model, the Kantian distinction between schema and image is rearticulated in terms of the verbal and the non-verbal. The verbal is the linguistic network that is the structure of metaphorical discourse while its counterpart, the non-verbal, is the "imagery understood in the quasi-visual, quasi-auditory, quasi-tactile, quasi-olfactory sense." Just as explanation and understanding occurred through recognition that the linguistic structure points toward the extra-linguistic reference which transcends that structure on the level of figurativization, so does the imagery of the non-verbal dimension arise from and transcend the metaphorical network's verbal structure:

Accordingly, metaphor is established as the schematism in which the metaphorical attribution is produced. This schematism turns imagination into the place where the figurative meaning emerges in the interplay of identity and difference. And metaphor is that place in discourse where this schematism is visible, because the identity and the difference do not melt together but confront each other. (Ricoeur 199)

Ricoeur remains tied to Kant in that metaphorical discourse is first a verbal configuration, an imagined schema; however, for Ricoeur that schema necessarily becomes a non-verbalized depiction of reality that cannot be adequately captured by discursive language. The shift from the verbal to the non-verbal is necessary, because, as Kearney writes, "without any visual aspect, the verbal imagination would remain an invisible productivity" (Kearney 51). When the imagination releases the imagery of the poem, which is to say that it opens the tensional space in between truth and fiction, readers perceive not only a schema, a network of phrases from which one builds a concept, but they receive an image of a world, an variation of reality that is both true and imagined.

Ricoeur finds it necessary to expand upon the Kantian model of the imagination, because, he argues, the schematism is not in itself enough to bring an individual toward self-consciousness. It yields an objectified "schematism of analogy," a verbal formula from which to construct a conceptual understanding of supersensible phenomena, but for Kant, in no way does one "infer by analogy that what pertains to the sensible must also be attributed to the supersensible" (Kant 1996, 6.66). The

schema offers no concrete understanding of the experiences that exceed the confines of ordinary language and vision. In this sense, the schematism of analogy functions more like a substitution of terms that schematizes a concept in order to make it more accessible to an intellect not capable of grasping the concept in itself. Such an innate grasping without the need for the schema remains, however, the Kantian ideal. For Ricoeur, conversely, *la métaphore vive* is not an analogy. Logic can never replace what is envisioned by metaphorical discourse. Its meaning lives in the space between truth and fiction and the image it yields cannot be equivocally replaced by a concept or by another verbal expression. For Ricoeur, although the schema from which that non-verbal dimension originates is first imagined by the author, it is not a mere theorization translated into an analogous form of language as it is for Kant. The poetic schema draws from experience in the world as it reconfigures the world in non-discursive language. Then, a discourse between the reader and the world of the text, the autonomous non-verbal imagery configured by the verbal structure, enacts the hermeneutics of a self through which self-understanding and self-consciousness occur. We read in *Hermeneutics and the Human Sciences*:

In contrast to the tradition of the *cogito* and to the pretension of the subject to know itself by immediate intuition, it must be said that we understand ourselves only by the long detour of the signs of humanity deposited in cultural works. What would we know of love and hate, of moral feelings, and in general, of all that we call the *self* if these had not been brought to language and articulated by literature? Thus what seems most contrary to subjectivity, and what structural analysis discloses as the texture of the text, is the very *medium* within which we can understand ourselves. (Ricoeur 143)

The imagination becomes that which allows us to interact with the signs of humanity deposited in cultural works.

Ricoeur's movement toward a phenomenology of imagination begins to extend *la métaphore vive's* significance to an engagement of "the existential project considered as whole." Ricoeur writes:

metaphor is established as the schematism in which the metaphorical attribution is produced. This schematism turns imagination into the place where the figurative meaning emerges in the interplay of identity and difference. And metaphor is that place in discourse where this schematism is visible, because the identity and the difference do not melt together but confront each other. (Ricoeur 199)

As the schematism gives way to its non-verbal form, in metaphorical discourse there manifests a world in which identity and difference confront each other. Identity being an objective degree of character ana-

lyzed through the "archeology" or hermeneutic of the subject while difference, the counterpart to identity, is the subjective apprehension of that identity, constantly and indefinitely transcended as understanding shifts through the on-going interpretive process of self-discovery.⁸ In *la métaphore vive*, these polarized relations are allowed to confront each other within the place where their interplay is visible. Most importantly, Ricoeur emphasizes that in the space of mimetic creation the conversing of identity and difference do not melt together into an indistinguishable mass. They maintain a tensional status so that the reality the readers perceive is neither true nor false, neither completely alienated nor wholly assimilated, but both as *la métaphore vive* becomes the resolution of the enigmatic and paradoxical play between the real and the unreal: "Metaphorical meaning, as we saw, is not the enigma itself, the semantic clash pure and simple, but the solution of the enigma, the inauguration of the new semantic pertinence. ...Metaphorical meaning as such feeds on the density of imagery released by the poem" (Ricoeur 215). Ricoeur articulates this solution to the enigma of a semantic clash as a "seeing-as." We are not forced into the dichotomous view through which Dante is either a historical man/poet or a fictional character in a journey through the afterworld. He is allowed to be both. In a dialectical space between truth and fiction we see him *as* a poet and *as* a pilgrim. As we read and enter into the imagined space, the non-verbal world, we begin to see reality as the world of the text depicts it. By interpreting and appropriating this world, what was "a new being in language becomes an 'increment to consciousness,' or better, a 'growth of being'" (Ricoeur 215).

Ricoeur's work in hermeneutics is fundamental to his work on metaphor, because through it he concludes that the poetic text's meaning is not fulfilled until its world is appropriated into the reader's perspective such that through a dialectic of explanation, objective analysis of text, and understanding, subjective appropriation of the world exposed through analysis, I the reader step away from myself in order to return to myself by reflecting upon my relation to the world of the text. His hermeneutic model extends to the metaphorical space between truth and fiction. If the textual world encountered is a presentation of a dimension of reality that I have the potential to experience but cannot explain in "ordinary language," then I begin to gain insight into the

⁸ Ricoeur's work *Oneself as Another* more fully develops this dialectic of identity and difference, where identity is referred to as *idem*, the sameness of character, while difference is identified as *ipse*, the fluxuating and growing notions of selfhood that counter identity's sameness: "...I shall henceforth take sameness as synonymous with *idem*-identity and shall oppose to it selfhood (*ipseity*), understood as *ipse*-identity" (Ricoeur, 3).

dimensions of being that exist but exceed the confines of ordinary vision and thought: "Therefore we must reserve the possibility that metaphor is not limited to suspending natural reality, but that in opening meaning up on the imaginative side it also opens it towards a dimension of reality that does not coincide with what ordinary language envisages under the name of natural reality" (Ricoeur 211). The text becomes the medium within which we can understand ourselves, specifically because it is the place in which the interplay of identity and difference, of belonging and alienation, becomes visible such that we learn to see and interpret the cultural matrix to which we belong.

It is in pursuit of discovering the ontological implications of metaphor that Ricoeur's *La Métaphore Vive* is directed. It is not within the scope of this article to investigate fully these implications; however, I will explore *why* perceiving this region opened up by the split reference can potentially allow us to grasp an existential import. Accordingly, I follow Ricoeur in his study of metaphorical discourse's ontological index as he transposes the tensions between literal and figurative meanings, between truth and fiction, and between imitation and creation into a tension between states of being: between an is and is-not of reality itself.

Ricoeur cites Jakobson's reference to the Majorca storytellers to exemplify metaphorical truth's status between being and non-being. The Majorca claim of their stories, "Aixo era y no era" (it was and it was not). This paradoxical twist of a happening which is not happening, for Ricoeur, "contains in nuce all that can be said about metaphorical truth." It brings about the question: "does not the tension that affects the copula in its relational function also affect the copula in its existential function? This question contains the key to the notion of *metaphorical truth*" (Ricoeur 224;248).

Ricoeur's focus on the existential function of metaphorical discourse enacts a shift from a semantics of textual meaning, the tension that affects the copula in its relational or structural function, to disclosing ontological bearing, to the semantics of being. Every figurative claim that a state of being "is" so and so is read against an implicit countering "is not." Ricoeur writes: "In order to elucidate this tension deep within the logical force of the verb to be, we must expose an 'is not' itself implied in the impossibility of the literal interpretation, yet present as a filigree in the metaphorical is. Thus the tension would prevail between an 'is' and 'is not,' this tension would not be marked grammatically..." (Ricoeur 248). This tension extends an ontological index to metaphorical discourse, because it brings into question the very nature of the reality in which we live. For, metaphorical discourse avoids dichotomizing itself between truth and fiction; therefore, when reading

or listening to a *recit*, we do not have to choose if the experience depicted is or is not real. We have to enter the dialectical space in which the experience is both, a task that is much more challenging, because it demands that we set aside the ordinary perception and habits through which we judge the world in predetermined categories of real and unreal. Ricoeur's demand in *La métaphore vive*, namely that ordinary perception be suspended so that we may discover a new spectrum of reality, reveals why Ricoeur argues that we are not interpreting only verbal constructs, but non-verbal references to new modes of being. What we gain from metaphorical discourse is perception of a tensional interplay between being and non-being that returns us to the relationship between mimesis and poiesis, however, now, our understanding of the creative imitation occurs on the level of feeling.

Ricoeur writes: "The paradox of the poetic can be summed up entirely in this, that the elevation of feeling to fiction is the condition of its mimetic use. Only a feeling transformed into myth can open and discover the world" (Ricoeur 245). Mimesis is no longer confined to the redescription of historical events and cultural myths, but it is the representation of living feeling in and through the mediation of poetic creation. This existential index of mimesis explains why Ricoeur terms the manifestation of feeling as metaphor's "ontological vehemence" (*la véhémence ontologique*). In the discourse's space between being and non-being one encounters a voice vehement in the expression it gives to the felt experiences that escape ordinary language and vision. "Feeling" however, does not refer to a purely subjective state, but to "a way of being rooted in reality" offered by the text.

To discuss feeling as that which metaphorical discourse allows us to perceive, Ricoeur embraces Frye's idea of a text's "mood," because it points to the ontological vehemence he considers inherent in the life of metaphorical discourse. He writes: "Northrop Frye is close to the truth when he says the structure of a poem articulates a 'mood,' an affective value. However, this 'mood' is quite a bit more than a subjective emotion. It is a way of being rooted in reality; it is an ontological index. With it the referent returns, but in a radically new sense in comparison to ordinary language" (Ricoeur 148). The existential implication of 'feeling' or 'mood' does not suggest a purely subjective and therefore non-critical status of poetic meaning, a connotation which the term 'feeling' might invoke. The emotive quality of metaphor maintains an intermediary stance, because its depiction of our belonging participates in both objectivity and subjectivity. Ricoeur adds to the notion of mood: "Under the name of mood, an extra-linguistic factor is introduced which is the index of a manner of being (on condition that it is not treated psychologically). A mood or 'state of soul' is a way of finding or sensing one-

self in the midst of reality. It is, in the language of Heidegger, a way of finding oneself among things" (Ricoeur 229). As an index of a manner of being, the mood of poetic discourse is not a poet's recapturing of a past psychological state that we endeavor to 'understand better than the author understood himself.' The belief of the father of modern hermeneutics, Schleiermacher. See Ricoeur, *Hermeneutics and the Human Sciences*, 47. This would be a historicist approach to metaphor. The mood is initially created by the poet, but afterwards the text becomes autonomous. Its tensional structure configures a creative representation of how one "finds oneself in the midst of reality": "This is why the phenomenological objectivity of what commonly is called emotion or feeling is inseparable from the tensional structure of the truth of metaphorical statements that express the construction of the world by and with feeling" (Ricoeur 255).

