

Abstracts

Alessandra Petrina, *Duke Humphrey of Gloucester in The Eyes Of Posterity: lancastrian rule and Tudor propaganda*

The century following Duke Humphrey's death has transmitted an image of "the Good Duke" that modern historiography may find misleading. Contemporary scholarship is interested in his role as the promoter of humanism in fifteenth-century England; yet, though in the course of his life there were acknowledgements of his patronage, the years immediately following his death saw his image undergo a metamorphosis. His role as a proto-humanist was quickly forgotten, while the political resonance of his death made later scholars overlook his unsuccessful career as a politician. Humphrey's death created a major sensation, and after the fall of the Lancasters it was quickly exploited for propaganda purposes by the York faction first, and by the Tudors afterwards. Humphrey haunts Elizabethan drama and Ovidian epistles, appears as an improbable Wycliffite in Foxe's *Acts* and as a wise man of the world in *More's Dialogue Concerning Heresies*. The present article takes Duke Humphrey and his afterlives as a case study for the examination of the role of propaganda in literary/political biography.

Paolo Panizzo, *Schiller e la storia come soggetto sublime. Convergenze e divergenze tra la Antrittsvorlesung e il saggio Über das Erhabene*

From a philosophical-historical point of view, Schiller's essay *On the sublime* is commonly considered as a self-critical recantation of the opinions on "world history" previously expressed in his inaugural address in 1789. In fact, the degeneration of the French revolution into a regime of terror and oppression after 1792 seemed to categorically disprove the historical-teleological optimism asserted by the professor in his lecture. Actually, the 'optimism' of the 'historian' Schiller shouldn't be overestimated. In the inaugural address, the aesthetic-creative role played by the "philosophical head" in the construction of "world history" already shakes the belief in an objective teleological sense of history. Later on, in the essay *On the sublime*, only the free will and the creative power of the human being explicitly guarantee the construction of sense and the development of culture. At the turn of the nineteenth century the tragic poet shows the grimace of teleology in *Wallenstein*. As a matter of fact, the astrological belief of this protagonist is a sign of his constitutive weakness and inability to act in the open-ended course of history.

Philippe Chardin, *L'inhumanité a encore de beaux jours devant elle: vision comparée de la guerre de 1914 chez Proust et chez Karl Kraus*

Proust and Karl Kraus are obviously very close to one another when it comes to the satirical denunciation of war propaganda during the First World War. Both have a particular virtuosity and lucidity in using what in German is called "Sprachkritik"/Language Criticism. Both show how contradictory and naive was the frame of mind of ordinary people in Vienna or in Paris during that war. A certain number of significant episodes may be fruitfully compared which enlighten, beyond satirical analogies, a cyclic philosophy and something less horrible in the Proustian vision of war. Lastly, the comparison with the chief targets of Karl Kraus' bitter satire allows to bring to light the ideological limits that even the most audacious passages in *Time Regained* don't overcome.

Carme Figuerola, *Revisiter l'héroïsme de la Grande Guerre: l'exemple du polar chez Thierry Bourcy*

When Thierry Bourcy decides to imagine his protagonist Célestin Louise as a policeman, he includes the seven volumes of the series in the detective genre. Nevertheless, the main character isn't a smooth hero. This patriot

who commits to the announcement of the mobilization, concerned to carry out his duty as citizen, witnesses the soldiers' everyday life as well as their dramas. This experience lets indelible marks in his way to approach murders, clues and suspicious positions. From that point of view the First World War, beyond a historic landmark, is treated as a narratological agent of the stories. This article focuses on proving that the series has also derived some traits from what has been called the war novel which emerged during post-war years. By this double parentage the author associates the stages of problem solving to the usual war scenes represented by novels or testimonies on the Great War. This process allows him to reconsider the event from a new perspective.

Catherine Douzou, *Littérature et Collaboration: le cas de Paul Morand, romancier vichyssois*

Between 1942 and 1944, Paul Morand, writer-diplomat, served the government of Vichy regime, which had to collaborate with Hitler's Germany. Yet, as a writer, what was his involvement in Vichy politics? Indeed, he put his name and his great reputation to serve Pétain and its ideology of the National Revolution, notably by writing journalistic chronicles that orchestrate the themes such as moral renewal, the return to the earth. He also held important administrative positions, including that of ambassador of France in Bucharest. But in his actions the writer has remained aloof from any commitment. The presence of an ideology of law is more noticeable in his pre-war writings than in those of the period of the occupation. The Vichy experience will leave traces in the writings of the post-war period, when he was in exile in Switzerland for about ten years. The Morand case makes it possible to observe different figures as regards the relations between literature and politics. For him, literature must stay away from political commitments and positions. It must retain a special status that disengages it from direct current events in order to enter into an artistic dimension, which gives it its full force.

Gianfranco Rubino, *Romans sur l'Occupation: Manotti, Assouline, Daeninckx*

In the last thirty years, many French novels have evoked the national past. The Vichy regime and the Nazi occupation inspired various and particularly intense works. Thanks to its extreme plasticity, literary fiction has proved a very effective tool to understand the atmosphere of that period. This trend,

that began developing in the eighties, is still thriving at the beginning of the present century. Three books, published respectively in 2004, 2005 and 2006, testify to the fascination still exerted over writers by those dark years: *Le Corps noir* by Dominique Manotti, *Lutetia* by Pierre Assouline, *Itinéraire d'un salaud ordinaire* by Didier Daeninckx. In these novels, the approach to the events aims to reduce the distance of the narrative from the experience. It is a purpose formerly underrated by professional historians, but also one that is now shared by some of them. This article analyzes the technical and thematic means employed by these works to reproduce the complexity of historical facts.