

## Fundación Banco Santander recovers an unpublished perspective on Spanish culture and literary journalism of the 20th century with the help of personalities and interviewers

—This volume of the Obra Fundamental Collection brings together more than seventy interviews with fifty-seven personalities of Spanish thought and culture that were published in the Argentine press during the first half of the twentieth century –

Unamuno, Benavente, Cajal, Picasso, Sorolla, Xirgu, Victoria Kent, Pastora Imperio, Julián Marías, Cela, Marañón, Baroja, Galdós, María Guerrero... There is no end to the list of celebrities who discover aspects of their lives, confess to the interviewer for the first time or share their opinion on the Spanish future, culture, or the personalities of their time. From the Quintero brothers and Azorín to Zuloaga, as well as Victoria Kent, Gloria Laguna, or Antonia Mercé, this book presents a kaleidoscopic history of Spanish society through unpublished testimonies that appeared in various publications of the Argentine press from 1901 to 1957, and which are now gathered for the first time in a geography of Spanish thought featuring the interview as a literary genre.

Listen to the dramatized interviews with ten Spanish cultural masters:

<https://www.fundacionbancosantander.com/es/cultura/literatura/retratos-a-medida--entrevistas-a-personalidades-de-la-cultura-es>

22 April 2021, Madrid

*“Retratos a medida. Entrevistas a personalidades de la cultura española (1901-1957)”* is a new release belonging to the **Colección Obra Fundamental** published by **Fundación Banco Santander** [www.fundacionbancosantander.com](http://www.fundacionbancosantander.com), featuring an **anthology and prologue** written by **Beatriz Ledesma Fernández de Castillejo**, writer and researcher.

This volume gathers more than seventy interviews for the first time featuring fifty-seven personalities of the Spanish culture and humanism who were key in the Spanish society of the 20th century. Writers, thinkers, scientists, painters, sculptors, actresses and dancers or humourists combine testimonies and unpublished confessions, by the hand of great masters of literary journalism in Argentina and Spain, who made the interview an artistic genre in descriptive and psychological terms. In the opinion of **Beatriz Ledesma**, the

author of the volume, these arguments make this anthology a “magical compilation of thought with testimonies that offer an unpublished perspective on ideas, opinions, but also passions or more personal aspects of some of the most relevant figures of the Spanish cultural scene of the twentieth century. In short, an anthological recovery of Spanish sentiment.”

For **Juan Cruz**, writer and journalist, “the book is a treasure that stands the test of time. Extraordinary journalism to learn from masters of the trade and of literature”. Several Nobel laureates have appeared in these pages from newspapers such as *La Nación*, *El Progreso*, or magazines such as *Caras y caretas*, *Fray Mocho*, *Plus Ultra* u *Hogar*: Benavente, Cajal, Echegaray, Juan Ramón or Cela, or nominees for the prize such as Palacio Valdés, Galdós, Menéndez Pelayo, Menéndez Pidal, scholars of the stature of Marañón or Unamuno -interviewed twice, twenty years apart, as was Benavente- or Galdós himself. Women, represented in this volume by intellectuals such as Camprubí, María de Maetzu, Victoria Kent, the Republican Infanta Eulalia de Borbón, María de Bueno; actresses such as Lola Membrives, Carmen Amaya, la Xirgu, María Guerrero, or dancers such as la Mercé and Pastora Imperio, among others, show the vitality and importance of their role in this period.

For **Bieito Rubido**, this book allows him to “enter, without anger or acrimony, into a relatively recent past of which we can be proud, a demonstration that Spain has always had a first-rate intellectual and artistic aristocracy”. For Rubido, this book is “the vindication of the interview as the most enjoyable journalistic genre: quality journalism in its purest form”.

Another great contribution of this volume, according to its author, **Beatriz Ledesma**, lies not only in the relevance of the figures interviewed and the value of their testimony, but also in the talent and art deployed by the interviewers to talk about intimate aspects of those interviewed and portray the world under their gaze. Undoubtedly, this is “an authentic compilation of author’s interviews, which highlight the richness and cultural diversity of this anthology. A mosaic that is an authentic cultural kaleidoscope”.

Likewise, **Francisco Javier Expósito**, literary manager of the Banco Santander Foundation comments that “this book exudes humanism from every pore, it is not only

culture that is uncovered in these pages, but also concern for the human being behind the character, the subtle analysis behind the myth".

