



RESEARCH ARTICLE

Some Philosophical Influences in Antonio Machado

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Abstract

The present work centers in the analysis of some of the philosophical influences more important in the work of Antonio Machado, Spanish poet of the Generation of the 98 that died in the French exile in 1939. The work of Machado is fed up studied in Spain, no like this his philosophy that, explaining like speakers to Henri Bergson, Miguel of Unamuno and José Ortega and Gasset, shows like conjunction between literature and philosophy. Said link is crucial in the primes of the Spanish 20th century, as the philosophy goes through his incursion in the literature and vice versa, redefining the vision of the reality, the thought and, in definite, the culture. The present article treats some of these philosophical influences in the work of Machado for like this collect in the importance of the work of the poet in the primes of the Spanish philosophy of the 20th century.

Keywords: *Philosophy, Spanish thought, literature, metaphysical, Antonio Machado, Generation of the 98.*

Introduction

To the equal that his mates of generation, Antonio Machado (Seville, 1875-1939) lived a time of apathy and vital decadence that debía be reconstructed from the pillars of a new political order, social and cultural. And 19th century stands out culturally, among others reasons, for being the century of the science; attempt to justify all existential order from laws and scientific principles. However Machado, to the equal that the rest of intellectuals of these years, comprises that the “for what” existential, as well as the ontological answer to the problem of Spain [1] does not remain collected in this attempt to subject to empirical discipline the order of the real.

Like this, it could say that Machado receives to the tendency vitals of thinkers like Henri Bergson, Miguel of Unamuno or Friedrich Nietzsche, among others, like answer to the problem of his time. This reality is not a reason to ignore that, in a principle, Machado had a strong modernist tendency that is found in an aesthetic vitality in which the beauty identified with the strength, being fundamentally from *Fields of Castilla* [2] when the poet shows a greater

commitment with the called problem of Spain. Said problem is by him treaty from the evocation of the Spanish landscape that needs of a brave hidalgo that move away to the defeated of the existential tedium. Perhaps it was this knight the one who is like a superman to the way of Nietzsche, this paradigm of the will of creation that comprises the absence of supreme values and that, far to accommodate in his desperation, delivers to his destination and to his work.

From the calm of the verses and the prose of Antonio Machado surface critical words that answer to this destiny vital, his and the one of the men of his time, of those that believe in an increase of the value of the life and that coin like fundamental pillar of cultural regeneration the “will of”: can and creation like strength that fight with the tear existential and to the vertigo in front of the at all. From the analysis of some of the philosophical influences more stood out in the work of Machado, pretend to certify that the confluence between literature and philosophy is essential in the development of the Spanish philosophy of the 20th century

and, besides, put the focus of attention in the need to redefine what was to do philosophy, as this also can find from the literature.

The Influence of Nietzsche and Unamuno in Machado

The philosophical Hispanism of the 19th century is clearly influenced by the thought of coin vitality that in this time emerges in Europe. Nietzsche Will be one of the fundamental pillars in the emergency of this philosophy and Unamuno, could say, turns into one of the firmest receptors in this way to think that it places in front the life to the reason.

In spite of that, as it aims Gonzalo Sobejano, [3] the Basque thinker affirms an occupation and late reading of the works of Nietzsche, the influence of this in his philosophy, to the equal that also can track the presence of Kierkegaard. But if we think in the influence of Nietzsche, we could say that Unamuno also places in front the tragic experience of the life, which remits to the fault of existential floor further of the own. Unamuno has a problematic relation with the faith: educated in an environment matriarchal religious, the Basque thinker will suffer some personal crises and of faith that carried him to question his relation with God. It is thus by what will coexist with the faith like a need created by the man to be able to survive. Unamuno is like Manuel Bueno, one of his characters more celebrate, Unamuno seems that it needs to believe and fight thus whereas it longs for an answer to the tear of the life, to the death, and what and to the for what of everything.