Ricoeur's insistence that an aesthetically mediated mood or feeling does not imply a psychological state, but an objectifiable glimpse of being-in-the-world is comparable to his insisting that interpretation ground itself in critical explanation so that understanding is not eclipsed by subjective prejudice. An apprehension of meaning, be it of a poetic redescription or of a historical account, is always the outcome of a dialectic between objectivity and subjectivity. Once we as readers interpret the world presented in the poetic schemata, we decide for ourselves if that non-verbal and non-discursive phenomenon resonates with our own notions of lived experience. Poetry is not meant to enforce truth, but to help us discover it within ourselves. Accordingly, the schematism necessarily gives way to the non-verbal dimension in which a tensional pull between being and non-being reveals to us a possibility of our own inner life. Given this intermediary status, metaphorical truth remains a "semantic sketch" produced in the intersection of various semantic fields. He writes:

This ontological vehemence cuts meaning from its initial anchor, frees it as the form of a movement and transposes it to a new field to which the new meaning can give form by means of its own figurative property. But in order to declare itself this ontological vehemence makes use of mere hints of meaning, which are in no way determinations of meaning. An experience seeks to be expressed, which is more than something undergone. Its anticipated sense finds in the dynamism of simple meaning, relayed by the dynamism of split meaning, a *sketch* that now must be reconciled with the requirements of the concept. (Ricoeur 300)

Ricoeur concludes that if metaphor is to assist on a journey of self-discovery, the reader must do more than enter into the region of the in between. Through what might be called a hermeneutics of *la métaphore*

vive, the affective plane on which meaning manifests itself must be converted to the cognitive plane, which alone can enable us to acquire a 'conceptual gain.'

Ricoeur writes: "It falls to speculative discourse to articulate with its own resources, what is assumed spontaneously by the storyteller who, according to Roman Jakobson, 'marks' the poetic intention of his tales by saying 'Aixo era y non era'" (Ricoeur 256). What is "assumed spontaneously by the storyteller" I argue, and, although not as immediately by the reader, is the acceptance of the space between being and non-being, the space in which imagination works in conjunction with the affective modality to produce new ways of seeing the world in the story at hand:

If metaphor adds nothing to the description of the world, at least it adds to the ways in which we perceive; and this is the poetic function of metaphor. This still rests upon resemblance, but at the level of feelings. In symbolizing one situation by means of another, metaphor 'infuses' the feelings attached to the symbolizing situation into the heart of the situation that is symbolized. In this 'transference of feelings,' the similarity between feelings is induced by the resemblance of situations. In its poetic function, therefore, metaphor extends the power of double meaning from the cognitive realm to the affective. (Ricoeur 190)

Through metaphorical discourse, one engages a semantic innovation that presents a symbolizing situation: the level of figurativization whose non-verbally configured expression of feeling speaks of inner structures of life. The question now becomes: what occurs when we reflect on the story, when we bring the poetic dimension of meaning into the cognitive plane's speculative dimension in order to achieve a conceptual gain? For, once the poem is brought to the level of explanation and understanding, we as readers leave the poetic dimension and its tensional interplay of poesis and mimesis that extends fiction to feeling. We return to the plane of discursive language in attempt to articulate and understand what has been sketched. *La Métaphore Vive* pursues this notion of the conceptual gain produced by the interpretation of the mimetic creation through its last study's examination of what Ricoeur considers a composite discourse of poetical and philosophical language. It will be the task of future research to extend this article's focus on metaphor's tensional paradox between being and non-being to the composite discourse discussed in *La Métaphore Vive's* final chapter. In doing so, we create a path upon which to redirect *La Métaphore Vive* back to Ricoeur's earlier existential work in the philosophy of the will, a path which has yet to be taken. If we do so, we allow the in between status of poetic discourse to illuminate what he considered an inherent-

ly disproportioned and intermediary status of being. Moreover, we move closer to the poetics of freedom that Ricoeur anticipated through the mimetic creations of *la métaphore vive* as they reveal us to ourselves in existential concreteness and totality.

University of Toronto

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AFTER THE LAUGHTER DIES DOWN;
MIDDLE EASTERN "FOREIGNERS" IN THE
COMMEDIA DELL'ARTE

Throughout the sixteenth to eighteenth centuries, the Italian theatre form known as the Commedia dell'Arte, traveling "foreigners," made ubiquitous appearances. The individual "foreigner" is often indistinguishable as one or another type of Levantine or Middle Eastern character – most commonly an Arab, Armenian, Jew or Turk. This grouping suggests that the characters were interchangeable in the minds of the audience, functioning as Mediterranean merchants, lower-rung political intermediaries, exotic elements in the performance, and sometimes, threatening alien forces. In addition to the Middle Eastern characters I have mentioned—Levantine (Arab and Jew), Armenian, Turks—this broad group of "foreign" characters also included Greeks and Gypsies. Because of the recurrent presence of the characters, as well as the staple functions that they performed within scenarios, I will consider the possibility of this as another "type" within the Commedia dell'Arte cast of *vecchi* (old people), *innamorati* (lovers), *capitani* (captains or soldiers), and *zanni* (servants).¹ In some ways, the foreign types resembled the Capitano character, who represented the foreign soldier, often a Spaniard, German or Swiss, and reflected the audience's apprehension for "alien" mercenary armies invading and occupying their land. On stage, this feared foreigner was transformed by comic refraction into a coward whose name, often Capitano Spavento (Captain Fear), ironically indicated a less than brave habit of running at the first sign of danger.

In this essay, I will analyze the extent to which foreign characters were derided in Commedia dell'Arte, in varying degrees, as reflected by their power or powerlessness as merchants and low-rung political intermediaries within the context of an emergent mercantile state. While identifying recurrent elements that unite these different national and cultural characters, I will make note of the distinctive functions the Middle Eastern characters held as compared with their foreign counterparts. Indeed, in important ways reflective of their function within

¹ These foreigners are related to other exotic and alien characters who sometimes appear in these plays, such as characters from the Far East and the New World; however, in this paper my purview will be focused on the trans-Mediterranean and Levantine characters who share certain functions.

early-modern Mediterranean mercantile economy, the Armenians, Turks, Jews and Arabs had distinctive powers and status, and this differential was marked in the comic performances I will mention. Clearly, the topic is vast and requires much more attention; therefore, in this essay I will only touch on a few salient examples in which the characters' function may indicate their importance as a separate type within the menagerie of *Commedia dell'Arte* types.

Studies of Levantines in *Commedia dell'Arte*

Comparative studies of Arab/Turkish performance traditions and *Commedia dell'Arte* have resulted in a number of essays.² Likewise, there are several works available on the social and cultural life of Jews in Renaissance Italy.³ However, these studies often only mention in passing the degree to which the social and cultural function of Levantines in the Italian peninsula was "staged" in the *Commedia dell'Arte*. Whereas much attention has been focused on the representation of Jews and Muslims, for example in the plays of Shakespeare or in later English and French plays, the subject has been neglected in the important context of *Commedia dell'Arte*.⁴ Yet, the importance of

² See Al-Naisavuri, Abi al-Qasim 'Auqalaa al-Majanin' (Dar al-Kutub al-'Ilmiyya, Beirut 1970); Khurshid, Farouq. *Al-Judhur Al-Sha'biyya lil-Masrah al-'Arabi* (Al-Hayaa al-Misriyya al-'amma lil-kuttab, Al-Qahira 1991): 137. On the character of Juha, see Faraj, 'Abd al-Sattar Ahmad. *Akhbar Juha* (Maktabat Masr, Al-Qahira 1967). In English, see John Rudlin on Pulcinella's relation to the Turkish Karagös characters. *Commedia dell'Arte: An Actor's Handbook* (London: Routledge, 1994) 138. Also see Metin And, *A History of Theatre and Popular Entertainment in Turkey* (Ankara, 1963). The theory linking *Commedia dell'Arte* characters to the Near Eastern puppet tradition assumes a common classical heritage in the Roman *Attellanae* farces. On this see Kenneth and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Basil Blackwell for The Shakespeare Head Press: Oxford and Cambridge, 1990)14.

³ In the late 19th Century, A. D'Ancona's important three-volume work on Italian theatre dedicated a whole chapter to the Jews of Mantua and their theatrical productions. *Origini del teatro italiano* (Turin: Ermanno Loescher, 1891) pp. 398 – 436. More recently Ferruccio Marotti ignited interest in the work of the Mantuan Jew Leone de' Sommi, sometimes known as Leone Ebreo, dramatic theorist, playwright and writer of what can be argued to be the first treatise on directing. In addition Don Harrán has studied Jewish musical production and the contribution of Leon Modena, among others. See Harrán, "Jewish Musical Culture: Leon Modena" in *The Jews of Early Modern Venice*, Ed. Robert C. Davis and Benjamin Ravid (Baltimore: Johns Hopkins UP, 2001)."

⁴ See a dissertation on the topic by Esin Akalin, presented for the University of Toronto Drama Centre, 1999, for example.

Commedia dell'Arte for these same writers in England or France cannot be underestimated.

Specifically in terms of the Commedia dell'Arte, few studies are available. Among those is an article about Eastern influences in the Commedia dell'Arte by Enrico Fulchignoni.⁵ Fulchignoni's focus is on Eastern influences within Commedia dell'Arte more than on actual representations of Eastern or Levantine characters. Another article by Robert C. Melzi goes into some detail about the presence of Jews within *Commedia dell'Arte* and in Renaissance theatre.⁶ Melzi's article on Jews and Marranos in an Italian Renaissance Comedy does provide a study regarding the appearance of Jewish characters within Renaissance comedies, though these are fully scripted plays, not necessarily Commedia dell'Arte pieces. Ultimately, Melzi is interested in arguing against the cultural historian Peter Burke, who states in his study, *The Historical Anthropology of Early Modern Italy* (Cambridge, 1987), that the characters depicted in these types of plays were stereotypes created for theatrical purposes. Melzi makes an important corrective to Burke by suggesting that it is possible to use plays as historical documents. From the specific vantage point of Renaissance comedies, he argues that the characters could be seen to reflect actual historical circumstances and not only exaggerated characterizations.⁷ While the distinction Melzi makes is important in light of the present essay, his analysis centers around Renaissance comedies (that are fully texted) and not necessarily the performances of Commedia dell'Arte. Melzi's is the only study of specifically Jewish characters. However, his study focuses on one non-Commedia dell'Arte play in relation to how Jewish *conversos* or Crypto-Jews in the play reflect on social circumstances of ostensibly

⁵ Enrico Fulchignoni, "Le influenze orientali sulla Commedia dell'Arte: Per una ipotesi di ricerca" in *Le theater italien et l'Europe XVe – XVIIe siècles*. ed. Irene Mamczarz, (Paris: Presses Universitaires de France, 1983). pp. 125 – 139.

⁶ See Robert C. Melzi "Ebrei e Marrani in Italia in una commedia rinascimentale" in *Sefarad: Revista De Estudios Hebraicos, Sefaradés Y De oriente Próximo* (Madrid, 1995) 313- 325. For the specific references to the materials consulted, see 315-316.

⁷ "Il noto storico britannico, Peter Burke, suggerisce che, oltre che dei documenti sinora utilizzati, gli studiosi se servano di drammi rinascimentali come strumenti storici; il Burke, però, avanza un'opinione, che io non condivido, che cioè la letteratura non possa mai riflettere direttamente la realtà sociale e che i caratteridelle commedie siano sempre stereotipati". (314).

(The noted British historian, Peter Burke, suggests furthermore that scholars may make use of Renaissance dramas, as historical instruments: however, Burke advances the opinion, that I [Melzi] do not agree with, that is, that literature can never directly reflect social reality and that the characters of the comedies will always be stereotypes.)