In this volume the interviewer looks at the interviewee face to face. In the words of Soiza Reilly, "Marañón is a sage. But he hides it with great effort. To hide the harshness of his technicality, he has the grace of an artist". Reilly was the greatest representative of literary journalism in Argentina at the beginning of the 20th century, as well as a great writer and one of the most popular voices of the Argentine radio, "I see men and nature through myself, I have met kings, princes, wise men, bandits and assassins, every man is great in his smallness and small in his greatness. Kings have the traits of beggars. Beggars, the gestures of a king", said the gifted journalist who at the age of thirty was already a celebrity.

Along with Soiza, this book also features other outstanding journalists such as Andrés Muñoz, -this book includes some of his interviews in La Nación-, the writer José María Salaverría, who also worked in that same Argentine newspaper, or Cyrano Boyard, Juan Sánchez de la Cruz, Pablo Suero, Felipe Sassone or Adelia in the list of interviewers. The book is full of findings, for example, we discover that Azorín was a defender of women, praising Rosalía de Castro, Pardo Bazán, Concepción Arenal or Concha Espina, "you cannot understand Spain without the sensitivity of its women", he said; or that Baroja confessed that Valle "was a troll", and that he would never meet Unamuno again because the only time they had coffee he took the opportunity to read him an entire book of his.

The fact that Argentina produced this flood of interviews with Spanish personalities from its own media is no coincidence, because after a century of independence and the crisis of '98, "Argentina turned its gaze to Spain, which had undergone a crisis and after a period of self-absorption had entered modernity and had an agitated and dazzling intellectual and artistic life," says **Beatriz Ledesma**. The interviews, moreover, are embellished with unpublished dedications from the interviewees or texts written specifically for the occasion, such as a poem by Unamuno or a self-portrait by Juan Ramón Jiménez, for example.

## PODCAST TO LISTEN AND DOWNLOAD FROM THE WEB

Fundación Banco Santander has also produced ten dramatized podcasts of some of the most outstanding interviews in the volume, which can be listened to or downloaded from Fundación Banco Santander's website at <https://www.fundacionbancosantander.com/es/cultura/literatura/retratos-a-medida--entrevistas-a-personalidades-de-la-cultura-es> and from a QR code in the volume.

Pío Baroja, Juan Ramón Jiménez, Victoria Kent, Miguel de Unamuno, Picasso, Sorolla, Margarita Xirgu, Pérez Galdós, Pastora Imperio and Ramón y Cajal are the characters chosen from among the fifty-seven interviewees who are brought to life for the listener.

## QUOTES AND INTERVIEWS

### Pío BAROJA

*"We could do an interview with Baroja...", interview by Vicente Sánchez Ocaña, in La Nación, February 20, 1938; «A visit to Pío Baroja», interview by Andrés Muñoz, in La Nación, Buenos Aires, November 5, 1950.*

"My life is scattered throughout my works. Every writer is the historian of himself." "The Spanish people have always been fond of strong emotions." "The opinion of others has never diverted me from my own." "Now, I believe that first you have to know things and then tell them." "More than what I have written, I am interested in what I have left to write." "If reality turns out to be bad, it's not my fault. I am a realistic writer, and I am not allowed to change it".

### Don Miguel DE UNAMUNO

*«Twelve hours listening to the master of masters, Miguel de Unamuno, in his voluntary exile in France», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, April 27, 1929.*

"For me, passion must be the axis of the spirit. To be passionate is to have the right to live in life. The rest is to digest life without dreaming about it." "What talent they have! The

Spanish beggar is the worthiest of his lineage. He asks with aristocracy, with dignity, with nobility. One of them told me: "We beggars have the same privileges as the rich. The rich go above the laws; we go below" ..."

### Pastora IMPERIO

*«The tragic soul of a dancer. Pastora Imperio on stage and Pastora Imperio at home», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, September 24, 1921.*

"From the first moment I showed that I was not a common artist, because, better or worse than the others, I poured my soul, my heart, my life into my artistic work. As Jacinto Benavente said, "I am me" and I am happy to be the way I was born... The only thing that saddens me is that my parents have not been able to enjoy my triumphs. However, I am proud to have sustained them, until the last moment of their lives, with the honest product of my dances..." "Her dances, her songs, her cries, her apostrophes, her oaths, which pretend to be the whims of a love match, draw exclamations from those who, like her, have in their veins the blood of Spanish salt."

### Juan Ramón JIMÉNEZ

*« A long-awaited visit: the poet Juan Ramón Jiménez», interview by Cyrano Boyard, in El Hogar, Buenos Aires, August 13, 1948.*

"As with wines, there are sometimes bad tasters of verses."

