

Issues of Literature in the *RIEV* over the last 100 years

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Since Julio de Urkijo created RIEV, literature has occupied an important role in the magazine. For contributions both in the field of research and in the field of creation, Basque literature has been able to use this window to show its face to the world. And in a life of 100 years it has boosted the appearance of high level specialists in its pages, thus enriching the magazine. Even though each Director has given the publication a different focus during his tenure, throughout its existence it has been an exact reflection of Basque literature. In any case, Basque being as it is, a small language, RIEV has had to make use of the possibilities offered by new technologies for the Basque product of the publication to be more global.

Key Words: Basque literature. Basque.

In this conference I have been given the task of looking at literature and the *RIEV*, because on the occasion of the first centenary of this cultural publication I have been asked to examine what its literary contribution has been like. Firstly, as I am not a literary critic, and secondly, in view of the limited time I have been allotted, I am not planning to go deeply into the subject, but will just be providing a general overview. It has not been easy to go through all the issues of the *RIEV*. In the whole collection there is of course more than what I shall be dealing with below, because the concept of literature is broad and I would suggest to anyone seeking something deeper than what my words can provide, that the best thing for them is as follows: go straight to the *RIEV* and look there. It really is a very worthwhile exercise. One can spend some pleasant hours there while reading the contributions experts have made to the *RIEV*. What follows are my views which I would like to share with you. But sharing them does not mean forcing them on anyone.

In order to provide a suitable outline of the offer of literature in figures at least, I have prepared the following table. It is clear that in its structure, the *RIEV* has attached great importance to literature, particularly while Urquijo was in charge.

Years	Works	%	In Basque	In Spanish	In French	Other
1907-1909	57	23.7	14	21	19	3
1910-1922 ¹	47	19.6	16	20	11	–
1923-1936	76	31.7	17	52	7	–
1983-1992	31	13.0	17	11	1	2
1993-2006	29	12.0	6	17	–	6
In total	240	100%	(29%) 70	(50%) 121	(16%) 38	(5%) 11

As what we can regard as articles in the magazine number 2,245, what is devoted to literature amounts to approximately 11%.

I plan to divide the *RIEV* as a whole into three periods, bearing in mind each of its editors. 1907-1936, Julio Urquijo. 1983-1997, Julio Caro Baroja and Juan Garmendia Larrañaga; 1997-2005 Gregorio Monreal. The content of the year, 2006, under Aingeru Zabala, has had very little influence on my research as a whole.

1. FIRST PERIOD

During the first period until all its activities came to a stop in 1936, the *RIEV* made a special effort to publish literature and write about literature.

1. 1922 was the year that the *RIEV* came under the auspices of Eusko Ikaskuntza.

However, we must not allow ourselves to be taken in by the figures, because as far as production in Basque is concerned, the works were in fact to a great extent re-editions, like Axular's *Gero*, which appeared in two versions: one was a facsimile begun in 1910 of the version published in Bordeaux in 1643, and the second was prepared in the Bizkaian dialect by Pedro Antonio Añibarro. It was a huge task re-publishing this work written by the man who hailed from Urdazubi (Navarre). Urquijo himself gives the reason for publishing the work in the *RIEV* in 1911 under the title "Axular y su libro":

Desde que salió a luz el primer número de la Revista Internacional, cuya fundación responde, entre otros fines, al deseo de honrar la memoria de los que en días más o menos remotos dedicaron su talento y sus ocios al cultivo de la lengua eúskara, proponíame hacer algo que contribuyera a grabar, en la memoria de los vascos, el simpático recuerdo del esclarecido escritor que en vida se llamó Pedro de Axular. Por eso, después de no pocas dudas y vacilaciones, y aun a riesgo de que el entusiasmo de mis paisanos no corresponda a la cuantía del sacrificio, me dedico hoy a editar el *Guero*, con lo cual creo además contribuir de una manera real y positiva al florecimiento de los estudios euscarológicos.²

Or the transcription of Tartas' *Onsa hilceco bidia*. The experts Jaurgain ("Jean de Tartas") and Darricarrere ("Le moyen de bien mourir") provided some notes in French in several instalments on this work in order to understand it better. A special mention should be made of Bernard Etxepare's book *Linguae Vasconum Primitiae*, also published as a facsimile in 1933 by taking advantage of the only copy preserved in the Bibliothèque Royale in Paris of the first edition of 1545. A beautiful documented foreword was added to that publication "Introducción a nuestra edición del *Linguae Vasconum Primitiae*" written in Spanish by Julio de Urquijo himself. The same was done with Oihenart's *Notitia utriusque Vasconiae* of 1638 under the title "Noticia de las dos Vasconias" by Javier Gorosterratzu, a Navarrese monk of the Redemptionist order, from Latin into Spanish, published in the *RIEV* in several instalments with a substantial foreword written by the translator himself.

From my point of view, it was through these works Urquijo achieved the aim he had set for his magazine in the most appropriate way. For these works of Basque literature that constituted milestones, he added research which could be regarded as cutting edge in his day, and gave them a tremendous outlet to enable them to be exhibited in showcases abroad as well as at home.

2. Since the publishing of the first issue of the *Revista Internacional de los Estudios Vascos* [International Magazine-*RIEV*], the founding of which is a response, among other aims, to the desire to honour the memory of those who more or less in bygone times devoted their talent and leisure to cultivating the Basque language, I proposed to myself that I should do something that would contribute towards recording in the memory of Basques the pleasant memory of the illustrious writer who in his lifetime was called Pedro de Axular. For this reason, and after considerable doubts and vacillations and even running the risk that my countrymen would not reciprocate the amount of the sacrifice, I will be devoting myself to editing *Guero*, through which I believe I will also be able to contribute in a real and positive way to the flourishing of Basque language studies.

To the above, and as far as re-editions are concerned, must be added the Count of Peñaflores's comic opera in a mixture of Spanish and Basque: *El borracho burlado* in four instalments between 1907 and 1909 published in facsimile form. In the same way, the *RIEV* reproduced the works of Joannes Etxeberri, who was Doctor of Sara, Garibay, Oihenart and other Basque writers of the 16th, 17th and 18th centuries. Urquijo himself wrote in 1933: "Uno de los principales fines de la fundación de la *RIEV* es el de ir dando a conocer a nuestros lectores los trabajos escritos en vascuence con anterioridad a 1815".³

There was no lack of works of pure creation, as in the case of Txomin Agirre's *Garoa*. Since 1907, Agirre had been publishing it chapter by chapter in the *RIEV*. The reader can put him- or herself in the context of that time and get the sensation that he or she is following the building up of the work while looking over the writer's shoulder. And in the company of Joanes, the shepherd in the text, the reader can almost imagine him- or herself approaching the slopes of the mountain Aitzgorri [where the main character lives]. It was the birth of a novel and this writer, who was from Ondarroa (Bizkaia), chose Urquijo's cradle for his baby.