Christian but secretly Jewish immigrants from Spain and Portugal to Italy.⁸

Therefore, the actual studies of the Levantine characters in *Commedia dell'Arte* are relatively limited; Turkish and Arabic influences are mentioned mostly in relation to the historical development of *Commedia dell'Arte* and its shared influence with Karagoz and shadow plays in the Muslim context. About Armenians in *Commedia dell'Arte* very little is written at all. A recent essay by Domnica Radulescu on gypsy types begins to address this vast area of study in *Commedia dell'Arte*, but only initiates what is likely to require a full manuscript's attention.⁹

An important recent anthology, *Transnational Exchange in Early Modern Theater*, edited by Robert Henke and Eric Nicholson, resulting from an international collaboration among scholars, initiates what will hopefully be many additional studies in this under-explored area.¹⁰ Two essays in the book, Robert Henke's "Border-Crossing in the *Commedia dell'Arte*" and Jacques Lezra's "Translated Turks on the Early Modern Stage", are of significance to the issue of "foreigners" in *Commedia dell'Arte*.¹¹ In fact, Henke makes the interesting observation, supported by commentary from the theatre scholar Siro Ferrone, that the *Commedia dell'Arte* troupe actors themselves functioned as "foreigners" when they traveled from one region to another within the Italian peninsula.

And on the fractiously divided Italian peninsula of the Sixteenth century, transregionality was tantamount to transnationality. Itinerant actors crossing from one duchy or republic or state into another were considered to be 'foreigners'; they required a letter from a ducal secretary or the like as a passport, and were subject to the same kinds of control and surveillance that other 'foreigners' were. Siro Ferrone has argued that the location of the Baldracca theater in Florence on the second floor of a customs house is not accidental, and provided in fact a

⁸ Melzi's important article eventually goes on to study one untitled play published in Florence in 1574.

⁹ Domnica Radulescu, "Performing the Female Gypsy—*Commedia dell'arte's* 'Tricks' for Finding Freedom" in *"Gypsies" in European Literature and Culture*, eds. Valentina Glajar and Domnica Radulescu (Palgrave Macmillan, 2008) 193–216.

¹⁰ Robert Henke and Eric Nicholson, *Transnational Exchange in Early Modern Theater* (Aldershot, Hampshire, England: Ashgate, 2008).

¹¹ See Robert Henke, "Border-Crossing in the *Commedia dell'Arte*," 19-34 and Jacques Lezra, "Translating Turks on the Early Modern Stage" 159-180 in *Transnational Exchange in Early Modern Theater*.

perfect theatrical venue for these habitual crossers of boundaries.¹²

This observation suggests interesting implications regarding shared dilemmas and possible collaborations that may have ensued amongst the figurative and actual foreigners on and off stage within the Italian peninsula, but these are left to a future research project.

Finally, Jacques Lezra's work on Turks in the Early Modern theatre reflects on the ways in which the Turk fulfills different roles within what he terms the European imaginary:

Today's picture seems appealingly nuanced: in each European society the representation of the Turk (who in turn stands in, willy-nilly, for Ottoman society of the time) fulfills a slightly different role, and his difference differs from national stage to stage, from court to court, from language to language. *El Turco* doesn't work in quite the same way as *le Turc* or as the 'malignant and . . . turbaned Turk' Othello claims to be; how each of these fulfils, condenses or disappoints one or another culture's fantasies varies in turn across the sixteenth and early seventeenth century, [. . .] Turks, moreover, are never *just* Turks: they are Americans, Jews, Spaniards, Barbary pirates and *moriscos*—and vice versa, they are Lutherans, Moroccans.¹³

This shape-changing quality of the so called Turk within the European imaginary presents, as Lezra relates, a near-impossible task.¹⁴ Nevertheless, with reference at least to Spanish Golden Age theatre, Lezra pursues the study of the stage Turk or the "theatregram of the Turk," borrowing from theatre scholar Louise George Clubb's concept of a "theatergram," a flexible and modular unit of signs that can be affixed and transferred within various geographic and cultural contexts.¹⁵

Like silk, spice, sugar, salt, books, wool and so on, Turks translated across stages accrue or lose value as they travel from language to language, from one market to the next, serving not only as cultural commodities, but also and relatedly as the principal early modern figure for the translatability of theatrical tropes in the Circum-Mediterranean. Stage Turks allow us to understand the extent to which the prin-

¹² Henke, "Border-Crossings in the Commedia dell'Arte" 21.

¹³ Lezra 160.

¹⁴ "Now a full study of this circuit of translations and mediations would be a hopeless undertaking, in any practical sense – but it is methodologically even harder to carry out, for the idioms that cultural critics approaching the stage Turk have ahd at their disposal are manifestly inadequate." (161-2).

¹⁵ Louise George Clubb developed the idea of "the theatergram" in relation to Italian drama and its conveyance and influence within English theatre, particularly Shakespeare. See for example her *Italian Drama in Shakespeare's Time* (New Haven, Connecticut, US: Yale UP, 1989).

ciple of theatrical migration that Louise Clubb memorably called 'a ...process based on the contamination of sources, genres, and accumulated stage-structures, or theatergrams' is driven by the emergent logic of the European commodity markets, a logic they to some extent also embody.¹⁶

Although Lezra does not specifically cite examples from *Commedia dell'Arte*, I will build on his useful analysis in my consideration of how Turks figure in these scenarios.

Foreigners in Flaminio Scala's *Commedia dell'Arte* Compilation

Even a cursory look at Flaminio Scala's well known book of scenarios, *Il teatro delle favole rappresentative*, compiled and published in 1611, reveals several recurrences of Turkish, Armenian, Jewish and Arab characters in the comic scenarios as well as in the operatic and tragic works that together make up the fifty days pieces included. In fact, a closer look at the forty comic scenarios in the compilation reveals the following variations of the character types: three Armenians (sometimes described as *Levantini*), one Arab (from Syria or *Soria*), three Jews (sometimes described as *Levantini*) and eight Turks. There are also at least four scenarios that include gypsies, who oftentimes spoke a mixture of Arabic and other languages. It is striking that the Armenians in the collection appear along with the Jews, although members of the other groups are not necessarily paired. The number of Levantine characters increases when the remaining ten "mixed operas" and tragedies are taken into account. In these we find mentioned Moroccans, Egyptians, Persians, and Cypriots as well.

Whereas both the Armenians and the Jews appear as merchants, a reflection of the function they often fulfilled in the mercantile economy based on trading between Europe and the Middle East, only the Armenian in scenarios such as "The Old Twins" (*I vecchi gemelli*) is considered a friend. In fact, in the scenario it is Hibrahim, the Armenian merchant, (the name is somewhat odd because it suggests an Arab or Muslim rather than a Christian) who has rescued Pantalone and Tofano, now known as Ramadan and Mustaffa, who were enslaved by Turks. Hibrahim has ransomed them (5). The acts of enslaving and ransoming are based on historic circumstances and indicate both the belligerence of the European states with the Turks as well as the relative fluidity with which captives were traded through the Armenian intermediaries. Whereas historically we know of a common practice by which Italian Jews taken by the Turks were automatically ransomed by the Jewish

¹⁶ Lezra, 162.

community and released (because of the relative tolerance of the Ottoman Empire towards Jews),¹⁷ it was left to the Armenians, fellow traders, to ransom Italian Christians.¹⁸ This may explain the favorable light with which Armenians were portrayed even within a comic frame.

In another scenario, "The Fake Madwoman," (*La finta pazza*) Oratio, a male lover, and Pedrolino, a *Zanni* or servant type, are dressed as "Levantine," an unclear designation since we are not sure of whether they are Armenians, Muslims or Jews (61). It is interesting that in that scenario, though Hungarian costumes are specified in the list of props, Levantine dress is assumed and not marked in the text, indicating perhaps a greater familiarity and availability and a less distinctive marking of the "Levantine" appearance. The Jew and Armenian were often simply titled *mercanti* (merchants) or *mercanti Levantini* (Levantine merchants) or sometimes simply *Levantini*, the epithets being interchangeable except on the occasion I have mentioned earlier. Their partnership reflected an historic similarity, both communities being part of the Ottoman Empire, having lived in Near-Eastern areas that were taken by the Ottomans under the Ottoman Dynasty, which included Western Armenia at the end of the 14th century when Bayezid I of the Ottomans conquered it and parts of eastern Armenia in the 15th century under

¹⁷ On Jews and their circumstances in the peninsula, see Davis and Benjamin Ravid, *The Jews of Early Modern Venice*. See that work for a specific reference to a group of Jews licensed to exit the ghetto in order to perform in a comedy (213). Also see Brian Pullan, *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State, to 1620*; for his references to Jewish performers, see p. 553. David Malkiel also mentions Jewish performers in *A Separate Republic: The Mechanics and Dynamics of Venetian Jewish Self Government, 1607-1624* (Jerusalem, 1991), 231. For the circumstances of Jews at the time, see also Benjamin Ravid "Curfew Time. . ." in *Medieval and Renaissance Venice*, ed. Ellen E. Kittell and Thomas F. Madden (Urbana, 1999) 246 – 147. Don Harrán has done much to elucidate the contribution of Jewish musicians and performers within Mantua and other locations, see his "Madama Europa, Jewish Singer in Late Renaissance Mantua" in *Festa Musicologica: Essays in Honor of George J. Buelow*, ed., Thomas J. Mathiesen and Benito V. Rivera (Stuyvesant, NY 1995) 197 – 231.

¹⁸ In the Ottoman period, Armenians emigrated first to Aleppo in the second part of the sixteenth century. For more on this emigration or exile, see Avedis K. Sanjian, *The Armenian Communities in Syria Under Ottoman Dominion* (Cambridge, Mass: Harvard UP, 1965) 46. Sanjian writes: "The preeminent position of Aleppo among the Armenian communities of northern Syria stemmed primarily from its significance as one of the most important centers of international trade, as well as its emergence as a center of intense Christian, especially Catholic, missionary activity." (47). Armenians, by trade agreements between French and Ottoman and English and Italian States and Ottomans, were allowed to engage in commercial activities (47).

Mehmet II (Sanjian, 31). When in 1516 Sultan Selim I was victorious over the Mamelukes, Syria, Palestine and Egypt were also subsumed within the Ottoman Empire. Aleppo, a part of Syria and a key trading post, was included. Under the Ottomans, the millet system prevailed, allowing laws to be maintained by communities organized under religious rather than national or racial units (32). Thus, a fair degree of autonomy was permitted to Jews and Armenians within their Levantine communities and furthermore, with the permission of Armenians to trade with Christian nations (England, France and parts of Italy), Jewish merchants became intermediaries interacting with the Armenians in trading by importing eastern raw materials and spices and exporting to the Levant European produced goods (Sanjian 47). The port city of Livorno that was modernized by Ferdinando, Archduke of Florence in the late 16th century, holds special importance to Armenians at this point. And it is interesting that Livorno is mentioned in the scenario "The Old Twins", as the obvious place to which Flavio or Oratio must go to for business dealings. In fact, Livorno's historic importance is that the city accepted a large population of Armenians exiled from the key trade city of Julfa in Armenia, a juncture point for trade between Persia, Armenia, Anatolia, the Caucasus and Russia. The town had a tragic story and held symbolic importance because, due to its strategic location by the end of the sixteenth century, it had grown increasingly susceptible to aggressions between Turkey and Persia, both of which coveted it. The situation had grown so unbearable that merchants had begun leaving the town, until 1605, when it was destroyed by Shah Abbas the Great of Persia, its remaining population of Armenians taken by force to Persia, mostly to Ispahan. Meanwhile, those members of Julfa who had managed to seek refuge before this destruction included a sizable mercantile community of exiled Julfaians who had re-settled in Venice, Livorno and Amsterdam where they were able to trade in relative peace (Sanjian, 48). Therefore, not only does it make sense that Livorno is mentioned within a scenario involving Armenians, but it is also relevant that Armenians in this scenario are presented within a favorable light, indicating a degree of sympathy with their plight as exiles.

Turks, as indicated, did not fair as favorably as the Armenians, nor as neutrally as Jews or Levantines in Scala's *scenari*. Reminding ourselves of the fact that Constantinople fell to the Ottomans in 1453, that by the 1530s Sultan Suleiman had moved up through the Balkans close to Vienna,¹⁹ the unfavorable light indicates a high level of threat felt by

¹⁹ John Hale, *The Civilization of Europe in the Renaissance* (New York: Touchstone Book, Simon & Schuster, 1993) 39.