"My soul is full of Spain. And Spain is always with me, even when I travel, a brick from my ancestral home in Moguer. It is the relic of my homeland and a priceless jewel for me."

"The two books appeared simultaneously in September of the same year. Never have more horrors been written or said against a poet; the schoolteachers shouted; the press carters shouted. I read and heard everything smiling. And I think that, among so much lushness and so much inexperience, the best, the purest, and the most ineffable of my soul, is, perhaps, in those first two books."

### Victoria KENT

*«Victoria Kent: the supreme jailer of Spanish penitentiaries», interview by José María Salaverría, in Caras y Caretas, Buenos Aires, December 5, 1931.*

"A heartfelt desire that Argentine women help Spanish women in the work of dignifying and valuing the feminine attitude in the social, political and intellectual activities of the new times."

### [Benito PÉREZ GALDÓS](#)

*«Report on Pérez Galdós», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, June 22, 1907.*

"It is necessary to begin with Benito Pérez Galdós. He is the first figure of Castilian letters, both in Spain and America. His prestige is total, full, and absolute. His name is consecrated by the devotion of two generations. And his work is so great, so extensive, so overwhelming, that truly, faced with his work, one can only prostrate oneself and become mute. "When a man has given the country and humanity a hundred dense, strong books, and some of them geniuses, it seems that this man should have the right to rest. But Don Benito Pérez Galdós cannot rest. He lacks fortune; he has no income. Like the boy who begins his career, Pérez Galdós needs to work to live; and he gives his work to comedians or publishers with the haste of one who is short of money..." "The war has divided us all. I respect the opinion of my friends..... But my opinion is closed, invariable and fervent: I want and hope for the triumph of the allies, for the good of justice and human liberties."

### [Pablo PICASSO](#)

*«Pablo Picasso, famous leader of the cubist school», interview by Juan José Soiza Reilly, in Plus Ultra, Buenos Aires, 14, 1929.*

"A painter must know the old but not imitate it. He must create, discover, anticipate in order not to be a plagiarist. He must, in short, be the pilot of his locomotive. He must not look backwards. He must not even look at the places he is passing through. His mission is to look ahead and not sideways through the windows, like the passengers. In the visible world," said Christian Zervos, "narrative is law. Every instant, images change shape and impose new laws of colour, light, vibration."

### [Santiago RAMÓN Y CAJAL](#)

*«A sad stroll through Madrid with Spain's most glorious sage: Don Santiago Ramón y Cajal», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, February 16, 1929.*

"It is a document that reveals the terrible anguish of this wise old man who, without dying, has entered Immortality. This letter embodies the essence of the man who has made Spanish science possible in Spain. His modesty is shown. His physical pains and his moral sorrows. And, finally, the farewell of the admirable epistle is not lacking, nor the resurrection of the old Bohemian lyric that, at the spell of the companion voice awakens in the depths of the wise man..." "Of what use is science? This man who walks by my side has burned his eyelashes in the light of the lamps to find the secret of the biological laws. He has spent more than half a century with his pupil fixed on the lens of his microscope, studying cells, consuming his health to prolong the health of his fellow men, and now - glory of Spain! - of what use is all the light of his wisdom to him? It merely informs him that his glorious and blessed life shall come to an end this year!"

#### [Joaquín SOROLLA](#)

«*What Sorolla says*», interview by Juan José Soiza Reilly, in *Caras y Caretas*, Buenos Aires, September 14, 1907.

"The workshop, luxurious, spacious, full of curtains and play of light, with perfumes of ladies and gentle smiles, was conducive to the voice of Sorolla, whose beautiful talent, so subtle, so vigorous and so new, draws applause of laurel to Paris and pounds sterling to England..."

"Sorolla, when he speaks, gets bigger little by little. Slowly, very slowly, he loses his legitimate contours. With the heat of each word, he melts. He disappears. His precarious physique grows. And then he emerges, big, immense, enormous, formidable. He emerges as a master redeemer. He emerges as a prophet. He emerges as a mad artist. Or he emerges as an apostle who preaches to the winds his theories, his hyperboles, his contradictions, his truths, his tinsel, his iron and his gold... Sorolla is all that. And he is also something more."

"Sorolla knows how to touch the sky with his hands..."