In 1911, the *RIEV* published in a single instalment *Resurrección María de Azkue's* opera *Ortzuri* which the author, who was from Lekeitio (Bizkaia), dedicated to "bere adiskide maite Urquijo anaiai" – "a sus queridos amigos los hermanos Urquijo" [to his dear friends, the Urquijo brothers.] And I have included this dedication in the two languages, because Azkue, too, wrote his opera in the two languages, having translated it himself. The work includes the music, too. Without doubt, it is a very full contribution.

As I have pointed out already, Basque theatre had a place in the *RIEV*, but not one that was as broad and deep as it should have been. I have mentioned *El borracho burlado* and I have to refer to that of Georges Hérelle, too, because he was the first to deal with popular theatre and the one who developed it most, with his work "Les représentations de pastorales basques"; this same author subsequently contributed other pieces. In 1909 Julio Urquijo himself made his view clear on the subject in his introduction to "El misterio de la Pasión, representado en Fuenterrabía el año de 1602 (con motivo de la publicación de 'Helene de Constantinople')" when he said: "Nunca he comprendido que pudiera aplicarse con propiedad a las pastorales suletinas el calificativo de 'verdadero teatro vasco' y mucho menos el de 'teatro nacional vasco'".⁴

3. One of the main aims behind setting up the *RIEV* is to gradually make known to our readers works written in Basque prior to 1815.

4. I have never been able to understand that the label "true Basque theatre" could appropriately be applied to the pageants [Pastoralak] of Soule-Zuberoa, and much less that of "national Basque theatre."

He was followed by other experts, including Henri Gavel, Etienne Decrept and Pierre Lhande. In fact, a pageant by Etienne Decrept entitled *Amatchi* was also published by the *RIEV* in 1914. Later on, there are many other writers who studied mainly theatre in the Northern Basque Country [administered by France] and they included Violet Alford (“Ensayos sobre los orígenes de las mascaradas de Zuberoa”, translated into Spanish by Pedro Garmendia in 1931).

We could also include in the traditional classification of theatre the one in which Julio Urquijo vehemently attacked Eugenio Garay de Monglave, the falsifier and cheat. The famous “Chant d’Altabizkar” was a sham cooked up between Garay de Monglave and Louis Duhalde in 1834, and Webster, the British Basque language loyalist, exposed them in 1883.⁵ Urquijo was Wentworth Webster’s assistant and friend.⁶ There was a deep affinity between the author of the footnote –Julio Urquijo himself– and “Martin de Anguiozar, the pseudonym used by Ramón Berraondo, the translator of the work “Vascos (1833). It is true that to find out what he was like, it is enough to read what Mr Monglave wrote about the so-called “Dictionnaire de la Conversation. Paris. Berlin Man-dare. Libraire.” And “Martin de Anguiozar” beautifully exposed his mistakes by severely attacking them in the *RIEV* of 1932.

Urquijo was similarly scathing a year before in his attack on Tomas Zabala, the former priest of Lesaca. He exposed the Rev. Zabala’s bad faith under the title “Del teatro litúrgico en el País Vasco. ‘La passion trobada’ de Diego de San Pedro (representada en Lesaca en 1556).”

Las falsificaciones de la Historia son siempre reprobables, pero, dada la fragilidad de la humana naturaleza, no nos sorprenden demasiado, cuando, por entrar en juego grandes intereses nacionales, el historiador se ciega y se deja influir por un ambiente de exaltación patriótica. Pero que un modesto y desconocido escritor, que ni siquiera se propone publicar su obra, se entretenga, en nuestros días, con toda calma en interpolar un texto antiguo y se deleite luego en glosarlo para su uso particular, a sabiendas de que está interpolado, es algo, aunque posible, tan insólito e inesperado, que con facilidad inducirá en error al investigador de buena fe, hasta que la aparición de nuevos datos permita comprobar la superchería. Por fortuna, ese género de engaños se descubre, casi siempre, a la postre. Tal fue, por ejemplo, el caso del apócrifo *Canto de Altabiscar*, en el que sólo sorprende

5. Urquijo wrote: “Garay de Monglave es autor digno de poco crédito, pues fue él quien escribió (en francés) el *Chant d’Altabizkar*, que traducido al vascuence por un primo de Duvoisin, logró engañar a historiadores y críticos, hasta que se descubrió la superchería. Véase la revista “Euskara” de Berlín, nº del 1º de Junio de 1890 p. 62 (Julio de Urquijo).” (Vascos [1833] por Eugenio Garay de Monglave. Traducción de Martin de Anguiozar). [Garay de Monglave is an author worthy of little credit, because it was he who wrote (in French) the *Chant d’Altabizkar*, which was translated into Basque by a cousin of Duvoisin, and managed to deceive historians and critics, until the trick was discovered. See the journal “Euskara” of Berlin, no. 1 of 1st June 1890 p.62 (Julio de Urquijo)” (Vascos [1833] by Eugenio Garay de Monglave. Translation by Martin de Anguiozar)].

6. Wentworth Webster was the colleague of some of the Basques mentioned even before the *RIEV* was founded, even in the journal *Euskal Erria* (1880) of Jose Manterola.

que se tardara tanto tiempo en descubrir su falsificación, patente, por la falta de arcaísmo en su lenguaje.⁷

The *RIEV* at that time also devoted a considerable amount of space to oral literature and to the presentation of fables and refrains. Urquijo himself displayed mastery in that area, in the comparative context of proverbs, in particular. He analysed the collections of Garibay, Sauguís, Oihenart, Iburguen-Cachopin and others.⁸ “La tercera Celestina y el canto de Lelo”, published in 1910 turned out to be interesting. In addition, he had the works of other Basque language loyalists published. The ones worth highlighting are from a manuscript that could have been written by the Bizkaian Fray Mateo de Zabala entitled “Fábulas en dialecto vizcaíno”, which Azkue came across in the National Library in Paris. Of course, we must not omit the works of Canon Adema produced in different styles, including fables, transcribed from 1908 onwards.

Contributions on Bertsolaritza [Basque verse making] also gave rise to some interesting articles written, among others, by Gregorio Mujika. Poetry? Here in different contributions is the work of Canon Adema who died in 1907: a transcribed work made up of religious and secular poems. Or Jean Barbier’s *Gure amacho* in 1908.

As regards translations, Augustin Anabitarte of Donostia-San Sebastian, produced, among others, the 10th chapter of Cervantes’ *Don Quixote* in 1928 under the title “Don Kixoteren atal bat euskeratuta.” I used to be in touch with Mr. Anabitarte, because the two of us shared a hobby: sailing. He taught me some useful things in that respect in a mainly non-Basque atmosphere. I did not know until he died that he was a wise Basque language loyalist. But in the same issue of that year appeared “Traducción al vasco de un capítulo de ‘El Quijote. IX Capítulo’”, which was Angel Irigaray’s translation. “Non etsia ematen zaion, euskaldun lerdanak eta mancha’tar kementsuak, elkarrekin izan zuten arrigarrizko garaikerriari.” And a year later Xabier Lizardi became involved in translation work with the same title as above but he put “Bederatzigarren atalkia” 9th Chapter in Basque. In his brief foreword Lizardi says: “Euskaldun zutiñak eta mantxar bulardetsuak alkarrekin egindako

7. Fabrications in History are always reprehensible, but given the fragility of human nature, it does not surprise us that much that whenever great national interests come into play, the historian becomes blind and allows himself to be influenced by an atmosphere of patriotic exaltation. But that a modest, unknown writer who does not even plan to publish his work, should enjoy, in our day and age, perfectly calmly inserting an old text, and rejoice in commenting on it for his private use, knowing full well that it has been inserted, is something, although possible, is so uncommon and unexpected, that it will easily cause the investigator of good faith to err, until the appearance of fresh data allows the trick to be exposed. Luckily, this kind of trick is nearly always discovered in the end. Such was, for example, the case of the apocryphal *Canto de Altabiscar*, in which the only surprising thing was that it took so long for the fabrication to be discovered, which was clear owing to the lack of archaism in its language.