But this research is not more than a form of atheism that bases in the constant put in suspense of the dogmas Christians and, therefore, of the western cultural tradition. In the case of Nietzsche, with his announcement of the arrival of the nihilism is calling the attention on the tension to which was subjected the European culture, whose values have been destroyed until the point to affirm the impossibility of the existence from the moral principles – Christians. This criticism that invites to the men to the reaction, to the active answer, is assumed by Unamuno in his tragic

conception of the human existence and in the exaltation of Don Quijote like archetype of the achievement of the ideal and like affirmation of the value of each man further of all net social. In this point, the interpretation that carries out Unamuno of Don Quijote is like the Zaratustra of Nietzsche: both are solitary men that have delivered to the existence until reaching the heights of the delirium, which does necessary like attempt to wake up the consciences sent to sleep. This delivery without condition to the life is what does that, to the eyes of the other, Zaratustra and Don Quijote is not more than two crazy. But it is not like this. In both cases treats of a penetration in the tragic dimension of the man, that, exasperated and located in the existential vertigo, looks for to go out of his spirit slept in the cowardice of the one who does not assume the risk of the life, of the quixotic adventure or of Zaratustra, the one who, in words of Heidegger surfaces like answer to the historical moment to the that belongs:

Nietzsche Is the first thinker that, planting in the perspective that contemplates the first surface of the history become of the world, poses the decisive question and thinks it to the end in all his metaphysical scope. The question says like this: it is the man, like man, in his essence, such as it has revealed this up to now, prepared to do charge of the command of the earth? If it is not like this, what has to occur with the man, such as it has been until today, so that it can “subject” the earth and, in this way, fulfill the word of an Ancient Will? It does not go to be necessary that this man was carried *further of* himself same so that it can correspond to this mission? If this is like this, then the “ultra-hombre”, thought properly, cannot be any product of the fantasy unstoppable and degenerate that launches impetuous to the empty [4].

The prophet to the that approaches us Nietzsche and that comprise to the light of these words of Heidegger, announces the arrival of the superman, that that, in front of the rest of men still subjected to the morals and to the Christian principles that grow like irrefutable interpretation of the

world, accepts the will to be able to whereas creator of values that push him to look for the truth in the solitude and in the universal. This superman is Don Quijote for Unamuno, of the one who will stand out his be heroic that opens “to the grace of the events that us come, without pretending force them to come” [5] Don Quijote of Unamuno delivers to his work, which identifies with his own existence:

I know who I am! – It says the hero; because his heroism does it know to himself own. It can the hero say: “I know who am”, and in this is in his strength and his misfortune at the same time (...) because only he knows, here in the earth, who is he, and like the other do not know it, what he do or say will appear them like factor said by the one who does not know , by a crazy [6]

So much Don Quijote for Unamuno like Zarathustra in Nietzsche are two solitary that look for no only perpetuate in his work, but offer an answer to the tragic existence that asks after the for what of the world. Zarathustra And Don Quijote occupy of the man of meat and bone to the that Unamuno alluded in *Of the tragic feeling of the life* [7] a man that is not already an abstract body but a concrete individual, limited and conscious of his own finitude that craving the whole from his vital desert, the same from which Zarathustra and Don Quijote want the need of the fight and the acceptance of the risk like answer to the tragedy.

Like this then, so much in Nietzsche as in Unamuno have to this “hero creator” those rebels against the espíritu of decadence typical of his time and that longs for the “ultra-hombre”. The interpretation unamuniana of Don Quijote shows the need that the man of the new century generate an attitude like the one of this hero creator, as like this Spain will be able to wake up of his vital lethargy and go further of the slavery, meanness and own cowardice of his men. Of what served so much pride if this hid after the fear and the lie of those who believed can be victorious. The Spain of the 98 needs Don Quijote or a Zarathustra, a genius or hero that assume his destination, his vocation, the risks of this world subjected to the abyss

and that deliver to himself in each moment of his life: And the same life has trusted me this secret: lo and behold-it has said me-, I am that that always has to surpass to himself same. Frankly, you call to this will to create, or instinct of the end, of the most sublime, of the furthest, of the most multiple. But all this is not but an alone thing and an alone secret. (...) It is precise that I was fight, become, end and obstacle for the end! [8].

The active nihilism, the will to be able to, the perpetuation in the work or the superman that defends the pure personal value of those who believes in the existential inertia, are key shots in the philosophy of Nietzsche collected in the thought of Unamuno, teacher, to his time of Antonio Machado. They shared both, as it is to expect, the worry by ontological things and the problem of the defeated and abortive Spain, although the root nietzschean was not in both of the same depth.