#### [Margarita XIRGU](#)

«*An eminent Spanish actress confides her thoughts to Caras y Caretas*», interview by José María Salaverría, *Caras y Caretas*, Buenos Aires, March 17, 1934;

"You must know what's going on. Today, in Spain, everything is influenced and threatened by political discord. Even art. Even a thing, like the theatre, which seemed as if it should be placed above the ordinary struggles of partisanship."

#### **AZORIN**

*"A chat with Azorín", interview by Andrés Muñoz, in La Nación, October 14, 1951.*

"I don't believe in the superiority of man over woman: men and women, with their different qualities, complete each other. (...) Spain cannot be understood - in its past, in its present - without the sensitivity of its women." "writing in newspapers and publishing books. I have never done anything else in my life."

#### **Jacinto BENAVENTE**

*«The sorrow of Jacinto Benavente», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, April 29, 1922; «An interview with Benavente», interview by Andrés Muñoz, in La Nación, Buenos Aires, April 22, 1951.*

I am not tired of fighting," he exclaims. - I've been fighting ever since I triumphed...". "More than letters, I was attracted to theatre. However, not as an author, but as an actor. My true vocation was always as an actor".

#### **Eulalia de BORBON**

*«With the Infanta Eulalia», interview by Javier Bueno, in Caras y Caretas-, Buenos Aires, April 19, 1913.*

"Very simple, because I don't like to be surrounded by ladies and palatial men. I was not born for palatial etiquette, which stifles me. Here, in Paris, I am more independent, I am alone, alone, and when I don't want to see anyone I shut myself up in these four walls. I love independence, and at Court I cannot have independence." "And you see, I don't like to do literature for literature's sake, but I feel the desire to express my opinion on matters that concern the world. Especially if these issues are related to women."

#### **Maria de BUENO NUÑEZ DE PRADO**

*«The novelistic life of a writer. María de Bueno Núñez de Prado», interview by Juan José Soiza Reilly, in Fray Mocho, Buenos Aires, April 25, 1913.*



"This admired woman, owner of all that constitutes happiness, young, beautiful, independent and an artist, carries in her enormous eyes the gleam of the Strange". This "gleam of the Strange", is something she undoubtedly accumulated, little by little, through her adventurous life. She possesses a restless, dreamy, crazy soul, - of celestial ambulatory madness, - that drags her endlessly through the world. She is always on the move. She flies. She is a pilgrim. She travels."

### **Zenobia CAMPRUBI**

*«Zenobia Camprubí: the great companion of Juan Ramón Jiménez», interview by Ramuncho Gómez, in El Hogar, Buenos Aires, Sept. 3, 1948.*

"I simply became the wife and spiritual companion of a great poet. I have lived his work. I share the living thought of all his work. I have seen his poems born with deep emotion, and when he writes prose, I am his typist. It is an intimate way of being in his work. Sometimes, however, Juan Ramón's thoughts fly as he dictates. My poor fingers can't keep up with his pace, and I must exclaim: "Stop, stop, Juan Ramón, I can't keep up with you!".

### **Mariano de CAVIA**

*«The Intimate Life of Mariano de Cavia», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, May 25, 1908.*

"Let us be just. Fair without cruelty... Don't get angry, virtuous ones. I believe that Mariano de Cavia should not be judged literarily. His work is, with the permission of Puerta del Sol, inferior by far to his talent." "- "The journalist is obliged, - he told me one day, - to occupy himself with present affairs. And that cancels an infinity of efforts. Efforts of ingenuity. Efforts of work... Poor and vain journalists! Articles that at certain times achieved happy success and even made noise, are often useless, to make up a book... According to Malherbe, a newspaper article lives only as long as roses do..." "

### **Camilo José CELA**

*«Interview with Galician writer Camilo José Cela», interview by Andrés Muñoz, in La Nación, Buenos Aires, July 13, 1952.*

"For me, novel creation responds to these two essential factors: the observation of the outside world and one's own conception, which belongs to the inner world. Alongside these

two personal, non-transferable elements, there may very well be a third factor: the cultural factor; however, culture does not necessarily have to be an impediment to the development of one's own personality. On the contrary, knowledge of the work of others is a good resource for building one's own, without detriment to originality. It does not matter if the materials are of different origin. The important thing is that the work made with them reflects the unmistakable presence of its creator".

#### **Francisco de COSSIO**

*«With Francisco de Cossío, writer and journalist», interview by Andrés Muñoz, in La Nación, Buenos Aires, March 30, 1952.*

"My own experience tells me that the most cultured peoples are not always the most calm and peaceful. Of course, this is not an argument against culture; but it is a real, social fact, which must be taken into account by the new-fangled educators, who are so concerned about the education of the worker."