8. In this work he was helped by Carmelo Etxegaray and Telesforo Aranzadi.

burruka arrigarria amaitu eta azkentzea”.⁹ A fair number of years were to elapse before Pedro Berrondo published his translation *Don Kixote Mantxako*.

Space was also given over to the publication of the Gospels, which could not have been translated otherwise. And in the instalments of 1934 and 1935 the “Evangelio de San Mateo, traducido al vascuence roncalés de Vidangoz, por D. Prudencio Hualde Mayo” a means was provided for publishing the work of the person who had been born in Bidangotz in Navarre and who had been the village parish priest.

The art of translation continued waging its private struggle and clearly overcame obstacles.

I do not think that in the section on pure literature it would be possible to include the work done together by Julien Vinson and Julio Urquijo: a bibliographical work entitled “Les études basques de 1901 à 1906”, but it is very interesting to get an idea of what was produced during those five years. In another area worthy of mention we have: “Les fonds Dota, Duchesne et Oihenart, à la Bibliothèque Nationale” published by J.B Daranatz in 1908, and “Notas de bibliografía vasca” by J. Urquijo himself. I found this work among many other works of interest. It was to prove useful at least for finding out about Melchor Oyanguren, the Franciscan Father from Leintz Gatzaga who in the 18th century produced a “Basque-Spanish-Tagalog” dictionary. Urquijo, in his seriousness, shows us that on occasions he did have a humorous side, and one of those moments was in fact in that “Notas de bibliografía” of 1908. Urquijo says:

Hay, por otro lado, un párrafo curioso relativo a la antigüedad del vascuence en *Eusqueraren Berri Onac*. En él nos cuenta el autor de este opúsculo, que en su tiempo solían decir los vascos, entre chanzas y veras, que Dios preguntó en vascuence al primer hombre: *Adan, non zera?* Y he dicho que este párrafo es curioso, porque no sólo trae a la memoria lo que acerca del origen del vascuence escribieron Garibay, Poza, Echave, Perochegui y Erro, sino que también recuerda aquella supuesta discusión del Capítulo metropolitano de Pamplona, que dice terminó con la decisión siguiente: “¿Fué el vascuence la única lengua hablada por Adan y Eva en el Paraíso? El Capítulo declara que no existe duda acerca de este punto, contra el que es imposible presentar una objeción seria y racional.”¹⁰

9. “Donde se concluye y da fin a la estupenda batalla que el gallardo vizcaíno y el valiente manchego tuvieron” [“In which is concluded and finished the terrific battle between the gallant Biscayan and the valiant Manchega,” wrote Cervantes].

10. On the other hand, there is an amusing paragraph on the age of the Basque language in *Eusqueraren Berri Onac*. In it the author of this booklet tells us that in his time the Basques used to be told, half jokingly and half seriously, that God asked the first man in Basque: *Adan, non zera?* [Adam where are you?] I said this paragraph is amusing, because it not only reminds us what Garibay, Poza, Echave, Perochegui and Erro wrote about the origin of Basque, it also reminds us of that alleged argument in the metropolitan Chapter of Pamplona which is said to have finished with the following decision: “Was Basque the only language spoken by Adam and Eve in Paradise? The Chapter declares that there is no doubt on this point, against which it is impossible to raise any serious, rational objections.

In the bibliography, it has to be said that the editor of the *RIEV* received invaluable help from many Basque language loyalists. Belonging to that first period, and I apologize in advance for not including them all, are Justo Garate, Angel Irigaray, Fausto Arozena, René Lafon, Philippe Veyrin, Ildefonso Gurrutxaga, Odon Apraiz, Pedro Garmendia, Antonio Odriozola, Aita Donostia, Henri Gavel, Enrike Jorda de Gallastegi, Telesforo Aranzadi and Francisco Diaz de Arkaia.

In the field of literature did the *RIEV* achieve its international label during its first century? I will reply in several parts. I am convinced that no one did more in favour of Basque literature in international circuits than the *RIEV*, if only because of its seniority. And we must not forget that Urquijo was one of the most interesting people in his time in spheres of European science, as he was known in many associations. That is why he was able to secure collaboration of the highest level for the pages of the *RIEV*. It made research into Basque culture reputable and enabled it to win respect. As our culture is a strange, difficult one, it became fertile ground for all kinds of strange fantasies in our international sphere. The same thing happens nowadays whenever we digest information about a half-forgotten Australian or Amazon tribe that we are served from different television channels.

But did it exert an influence in the international context or not? I am of the view that we have to say, categorically, that it did, as we shall see during the time when Urquijo was editor and in later periods, too. During whose time was the influence greatest? Goodness knows! As we know, Julio Urquijo was an unusual individual. He was a highly cultured man, was in love with Basque culture, and was attracted by languages, by Basque in particular. Born into a wealthy family, Urquijo used patronage to give Basque culture the support that the circumstances at the time failed to provide. We could ask in inverted commas: "When has Basque culture ever been through a good period?" Urquijo gave an excellent boost to Basque literature (culture), bearing in mind that in no way is it possible to compare that time and nowadays. But Urquijo got his journal into the intellectual circle of Europe and raised the level of Basque studies.

Urquijo –the *RIEV*– retrieved texts of Basque literature that were forgotten or about to be lost. He was responsible for publications that turned out to be of interest not only in international circles, but also extremely useful for us Basques. We do not know what might have happened if he had acted otherwise or, why ever not?, if Urquijo had spent his capital on other hobbies. Luckily that did not happen and now we can enjoy his valuable contribution.

By means of his journal Urquijo opened a window for literature, and I would stick my head out and say that he got the formula right. It was as if he had a clear idea as to who the readers were (might be), and he looked after his own contributions and those of his colleagues very carefully. I know that not all the efforts were equally successful. I am sure, for example, that Daranatz's article in French "Henry IV et Axular" would have got greater international circulation than Agirre's *Garoa*. But at that time both of them needed the *RIEV* and Urquijo gave them a helping hand.

2. SECOND PERIOD

There was a gap of forty-seven years between the first issue during Urquijo's period until Eusko Ikaskuntza commissioned another Julio in 1983. And naturally the conditions were not the same. Eusko Ikaskuntza, too, after having revived itself following the hibernation imposed by Franco's dictatorship, was trying to find its way, because the social, cultural and scientific spectrum was totally different compared with that of the pre-war years.

