

limiti del tempo, in altre parole, il sopravvivere oltre i limiti biologici" (pág. 39).

Acaba por fin el trabajo señalando las diversas autoridades en las que se basa don Miguel para rechazar la demostrabilidad de Dios a través de la razón (Kant, Hume, etc.), y también el rechazo de la visión idealista, que concibe la realidad como pensamiento y la materialista, que reduce toda la realidad a materia.

VICENTE GONZÁLEZ MARTÍN

*Unamuno's MOBY DICK.*

Among the almost 6,000 volumes in Miguel de Unamuno's personal library, preserved along with his manuscripts and papers at the University of Salamanca, is a copy of the Everyman's Library edition of *Moby-Dick*. The flyleaf is inscribed "Paris 23 II 25" (February 23, 1925) and it must have been purchased during the year he spent there from 1924 to 1925 after having been ordered into exile from Spain. Although he was later to purchase and read the Everyman's Library editions of *Omoo* and *Typee*, this apparently was Unamuno's first direct acquaintance with Melville, who had been called to his attention in 1921 when Raymond M. Weaver sent him an inscribed copy of *Herman Melville, Mariner and Mystic*. Weaver had long been an admirer of Unamuno and among the Spaniard's papers is a letter from Columbia University dated January 4, 1919, in which Weaver offers high praise for *Del sentimiento trágico de la vida* and requests biographical data for an essay he wished to write about Unamuno (the letter is published in Manuel García-Blanco, "Unamuno and the United States", *Unamuno Centennial Studies*, ed. Ramón Martínez-López, University of Texas, 1966, p. 82). We know that Unamuno read Weaver's comprehensive biography of Melville from cover to cover because it is annotated throughout.

Unamuno had a habit of reading with a pencil in his hand, and the number of annotations is a sign of the extent to which a particular book impressed him. On this basis it is fair to assume that he found *Moby-Dick* one of the most moving reading experiences of his life. It is one of the most thoroughly annotated books in the library. More than 360 pages out of the total 504 in that edition bear the impress of Unamuno's dialogue with Melville and his philosophical novel. Also, three of the endpapers at the back of the novel are crammed full of finely written brief notes and page references. The types of annotations Unamuno made may be summarized under three categories:

1) Translations of unfamiliar words into Spanish. Most of these are slang and dialect words, archaic usages, and technical vocabulary based on nautical terminology. As a linguist and philologist, Unamuno had a special interest in unusual usages. His reference for translations apparently was *Appleton's New Spanish Dictionary* by Arturo Cuyás (Barcelona: Librería de Agustín Bosch, 1918).

2) Marginal indications of noteworthy passages, usually in the form of vertical lines, ranging in number from one to four depending upon the significante attached to the passage.

3) Comments and criticisms in rough note form on the endpapers accompanied by page numbers where related passages are found. Again through a special system of boxing in page numbers, certain pages are given greater importance and emphasis as in the marginal annotations. Sometimes only a page number is listed, but more often than not there is a key word or phrase accompanying the number, such as: "cf. Kierkegaard", "*el alma y la mar*", "*fatalidad*", "self-consuming misanthrope", and "*El individuo es grande; la masa miserable*".

Perhaps one of the most intriguing passages marked is in chapter 44 (p. 178) in the litany of praise to some of the great whales of individual celebrity, where Melville says, "Was it not so, O Don Miguel! thou Chilean whale, marked like an old tortoise with mystic hieroglyphics upon the back?" Unamuno must have had the weird sensation that Melville was speaking directly to him across three-quarters of a century, because "Don Miguel" was the familiar name by which Unamuno was known to his family and close friends, and "mystic hieroglyphics" is not an inappropriate metaphor for the description of the body of Unamuno's philosophical-speculative writings.

The intellectual and emotional excitement Unamuno felt when he read *Moby-Dick* is indicated by two other pieces of evidence, in addition to the copious annotations. The notes on the endpapers at the back of the book indicate that when he had finished the book for the first time, he set out upon a second reading and made a second set of notes almost as extensive as the first. Also, in the *Cancionero*, a personal diary kept in the form of short lyrics, he wrote two poems about the novel, the first on March 5, 1929, and the second on May 29, 1929 (the English versions are mine):

Melville, your Moby Dick, your white whale,  
lives in the Tormes River of Salamanca,  
how has he been brought from the sea?  
He comes down from the Gredos mountains  
through the water  
and the whole fire in a single spark,  
the whole of God in every single space.

(MOBY DICK: *The Castaway*, chap. XCII, Herman Melville)

He saw the feet of God on the treadle  
of the loom of eternity, Pip the little Negro,  
lost on the set in the treacherous  
waves of infinity.  
Not the face, but he saw the feet  
and became insane;  
through the fabric of destiny  
he saw the truth.

Obviously, this shock of recognition, this striking together of two great hearts, deserves further study. As writers concerned with the tragic vision and philosophical imponderables, Melville and Unamuno had much in common. With the intention of writing such a study, I made a complete transcription of the annotations during my stay in Salamanca in the winter of 1967-68. Assisting me during the cold winter mornings in front of a welcome fireplace was Unamuno's youngest daughter Felisa, who tended to her knitting when she wasn't helping me interpret her father's handwriting. I typed out a copy of the three pages of endpaper notes and inserted them in the copy of *Moby-Dick* on the bookshelf. I have been told that while she remained caretaker of the archives, she would often take North American visitors to the bookshelf and show them the notes, on the assumption I suppose that what so fascinated one North American would surely interest another. She was an efficient pilot during my search for the great white whale near the waters of the Tormes River.

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MARTIN NOZICK: *Miguel de Unamuno* (Nueva York, Twayne Publishers, 1971).

Desde la aparición, en 1943, del libro *Miguel de Unamuno* de Julián Marías, se ha esperado un estudio crítico que una vez más tentara abarcar la totalidad unamuniana: artística, filosófica, polémica, biográfica, tomando en cuenta el *Cancionero*, el *Diario íntimo*, las innumerables cartas y ensayos, y las importantes aportaciones críticas que han visto luz en los últimos treinta años. Bajo el mismo título, aunque escribiendo en inglés, Martin Nozick ofrece lo que será, por su complejidad, atención a los detalles, concisión y multiplicidad de enfoques críticos, el mejor y más útil