"The strongest vocation today manifests itself in the craving to make money. Money is the common denominator of all vocations."

#### **Antonio DE VALBUENA**

*«A terrible critic», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, July 13, 1907.*

"Through his books, where the literary masters appear naked, showing their defects, their wounds, their mistakes".

#### **Enrique DIEZ CANEDO**

*«A great ambassador of Spain: Enrique Díez Canedo», interview by Eduardo Carrasquilla - Mallarino, in Caras y Caretas, Buenos Aires, June 27, 1936.*

"- Spain's situation is like that of the rest of the world, no more and no less. What country doesn't have serious problems and upheavals at the moment?"

#### **José ECHEGARAY**

*"The intimate life of don José Echegaray", interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, July 6, 1907.*

"I have always regarded politics as a pastime, he tells me." "And you are right, maestro, I was about to tell you. As a politician I think you must be good for nothing. You have too much talent for that..."

**Wenceslao FERNÁNDEZ FLÓREZ**

*«A great ambassador of Spain: Enrique Díez Canedo», interview by Eduardo Carrasquilla - Mallarino, in Caras y Caretas, Buenos Aires, June 27, 1936.*

"I ached, like all young poets, from misfortunes that had not yet befallen me. It was the suggestion, so widespread, that literature has to be weeping and that the poet has to suffer in order to be able to write verses. What's bad is that this sometimes turns out to be rigorously true, not so much because of the subject as because of the form."

**José FRANCOS RODRIGUEZ**

*«Francos Rodríguez», interview by Juan José Soiza Reilly, in Plus Ultra, Buenos Aires, 6, 1921.*

"Even if he doesn't want it, José Francos Rodríguez has been and will be a poet all his life. Even in the most prosaic attitudes of his political life, poetry, like a fairy, illuminated his manly gestures..."

**José FRANCES**

*«The great animator of artists in Spain. The work of José Francés», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, May 4, 1929.*

"Love burns illusions. It burns them when they are, as in the theatre, illusions of golden paper. However, in life, love is fire that makes jewels for eternity out of iron."

**Victoriano GARCIA MARTI**

*«With Victoriano García Martí. Historian of the Ateneo», interview by Andrés Muñoz, in La Nación, Buenos Aires, July 8, 1951.*

"I go to the adversary with open arms, and if I do not convince him through dialogue and he demands my sacrifice by force, I accept it, certain that my apparent defeat is worth more than his apparent triumph. As long as violence isn't banished from the world, I will resign myself to suffer it, never to impose it. I prefer, like Socrates, to be the victim rather than the aggressor. For me there is no other superman than the one capable of sacrificing himself for the good of others. This is the fundamental principle of a superior civilization."

**María GUERRERO**

«Doña María and Don Fernando. Hunger, love, theatre and glory», interview by Juan José Soiza Reilly, in *Caras y Caretas*, Buenos Aires, September 10, 1921.

"Fernando admired his lady for her artistic talent and her theatrical grace, perhaps unaware that when admiration brings us to our knees before a woman it is because we have on our lips the beginning of a prayer of love...". For me the Spanish proverb isn't: "A *quien madruga Dios lo ayuda*", but rather the other proverb, typical of the philosophical *gauchos*: "no por mucho madrugar..."

"And Fernando and Maria - both of them with white hair and flaunting unshaven wrinkles of a pure and serene old age, come and go as a living example of the sovereignty of love".

**Ramon GOMEZ DE LA SERNA**

«Ramón Gómez de la Serna or the lawyer who found the shirt of the happy man», interview by Juan José Soiza Reilly, in *Caras y Caretas*, Buenos Aires, July 13, 1929.

"Ramón Gómez de la Serna is the best-known Spanish writer in Europe. He is the only one whom Paris forgives for not writing in French. His works and his fame, spreading through the European nations, broadcast a vision of the Spain that spread over the seas and lands thanks to the son of Juana la Loca. A 16th century Spain. A universal Spain "in my kingdoms the sun does not set" - of Charles V." "Journalism is going to have to be more eminently literary than it is, since information arrives with equal perfection to all newspapers, and as that will become more complemented and automatic, they will all turn out to be identical if the writer does not make them original with the imaginary telegram, the new version, the augury, the new theory, the exaltation of the most unnoticed among what is happening."

**Mateo INURRIA**

«Spanish artists: Mateo Inurria», interview by José María Salaverría, in *Plus Ultra*, Buenos Aires, 7, 1920.