Anyone interested can find in Gregorio Monreal's full and detailed "Una historia de la *RIEV* (1907-2003)" references to the ups and downs that took place within Eusko Ikaskuntza concerning the *RIEV* between 1978 and 1983. It was no easy task restarting that scientific and cultural machine that had been running well nearly half a century previously. Anyhow, the will and good will overcame all the difficulties and it went ahead. The main lines of the journal were designed, Julio Caro Baroja was appointed its editor, and a new cycle began in 1983. In the following lines I shall be making some references with respect to the period between the two editors Julio Caro Baroja and Gregorio Monreal, without forgetting that between them Juan Garmendia Larrañaga was editor for two years.

As regards literature, the new period led to a qualitative leap forward. The publication of hefty, solid works was undertaken. Joan Mari Torrealdai prepared "Euskal liburuaren bide luzea" and in the first January-June issue of 1983 wrote an assessment of book production following the Spanish Civil War. In the July-December issue of the same year Manuel Lekuona tackled the subject of Bertsolaritza [Basque verse making] with his work "Bertsolarien pentsamentu-ritmoa." These two contributions are in Basque in line with Julio Caro Baroja's request. "*Tengo entendido que este País es bilingüe*" [I have been given to understand that this country is bilingual] he said to Juan Garmendia Larrañaga who was doing the work of deputy editor while the two of them were discussing the balance between the languages one day. In that respect, as Monreal recalls in his research work, Caro Baroja was in favour of Basque, Spanish, French and German in line with pre-Spanish Civil War practice.

The following year in the January-June issue of 1984 appeared Luis Mari Muxika's "Kanpoko lirikaren eragin zehatzak 12 euskal textutan." It is highly conspicuous that this work marked the emergence within the *RIEV* of the tensions that were apparent throughout Basque literature. What could be a sign of good health in (any) literature, in our little, private corner, motivations of a different type predominated, because at that time the jobs of many people were at stake. "When this article had been dealt with, we received the work entitled *Euskal Baladak* written by Joseba Lakarra and two friends. Apart from the positive things in this work, the main fault we have detected is a kind of basic schematism. There is a lack of depth... Throughout the work a close literary analysis of specific texts is lacking (and we are attacked from that front). So, with the daring of the 'youngsters' the authors attack our *Historia de la literatura euskérica* in two points in the customary attitude which is out of all proportion." And Muxika goes on meting out punishment before getting to the thesis of the piece of work.

The first direct contribution to theatre, too, was in 1984, in issue number XXIX-2, in fact. In it we will come across two pieces of work, the first by Antonio Labayen entitled “Euskal teatrogintza.” The second by Lino Akesolo on “Pedro Ignacio de Barrutia.” Apparently, having read these two articles the contentious atmosphere was no more than the prolongation of that of the older ones. Labayen, who was from Tolosa, in his text in 1982 praised a book about the “Acto para la noche buena”, published in fact by Juan Mari Lekuona, Jon Kortazar, Joseba Lakarra, Erike Knörr and myself. Akesolo, on the other hand, praised another book published by Jose Maria San Sebastian aka “Latxaga” on the same subject: He said: “In this day and age we can read and hear about research work done in a more serious way: if only that affliction which befell us at a bad time would cure itself once and for all”.¹¹ I don’t know whether Labayen would have known about “Latxaga”’s book before writing his own text; Lino Akesolo, on the other hand, knew about ours as I told him in December 1979. But it appears that likes and dislikes were put before objectivity between the old and the young. *Nihil novum sub sole*.

A tremendous amount of space was devoted to literature in the *RIEV* in the two issues of 1985. The first contribution is Lino Akesolo’s “Zahar hitz, zuhur hitz. Zuhur hitz bilduma berria, Iparraldeko bertsolarien lagunek eskainia” about the book of proverbs published by five Basque verse makers in the Northern Basque Country [administered by France]. That was followed by Raúl Guerra Garrido’s work entitled “La literatura vasca en castellano 1939-1984.” He was followed by José Javier Granja with “Miguel de Unamuno y la SEV. Cartas de Angel de Apraiz a Miguel de Unamuno.” Jon Kortazar did a fine piece of work with “Jon Mirande eta ironia.” Manuel Lekuona revisited Basque verse making with his contribution, “Gure bertsoen metrika” and “Bertsolarien pentsamentu ritmoa. Il Zatia.” The offer for that year was completed by Federiko Krutwig with his work “Crítica de la crítica” bristling with arrows and spears:

En nuestra tierra parece que las corrientes espirituales universales causan pavor... y esto tanto a escritores como especialmente a críticos. Concebimos la literatura vasca como una reacción contra la literatura castellana... pero con mentalidad castellana. No sabemos pasar del Sturm und Drang¹² al clasicismo. Y aunque el pueblo vasco es tanto, o más, marino que campesino, parece que el nacionalismo vasco se fundamenta en lo aldeano.¹³

The literary harvest of 1986 was no less. In the January-June issue Jean Haritschelhar wrote about “L’antibertsolarisme dans *Basa Koplariari* (1838)

11. Akesolo is referring to the publication by Gabriel Aresti in 1964.

12. German term meaning literally “Storm and Stress” that took place mainly in literature in the 18th century and operated in favour of autochthonous values against the German age of Enlightenment.

13. In our country it appears that universal, spiritual currents cause panic... not only in writers but also in critics. We conceive Basque literature as a reaction against Spanish literature... but with a Spanish mentality. We do not know how to move from *Sturm und Drang* to classicism. And although the Basque people are more seafaring than peasant, Basque nationalism appears to be based on parochialism.

de Jean Baptiste Camousarry (1815-1842) données sur l'étude des mentalités au XIX^e siècle." That was followed by Jorge Oteiza's "Oteiza teomaquias."

Y ahora sí, esta es la última vez que abandono árbol, abandono mundo, abandono Dios, abandono hombre; os dejo aquí mi corrupción, y esta vez para siempre; digo que por última vez vuelvo a salir de detrás del árbol, y aunque estudié en Lekaroz hasta el año 25, digo que esta vez no la hago ya educadamente, ahora que está la tierra caliente, ésta es mi metafísica, salgo detrás del árbol, con los tirantes caídos y abrochándome la bragueta.¹⁴

This is "pure Oteiza." Knowing Oteiza we should not be surprised to find out that this was not his final appearance, because that same year, in the July-December issue, he published "De Oteiza a Julio Caro Baroja. Teomaquia opus Septiembre 85".¹⁵ Also in the issue corresponding to the first six months of the year Idoia Estornes Zubizarreta published "Orixe y el premio Kirikiño. Primeros intentos organizativos de los escritores en lengua vasca.