Europeans. Yet, despite these Ottoman incursions, Venetians for one and other Christian nation states as well accepted the Ottomans with a degree of ambivalence, because they did permit Christian pilgrimage to the holy lands, which the Ottomans controlled (Hale 39-40). Furthermore, European incursions toward other lands, as historian John Hale argues, meant that: "[. . .] as Christian conquerors increasingly imposed their presence on overseas lands that did not want them, the more difficult it became to deny the Turk his rights of occupation" (39-40). Still, within the comic frame, the Turks fell into harsher representations. The caveat being Turks who had Christianized, as is the case in "Flavio's Fortune" (Day Two), in which the son of a Pasha in Constantinople meets and befriends Flavio, son of the Venetian Pantalone, and is seduced by Flavio's descriptions of Rome to the extent that the Turk decides to convert and escape for Italy. He is embraced by Pantalone and even permitted to marry Pantalone's daughter. A similar fate befalls Isabella in the famous scenario, "The Madness of Isabella," (*la pazzia d'Isabella*) which was performed in a different version than the one printed in Scala by Isabella Andreini herself on the 1589 celebration of the marriage of Christine of Lorraine and Ferdinando de' Medici in Florence. In "The Madness of Isabella," Isabella is also a converted Turk whose transformation is marked by her Christian new name of Isabella.

More often, though, we find references to Turks who seize and capture Italian lovers, preventing them from uniting with their loves and providing the conflict in the plots. Here too, we must remember that Francesco Andreini himself, the head of the Gelosi company which performed these *scenari*, was himself captured by the Turks and enslaved for more than a decade.

In Scala's scenarios, then, Armenians are presented in a particularly positive light through an amiable frame. Jews and Armenians are both present but almost negligible for comedic purposes, whereas Turks do not actually appear on the stage but are commonly referred to in the *argomento* which proceeds the scenario and indicates a spoken introduction performed for the audience before the action began. In the introduction Turks are often key catalysts for the action always in negative terms. Their actual appearance on stage, though, is not through an actual Turkish character in the sense that the Spanish Capitano may appear on stage – a stabilized object of derision, who is made ridiculous as a means of confronting the audience's feelings about the aggressing force he represents, the threat being mitigated by laughter as soon as the Capitano is literally laughed out of the play, disabled from his amorous pursuits, for example. Instead, Turkish characters appear on stage in guise – they are usually either actually Italian, and just disguised as Turks because of being held in captivity; disguising themselves as Turks to achieve certain aims or, most commonly, they are Christianized Turks

like Isabella in "The Madness of Isabella" who are included by the community but still comic because of traits—excessive passion, aggression and madness—that can be interpreted as associated with their "Turkish" past.

Arab characters, like the Turks, are either mentioned in the *argumento* or, when included in the action, they are present linguistically, when Arabic is fused with other dialects in the languages of the many female gypsies which overwhelmingly recur in the scenarios of Scala, and even in written plays such as Gigio Artemio Giancarli's *La Zingana* (published in 1544 and 1545 and performed as part of the 1589 nuptial ceremony for Christine of Lorraine and Ferdinando de' Medici along with "The Madness of Isabella"). In *La Zingana*, as performed by Vittoria Piissimmi, Isabella's fellow company member for a time in the Gelosi and her purported rival (they both vied for the right to play the main roles), Piissimmi enacted the gypsy with a combination of languages. Analyzing the play, Richard Andrews writes that her language "is said to contain Berber and Semetic vocabulary", but Ireneo Sanesi adds that it contains Hebrew and Arabic.²⁰ In a modern edition translating Giancarli's multilingual play into modern Italian, Lucia Lazzerini meticulously undertakes a linguistic commentary that identifies the specific references within the gypsy's language—Arabic is present, as is Berber, as are a number of corrupted Arabic words that suggest the writer was approximating Arabic, presenting a theatricalized language that was commonly integrated within Commedia dell'Arte performances. For example see the Cingana (the spelling by which she is noted in the text) explaining to Medoro, a young boy she stole 15 years earlier, how she recognizes his house. (The cultural assumptions about gypsies stealing are clearly evident here). In the text she says: ". . . *Insala! . . . mi no saber serta, perche mi passata campstaser sene, chindez ani, che sercata tanta tanta, che mi no ricorda ninta sarta. Mo se mi trobar *el-beith*, el casa , unde mi rubata tia, pur che non star mudata el so faza, mi conoscer."* Here, the words "Insala!" "el beith" and later "f'il beith" are obviously Arabic words meaning "God Willing," "the house" and "in the house" In addition, there is a macaronic fusion of languages in which the attempted language is uttered incorrectly as is evident in her inability to pronounce certain sounds and her replacement of them with a pronunciation more common in Arabic. So, *questa* (this) is pronounced *chista*; *certa* (certain) is pronounced *serta*; and *vesta* (clothing) *besta*. In addition, conjugation is accomplished improperly, the ending

²⁰ Richard Andrews, *Scripts and Scenarios: The Performance of Comedy in Renaissance Italy* (Cambridge, Cambridge UP 1993) 144-145. Sanesi, *Storia dei generi letterari Italiani: La commedia Vol I* (Milan: Casa Editrice Dottor Francesco Ballardi, 1911).

(*conoscere*) is abrupt (*conoscer*) and the language is in other words splintered. In this way not only are the gypsy's actions predictable, her language is stereotypical and infantilized.

Though in Scala's scenarios Arab characters appear as members of the ruling class, often in an idealized form as kings, great astrologers or pashas, in other scenarios and plays, such as Giancarli's *La zingana*, Arabic is used to reference much more pedestrian and lower class characters. In the cases in which Arabic is used it is amalgamated, as we have seen, linguistically with other languages and appears as a denigrating comic device marking the character with a lack of linguistic proficiency that is often indicative of a moral or ethical lack as well.

A similar offense is found in the treatment of Jewish characters in scenarios outside of Scala's collection. In fact, the Andreini's son, Giovan Battista Andreini, writing in a slightly later period of time, provides a good example of the representation of Jews in *lo schiavetto* (the slave), written in 1612.²¹ In this play, which was well received and performed in different places (Falavolti 48), four Jewish characters are presented. As Laura Falavolti, the editor of the collection, suggests, the play reflects an uncanny level of comprehension of Hebrew that Andreini must have had. Like the proximity Francesco, his father, had with Turkish, Andreini derives a familiarity with Hebrew from his acquaintance with Jews at the time (in fact, we know he and his wife, Virginia Ramponi, worked with Jewish musicians and composers such as Salamone de' Rossi, Effrem and Guivizanni, among others) (49). In fact, he is able to capture sarcasm while using Hebrew, not a small feat!

When the character Leone finally arrives among his congregation, dressed excessively well, he is greeted by Sensale: "*Alla fè, messer leone, che si' stat molt charif.*" (Hey, there Leone, you're looking sharp!) and another character, Scemoel also asserts: "*Baruchaba miser Leon*" (Welcome to you, Leone). Yet, despite the linguistic proficiency which allows Andreini to arrive at such subtle theatrical differentiations in tone, the depiction of Jewish characters is once again derisive in the sense that the incorporation of Arabic and the representation of Turks is derisive.

The main Jewish character in *Lo Schiavetto* is known as Scemoel, a common Jewish name, yet one that is comically exercised by Andreini when he has his characters pronounce *Scemoel* (Samule) not as *Samuele*, as Italians would pronounce it, but as Scemo el. In Italian *Scemo* connotes "stupid." Falavolti discusses this play on the character's name at some length (110-113). The pun here is simplistic but in other ways the comic is all the more biting, because it reflects a high degree of proxim-

²¹ Andreini, *Lo Schiavetto* in *Commedie dei comici dell'arte*, ed. Laura Falavolti (Turin: Unione Tipografico-editrice, 1982).

ity and knowledge of the linguistic and cultural habits of its objects of derision. Giovan Andreini's Jews are linguistically marked like the Dottore who is given to speeches and bumbles his Latin. The Jewish characters similarly are portrayed through rote linguistic parroting. They quote "sayings," as when the character Sensale peppers his every comment with something someone else has once said (110). They berate themselves with exaggerated pronouncements, such as "*Io sono il più ruvinato Hiechodi*" (I am the most devastated Jew) (110). Finally they myopically and obsessively refer to Rabbis, their synagogue and their congregation and seem constantly preoccupied with what others in their congregation think. In this sense, through their language, they are self-parodying characters. The parodic element of the staging of the Jew culminates in the most comic (and vituperative) of all the scenes involving the Jews. In this scene, Fulgenzio, the Italian Catholic character, is attempting to impersonate a Jew in order to trick a fellow rival. In attempting to speak Hebrew he addresses himself to the group of Jews:

FULGENZIO: . . . ma non sapendo parlare ebraico fingero il mutolo. Ba, ba,ba, ba?

LEON: Questo è muto e ne salute, per quanto ne dimostra il gesto cortese; edi più convenien che sia forestiero, non l'avendo qui giamai in Pesaro veduto.

SENSALE: Lasciate, ch'io l'intenderò, c'ho lingua muta, e in quel linguaggio parlo molto bene.

CAINO: Tu mi vuoi far ridere; che lingua muta?

SENSALE: Che lingua muta? O state a sentire. Be, be, be, be?

[. . .]

FULGENZIO: Barau, babbù; gnau, gnargnau, ganu ganu?

SENSALE: Oh? Vedete, questa è mo lingua gattesina, con la mutosina mescolata. (114-115).

Here, the characters refer to a "mute" language, perhaps a reference to what Dario Fo terms *grammelot* or onomatopoeic, imaginary or nonsense language that was often enacted within the *Commedia dell'Arte* performances.²² Mute or "muta", referring to a mute language or to a language that does not speak or express, a kind of nonsense language. The characters laugh at the Christian Fulgenzio's attempts to emulate Hebrew, which, as Sensale points out, ends up sounding like a language of cats, the entire segment is played against a highly stereotypical imi-

²² For more on *grammelot*, see Dario Fo, *The Tricks of the Trade*, trans. Joe Farrell, ed. Stuart Hood (London: Methuen Drama 1991), especially 57-8. See also my own study of the etymology of *grammelot*, Erith Jaffe-Berg, "Forays into *Grammelot*: The Language of Nonsense" in *Journal of Dramatic Theory and Criticism*, Vol. XV, N. 2, Spring 2001, 3-15.

tation of Hebrew based on variations of *ba* and *be* sounds. Probably this results from repetitions of the common prayers in Hebrew which generally begin with "*Baruch Ata . . .*" in Hebrew for "blessed be he. . .". At the same time, one may argue that Andreini self-reflexively refers to the theatrical representation of Jews on stage through this linguistic frame. That is, in staging the ridiculing of Hebrew, Andreini is confronting his audience with prejudices they hold regarding Jews. But this may be a bit far-fetched, especially for a play written in the spirit of *Commedia dell'Arte*.

Linguistic characterization is an interesting commonality shared, it seems, in the comic depictions of many of the foreign characters presented within the *commedia* frame. Whereas relatively positive "foreigners", such as the Armenians, are literally mute on stage, their characters never actually speaking their language, gypsies speaking amalgamations of Arabic and Jews speaking Hebrew and Hebrew *grammelot* appear quite frequently within the performances. Whereas these linguistic enactments present a high degree of familiarity with the language and character of these people, the linguistic aping also mocks the same materials it fuses within its performance. Hence, the enactments are paradoxical, reflecting a degree of familiarity and a certain lack of exoticism or foreignness these characters have while at the same time reifying their estrangement, mocking them out of comprehensible communication in a way that further distances these characters empathically from the mainstream audience.

University of California, Riverside

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Barrie Wharton

MORE THAN JUST LA MOVIDA MADRILEÑA;
POPULAR MUSIC AND CULTURAL CHANGE IN 1980'S
SPAIN.