"In these times of unbridled exhibitionism, of luminous advertisements and flattery, when politicians, painters and writers make a cynical use of commercial propaganda as true merchants, it is pleasing to find an artist who by innate modesty and natural shame shuns the hype of the claim."

**Gloria LAGUNA**

*«The intimate life of the Countess of Requena», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, August 10, 1907.*

"She is a goldfinch. She possesses the most chaste and most enlightened spirit of any woman since St. Teresa of Jesus. You have to understand her to know what she is." "Gloria Laguna is an anachronism. She has had the misfortune to come to earth too late. Or, perhaps, the opposite. Perhaps she has come too early. She knows that. But she is talented enough not to complain..... Her soul, with wings of madness, with the light of ideas, with the ardour of sunshine and the taciturnity of gloom, contains all the desires that are only allowed in the bible."

**Luis MAZZANTINI**

*«The novelistic life of the bullfighter Mazzantini», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, March 7, 1908.*

"Luis Mazzantini! For me, his name is a magical source of distant memories. When I pronounce his name, my childhood years spring up in my memory, and dance madly, full of Mazzantini." "He has done the impossible with bulls. His elegance, his physical beauty, his heroism contributed to give him prestige everywhere. And, above all, among women. Few bullfighters have dominated, like this one, in so many feminine hearts. Of distinguished origin, his education, and his intelligence, paved the way to the halls of the haughty nobility".

**María de MAEZTU**

*«An eminent Spanish educator: Dr. María de Maeztu», interview by Adelia, in Caras y Caretas, Buenos Aires, July 3, 1926; «A great educator: María de Maeztu», interview by Juan Sánchez de la Cruz, in Caras y Caretas, October 12, 1935.*

"Dr. Maeztu is, above all, an eximious educator, and the founder of the most modern educational institutions that exist today in Spain." "Señorita de Maeztu is not the type of cabinet pedagogue she might comfortably be, given her great reputation in the universal centres of learning. She is an untiring worker, all action and resolution. Her temperament imperatively impels her "to do," imprinting the stamp of her rich personality as an educator

on the vast work she is constantly shaping, through the task of a day or a course. "The proximity of this distinguished educator is immediately contagious and disposes the spirit well. One immediately senses that with such richly endowed temperaments a work cannot be shipwrecked; on the contrary, it sinks its roots in the environment and expands its vitality beyond the material limits in which it unfolds."

### **Gregorio MARAÑÓN**

*«Gregorio Marañón begins to be a statue», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, March 9, 1929.*

"Gregorio Marañón does not believe much in himself. Unlike others who anticipate their own shadow, Marañón knows the mastery of waiting for himself. He hesitates. He waits. And by doubting, he overcomes himself. Hence the sturdiness that the marble of his statue is acquiring."

### **Julián MARIAS**

*«A conversation with the young Spanish philosopher Julián Marías» interview by Andrés Muñoz, in La Nación, Buenos Aires, March 4, 1951.*

"History," says Julian Marias, "is the work of time, and the truth is that I have not yet had time to go down in history." "Today there does not exist in our world a historical unity that enjoys full validity. The nation is no longer one; class or race have never become one, nor is it probable that, for intrinsic reasons, they ever will be. Now the belief that Europe will be our historical unity is beginning to take hold; but this should not be confused with the effective reality of a unitary Europe, which appears to be more than problematic and subject to multiple hazards. We are thus witnessing a crisis of historical units."

### **Eduardo MARQUINA**

*«Marquina: honesty made poet», interview by Agustín Remón, in Caras y Caretas, Buenos Aires, May 16, 1936.*

"A poet-man and an honest man; honesty made poet: that has always been Eduardo Marquina."

### **Raquel MELLER**

*«The romantic life of Raquel Meller. Raquel at home, Raquel at the theater», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, August 14, 1920.*

"Even after knowing her well, she is less known. Studying her psychologically, when I think I hold her in my hands, her spirit escapes my analysis, like the soft perfume that leaves a handkerchief... Her physical silhouette is almost immaterial. In her there, there is the smallest sum of human incarnation in a luminous resonance of music and poetry. Seeing her happy, seeing her grim, seeing her sad, seeing her in all the trances of daily existence, Raquel never leaves her lyrical atmosphere. In fortune or misfortune, her material contours are erased. Rather than a woman, she seems more like a soul that has lost her body... A tormented soul. A rich soul that lived for a long time in a poor man's shirt. A fugitive soul from some drama by Maeterlinck."