The *RIEV* dedicated the second issue for that year to its editor, on the occasion of the tribute that Basque language loyalists had prepared for Julio Caro Baroja. The content was divided into subjects and in the way it appeared in the section corresponding to literature I could describe it thus: a hotch-potch. Those of the July-December issue for 1986 coincide with the profile of those multicoloured writings which are normally produced for texts to pay tribute to some famous figure: Lino Akesolo's "Pedro de Madariaga kaligrafoa", Elias Amezaga's "D'Hiarce de Bidassouet", Raúl Guerra Garrido's "Cacereño", Jean Haritschelhar's "La chanson populaire basque. Transmission orale, transmission écrite", Jon Kortazar's "Neska ontziratua baladaren inguruan", Luis Mari Mujika's "Euskal lirika modernoaren urratsak", Iñaki Zumalde's "XVIII mendeko testu euskeriko bat" and Oteiza's second text referred to above.

We had an encounter with Basque verse-making once again, this time with a new author, Xabier Amuriza, in the January-June issue of 1987. He contributed a work entitled "Bertsolaritzaren gerraondotik gaurdainokoa." "...difference does not mean there is no similarity. In that respect, today's verse making and that prior to the Spanish Civil War—in other words, the usual kind—has more similarities than difference. Evolution does not reject continuation but fossilizing," said Amuriza, who hails from Bizkaia. He was able to speak about the subject with direct authority because he was priest and a verse maker at the same time. Ignacio Maria Barriola contributed "Peru Abarkaren

14. And this time, yes, this is the last time I abandon tree, I abandon World, I abandon God, I abandon man; I leave you my corruption right here, and this time once and for all; I say once and for all I will come back from behind the tree and even though I studied in Lekaroz until 1925, I say that this time I am not doing it politely any more, now that the earth is warm, this is my metaphysics, I come back from behind the tree with my braces down and buttoning up my flies.

15. Oteiza wrote by way of introduction: "Este material para esta tercera Teomaquia, con las anotaciones que se me vayan ocurriendo, (sirva) para una deseable puesta en escena como Pastoral" [(Let)This material for this third Theomachy with the notes that occur to me (serve) for a desired mise-en-scène as a Pageant.]

irakurpen berria” in the July-December issue, and Jose Ignacio Telletxea Idigoras a piece entitled: “Cartas a Miguel de Unamuno, de Telesforo Aranzadi, R.M. Azkue, Justo Garate y Angel de Apraiz.” Five years later he followed up this work with “Cartas a Unamuno de Emiliano y José Arriaga, Fermín Herrán y Carmelo Echegaray.”

In 1988 the list of contributors was expanded with fresh names while the same trend was continuing over the years that followed. Thus, Xabier Mendiguren Bereziartu published “Orixeren itzulpenaz” in the first issue of the year to mark the passing of 25 years since Orixé’s death. In the second issue of the year Manuel Maria tackled “Gabriel Aresti: arbre e pedra” a chronicle written in Galician. In the July-December issue the following year Jean Louis Davant reported on “Ipar aldeko poeta zenbait” providing an overview starting with Bernard Etxepare and going up to those who collaborated with the *Maiatz* magazine. Jose Javier Granja wrote “Aportaciones de la obra legendaria de Juan Iturralde y Suit a la mitografía romántico-fuerista” in July-December 1990.

Gaizka Barandiaran opens the literature section of the first issue of 1991 with his in-depth research entitled: “Gaurgaraiiko logika edo logistika.” Next to the Arrasate-born, elderly Jesuit we have Ignacio Mujika Iraola, with his interesting reflection in the July-December issue on story telling: “Ipuingintzaz”, and Manuel Maria appears once again in Galician with his contribution: “A presenza do mar na poesia galega”, and Xoxe Estevez added a substantial foreword to the work of this great Galician poet; it dealt with the socio-cultural-political exchange that has been ongoing for many years between the Basque Country and Galicia. The last literary contribution of that year was Anjel Lertxundi’s piece entitled “Gogoz kontra, sendagile: tema literario ezaguna gurean.”

In the second issue of 1992 Juan Cruz Mendizábal contributed with “Lo vasco en la narrativa de Raul Guerra Garrido.” Joseba Intxausti wrote “Un siglo de historia socio-literaria vasca: a propósito de Orixé eta bere garaia (1860-1960)” in the first issue of 1993. Laureano Robles did the same with the subject “Julián Zuazagoitia: escritor socialista del 27.” In that year it was the turn of Jose Angel Ascunce with his reflection entitled: “Valoración del momento actual de la poesía vasca en castellano I.” Unless I have missed it, I have not come across any other contributions. However, having read the last lines of his article, Ascunce does not appear to have been planning to contribute a second piece. So the title may be inaccurate. The literary section for 1994 is thus completed with Gorka Aulestia and his “Marcel Jousse y Manuel Lekuona: dos pioneros de la literatura oral” and Felipe Juaristi’s “La modernidad como búsqueda de la narrativa vasca.”

Julio Caro Baroja passed away on 18th August, 1995. For Caro Baroja the help of Juan Garmendia Larrañaga was crucial from the moment the former became editor of the *RIEV* and it could be said that the last issues of this period were under the responsibility of Garmendia Larrañaga as a result of the editor’s illness. So Garmendia Larrañaga ran the journal and was its editor for three years. Under him and as far as literature is concerned 1995 saw the publishing of the following: Joseba Intxausti’s “Leizarraga eta leizarragatarrak

(1563-1571)", Koldo Larrañaga's "Los retos de una efeméride conmemorativa o la deuda de la comunidad vasca con A. d'Oihenart", Andres Ortiz's "Mitología del héroe moderno" and Jose Mari Satrustegi's "De la simbología del cuento maravilloso al mito."

During Garmendia Larrañaga's other two years –in 1996 and in the first issue of 1997– new writers emerged among the habitual contributors. The first among them was Xabier Insausti and his "Unas pinceladas sobre la obra y la figura de Unamuno" in which he analysed the poetic side of the Bilbao-born Unamuno; Xabier Mendiguren Elizegi with his "¿Atxaga solo? Panorama de la literatura vasca actual"; and Patri Urkizu had two pieces of work published: "W. von Humboldt eta garaiko euskal literatura" and "Gogoeta arruntak XX. mende bukaerako euskal literaturan." The last literary contributions in the second period of the *RIEV* were like that of the veteran Gorka Aulestia's "Victor Hugo au Pays Basque" and like the bibliography entitled "W. von Humboldt: haren eta harekiko 'gure' argitalpenak" by Joseba Intxausti.

In the area of bibliography on the other hand, as in the period before the Spanish Civil War, the list of contributors is long and includes, moreover, not just anyone. In the January-June issue of 1984 Carlos Otegi kicked off with his work "Euskal nobela"; it is a piece of work that sets the Basque novel within the history of Basque literature, it includes research into it from a general perspective, it deals with writers of novels, and references that analyse Basque novels, in particular. The second issue of 1984 included Joan Mari Torrealday's "1983ko euskal liburugintza eta erdal liburuak Euskal Herriaz" even though it was a piece of research conducted for the journal *Jakin*. Elias Amezaga published his large piece of work "Contribución a la bibliografía de Miguel de Unamuno" in the July-December issue of 1987. And his "Entresaca de un diccionario de seudónimos" appeared during the 1991-1997 period in four separate instalments. In 1989 Arantza Arzamendi published "Índice de autores de la *RIEV* (1938-1988)", which was subsequently followed by "Catálogo de publicaciones periódicas donostiaras" (1990), "Diario de San Sebastián: Análisis de la publicación y bibliografía selectiva de artículos" (1993). Jose Garmendia Arruabarrena's "Documentos vascos del XVI en el archivo de Indias" (1990) and "Documentos sobre el País Vasco en el Archivo de Protocolos de Sevilla" (1993), despite the fact that these two articles have more to do with history. Also worthy of mention is Jose Mari Etxebarria's "Fichas bibliográficas de lengua y literatura vascas" in 1994 and 1995.

