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Luigi Capuana

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NUOVI IDEALI D'ARTE E DI CRITICA (Conferenza detta il giorno 11 maggio 1899 nella sala del Teatro Nuovo di Pisa, a beneficio degli Asili Infantili.) Signore e Signori. Ogni volta che sento ragionare o sragionare di arte— e a me accade spesso, bene o male, essa è il mio mestiere— mi torna in mente una mirabile pagina di Francesco De Sanctis a proposito della Divina Commedia. Con arguta genialità, egli dimostra come Dante, volendo fare un'allegoria etico-religiosa, sia stato costretto dalla sua natura di poeta a ribellarsi contro il concetto astratto, a dargli forma viva e solida, a farne una creazione immortale. La favola lo scalda, lo soverchia— egli dice— e vi si lascia indietro come innamorato, nè sa creare a metà, arrestarsi a mezza via. Nel caldo dall'ispirazione, non gli è possibile starsi col secondo senso dinanzi (il senso etico-religioso) e formar figure mozze che si rispondono appuntino, particolare con particolare, accessorio con accessorio, come riesce ai mediocri. La realtà straripa, oltrepassa l'allegoria, diviene sè stessa; il figurato scompare in tanta pienezza di vita, fra tanti particolari. Indi la disperazione dei commentatori: egli fece il suo mondo, e lo abbandonò alle dispute degli uomini. Fare il suo mondo e abbandonarlo alle dispute degli uomini, ecco quel che mi sembra debba essere l'ideale di ogni artista. In altri termini, questo vuol dire che l'essenza dell'Arte è la forma, nel più alto significato di questa parola, e che tutto il resto è sostrato, materia inorganica, di cui essa deve servirsi pel suo scopo creativo, e nient'altro. Per ciò io mi sento invadere da un profondo senso di tristezza e di scoramento ogni volta che nelle discussioni odierne intorno al concetto dell'Arte odo ragionare di ideali nuovi, che poi sono astrattezze estetiche o filosofiche, e mettere in seconda anzi in ultima linea la quistione della forma

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