#### **Lola MEMBRIVES**

*«An illustrious Argentine actress, glory of the Spanish theater, Lola Membrives shares her memoirs with us. The adventures of a beautiful life devoted to art», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, August 15, 1931; «Lola Membrives and the theatre of Federico García Lorca. The actress of passion and restlessness», interview by Agustín Remón, in Caras y Caretas, Buenos Aires, January 27, 1934.*

"I would feel satisfied if the Spanish soul that vibrates in my blood, or the Argentine soul that sings in my chest, had ever instilled in the most anonymous and obscure of the spectators a little love for Spain or a little love for Argentina..." "Look at you: when I stop to think about how much and how I have worked on the stage, it occurs to me that if the transmigration of souls is true, I must have been a warrior in some of my previous incarnations. Yet one of those formidable warriors who made the Flanders campaign under the orders of the Duke of Alba..."

#### **Marcelino MENÉNDEZ PELAYO**

*«Don Marcelino Menéndez y Pelayo», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, April 4, 1908.*

"His patience and memory are jewels that dazzle and enchant mad artists. They are well aware that when this man spends ten years going through dusty bookstores and snooping

through a thousand poems of deceased languages, it is because he is searching, with solitary love, for a hidden beauty in some unknown burrow...." "These days, finding a man like this, is a strange phenomenon. It is an anachronism. I believe that Marcelino Menéndez y Pelayo, has fallen from an old monastery of the fifteenth century, being forgotten in our century... Because the soul of a being so singular and so full of Solomonic science, cannot be modern". "People kneel before men like Menéndez y Pelayo. They do not love them. But they admire them... People can never rise to their level. And they, in turn, do not know well how to come down to the level of the crowd. As a rule, they hate it..."

### **Ramón MENÉNDEZ PIDAL**

*«Don Marcelino Menéndez y Pelayo», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, April 4, 1908.*

"As I leave the office of Don Ramón Menéndez Pidal, I feel the impression of having abandoned a place that is as religious as it is superstitious. Sanctity of the chapel where the wise man works; superstition of the den where the magician of language hides the mysteries and wonders of the past".

### **Antonia MERCÉ**

*«The novelistic story of a woman's heart that dances her own passions. Adventures and misadventures of the empress of Spanish dance, Antonia Mercé 'La Argentina'», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, August 26, 1933.*

"To become what I am has not been very easy. How many struggles, how many fatigues, how many despairs I have had to suffer in order to be able to find myself! I did not appear suddenly. I have, as you know, extensive patience. Anguish, triumphs, disappointments, defeats; everything has been fire to give my dances the musical fever that makes them different from all dances..." "No one can innovate if it is not based on the scientific principles of art." "Thus, by dancing through her sorrows and dancing through her innermost joys, Antonia succeeded in time in creating that new world of harmonies that have made her famous. Her dances are not the common dances to which many famous dancers have accustomed us. They are not the dances consecrated by the use of a hundred years of abuse." "When this magnificent creator of beauty appears on the stage of Colón, an



intoxication of lines and colours spreads through the hall. The crowd becomes transparent. The audience loses its solidity of human mass. Each spectator is a crystal glass. Each soul forgets its body. The air becomes a temple..."

**Pilar MILLAN ASTRAY**

*«The only woman in Spain who writes for the theatre: Pilar Millán Astray», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, February 23, 1929; «A popular writer: Pilar Millán Astray», interview by Juan Sánchez de la Cruz, in Caras y Caretas, Buenos Aires, October 12, 1935.*

" One can say that Pilar doesn't just live. She burns. She ignites. She elevates us in her flame. Under the electric contact of her gypsy eyes and under the fluidity of her musical word, a man, no matter how much he is lyre-less, feels as if he were in the hammock of a verse". "The artistic and aesthetic secret of Mrs. Millán Astray lies in the affection, in the fraternal passion, in the loving sweetness with which she animates her human puppets." "- Politics is a passing thing, sir. In art something always remains: the emotion of a moment or the synthesis of a period; of the rest, nothing, because the passions and appetites that arise under its spell, are soon lost in the dense muddle of events and not even the shadow of a memory remains of it. Smoke, everything."

**Pedro MUÑOZ SECA**

*«The funniest man in Madrid: Pedro Muñoz Seca», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, March 2, 1929.*

"A writer who becomes richer than a banker must be in collusion with the devil. There is something of witchcraft in the man who amasses his millions by making people laugh with words of wit. His triumph has come to destroy the legend that literary wit only serves to die gloriously. When Muñoz Seca appears with his marquis-like laughter at a literary gathering, a halo of respect is formed around him. Faced with his millions, people are moved".