As regards bibliography what I can add is this, and it is just an opinion: at that time a wonderful opportunity was missed. Having read the above list of famous names, it seems to me that the *RIEV* failed to act appropriately in the sphere of bibliography, because an awful lot more could have been asked of it, particularly if we bear in mind that Basque culture was surfacing after forty years of darkness. I think it missed the opportunity to become an international reference.

Have conducted a brief overview –and I did not want to include numerous short news items on books of literature in the list– and apart from my

opinion about the missed opportunity regarding the bibliography, I would say that the literary offer of the *RIEV* during its second period is rich. As it is a journal that covers a diversity of topics, I do not think that more can be expected of it. The young perspective was linked to the not-so-young one. Genres were developed and authors dealt with different literatures –literature in Basque and in Spanish, etc, maybe to a lesser extent literature in French–. As far as the language is concerned, without bearing the bibliography in mind, twenty-four of the fifty-one pieces of work during this period were in Basque (47%), twenty-two in Spanish (43%), three in French (6%) and two in Galician (4%). With respect to the bibliography, Spanish predominated (86%) and the rest was in Basque.

3. THIRD PERIOD

Eusko Ikaskuntza appointed Gregorio Monreal as editor of the *RIEV* on 26th September, 1997. He introduced changes in the management of the content of the journal as well as in the make-up of the editorial board. The innovations were mostly to do with content, and seen from the perspective of this brief piece of work, I would highlight the monographs.

In the first issue during Monreal's period –January–July 1998– there are several subjects within the monograph “América y los vascos” which despite not strictly falling into the area of literature, do not disregard the literary perspective. In that respect, a small revolution takes place among the contributors, because new names emerge. Jose Angel Ascunce, responsible for the monograph, offered “América y los vascos. Relaciones de una deuda cultural.” The content of that issue is made up of the following Works: Emilio Palacios Fernandez's “Proyección de la ilustración vasca en América”, Luis de Llera's “El pensamiento vasco y América: del modernismo a la guerra civil”, Gorka Aulestia's “Lo vasco y los vascos en la Universidad americana”, José Luis Abellan's “Pensamiento vasco: dimensión americana” and by Iñaki Aduriz, Jose Angel Ascunce and Jose Ramon Zabala “América y los vascos: introducción y estudio bibliográfico.”

In the first issue a year later, in 1999, Joseba Gabilondo's piece of research “Before Babel. Global Media, Ethnic Hybridity, and Enjoyment in Basque Culture” propounded a possible reaction of Basque culture facing the globalisation phenomenon that by then had become a burning issue.

That is why enjoyment, as a violent practice of subversion and creation of new spaces and positions, must be emphasized. Globalization has brought a diversification into the nationalist Basque Country, which permits to deploy enjoyment as a subversive practice of location.

Thus concludes Gabilondo his in-depth reflection.

In the second edition of 2000 David Rio wrote “Retrato de un escritor vasco de Nevada: Robert Laxalt (1923-2001).” The delay in the time lag for the publication

of the journal made it possible to publish a summary of the research on this great writer who died on 23rd March, 2001.

La *RIEV*, por su condición de foro internacional de los estudios vascos, constituye, sin lugar a dudas, un marco propicio para la presentación de este estudio sobre la obra de Robert Laxalt, un escritor en el que han convivido de forma armónica la pasión por sus orígenes vascos, el orgullo de su condición de norteamericano y ciudadano de Nevada, y una lógica aspiración de universalidad.¹⁶⁻¹⁷

A new colleague appeared in issue 46.1 of 2001 with great strength with the work, "Canonical and non canonical narrative in the Basque context." The author is Maria Jose Olaziregi; she fiercely criticises the situation of current-day narrative literature and deplores the system of Basque literature for international projection. "I think the term 'isolation' defines accurately one of the major problems that the present Basque literary system faces." With her usual scathing clarity Olaziregi will be making further contributions over the coming years.

María Bueno Martínez tackled "Quince años de literatura vasca en castellano" in the first issue of 2002. It was the sequel to Raúl Guerra Garrido's work on the period 1939-1984 seventeen years earlier in 1985. By way of introduction, the writer devotes rather too much space to what I feel is an unfruitful debate on what the Basque writer is. Bearing in mind the delimitation Robert Laxalt applied to himself, I would have thought that all arguments about this had been overcome.

"Hervás y los apologistas vascoiberistas en 1803" was published by Antonio Astorgano Abajo and Antonio Astorgano Lozano in the first issue of 2003. And Mari Jose Olaziregi's "Internal and external displacements in Bernardo Atxaga's *The lone woman*." In a masterly way Olaziregi has researched the displacement experience of the main character in the novel *Zeru horiek* by the Asteasu-born Atxaga, pointing out that Atxaga's novel could be regarded as a diaspora text. Maria Jose Olaziregi's next piece was in Basque and was entitled: "Ramon Saizarbitoria: obsesioaz haratago literatura" in issue 49.2. of 2004. In this new contribution Olaziregi examined *Rossettiren obsesioa* by the Donostia-San-Sebastian-born Saizarbitoria; in it she explains the links between the main figure and literature, painting and psychoanalysis.

In the first issue –50.1– of the following year Iker Gonzalez-Allende, a teacher from Illinois, tackled an unusual subject: "La novela rosa de ambien-

16. "The *RIEV* as an international forum for Basque studies constitutes without a doubt a favourable framework for the presentation of this study of the work of Robert Laxalt, a writer in whom the passion for his Basque origins, his pride as an American and citizen of Nevada, and a logical aspiration for universality have coexisted harmoniously."

17. Robert Laxalt said in this work: "... soy norteamericano, soy de Nevada y soy vasco. Nadie es sólo una única cosa, por lo cual no creo que exista ninguna contradicción en esa afirmación. No se trata de elementos excluyentes y estoy muy a gusto siendo las tres cosas a la vez" [I'm American, I'm from Nevada and I'm Basque. No one is only one thing, so I do not believe there is any contradiction in this assertion. These are not elements that exclude each other, and I am very happy to be three things all at once].

tación vasca e ideología franquista durante la Guerra Civil española.” When the dictatorship was about to be imposed on Spanish society the author explains in an interesting way the direction being taken by literary production between 1936 and 1939 and the kind of enveloping system it was aiming at. Six months later in issue 50.2, and even if I have not referred to the “Albis-teak” (News) section so far, I am going to make an exception, because issue number one hundred of *Fontes Linguae Vasconum* is greeted with an in-depth contribution by the Oñati-born Jerardo Elortza.