For my friend, Des Ryan, with thanks

The *movida madrileña* of the 1980's is probably one of the most celebrated European cultural movements of the latter part of the twentieth century. As a natural reaction to the end of over forty years of reactionary conservatism under the Francoist regime, the *movida madrileña* was an event which had been waiting to happen for a long time and its close association with a great period of political, social and economic change in contemporary Spain has only helped to add to its cultural currency and mystique since then. The continuing presence in the Spanish cultural scene of leading *movida madrileña* figures such as Pedro Almodóvar and Agatha Ruiz de la Prada is a further factor which has helped to cement the idea of this movement or scene as the major cultural movement in 1980's Spain and indeed, the source and direct inspiration for radical socio-cultural change in a post-Francoist Spain.

Undoubtedly, the *movida madrileña* played and continues to play a significant role in Spanish cultural life but this article, which will concentrate primarily on the musical aspect of the *movida madrileña*, will argue for the other voices of 1980's Spanish music whose contribution to a change in cultural attitudes may have been as important or indeed, more important than the *movida madrileña* but which have suffered from a lack of coverage or analysis by cultural commentators and academics alike. In particular, this article will deal with the explosion of new forms of popular music throughout 1980's Spain in order to dispel the myth that the popular music scene was dominated by the *movida madrileña* and the contribution of these new forms to cultural change in contemporary change will be examined and analyzed.

The *movida madrileña* or Madrid scene is a loosely defined term given to a Spanish cultural tendency of the early 1980's. Often, the *movida madrileña* is shortened to simply the *movida* but this is misleading in itself as there were many other *movidas* in 1980's Spain which were unique and distinct from that of Madrid. These will be discussed later in this article. Indeed, the 1980's in Spain is often referred to by cultural commentators as the decade of the *movida* meaning the *movida madrileña* but this is erroneous as the *movida madrileña* itself was quite a

small grouping with a defined geographical limit but what it did have was an excellent ability to present and in many cases exaggerate its achievements to an eager and compliant media.

The cinema director, Pedro Almodóvar is probably the best known personality of the *movida madrileña* but in fact, it was popular music which was its real driving force. Alongside him, Alaska was a pop star, muse and *movida madrileña* celebrity while Agatha Ruiz de la Prada became the leading *movida madrileña* fashion designer and her bright colours and geometric prints remain as the backdrop to change in post-Francoist Spain. The *movida madrileña* also had its painters such as the collective, Las Costus but most importantly, it had a record label, Dro, a radio station, Radio 3 and a couple of television shows, Paloma Chamorro's "*La Edad de Oro* (The Golden Age)" and Alaska's "*La bola de cristal* (The crystal ball)". All of these became quickly identified with the *movida madrileña* and ended up as almost exclusive organs for the diffusion and propagation of its ideas and creations.

Unlike other cultural movements such as the French *Nouvelle Vague* (New Wave) or Italian neo-realism,¹ the *movida madrileña* was more akin to a loosely organized scene. It had no manifesto and this is probably where its greatest attraction lay in the beginning. As a direct successor of the *destape*² or "lifting off lid/letting on steam" period which had followed General Franco's death in November, 1975, it offered a more advanced and avant-garde version of the wave of cultural permissiveness and proliferation of soft pornography which had chiefly characterized the *destape*.

To date the birth of the *movida madrileña* is notoriously difficult as by the late 1970's, there were already pop groups and art collectives in the avant-garde Madrid districts of Malasaña and Chueca who were clearly espousing a *movida madrileña* platform. This platform was one of reaction against all that had come culturally before them, a collision of common (and by extension, uncommon) interests, heavily influenced

¹ Both of these movements were primarily cinematic ones but with highly significant socio-cultural agendas. They would differ from the *movida madrileña* in that there were a clear and defined set of elders, disciples with accompanying manifestoes.

² The *destape* or literally "lifting off the lid" period occurred after the death of Franco in November, 1975 and lasted more or less until 1978 when the new Spanish Constitution came into force. A honeymoon period, it was identified by a collective letting off of tensions which had been simmering after nearly forty years of authoritarian rule. The chief characteristics of the *destape* were a huge increase in publications and film about sex and a much more liberal and permissive attitude to society. Fernando Trueba's 2005 film "*Torremolinos 1973*" captures well the spirit of the *destape*.

by the growth of punk rock in Great Britain and the *Neue Deutsch Welle* (New German Wave) musical movement. A cultural scene of disrespect and youth, the *movida* was famous above all for its wild, alternative lifestyle which involved an embrace of hard drugs, late-night partying and an avowed culture of excess.³ During the early 80's reign of the *movida madrileña* movement, Madrid became the Party capital of Europe and the new Socialist party government which had come to power in 1982⁴ openly supported the *movida madrileña* as a symbol of Spain's rupture with the past and embrace of the future.

A watershed date in the birth of the *movida madrileña* from a musical perspective was New Year's Eve, 1979 when a late night car accident near Villalba in the outskirts of Madrid claimed the life of Canito, the drummer of Tos, one of the first *movida madrileña* bands. It was in February of 1980 that a concert was organized in Madrid University to celebrate his life and with the television cameras there and a group of like-minded bands and audience, the media became aware that something different was going on. Canito had died a late-night reveller and as such, he had become a symbol for a cultural scene whose main aim was to shake up the old guard and have a good time. The movement was christened *la movida madrileña* and as aforementioned, this was often shortened to the simpler *movida*, a problem for *movidas* or scenes in other cities as when commentators mention the *movida* in 1980's Spain, it is almost always taken to refer to Madrid.

Canito's band Tos was re-named Los Secretos and they became one of the major bands of the *movida madrileña* with seminal *movida madrileña* anthems such as *Déjame* (Leave me alone) and *Quiero beber hasta perder el control* (I want to drink until I lose control). Mamá were another of the *movida madrileña* groups that took to the stage at the concert for Canito and their *Para tí* (For you) and *Estrella de la radio* (Radio star) are other *movida madrileña* standards.

³ Heroin and in particular, cocaine were the drugs of choice for the *movida madrileña*. Spain and in particular, Madrid's role as the gateway for cocaine into Europe kept the price down and ensured widespread availability. From 1982 on, the Socialist Party was notoriously lax on enforcing an anti-drugs policy and Madrid, under the famously liberal mayor, Enrique Tierno Galván, had one of the most relaxed drugs policies in the whole of Spain.

⁴ The left-wing Socialist Party (P.S.O.E.) under Felipe González won a landslide victory in the 1982 general election as a response to the failure of the right-wing military coup of February, 1981 which had precipitated the election and may have frightened many Spaniards as it alerted them to the possibility of a return to authoritarian rule. This fear undoubtedly drove many voters into the ranks of the P.S.O.E. and informed their policy once in government of a complete socio-cultural rupture with the Francoist past.

However, perhaps the most powerful musical symbol of the *movida madrileña* was a young Mexican girl in her late teens called Olvido Gara who re-invented herself as Alaska. Dressed like a punk rocker with back-combed hair dyed bright red, she was in a succession of *movida madrileña* groups from the famously named Kaka de Luxe or Deluxe shit to Alaska y los Pegamoides and Alaska y Dinarama. Songs such as *A quién le importa* (Who cares) and *Ni tú ni nadie* (Not you nor anybody else) enjoyed considerable commercial success in Spain and for many outside Madrid, Alaska's outlandish outfits and her frantic lifestyle represented the *movida madrileña* at its height.

Other notable groups of the *movida madrileña* were Radio Futura and Gabinete Caligari who recorded classic *movida madrileña* anthems such as *La negra flor* (The black flower) and *El calor de amor en un bar* (The warmth of love in a bar) respectively. Even Almodóvar got in on the act when he formed a duo with his *movida madrileña* sparring partner Fabio McNamara and Almodóvar and McNamara had hits with songs such as *Suck it to me* and *Gran Ganga* (Great bargain).

Above all, the *movida madrileña* was about a hedonistic group of people who liked going out and bars and clubs such as La Via Láctea and Rock Ola have attained mythical status through their *movida madrileña* associations. Almodóvar's 1978 film, starring Alaska, "*Pepi, Luci, Bom y otras chicas del montón*" (Pepi, Luci, Bom and a load of other girls) captures brilliantly the spirit of the *movida* and although, there were *movida madrileña* painters such as the aforementioned Las Costus and Ceesepe, who specialized in album covers for *movida madrileña* artists, the truth is that there is not a wealth of real artistic or cultural legacy left from a movement to which academics give so much importance.

It is true that Agatha Ruiz de la Prada has become one of Spain's best-known fashion designers and that Pedro Almodóvar is now Spain's most famous film director while other *movida madrileña* figures such as the photographer, Ouka Lele have also outlived the movement and gone on to further success. However, the great majority of the pop groups disappeared towards the end of the decade and Alaska has been transformed from a cultural icon of the 1980's into a kitsch celebrity⁵ in con-

⁵ The author's last encounter with Alaska during research for this article was in her old stomping ground of Chueca, the predominantly gay quarter of Madrid, in October, 2008 where she was the special guest at the Kiss Madrid contest (people must kiss as many others as possible). Forty-eight now, she parodies the sexual permissiveness of the *movida madrileña* era. An interested observer in the audience was another quintessential figure of the latter *movida* years, Esteban Reypiedra, better known as "Steve el Sibarita". A seminal figure of early 1990's post-*movida* Spain, the notoriously hedonistic and charismatic Reypiedra was a key conduit between the 1980's *movida* and the

temporary Spain where the *movida madrileña* has become increasingly more myth than matter. The simple explanation for the demise of many *movida madrileña* figures and particularly, those in music is the lifestyle they led and coupled with the very defined and limited nature of *movida madrileña*, one could argue that the music of the *movida madrileña* didn't really produce much of great cultural value at all and definitely not enough to ignite radical cultural change in an entire country.

The first problem with the *movida madrileña* and its status as the cultural reference for music as an instrument of change in 1980's Spain is its geographical limitation to Madrid and one must remember here that the *movida madrileña* was only ever a real force in a few clearly defined bohemian districts of the capital. Yet, if its' cultural production was limited by its membership, its inspirational value should not be underestimated and perhaps the greatest strength of the *movida madrileña* was its influential role in the foundation of other cultural scenes in the rapidly changing socio-cultural landscape of 1980's Spain.

One of these cultural movements in music was the *movida gallega* or Galician scene which played a leading role in transforming the deeply conservative and traditional north-east corner of Spain into one of the most vibrant and culturally daring regions of Europe. The port city of Vigo, better known before then for making Citroën cars⁶, was the heart of the *movida gallega*. If Vigo was the heart of the *movida gallega*, Siniestro Total was its main artery. The leading group *par excellence* of the *movida gallega*, Siniestro Total was a collective whose provocative songs often dealt with political issues, couched in a dark, quasi-nihilistic humour. *Ayatollah*, *Las tetas de mi novia* (My girlfriend's tits) and *Menos mal que nos queda Portugal* (At least we've still got Portugal) are still as powerful today as when they were released and their status as the harbingers of a changing Galicia and Spain is undeniable.

Their rival group in Galicia throughout the 1980's was Os Resentidos led by the multi-talented Antón Reixa. Singing in *gallego*, the regional tongue, their songs were often nationalist and *Fai un sol de carallo* (It's a burning sun) and *Galicia Cantibal* (Galicia Cannibal) became anthems for the youth of a new Galicia which was finding its voice. Following his nationalist leanings, Reixa later left Os Resentidos to form

1990's house music or *bakalao* scene with classic underground standards such as "*Maihem en Maidenhead*" and "*Kira, Kira, te quiero*". Bizarrely, the latest reported sightings of Reypiedra have been in Washington, U.S.A. where he is alleged to have settled down as a family man with two young daughters, a far cry from holding court in his personal fiefdom of Chueca where he had attained quasi-guru status but amongst the hard core revellers and *movida* survivors, his legend lives on.

⁶ Their largest factory in Europe is in Vigo.

a new group, Nación Reixa with Kaki Arkarazo from the Basque group, Negu Gorriak and they enjoyed some success in the 1990's.

Aerolíneas Federales was another notable product of the *movida gallega* along with Golpes Bajos and the highly provocative and controversy-seeking nature of the movement was epitomized in Alberto Comesaña's group Semen Up who caused uproar in traditional Spanish circles with their sexually explicit *Lo estás haciendo muy bien* (You're doing it very well).

