

# Cuadernos de la Cátedra MIGUEL DE UNAMUNO

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## ANALYTIC SUMMARY

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THE MYTH OF PANDORA IN THE POETRY AND PHILOSOPHY OF MIGUEL DE UNAMUNO

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 13-29

**ABSTRACT:** With his poetic recreation of the myth of Pandora, in which it follows the tale of Hesiod, Miguel de Unamuno expresses his deepest existential worries: aspects such as the «hunger of knowledge» or the «anxiety of immortality». The mythical figure of Pandora is considered by Unamuno, before everything as a mother and, at the same time, as a tragedy heroine and a prototype of humanity. Unamuno also uses some traits of the hesiodic tale, such as the «jar of evils», to offer his personal vision about Hope.

*Key words:* Pandora, mother, knowledge, fatality, will, jar of evils, faith, hope.

Thomas R. FRANZ

CERCAS AND UNAMUNO: *LA VELOCIDAD DE LA LUZ* AND *CÓMO SE HACE UNA NOVELA*

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 31-43

**ABSTRACT:** This study demonstrates the many ways in which *La velocidad de la luz* (2005), of Cercas, not only is modeled on techniques of *Cómo se hace una novela* (1927), of Unamuno, but that it reproduces –with its fictitious «Cercas» and its allusions to the historical Cercas– the historical Unamuno and the fictitious «Unamuno» of his well-known novel. Like the «Unamuno» of *Cómo se hace*, the character «Cercas» is obsessed with his public persona, which threatens to devour his true personality. Contrary to «Unamuno», «Cercas» realizes that the purpose of his writing is not to eternalize himself at all cost, not even to create literature out of his personal life, but to expiate the unexpiable guilt that he feels on account of having offended and betrayed various people. Cercas's novel renders homage to the most transparent of Unamuno's metanovels, but it seems to censure Unamuno's

alleged tendency not to question his motivations to the maximum degree, a censuring that Unamuno's novel is perfectly capable of refuting.

*Key words:* Unamuno, Cercas, *Cómo se hace una novela*, *La velocidad de la luz*, metafiction, autobiography, self-analysis, wife, sexual temptation, prolepsis, analepsis.

Anna HAMLING

CONFESSION AND *NICODEMO FARISEO*: A COMPARATIVE STUDY

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 45-51

ABSTRACT: Unamuno acknowledges the lasting impression left on him through his reading of Tolstoy, who he recognised as being of a similar spirit, as Unamuno's own words indicate the influence of Tolstoy's ideas amongst all his readers:

And Tolstoy, the great egoist according to the lesser egoist, the lavish promoter of his own being, has left that to us. He has left us his being, which is our being, of each one of us who read his works, his acts, and it enriches our being (4:1395, *The Egoism of Tolstoy*).

The objective of this archive is to analyse the convergent ideas in the religious thinking of both writers in the *Confession* by Tolstoy and *Nicodemus Fariseus* by Unamuno.

The religious ideas of Tolstoy and Unamuno, which are linked to their personalities and actions will also be analysed.

*Key words:* antintellectualism, dogma, pure faith.

Alfredo LÓPEZ-PASARÍN BASABE

AROUND THE *VIDA DE DON QUIJOTE Y SANCHO* OF UNAMUNO: ISSUES OF HERMENEUTICS

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 53-67

ABSTRACT: This article discusses the type of reading that Unamuno performed of the work of Cervantes and whether their method can be used to interpret other works by others authors.

*Key words:* Unamuno, hermeneutics, *Vida de Don Quijote y Sancho*.

Alicia VILLAR EZCURRA

UNAMUNO AND HIS INTERPRETATION OF PASCAL: DEL SENTIMIENTO TRÁGICO DE LA VIDA AS A PRINCIPLE OF SOLIDARITY ACTION

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 69-98

ABSTRACT: Unamuno regarded Pascal as one of his «spiritual brothers», as «someone who could feel» essential problems as he did himself. This article deals with Unamuno's interpretation of Pascal from his tragic vision of the human condition, focusing on the period from 1897 to 1912. The article includes Unamuno's unpublished notes (MCU 68/15 and MCU 68/34) and his assessment of the book written by A. Vinet on Pascal, based on another unpublished manuscript (MCU 85/50). Lastly, the article emphasises the affinity between both thinkers who, by analysing conflicts and the tragic sense of human existence in depth, looked for the transcendental foundation of moral principles that would cause solidarity and a committed action to arise from the abyss of misery.

*Key words:* Unamuno-Pascal, tragedy, God's love, solidarity.

Laureano ROBLES

«SALMANTINO DIALECT». WRITTEN BY UNAMUNO AND GIVEN TO FEDERICO DE ONÍS

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 101-111

ABSTRACT: Unamuno began collecting words of «Dialecto Salmantino» when he came to the city of the Tormes as Professor at the University in 1891, where he continued until 1917 although long before it ceased work on it. In 1902 he wrote: spend 2000 words contained in the region. On 31 November 1919 expressly told his fellow countryman Pedro Múgica that he gave it to Federico de Onís: «it will use all my harvest, I gave it him and that he is working on it». Both he and Ramón Menéndez Pidal, used the unamuniano text. How? I do not know.

*Key words:* Unamuno, «Dialecto salmantino», map, Federico de Onís, Menéndez Pidal.

Manuel M.<sup>a</sup> URRUTIA LEÓN

MIGUEL DE UNAMUNO AND THE MAGAZINE *ESPAÑA (1915-1924) (UNKNOWN TEXTS)*

Cuad. Cát. M. de Unamuno, 47, 2-2009, pp. 113-145

ABSTRACT: *España* was one of the most important periodical publications in the first part of the 20<sup>th</sup> century in Spain. In this article I study briefly the Miguel de Unamuno's important contribution to the magazine, and I reproduce ten unknown texts too.

*Key words:* magazine, political reform, unknown texts.