In the bibliography chapter, Fernando Mikelarena contributed “Bases de datos bibliográficos para la investigación en temas vasco-navarros” in issue 47.1 of 2002.

And thus ends the *RIEV*'s collection of literary content, since the Etayo-born Monreal gave up his work as editor halfway through 2005. I have not included a brief reference to books, just as I did not do so in the previous periods, nor the references to theses of the University of the Basque Country (UPV/EHU) which were included in the journal for the first time during Monreal's incumbency. For eight years the *RIEV* offered meaty works in the field of literature. And as I see it, the messages sent out to the international context aptly indicated the situation of literature in the Basque Country. Let me take this opportunity to highlight the importance of this initiative relating to PhD theses, because it is in fact a very valuable formula in order to see where research in general in the Basque Country is heading. The contribution is not a joke because it is the combined result of students at different universities. In addition to providing a list, comments on the theses that have to do with Basque culture are also offered.

Literary publications in the *RIEV* over the past two years have continued in the same way. And the list is completed with the work by Gorke Martínez Fuentes entitled “La Academia Cervántica Española de Vitoria” in issue 50.2 of 2005, and by Juan Agirre Sorondo's “El teatro independiente de Vasconia (1969-1984)” in issue 51.2. The same volume included the piece “Anpassung, Widerstand und Flucht im Baskenland und Mallorca” by Frank Schulze, lecturer in German Philology at the UPV/EHU, about adjustment, resistance and escape in the Basque Country and Mallorca having researched two novels set during the war.

It is early days to see where the new *RIEV* will be heading. It is facing a tremendous challenge and as the journal has completed its first centenary, deep reflection is needed before it heads off firmly in one direction or another.

* * *

I should like to express the following views as a way of somehow summarising the work of the three editors.

Julio Urquijo –that amazing Basque patron born in Deusto– attempted through the *RIEV* to lay the cornerstone for reviving Basque literature and making it known. At a time when Basques themselves knew little about their own

literature, from 1907 onwards everything had to be done in the publication, which was aiming, let us not forget, to make Basque culture known in international circles. Urquijo knew it was no easy goal. He put all the knowledge into the task with his own strength and with what he was offered by most of the expert contributors in the Basque milieu at that time. All the stars or the *who's who* in Basque language loyalism at that time passed through the *RIEV*.

So between the two extremes from retrieving old Basque texts so that they would not be lost through neglect or incompetence, to the composing of new texts, Urquijo put all kinds of ingredients into the cooking pot so that the world –the Basques themselves also regard themselves as the world– could get a clearer idea about our literature. Whether this was achieved or not is another matter. An endeavour was made, nevertheless. But what is clear is that the *RIEV* was a tremendous wake-up call for us Basques, because it revealed the shortcomings. Urquijo drew attention to the need to exalt the literature of the Basque Country –in three languages at least–. But the revival, if it was to be a real one, could not be prepared lightly. That would have signified delaying the end of Basque literature, but would not have put it in any way on the path to recovery. That is why Urquijo wanted to offer research into Basque culture firm foundations in general. But his plan was thwarted by the Spanish Civil War.

In the period under Julio Caro Baroja –1983-97¹⁸– a different panorama is to be found on the horizon of Basque literature. After having been in a long, dark tunnel, Basque society was adapting to the new coordinates of life, and the *RIEV* presented itself in a sphere in which other protagonists had in fact earned a large space. In the stock market of culture the shares of certain other companies were being quoted high. Nevertheless, Eusko Ikaskuntza's international journal took a risk, put its shares up for sale and also made a profit, in the restricted sense of making a profit from producing culture, of course. Under the management of a skilful, free helmsman, the number of collaborators increased and the number of articles in Basque was doubled, with the journal never having achieved such a high number. A freshness was also apparent on the pages of the journal. The movement around Basque literature was at an all-time high and this was reflected in the *RIEV* under Julio Caro Baroja's laid-back, gaze, so to say.

During the third period under Gregorio Monreal's editorship, the literature contribution was short but, I would say, more consolidated. The criteria of the previous periods were different and space was devoted to subjects of great depth, accompanied by the firm sharpness that Monreal liked: it seems to me that once again it reached the international level that had not been achieved during Caro Baroja's time, reminiscent of some of the high level research of Urquijo's days. As with the previous editors, Monreal also left his mark on the literary research section of the journal.

* * *

18. When Julio Caro Baroja died in August 1995 Juan Garmendia Larrañaga, who had been deputy editor until then, became the *RIEV*'s chief editor for two years.

Urquijo embarked on a beautiful venture with the *RIEV* he himself had set up and opened up broad areas for Basque culture. In particular, he managed to reach many European and American scientists through the journal, and was thereby able to transmit the Basque Country's image. It is clear that Urquijo's style was different from that of the journal's subsequent editors. But they nevertheless wanted to maintain the same aim. The *RIEV*, from 1983 onwards, too, at a time when the social, cultural and political conditions of our society were different, wanted to transmit its message in an effective way. Over these past twenty-five years the list of experts that have offered their contributions, through the pages of the journal, on the literature being produced in the Basque Country is no ordinary one. Is it worth asking once again whether they got the internationalisation formula right?

Throughout the history of the *RIEV* the number of different articles and contributions amounted to 2,245. And of these 309 are in Basque, which amounts to about 14%.

Something to bear in mind is the increase in the number of articles in Basque in recent years. During Urquijo's best moments the highest level in the field of literature was 29% with respect to the presence in Basque. During the second period the percentage rose to 38%. This is gratifying of course and there are reasons for thinking that in the future the percentage will be higher. But I feel that the approach of the publication will need to be changed in order to link it more closely with its aims.

Returning to the international sphere and to provide a basis for my doubts, I am going to say that more has been done to make Basque literature known "in foreign markets" through Juan Cruz Mendizabal's "Lo vasco en la narrativa de Raúl Guerra Garrido" of 1992, for example, than through Patri Urkizu's in-depth work of 1997 entitled "Gogoeta arruntak XX. mendeko bukaerako euskal literaturaz." The reason of course lies with everyone. And even though I could be mistaken, I would like to express the following opinion: I would regard it as more logical to deal with Raúl Guerra Garrido in Basque in the *RIEV* and publish work on today's Basque literature in English.

* * *

Now, just as it was in the past, the presence of Basque in the *RIEV* journal is a source of arguments. On more than one occasion it has been said that one of the early plans of the late Julio de Urquijo –perhaps the most solid– had been to provide information and documents on Basque for the international intellectual world. The founder of the *RIEV* had in mind the image of some specialized publication on linguistics in Europe at that time, when designing his own publication. Urquijo was a linguist, albeit amateur, and so it comes as no surprise at all that he was keen for the pages of the *RIEV* to have a content with that flavour, especially in specialised European circles, so that they could have direct information on "such a strange" language.