**Armando PALACIO VALDES**

*«Spain's great grandfather: Armando Palacio Valdés», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, April 20, 1929.*

"It is really only in childhood that we are wise. Only then do we establish the true relations between men and things. For a child, hatred is hatred, pride is pride, and justice is justice. That is why I wrote the story of my childhood, because only then do I strike me as being original and sincere."

#### **Agustin QUEROL**

*«The sculptor Querol in his Madrid workshop», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, September 28, 1907.*

"Every time I present a project, I suffer terribly. I suffer a lot. You know I don't work for the money. I don't need it. I have what I want. But you know that when I start a piece, I put all my spirit's fiery rage into it. I put all my life into the work. I put all my flesh. I put all my marrow..."

#### **Hermanos QUINTERO**

*«The Álvarez Quintero brothers. A curious way of making comedies», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, July 20, 1907.*

"This beautiful Spain has solid talents and fronts crowned with sunshine. Above all, in the new ones... For that reason, its literati, its poets, its writers do not need to peek over the fence to imitate the good or bad habits of the illustrious neighbour..."

#### **Salvador RUEDA**

*«The crazy soul of Salvador Rueda», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, July 27, 1907.*

"I call all artists crazy... And I'm right. You must not be frightened. I am just. Art is a refinement of the nerves. Madness is like that... Naturally, not all madmen are artists. But all artists are eternal celestial madmen. Divine madmen who, always having the stars at hand, die of darkness, of sadness, of hunger... Candid and ingenuous madmen of the heavens who do not carry their madness in their skulls, nor in their eyes, nor in their gestures, as idiots do. They carry it, like Christ, in their blood, in their spirit, in their soul..."

#### **Luis RUIZ CONTRERAS**

*«Ruiz Contreras, dean of Spanish writers», interview by Andrés Muñoz, in La Nación, Buenos Aires, February 17, 1952.*

"I am not an old man; I am an elderly man. The difference is very important: an old man is one who is old in body and spirit, and an elder is one who has many years but still retains his physical and spiritual vitality."

**Torcuato TASSO**

*«The harmonious old age of a great forgotten sculptor: Torcuato Tasso», interview by Juan José Soiza Reilly in Caras y Caretas, Buenos Aires, March 24, 1934.*

"He laughed at our youthful silliness with such deep delight, listened to us with such affection, spoke to us with such talent, that we suddenly grew not only to love him dearly, but also to admire and respect him as he deserved."

**Joaquín XAUDARÓ**

*«The master of Spanish cartoonists: Joaquín Xaudaró», interview by Juan José Soiza Reilly, in Caras y Caretas, Buenos Aires, August 3, 1929.*

"Joaquín Xaudaró speaks as he draws: drawing. Everything he says, he says in drawing. He converses. And, immediately, the characters in his talk twist and turn. They acquire caricature-like angles. When they emerge from his lips, they are like silhouettes that have escaped from the cardstock."

**Eduardo ZAMACOIS**

*«With Eduardo Zamacois, the pilgrim, the Don Juan who has been writing novels for forty years and is poor», interview by Pablo Suero, in Caras y Caretas, Buenos Aires, May 2, 1936.*

"You can see that he is a man who has lived intensely and has seen it all. This is the only way to live without protests, with such fine tolerance, in an environment that treats artists so cruelly, in a world like this one, so disdainful of everything that is not violent activity or hollow and sonorous verbiage. Perhaps he has reached that state of conformity with everything and with oneself that is one of the many solutions to continue to enjoy life."

**Ignacio DE ZULOAGA**

*«Spanish Portraits: Ignacio Zuloaga», interview by José María Salaverría, in Plus Ultra, Buenos Aires, 1, 1916.*

"Because this refined painter, who knows all the intellectualities of Paris, is at heart a man subject to superstitions. This Herculean Basque who boasts of having no nerves, has lived in Andalusia for many years accompanied by gypsies and bullfighters."

#### About Fundación Banco Santander

At Fundación Banco Santander we work to contribute to building a more equitable, inclusive and sustainable society.

With this objective in mind, we develop initiatives grouped into three lines of action: the promotion of culture as a tool to understand the world around us, social action to facilitate the progress of vulnerable groups and care for the environment to protect our natural heritage.

In all our programs, we strive to create collaborative networks with the third sector to address major global challenges together.