

Cuadernos de la Cátedra MIGUEL DE UNAMUNO

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ANALYTIC SUMMARY

Francisco BLANCO PRIETO
UNAMUNO AND THE CIVIL WAR

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 13-53

ABSTRACT: The Spanish civil war of 1936, –uncivil for Mr Miguel–, was the most painful episode of his life. Even more than banishment. Disenchanted with the republican governments, he has initially supported the military coup d'état, thinking that in this way he will save the occidental Christian civilization. But the course of the events made him opposite to the military, and that was the cause of his arrest in the casona de Bordadores until the day of his death. The article analyzes the opinion and the positionment of Unamuno about the Spanish civil war.

Key words: Unamuno, civil war, support, opposition, cessation.

Josse de KOCK
POLITICS AND POETRY BY MIGUEL DE UNAMUNO IN *CANCIONERO*

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 55-135

ABSTRACT: Unamuno published during his six year exile, two poetry compilations and wrote the majority of *Cancionero*. All three works comprehend a large number of political poems. However there where his political intentions in *Fuerteventura a París* and *Romancero del destierro* are in first position, easily recognizable and known by any one, in *Cancionero* it concerns more discreet compositions whose political scope remained hidden –this is, ignored by the censorship when it came to be published for the first and second time in Spain– and where in the political message is pushed into the background, well behind concerns of expression. Thirty three poems have been decoded.

Key words: Miguel de Unamuno, *Cancionero*, politics.

Eugenio LUJÁN PALMA

THE PRESENCE OF YOUNG UNAMUNO IN THE ESSAYS *EN TORNO AL CASTICISMO* (OR THE REASONS WHY WE MUST CARRY OUT A DIACHRONIC EVOLUTIONARY STUDY OF HIS WORK)

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 137-159

ABSTRACT: We will manage to understand Unamuno's works better if we see them as the resulting products of a spiral and not as linear creative process. Only by understanding his fundamental concepts as a re-interpretation of his previous, primary essential ones, will we be able to grasp the new concepts in their full dimension. This is precisely the case of «tradition or eternal caste». The interpretation of this concept has not gone beyond the metaphors used by the author himself. However, if we consider the underlying fundamental theses proposed by young Unamuno in the essays *En torno al casticismo*, this concept of «tradition or eternal caste» makes perfect sense. It is through a hermeneutic analysis of this concept that we intend to highlight the importance of knowing the previous intellectual universe from which all of his work stems, studying it from a diachronic and evolutionary point of view, so that we can get to understand it in its full meaning

Key words: Spiral, tradition or eternal caste, intellectual universe, diachronic.

Antonio SANDOVAL ULLÁN

THE BASQUE COUNTRY IN THE EPOQUE OF MIGUEL DE UNAMUNO'S WORK

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 161-191

ABSTRACT: In this article, we try to analyse Miguel de Unamuno's work about the Basque Language from Unamuno's point of view. Unamuno, who is a person who loved and admired his country, and whose criticism comes from the love he feels for the Basque language and his philological knowledge.

We cannot deny that, that criticism towards the Basque country is, in some cases, harsh and might lead to the upset of The Nationalists and The Basque people in general; however, the only thing Unamuno tried to do was to reflect the reality of his Language, its origin, its development and its future; a future which he sees as most uncertain.

According to Miguel de Unamuno, the Basque Language is a language condemned to disappear since neither archaeological written texts in Basque are conserved nor is it a language considered as means of communication.

Key words: language, basques, vascuence, philological origins, nationalism, homeland.

Manuel M^a URRUTIA LEÓN

MIGUEL DE UNAMUNO AND *ESPAÑA CON HONRA* (1924-1925)

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 193-234

ABSTRACT: In this article I present the Miguel de Unamuno's contribution to the journal *España con Honra*, from Paris, in the first years of his exile, between 1924 and 1925. In those texts of political character, unknown yet, don Miguel fights against the Primo de Rivera dictatorship, with Vicente Blasco Ibáñez and Eduardo Ortega y Gasset.

Key words: exile, politics, unknown articles.

Alberto CUCCHIA

TWO UNPUBLISHED LETTERS BY MIGUEL DE UNAMUNO

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 237-258

ABSTRACT: Unamuno did not travel much abroad, but he went to Italy twice. This is an unquestionable sign of his love and sympathy for this country. It is worth noting that, as it happened in other critical periods of his life, like his exile to Fuerteventura or the '97 crisis, Unamuno recorded his Italian experience in a diary, although he never published it. Unamuno's influence quite easily among the Italian intellectuals of the time, and the Basque writer could not but recognize that -of what had been written about his works, in and out of Spain- the best was Italian. It is therefore a must to bring to light whatever unpublished work or written document refers to Unamuno's relationship with Italy. This essay is about two letters, not yet published, which belong to the epistolary correspondence between Unamuno and two famous Italian intellectuals of his time.

Key words: Italy, Puccini, Prezzolini.

Antonio HENRÍQUEZ JIMÉNEZ

FIRST CRITICAL APROXIMATIONS TO THE FIRST PERFORMANCE OF UNAMUNO'S *LA ESFINGE*

Cuad. Cát. M. de Unamuno, 47, 1-2009, pp. 259-310

ABSTRACT: This work presents a recollections of news and commentaries about the first performance of Miguel de Unamuno's *La Esfinge*, in Las Palmas, the 24th of february of 1909.

Key words: *La Esfinge*, theatre, Miguel de Unamuno, Canary Islands, reviews, Federico Oliver, Carmen Cobeña, Tomás Morales, Manuel Macías Casanova, Alonso Quesada, Francisco González Díaz, *Fray Lesco*, *Roger de Flor*, Ramón Gil Roldán, *Luis Once*, J. Cabrera Díaz.