Urquijo made use of the help of top Basque language loyalists at the time, as we shall be seeing, to give his work some shape. As Gregorio Monreal says

in his critical work “*RIEV-en gaineko historia bat (1907-2003)*”, Urquijo was no snob, nor one of those that constantly uses the word “internationality.” Urquijo –and for a start let us not forget that the *RIEV* was born in Paris– sincerely believed in the need for the internationalisation of Basque Culture, and devoted all his energy towards working to secure this. But how was that to be achieved? How was one to reach the international intellectual community? Of course, he would have to use his contacts at that level in linguistics, literature, philology, history, etc. And moreover use them in a dual way: actively as well as a bridge. Their collaboration could be requested to write in the *RIEV* and also to make the publication known in specialised circles.

But he was convinced that Basque was not a suitable vehicle for reaching those circles. And he had verified something else, too: if he was to go ahead with his project, he would have to set up a basic platform made up of the intellectuals of the Basque Country, with the close support that they would offer him. But as Manuel Lekuona recalled¹⁹, Urquijo saw a problem –which he could not blame anyone for either– and that was the smallness of our language: “small-country-issue” as Lekuona used to say.

Euskeraren auzia, gure auzi romantiku, oso romantiku, bañan ez ain eragille biur zitekeela, alegia (...) Eusko Ikaskuntzari, eusko estudioai ‘internacional’ egitea konbeni zitzaien; ori zan D. Julioren begi argi, zorrotzak ikusten zuana; internacional egitea....²⁰

Urquijo’s contemporary and one who like him stood out like a beacon in Basque language activities is Resurrección María de Azkue. To the work done by the Lekeitio-born Azkue in the sphere of linguistics has to added the work done in popular culture. But as I see it, Azkue and Urquijo worked from two different perspectives. The latter, aware of the limitations around Basque, somehow held the expert in great respect, despite what Fausto Arozena tells us: “Julio was the *RIEV*’s editor, administrator, proof reader and concept corrector as well.” But in Azkue two parallel spirits run, and the question used to be which of the two would win: on the one hand, he worked in favour of live testimony, but on the other hand, Azkue imposed his theoretical and rectifying view on that testimony. That is the only way one can understand why Azkue published his father’s poems... after having removed the mistakes that he assumed had existed in them, as he did with Pedro Ignacio de Barrutia’s *Actto para la Noche Buena*, published in the magazine *Euskalzaile* in 1897 “*corregida de los muchos barbarismos*” [corrected of its numerous barbarisms], as he told Juan Carlos Guerra.

In that respect, most likely because of his limitations in Basque, Julio Urquijo acted with greater freedom. He had completely internalised that incapacity

19. ASJU.

20. The issue of Basque, our romantic issue, very romantic, could turn out to be not so useful (...) Eusko Ikaskuntza, the Basque Studies Society, needs to be made ‘international; that is what Julio’s clear, keen eyes saw; to make it ‘international’.

and he left the final decision in the hands of close friends and experts. Below is a comment he made to Pierre Lhande's "Bulletin de littérature basque" of 1919:

En confiant à notre collaborateur le R.P. Lhande le rôle de chroniqueur de littérature basque (...) nous lui avons laissé pleine liberté d'exprimer son jugement. (...) Nous ne faisons pas ici œuvre politique mais seulement œuvre scientifique et littéraire. (Note de la Direction).

In the following issue, Pio Baroja himself responded to the critique Lhande had written about one of his works, and laid down the gauntlet as to whether Lhande was able to prove the plagiarism of which he was accusing the Donostia-San Sebastian born Baroja.

But I may have been digressing. I was in fact talking about the presence of the Basque language in the *RIEV* and I would like to get back to that. Besides, this little essay of mine should restrict its lines to literature, and I have been going on a little too much about the use of the language. Forgive me for sticking my neck out, but what I mean is that this can be applied to literature, just as it can to any other field of science and culture.

Although, as Manuel Lekuona said above, the projection of Basque could be positive, –and it was, of course– it had been completely “turned into a small-country-issue” (“erritikiauzitua”, to use a term he coined). But it is true and should not be forgotten; it was made clear to us by the opinions of certain men of letters, whose works the *RIEV* published: Basque, in a testimonial way at least, was gaining new ground in the international sphere. Like, for example, the little piece of work on translation *lokin Zaitegi* sent to Julio Urquijo in 1933: “Kizkiña” (a little essay on cytology) to show that Basque is capable to expressing science! *Zaitegi* set up a university inside his head. Just as Gaizka Barandiaran did when he said: “*euzkera, ba, gerkera bezaiñ zaarra, gerkera bezaiñ agurgarria*” [so Basque is as ancient as Greek, as venerable as Greek], and the piece “*Gaugaraiko logika edo logistika*”, published by the *RIEV* in 1991, somehow set out to destroy the complex of being a small country. I have referred to the cases of *lokin* and Gaizka in order to recall the cases of two Basque language loyalists who were among those who had known the first period of the *RIEV* under Julio Urquijo. These two were convinced that if Basque were internationalised, we would gain respect as a country. Many others were of the same opinion. But I still have my doubts. The fact is, publishing in Basque in a publication that regards itself as international is one thing, but the practical result of this is quite another. I am sure that space would be won, but among Basque speakers only.

We know very well that award winners give their awards prestige. If a mistake is made in selecting them, the Award will run the risk of a downhill process. I have my doubts about whether publishing in Basque in the *RIEV* will give Basque international prestige; I would say that it gives the author little prestige. And I am saying that we would not gain any ground beyond the frontiers of Basque speakers if Basque alone were to appear on the pages of

the *RIEV*; we would end up as an incomprehensible curiosity for showcases abroad, because no notice would be taken of the author who has devoted his or her scientific capacity to research work. What I do not know, however, and I am making this assertion in every sense and feeling, because I have my doubts as to whether the *RIEV* itself would gain prestige by disseminating contents in Basque on an international level. Indeed, how far can it get with the echo of the two pieces of work referred to above, or just to cite another example, with “Euskal teatrogintza” written in 1984 by Mr. Antonio Labayen? Would not its aim have been better achieved if it had been published under the title: “Basque Theatre”? I am sure that most people, if not all, who have read the work of Mr Labayen are familiar with the discourse of this man from Tolosa.

Those who know me know what I am trying to get at, because I’ve been using the same slogan for years. I am talking about the fate of a worker in the Basque language in fact, after making the same effort as any other author in the big languages, we come up against the “small-country-issue” by trying to popularise ourselves through Basque. We take up our starting position with the same capacity for creation, but the result at the finishing post is quite different. The Basque public does not support us Basque speakers as it should, when compared with the non-Basque-speaking people in our social community. We who operate in a small language –in a community of few speakers, but basically in the only specificity that makes us Basque– are discriminated against. And in the Basque Country of all places!

In today’s *RIEV* the “small-country-issue” needs to be suitably addressed. So let’s have a solution. Imagination needs to be used... and money, of course. And I hope that the new editor of the *RIEV* will put into practice the opportunities that we have so wholeheartedly accepted in theory. If the Editorial Board regards it as worthwhile on the grounds of quality, I would like something in return for the effort involved in producing this paper, and because I have produced it in Basque, I would like to achieve a similar number of hypothetical readers, compared with those who have done the work in Spanish. Otherwise, I could feel discriminated against. Today it is possible to count on the advantages that previous editors did not have. It is my hope that the new *RIEV* will be more international than ever.