Valencia was another area which experienced a cultural revolution through music in the 1980's with its own scene, *el sonido levantino* (the Levantine sound) at the forefront. The army tanks of General Miláns del Bosch had been on the streets of Valencia in February, 1981 during Col. Tejero's ill-fated coup attempt⁷ so it was no surprise that the city wanted to shed this image of a reactionary provincial capital. Music played a major role in this creation of a new Valencia and groups such as Presuntos Implicados and Revolver projected the idea of a city and region ahead of its time with a mix of funk and jazz, doing much to dispel the negative image of a tourist region rooted in the mould of the *España cañí*.⁸

Both groups continued to enjoy considerable success well into the 1990's and beyond and their influence was felt regionally through the emergence of other bands such as Mallorca's La Granja and Alicante's Mediterráneo.

One area which has suffered more than most from the excessive coverage of *la movida madrileña* is Valencia's northern neighbour, Barcelona. Always a rival to the capital, Barcelona was at the forefront of many of the major cultural movements in twentieth century Spain and although it has enjoyed little coverage, the 1980's were no different.

The demand for a cultural rupture with the past was perhaps even stronger in 1980's Barcelona than it was in Madrid and this can be seen in the more hard-driven and aggressive work of 1980's Barcelona groups such as El Último de la Fila and Los Rebeldes. In contrast with their Madrid counterparts, the output of the Barcelona groups was far greater, perhaps a symptom of the fact that the culture of excess was not as important a part of the Barcelona scene as it was in the Madrid one.

El Último de la Fila under different guises released seven album

⁷ Valencia was the only city where the military came out in support of Col. Tejero's 1981 coup attempt in Madrid. The military commander in Valencia, Gen. Miláns del Bosch took his tank division onto the streets of Valencia, imposing a curfew, and aiming its guns at the offices of the P.S.O.E.

⁸ *España cañí* is a term, often used in a derogatory fashion, to refer to traditional, reactionary Spain. *La España de pan y toros* (Spain of bread and bulls) is a similar term. Both terms would be associated with an image of an intolerant and culturally stagnant rather than progressive society.

between 1981 and 1988. Their style was a mix of rock with traditional Spanish influences from flamenco music but overtly political album titles such as *Cuando la pobreza entra por la puerta, el amor salta por la ventana* (When poverty comes in the door, love jumps out the window) did not go unnoticed in a Spain that was rapidly changing and becoming one of the leading consumer societies in Europe.

Other areas of Spain were influenced by this genre of politically committed soft rock pioneered by El Último de la Fila and Zaragoza's Héroes del Silencio were one of the most popular groups in late 1980's Spain with their anthemic "*Entre dos tierras* (Between two lands)" gaining the group popularity all over continental Europe and particularly in Germany where its message, albeit sung in Spanish, struck a deep chord with the coming down of the Berlin Wall in 1989.

Hard rock groups such as Barricada, Barón Rojo and Asturias's Los Ilegales also enjoyed great commercial success throughout the decade and their loud, often nihilistic offerings struck a chord with disaffected youth in particular. Miguel Ríos and Ramoncín were other rock singers whose cultural influence is often sadly under-estimated and the latter's *Hormigón, mujeres y alcohol* (Concrete, women and alcohol) eloquently expressed the reality for many young 1980's Spaniards in a far more authentic fashion than many of Alaska or Gabinete Caligari's *movida madrileña* themes.

The *movidas* or scenes of Barcelona, Valencia and Vigo may have rivalled that of Madrid in the influence of their cultural production but in the field of music, there was a further genre in 1980's Spain which had very little to do with the *movida madrileña* but was nonetheless of great cultural reach and significance. A direct descendant of the *cantautores* or protest songwriters of the 1960's and 1970's, the urban songwriter movement of the 1980's was hugely relevant in documenting socio-cultural change in Spain and for many ordinary Spaniards, it is seen perhaps as a more authentic example of this change which the *movida madrileña* claimed to represent.

The leading player in the urban singer/ songwriter movement was Joaquín Sabina. A native of Úbeda in Andalucía, he, like many Spaniards of his generation, had made the enforced move from the countryside to the city and as an adopted *madrileño*, he spoke of the dark side of change in 1980's Spain in songs such as *Pongamos que hablamos de Madrid* (Let's talk about Madrid)⁹ and the later *Pacto entre*

⁹ Lyrics such as "*hay una jeringuilla en el lavabo, pongamos que hablo de Madrid* (there's a syringe in the washbasin, let's talk about Madrid)" spoke about the escalating problem of drug addiction in Madrid. Antonio Flores, who himself died later from a drug overdose, had a huge hit with the song in the early 1990's. Such sentiments also heavily influenced offshoot regional movements

caballeros (Gentlemen's agreement).

Alongside Sabina, other *cantaautores* of the 1970's continued their work throughout the 1980's such as Luis Manuel Aute and José Manuel Serrat. Aute was a native of the former Spanish colony of the Philippines and Serrat released material in both Spanish and Catalan. Such cosmopolitan leanings gave currency to the idea of a freer, more tolerant Spain in the 1980's and their work was characterized by clear and definite political overtones.

Aute's introspective work portrayed this new Spain in a subtle manner with songs such as *No te desnudes todavía* (Don't take off your clothes yet) and *Siento que te estoy perdiendo* (I feel I'm losing you). On the other hand, Serrat's work was far more overt with the pessimistic *Plany al mar* (Jump to the sea) and *Hoy puede ser un gran día* (Today could be a great day) standing out as two songs amongst the many titles in the eight albums which he brought out during the 1980's. Other highly influential *cantaautores* of the 1980's were Cuenca's Jose Luis Perales and the enigmatic Carlos Cano whose *María la Portuguesa* (Maria from Portugal) relates the true story of a Spanish fisherman who was killed in Portuguese waters for fishing illegally, a highly topical and sensitive issue at a time when Spain and Portugal were both entering the European Economic Community.¹⁰

Although the *cantautor* movement was on the whole male-dominated, the marriage of the child actress, Ana Belén to the 1970's *cantautor* legend, Victor Manuel produced a singer/songwriter partnership of great socio-cultural importance. In particular, *La Puerta de Alcalá* (Alcala Gate) became an anthem for the triumph of Spanish democracy after the failed Tejero coup of 1981. Throughout the decade, they released various albums together while continuing to work on solo projects. Manuel tackled the hitherto taboo issue of homosexuality head on in *Quién puso mas ?* (Who gave more ?)" while his *La madre* (The mother)" of 1988 dealt with the escalating problem of drug addiction in the new permissive Spain.

Related to the *cantaautores* was the complementary flourishing in the 1980's of Spanish flamenco and flamenco fusion music but what made this genre different from traditional flamenco was its confrontational and challenging social commentary and political content. Established stalwarts such as Paco de Lucía and Camarón de la Isla were the founders of this movement whilst younger disciples such as Kiko and the collectives, Ketama and Raimundo Amador's *Pata Negra* became the

such as Valladolid's, Javi "FalopaMan" Suárez and Toñin "Caballo Salvaje" Zuñiga's "Pucela Guay" movement which spawned such classics such as "Somos los putos amos del Barrio España" y "Español, huevo frito".

¹⁰ Spain and Portugal entered the E.E.C. (later to become the European Union) in 1985.

voice of Spanish marginalization and brought gipsy culture to a national and international audience. Interestingly, the principal figures of female flamenco, Isabel Pantoja and Rocío Jurado, whilst still enjoying great popularity, shied away from this politically and socially engaged "new flamenco" scene and as such, their role in cultural change was far less apparent than that of their male counterparts.

Other minority cultures took inspiration from this resurgence of flamenco or what is often termed "new flamenco" and the 1980's saw traditional Galician music merge with pop to bring the Celtic culture of north-western Spain to a new audience. Milladoiro and Fuxan Os Ventos were the first of these Celtic groups and their work reinforced and found resonance in the rise of the aforementioned *movida gallega*. In fact, both trends came together in the foundation in 1988 of Valladolid's Celtas Cortos whose songs would become in turn the documents of the economic malaise and political discontent which ravaged early 1990's Spain.

In tandem with the cultural changes that swept through 1980's Spain, other new genres also blossomed. Some such as techno music, with Aviador Dro and Azul y Negro as its leaders, would be highly influential in an international arena with ecstasy culture and acid house emanating first from early 1980's Valencia. Groups such as La Unión, Tam Tam Go and Seguridad Social were amongst those who defied definition or pigeonholing and sought out new musical territory whilst their use of foreign themes and muses¹¹ portrayed a new Spain which was no longer culturally ostracized from the rest of Europe.

One of the most significant if not, the most significant group in 1980's Spain and logically, one which suffers more than most from the attention lauded upon the *movida madrileña*, is Mecano. A partnership of an aspiring *cantautor* and guitarist/keyboard player, Jose María Cano with his keyboard-playing brother, Nacho was completed by the inclusion of a female vocalist with a unique and distinctive voice, Ana Torroja. Mecano's sound was also unique, the seed of a genre which would later be described as warm electro while Torroja's voice although evidently Spanish, has also been described as European if one can speak of a European voice, and this may account for the group's considerable success throughout continental Europe and in particular, in France.

In the eyes of many, due to their commercial success, Mecano are often heralded as members of the *movida madrileña* but they were never members of that scene, refusing to play in Rock Ola, the home of the *movida madrileña* in Madrid and neither did they participate in any of the other *movida madrileña* concerts or collective enterprises. Yet, one cannot deny that Mecano, perhaps more than any other cultural group,

¹¹ Seguridad Social in particular enjoyed success with a version of Pink Floyd's *Wish you were here*.

struck a chord in 1980's Spanish society and managed to document its change with almost eerie relevancy and accuracy in their classic songs at the beginning of the decade such as *Hoy no me puedo levantar* (I can't get up today)¹² and *Perdido en mi habitación* (Lost in my room).

However, Mecano were more than mere rivals of the *movida madrileña* and their longevity is testament to this with the group remaining musically and culturally significant well up to the end of the 1990's. However, they were at their zenith in 1986 with songs such as *Mujer contra mujer* (Woman against woman) breaking the taboos of lesbianism in Spain while *Cruz de navajas* (Knife Fight) dealt with the scourge of *machismo* in Spanish society and its potentially tragic consequences.

The socio-cultural and political content of Mecano's music is only now beginning to be considered and it is clearly evident that the group may have suffered the fate of being too popular or pretty to be considered hitherto of meaningful cultural importance. A similar fate has befallen other Spanish "pin-ups" of the 1980's such as Miguel Bosé, Duncan Dhu and the Hombres G but analysis of their work reveals that these artists are far more than just poster boys for teenage girls.

Hombres G's *Devuélveme a mi chica* (Give me back my girl) is the quintessential tale of the closed social strata of post-Francoist Spanish society coupled with the new desire for social mobility. Sales of white Ford Fiestas in Spain plummeted afterwards in Spain as this was the car the rich kid in the song is driving when he steals the singer's girl. From San Sebastián, Duncan Dhu's *Cien gaviotas* (One hundred seagulls) is another song which belongs far more to the tradition of the *cantautores* than teen pop music and their lead singer, Mikel Erentxun's cover version in Spanish of *Hay una luz que no apagará* (There is a light that never goes out), the anthem of angst from seminal 1980's British band, the Smiths, is further evidence if needed of Duncan Dhu's serious socio-cultural agenda.

One cannot talk about the cultural influence of music in 1980's Spain without mentioning Julio Iglesias, still Spain's best known artist during the period. However, after his 1970's heyday in Spain, Iglesias spent much of the decade in Miami where he consolidated his international reputation and his influence on a changing Spain from a socio-cultural perspective was therefore considerably diminished. Similar

¹² One of the most successful musicals of the last few years in Spain has been written by Nacho Cano of Mecano. *Hoy no me puedo levantar* takes the *movida madrileña* as a cultural backdrop but explores Madrid of the 1980's against the background of the rise of Aids and the problems of drug addiction. The musical begins with the classic couplet from the original Mecano song, *Hoy no me puedo levantar* (I can't get up today), *el fin de semana me ha dejado fatal* (the weekend has left me wrecked), an epitaph for much of the youth of 1980's Spain.

were the cases of other 1970's legends such as Raphael and Juan Pardo who still enjoyed commercial success but whose cultural influence waned throughout the decade.

