

Medioevo Simbolico

Allegoria modale Mário de Sá-Carneiro e l'impossibilità di rinunciare Medioevo simbolico

Claudio Campesato Barbara Gori Michel Pastoureau

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il canto gregoriano si dona all'ascoltare attraverso precisi colori sonori gli otto modi ecclesiastici octoechos ma cosa ha portato nella composizione di una melodia alla scelta di quel modo e come è stata teologicamente interpretata la stessa nel medioevo molte ipotesi o pie descrizioni possono essere fatte ma spesso risultano essere solo il frutto della fantasia dei moderni musicologi o teologi gli anonimi autori medievali di questo repertorio sembrano aver scelto determinate successioni di suoni modo non per assecondare un gusto personale ma con la consapevolezza di utilizzare un linguaggio che si serve di tutta la loquacità teologica dei primi otto numeri per raccontare un di più il mistero il presente volume cerca di aprire una pista di studio sul perché della scelta della modalità gregoriana presentando la testimonianza del commentario liturgico di un teologo francese del XIII secolo Guglielmo di Auxerre e la sua dottrina allegorica sulla modalità del canto gregoriano

Mário de Sá-Carneiro 1890-1916 è assieme a Fernando Pessoa uno dei massimi esponenti del primo modernismo portoghese poeta e scrittore dotato di grande sensibilità letteraria è autore di una vasta opera in prosa per quanto concentrata in un periodo di tempo estremamente limitato quindici racconti e un romanzo breve in venticinque anni di vita ed essenzialmente in quattro di attività letteraria dal 1912 al 1916 che riproduce quasi ossessivamente un unico soggetto l'artista moderno ed è infatti sull'idea di arte e di artista moderno e sulla sua psicologia che Mário de Sá-Carneiro riflette minuziosamente attraverso la narrazione delle sue storie e la creazione dei suoi personaggi arrivando a formulare spesso considerazioni che assumono l'aspetto di vere e proprie teorie sulla creazione artistica e non di rado le caratteristiche di psicopatografi e/o cartelle cliniche dell'artista Raul Vilar Lourenço Furtado Luís de Monforte Ricardo de Loureiro Petrus Ivanovitch Zagoriansky Domingos Antena Inácio de Gouveia tutti artisti geniali sempre egoisti e spesso infantili che vivono la vita nella e della modernità cullandosi nella ricerca nervosa e talvolta nevrotica e nel tentativo edonistico di realizzare la loro suprema idea di arte e che sentono come un obbligo quello di oltrepassare i limiti per poter recuperare il significato essenziale dell'esistenza

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