In conclusion, one cannot deny the importance of the *movida madrileña* as a factor in socio-cultural change in 1980's Spain but its importance is probably over-estimated and over-exaggerated due to a variety of factors. Foremost amongst these is the official support, after 1982, of the Spanish Socialist government through the channels of the Ministry of Culture for the propagation of this idea of the *movida madrileña* as the representative of the new Spain. From then on, it has been the Socialist government when they have been in power who have done most to perpetuate this myth of an elitist scene, based principally on an avowed espousal of hard drug use and socially deviant behaviour, as being the principal motor behind socio-cultural change in 1980's Spain. Although, such backing may seem morally dubious and indeed questionable, from a government which at the same time was paradoxically promoting anti-drug campaigns, etc, it can be explained by the fact that the permissive and radical *movida madrileña* presented the complete antithesis to the reactionary, conservative nature of the Francoist regime and it was this complete rupture from a socio-cultural perspective that the Socialists were seeking.

The analysis in this article of the *movida madrileña* may seem a little harsh but on cold and close examination, it is the reality of a cultural movement which produced very little cultural output in comparison with the *cantautores* or flamenco fusion artists of the decade. A further factor which cannot be ignored in the perpetuation of the importance of the *movida madrileña* myth is the figure of Pedro Almodóvar, one of its original leading lights but once again, the contemporary figure of Pedro Almodóvar is far removed from the 1980's version, both in ideas and content.

In fact, one could argue that Almodóvar has been almost totally transformed from a deviant figure on the extreme margins of Spanish culture (his first feature-length film was the 1975 *Folleme, folleme, folleme, Tim* (Fuck me, fuck me, fuck me, Tim))" into the reformed prodigal son and new golden boy of official Spanish state culture, a re-packaged and sanitized version of the *movida madrileña* which he left behind him a long time ago. Similar criticism could be aimed at the designer, Agatha Ruiz de la Prada. In fact, most of the *movida madrileña* figures who have had any significant cultural output only achieved it once the scene had petered out and ended in the late 1980's, perhaps a suggestion that the entire scene was more about late nights and drug use than any real agenda of social or cultural change.

On the other hand, scenes such as the aforementioned regional *movidas* have continued to thrive and have spawned significant succes-

sor scenes and movements and although it is notoriously difficult to assess cultural capital, content and influence, one could definitely argue that their importance has been critically under-estimated in relation to that of the *movida madrileña*. Similarly, the influence and societal penetration of the *cantautores*, flamenco fusion and other individual groups such as Mecano has been under-estimated by many and this has often given us an erroneous and flawed picture of the cultural forces in Spanish music which influenced change in 1980's Spain.

The *movida madrileña* is an exciting and photo-friendly era to study with its heady cocktail of drugs, sexual permissiveness and larger than life personalities but it was and remains the lifestyle of a highly selective, (albeit highly colourful!) elitist minority whose cultural values and norms have enjoyed little resonance or reproduction in contemporary Spain. On the contrary, the message and influence of groups such as Mecano and singer/songwriters such as Serrat may have had far more cultural penetration in 1980's Spanish society than has been hitherto commonly considered and indeed, testament to this is that their message and influence can still be seen in a changing twenty-first century Spain. Jaime Urrutia¹³ and Alaska may always be the poster boy and girl for cultural change through music in 1980's Spain but on a level of real societal permeation and moulding of socio-cultural attitudes, there was far more going on at the time than just the *movida madrileña*.

University of Limerick

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¹³ Urrutia was the charismatic frontman of *movida madrileña* stalwarts, Gabinete Caligari.

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Ross S. Kilpatrick

LANDSCAPE WITH DEATH AND APOLLO

The Hour Glass (School of Giorgione)

The Phillips Collection, Washington DC

Among the treasures of the Phillips Collection in Washington D.C. is a small (12 x 19.5 cm, oil on panel) Venetian painting from the early Cinquecento, currently catalogued as *The Hour Glass* (formerly *The Astrologer*) and attributed to the boyhood (or school) of Giorgione (Figure 1).¹ While its subject has been discussed in terms mostly of Orphic allegory,² it is a mythical narrative (*istoria, poesia*) based on a poetic invention (*invenzione*) drawn from Euripides' tragicomedy of *Alcestis*.³

¹ Figure 1. *The Hour Glass*: School of Giorgione. Phillips Collection, Inv. 0791. Oil on panel. 12 x 19.5 cm. Duncan Phillips, *The Phillips Collection Catalogue. A Museum of Modern Art and its Sources*. Washington, 1952. Frontispiece (Plate 1) 41.

² Terisio Pignatti. *Giorgione. Complete Edition*. trans. Clovis Whitfield. London: Phaidon, 1971. 131, 143, Plate 140; Robert C. Cafritz, Lawrence Gowing, David Rosand. *Places of Delight. The Pastoral Landscape*. Washington DC: The Phillips Collection In Association With the National Gallery of Art, 1988. Figure 32 ("The Hour Glass"), 56 ("...typological pairing, astrologer and musician"); Jaynie Anderson. *Giorgione. The Painter of 'Poetic Brevity.'* Including Catalogue Raisonné. Paris, New York: Flammarion, 1997. 119-120, 345 [1st French edition: *Giorgione. Peintre de la Brevité Poétique*, 1996]; W. S. Sheard. "The Widener Orpheus: Attribution, Type, Invention." In *Collaboration in Italian Art*. Eds. W. S. Sheard, J. J. Paoletti. New Haven and New York, 1978. 189-232.

³ The 1494 Florentine *editio princeps* of Euripides (incomplete) by Ianus Lascaris does include *Alcestis*. The 1503 Venetian edition of all the plays (except *Electra*) was published in 2 volumes at the Aldine Press in Venice: *Euripidis tragoediae septendecim ex quibus quaedam habent commentaria, & sunt hae: Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache, Supplices, Iphigenia in Aulide, Iphigenia in Tauris, Rhesus, Troades, Bacchae, Cyclops, Heraclidae, Helena, Ion. Venetiis: Apud Aldum, Februario, 1503*. 175. See F. W. Hall. *A Companion to Classical Texts*. Oxford. Clarendon Press, 1913. 234-235. The subject of *Alcestis* was common in ancient art. The relatively few modern painters of death of *Alcestis* include F. H. Füger (1751-1818) and P. Peyron (1744-1794).



Figure 1: *The Hour Glass* (Image: Phillips Collection, Washington D.C.)

Of its two central seated male figures, the one on the left holding the hourglass and dressed in a dark rose-coloured robe and cap clearly represents "Time," who directs the glass towards the other figure. The latter seems oblivious to the gesture: a garlanded musician in long white gown and sandals who is playing on a white *lira da braccio*. The pair are discovered in the centre of a meadow bordered by shrubs and trees, and a substantial villa can be seen behind on the right. Between and right behind them in the middle distance is a lake with a tower and bridge placed on its far shore. Farther beyond at the foot of a snow-capped mountain lies a town, towards which a road crosses the bridge and winds to the left. The right slope of that same mountain meets the left slope of a second, framing a setting sun, parts of an alpine range that disappears into the mist.⁴

Who then is Time's counterpart, this nonchalant musician? The white robe, sandals, and garland are clues, as is a little buck seen emerging behind him. And in an underdrawing revealed by x-radiography (Figure 2) there was a second deer as well, a doe, but now painted over by the hour-glass.⁵ These images have been used to identify the musician as Orpheus, the mythical Thracian singer who could charm wild beasts,

⁴ George Martin Richter. "Lost and Rediscovered Works by Giorgione." Part I. *Art in America*. 30 (1942): 142 (141-157): "A little-known picture, perhaps representing an Allegory of Time . . . with the beautiful sunset in the background If actually by Giorgione . . . [it] would belong to his earliest efforts."

⁵ Anderson (1997) 120.

trees, and inhabitants of the underworld with his lyre, but came to a tragic end.⁶ The singer in this painting, however, disregards Time as he plays on. It could also be significant that the hourglass is aligned vertically with the tower. (In the underdrawing it also stood on a pedestal.)

Jaynie Anderson (1997) lists some earlier allegories attributed to the *Hourglass*: Father Time as harbinger of death, Chronos and Apollo as Time and Music, and "Orpheus, the musician, . . . playing in defiance of the hourglass, indicating that by virtue of music he will survive death and time" (Sheard, 1978). Angela Voss (2001) sees an astrological allegory of "*Father Time and Orpheus*," associating it with Marsilio Ficino's astrological writings and translation of the *Orphic Hymns*:

Father Time and Orpheus carries a message of far greater import than the depiction of a popular myth. It is telling us that when Saturn and the Sun, the two orders of earth and heaven, meet in the diligence and desire of the Orphic singer, Saturn becomes transformed and reveals its hidden gold. It is telling us that the right music, played at the right time, can lead to the salvation of our soul.⁷

Such hypothetical allegories do not seem to account for other aspects of the iconography of the *Hourglass*, the limitation that seems to require a different approach to its riddle. So let us attempt a *literary* hypothesis instead, which may also point to a verifiable allegory, and suppose that the unknown Venetian artist may have based the composition on a narrative invention from Euripides' tragicomedy *Alcestis*.⁸ Such an *invenzione* (*istoria, poesia*) could account not only for those two (possibly allegorical) figures, but also for the pastoral landscape extending behind them: the deer, sun, meadow, villa, tower, lake, mountains, and setting sun. The theory of *invenzione* for painters finds its classic commendation in the *De pictura* (1435) / *Della pittura* (1436) of Leon Battista Alberti.⁹ A veiling a narrative might be confirmed for the

⁶ Anderson (1997) 119, 345.

⁷ Angela Voss. *Father Time and Orpheus*. Oxford. Abzu Press, 2003.13, 17.

⁸ The 1503 *editio princeps* of Euripides' plays was published in 2 volumes at the Aldine Press in Venice: *Euripidis tragoediae septendecim ex quibus quaedam habent commentaria, & sunt hae: Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache, Supplices, Iphigeneia in Aulide, Iphigeneia in Tauris, Rhesus, Troades, Bacchae, Cyclops, Heraclidae, Helena, Ion. Venetiis: Apud Aldum, Februario, 1503*. Modern paintings of the choice or death of Alcestis or her dying include those of F. H. Füger (1751-1818) and P. Peyron (1744-1794).

⁹ Leon Battista Alberti. *Della Pittura*. Edizione critica a cura di Luigi Malle. Firenze: Sansoni Editore, 1950. 105 (3. 54); Charles Dempsey. *The Portrayal of Love. Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent*. Princeton UP, 1992. 25-30.

Hourglass, a poetic device discussed by Dante and Boccaccio.¹⁰

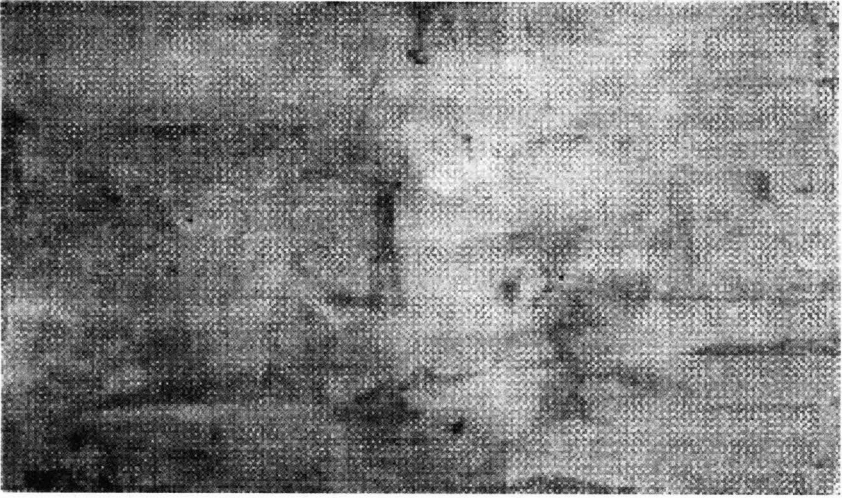


Figure 2: Infrared reflectograph of *The Hour Glass*
(Image: The Phillips Collection / Anderson)

Time as harbinger of death¹¹ is in fact supported by that alignment of the hour-glass with the tower, which suggests *suicide*. To cite three literary examples. In Luke's gospel mention of the collapse of a tower that killed eighteen persons at Siloam leads to a discussion of retribution for sins.¹² them, think ye that they were sinners above all men that dwelt in Jerusalem?" (*Vulg.*) "*sicut illi decem et octo supra quos cecidit turris in Siloam et occidit eos putatis quia et ipsi debitores fuerunt praeter omnes homines habitantes in Hierusalem.*" In Aristophanes's *Frogs* Dionysus tells

¹⁰ The 1503 *editio princeps* of Euripides' plays was published in 2 volumes at the Aldine Press in Venice: *Euripidis tragoediae septendecim ex quibus quaedam habent commentaria, & sunt hae: Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache, Supplices, Iphigeneia in Aulide, Iphigeneia in Tauris, Rhesus, Troades, Bacchae, Cyclops, Heraclidae, Helena, Ion. Venetiis: Apud Aldum, Februario, 1503.* Modern paintings of the choice or death of Alcestis or her dying include those of F. H. Füger (1751-1818) and P. Peyron (1744-1794).

¹¹ Leon Battista Alberti. *Della Pittura*. Edizione critica a cura di Luigi Malle. Firenze: Sansoni Editore, 1950. 105 (3. 54); Charles Dempsey. *The Portrayal of Love. Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent*. Princeton UP, 1992. 25-30.

¹² Dante. *Convivio* 2. 1; Boccaccio. *Genealogie Deorum* 14. 7. Richard H. Lansing, Teodolinda Barolini. *The Dante Encyclopedia*. Garland Reference Library of the Humanities. vol. 1836. New York, 2000. 26-34.

his slave Xanthias that the fastest way to Hades from Athens is from a tower in the Kerameikos.¹³ In Apuleius' tale of *Cupid and Psyche* (mythical centerpiece of *The Golden Ass*) Psyche is trying to escape the torments inflicted by her mother-in-law Venus and to find Cupid, but is delayed by her errand to Hades to fetch some of Proserpina's perfume for the jealous goddess. In despair she contemplates suicide from a tower along the way; but the tower breaks into speech with sympathy and advice for her.¹⁴ An engraving by the "Master of the Die" (Figure 3) shows Psyche receiving a pyxis for the perfume from Venus (right) and kindly advice from the feminine spirit of the tower (centre), and then descending (left) to Proserpina's palace.¹⁵



Figure 3. *Psyche Leaves for the Underworld*

"The Master of the Die." (Image: The Ashmolean Museum, Oxford University)

Euripides' *Alcestis* dramatizes the devotion and self-sacrifice of Alcestis, wife of King Admetus of Pherae, who had agreed to die in

¹³ Anderson (1997) 345.

¹⁴ Luke 13:4 (AV). "Or those eighteen, upon whom the tower in Siloam fell, and slew

¹⁵ Arist. *Frogs* 130-133

place of her husband¹⁶ (Heracles will later wrestle her away from Death and restore her veiled and unrecognized to Admetus¹⁷). The Prologue (1-76) is partly an angry dialogue between Apollo (god of healing, prophecy, and music) and Thanatos (Death), who arrives to collect Alcestis. Apollo sides with Alcestis and Admetus, who treated the god with hospitality and respect while serving the sentence Zeus imposed for slaying his Cyclopes, that he work as a servant of Admetus (7-11). Foreknowing Admetus was fated to die, Apollo plied the Fates with wine for their concession that a member of his family might die in place of him (11b-14). Admetus' elderly parents refused, leaving just Alcestis. Joys of life and motherhood were dear to her, but she agreed (15-18). As the play opens, Alcestis and her servants are engaged in ritual preparations for her coming death. Apollo cannot remain in the presence of dying, but he lingers long enough to mock Death as *hiereus thanontôn*, "Priest of the Dead" (25). Death rages at him (28-30), and when fair words prove vain Apollo predicts that *someone* will take his prize from him (64-71), i.e., Heracles, who will later describe his physical struggle for possession of Alcestis against Death to Admetus (1140). In one stasimon of the play (569-605), the chorus hymns that hospitable realm where Pythian Apollo of the Beautiful Lyre (*Pythius Eulyras Apollôn*: 570) had watched over Admetus' flocks (573-574), piping them rustic mating songs (575-577). His presence had ensured a peaceable kingdom where dappled lynxes (575) and with a pride of tawny lions (580-581) rejoiced at the music, and a spotted fawn left its pine covert on slender ankles to dance with joy (583). Admetus' hearth was by the fair-flowing waters of Lake Boibe, with his realm extending to the misty country of the Molossians where the sun sets (588-596).

The iconography of *The Hour Glass* reflects the details of the choral ode. Apollo in a trailing white robe sits playing his *lira*¹⁸ as the little buck emerges behind him, charmed by the song. In the distance are the sloping mountains framing the sunset over Pherae and Lake Boebe (568-596). The sun is a symbol of Apollo of course, but Euripides also

¹⁶ G.A. 6. 17-19. See E. J. Kenney's text and commentary: *Apuleius. Cupid and Psyche*. Cambridge: Cambridge UP, 1990. Psyche had earlier tidied up the shrine of Ceres, winning her tacit sympathy.

¹⁷ "The Master of the Die" (flor. c. 1530 - c.1560) signed prints with a small die, or with a "BV". Suzanne Boorsch, ed. *The Illustrated Bartsch* 29 [formerly 15.2]. "Italian Masters of the Sixteenth Century." New York: Abaris Books, 1982. 218 (62-II [213]). Kenney's commentary (1990) *ad loc.* (Lat. *turris* is feminine).

¹⁸ For advice to painters on literary *invenzione*, see Leon Battista Alberti [1404-1472]. *Della Pittura*. Edizione critica a cura di Luigi Malle. Firenze: Sansoni Editore, 1950. 105 (3. 54). Latin version (ms) 1435; Italian 1436.

uses it as a metaphor for Alcestis' passion and *joie de vivre*.¹⁹ The villa to the right belongs to Admetus. Here is that ode in the Aldington translation:

O house of a bountiful lord, 568
 Ever open to numerous guests,
 The God of Pytho,
 Apollo of the beautiful lyre,
 Deigned to dwell in you
 And to live a shepherd in your lands!
 On the slope of the hillsides
 He played melodies of mating
 On the Pipes of Pan to his herds. 577

And the dappled lynxes fed with them
 In joy at your singing;
 From the wooded vale of Orthrys
 Came a yellow troop of lions;
 To the sound of your lyre, O Phoebus,
 Danced the dappled fawn
 Moving on light feet
 Beyond the high-crested pines,
 Charmed by your sweet singing. 587

He dwells in a home most rich in flocks
 By the lovely moving Boebian lake.
 At the dark stabling-place of the Sun
 He takes the sky of the Molossians
 As a bourne to his ploughing of fields,
 To the soils of his plains;
 He bears sway
 As far as the harbourless
 Coast of the Aegean Sea,
 As far as Pelion.²⁰ 596

¹⁹ Produced in 438 BC. Modern text and commentary, A.M. Dale, ed. *Euripides Alcestis*. Oxford: the Clarendon Press, 1954. For other interpretations of the play see *inter al.* John R. Wilson, ed. *Twentieth Century Interpretation of Euripides' Alcestis*. Englewood Cliffs NJ: Prentice Hall Spectrum Books, 1968; Elise P. Garrison. *Groaning Tears. Ethical and Dramatic Aspects of Suicide in Greek Drama*. Leiden, New York: E.J. Brill, 1995. This writer's views of the play appeared as "When a God Contrives. Divine Providence in *Alcestis* and *Ajax*." *Dionysius* 10 (1986): 3-20. Also D. J. Conacher, ed.. *Alcestis*. English & Greek. Warminster: Aris & Phillips, 1988. There is a painting of Alcestis as seen at the moment of her offer, by Friedrich Heinrich Füger (1751-1818) <<http://hsa.brown.edu/~maicar/Alcestis.html>>.

²⁰ The robe recalls ancient representations of *Apollo citharoedus*.

The painter has transposed Euripides' encounter between Apollo and Death from the palace of Admetus to his pastures, evoking those years of respected servitude to him.²¹ The Time-Death equation finds literal confirmation in the final scene of the play, after Admetus has recognized the baseness of his accepting Alcestis' sacrifice and the consequences to him of losing her. When Heracles leads in the silent, veiled, living figure of Alcestis, he exacts a playful revenge on Admetus for a well-meaning deception of his guest, by teasing him into breaking his rash vow of celibacy, and taking the mysterious, strangely *arousing* woman into his house. Heracles offers him no remedy for his present grief except cold, rhetorical consolation:

"Time will heal your misery, though burning still."
chronos malaxei, nun d' eth' hēbaskei kakon. (1085)

Admetus responds from his new, Apollo-given self-knowledge (*Gnōthi sauton*):

"You may well speak of Time – *if Time be Death.*"
chronon legois an, ei chronos to katthanein. (1086)

In the *Hourglass* also Time is Death, the equation drawn (likely with humanist input) from the *Alcestis*, with the hostile dialogue in the prologue grafted into the pastoral landscape of the choral ode. The hourglass challenges in vain the providential power of Apollo to bless that noble couple with life, healing, and self-knowledge. Sacrifice, weakness, and grief are cancelled by Heracles' loyalty and strength.²²

In conclusion, then, let us return briefly to the allegory. It is certain that the robed musician in this little painting is not Orpheus but Apollo, who represents the power of Music over Time and Death. The *locus classicus* for the theme is *Odes* 3.30, where Horace declares that his verse and name will outlast bronzes and pyramids against weather and *innumerable series et fuga temporum* ("the measureless succession of years and flight of the seasons"). Part of the poet (*pars mei*) will escape death, *Libitina* (6), and his praise with increase through Rome and Italy by generations to come (7b -14a). So Horace invites his muse Melpomene to crown his locks with Delphic laurel (15b -16):

mihi Delphica
lauro cinge volens, Melpomene, comam.

²¹ Kilpatrick (1986) note 18 below.

²² Richard Aldington. *Euripides' Alcestis*. London: Chatto & Windus, 1930.

The poet can likewise confer fame on a beautiful mistress or great and virtuous friends.²³ Which brings us back finally to *Alcestis*. In an earlier stasimon in the play, Euripides' chorus foresaw an enduring fame in lyric song for Alcestis (445-453):

Often shall the Muses' servants
Sing of you to the seven-toned
Lyre-shell of the mountain tortoise,
And praise you with mourning songs at Sparta
When the circling season
Brings back the month Carneius
Under the nightlong upraised moon,
And in bright glad Athens.
Such a theme do you leave by your death
For the music of singers!²⁴

Queen's University

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²³ Sheard (1978) 345: "Orpheus [sic] plays in defiance of the hourglass."

²⁴ This view of Alcestis' dramatic motivation is supported by a Platonic text familiar to Renaissance humanists, the *Symposium* (179b). For the working-out of Apollo's therapy, see Ross S. Kilpatrick. "When a God Contrives: Divine Providence in *Alcestis* and *Ajax*." *Dionysius* 10 (1986): 3-20. I also argue that the *Aldobrandini Wedding* fresco (1st century BC) in the Vatican is Euripidean in invention, representing the dying Alcestis in her chamber: "The Early Augustan *Aldobrandini Wedding* in the Vatican: A Quatercentenary Reappraisal (1601-2001)." *Memoirs of the American Academy in Rome*. 47 (2002): 19-32.

Ross S. Kilpatrick

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