The poet felt to the thinker like a fellow, a teacher with the one who share critical and opinions around the culture, the society or the politics. Like this, in a letter that will write to his teacher in the year 1921, [9] Machado will show him his worry by the situation of the Spain of the period, the same that seems not raising head. The admiration between both was mutual, and Machado gave sample of this in more than an occasion in his works. Like this, in *Juan de Mairena*, [10] will speak in mouth of his apocryphal to affirm concerning Unamuno:

And here is the big Spanish that many expected. A wise person? Definitely (...) But, especially, the poet watchmaker that comes to give rope to a lot of clocks – want to say to a lot of souls – stopped in hours very distinct, and to put them in hour by the meridian of his village and of his race.

This watchmaker that sees Machado in Unamuno is the same that looks for the regeneration of the country, trying establish a state of despair in those men that, sent to sleep, continue without a course further of the own course of the history. It is precise to know who is necessary to deliver to the risk of the life like Zarathustra or Don Quijote. It

is, therefore, the moment to put in hour the souls of those who still are shipwrecked in their vital sadness.

Like this then, Unamuno is for Machado the one who better can put in hour all the spirits sent to sleep of his generation, a job this, the one of watchmaker, that the Basque thinker learnt of other teachers like Nietzsche, as we already have aimed. But, in spite of the direct influence of Unamuno in Machado, perhaps cannot say the same with regard to Nietzsche.

Machado, ironic spirit and critic but calmed from his subtle word, admired to Nietzsche directly but with some distance. This does not want to say that in his work there is not influence any of the vital thinkers on the contrary. In occasions shows of direct form his admiration to him (in *Los complementarios* and *Juan de Mairena*, for example) but distance of him in his radical no-Christianity. In this sense, Machado shares an attitude that approaches more to Unamuno: they accept the Christianity from a critical point of view like possibility to reach the longed for immortality, be eternal. But neither Machado neither Unamuno can be considered Christian thinkers in strict sense, rather on the contrary. The faith presents like a possibility to reach this eternity that does not have why be from a religious road, that is to say, faith in that in what it believes, in this case in the creation, in the work: only by means of a reactive will that do not accommodate in the vital pessimism and that, at the same time, assume his power of creation of new values and of research of sense to the unusual ways, like Quijote or Zarathustra, can speak of faith, belief in the men that are not spirits slept in the disappointment and that already abandoned the slavery to look for the life of the sent to sleep.

With regard to the figure of Zarathustra there are also elements in consonance with regard to Nietzsche and Machado. The first did use of the prophet like poet, creator and preacher that carries his new to the stray men, to all half man that does not know, following to Unamuno, who is neither who wants to be. In the case of Machado, his apocryphal Juan de Mairena is also master

that treats to wake up or to put in hour all the spirits of Spain that are shipwrecked in the existential inertia. In both cases does use of a character that adopts the times of preacher or teacher to manifest no already a doctrine but the way of the new coin political, social and cultural necessary in a period of crisis and of vital ruin.

Regarding the style, Machado receives the writing aphoristic of Nietzsche like way of expression of his philosophy. Like this it will do it in *Juan de Mairena*, where in a note titled *Nietzsche y Schopenhauer*, [11] will signal to this last like thinker of greater metaphysical inventiveness as well as of greater grace and good humor in spite of the pessimism that wraps his philosophy. However, in mouth of Mairena, he will laud the almost poetic character of his work in front of the systematicity of Schopenhauer, as well as the eternal return and the work of Zarathustra. At the end of the note, recommends Mairena the reading of Nietzsche, this "man that sees very deep in himself same and stones with his own comport to the neighbor" [12].

Although it is true that Machado distance of the radicalism of Nietzsche, is not less precise the influence that the German thinker exerted on him, so much in a question of style as to the hour to adopt the criticism from a character apocryphal as well as the need to wake up the consciences sent to sleep. Nietzsche And Unamuno were two key thinkers in the development of the work of Machado, being through the Basque thinker, his teacher and fellow, like the better Andalusian poet assumes this tendency vitalist that, although it knew of direct form from his readings, was, to his time, collected, from the narrow relation with his teacher and fellow Unamuno.

The influence vitalist in Machado does then, patent, in his worry by the value of the life as well as in the need to react in front of the sadness and the vital apathy of his time, all this in base to the problem of Spain and to the theory about the need of be like to his European neighbors that was in the environment of the period. But the tendency vitalist in the thought of Antonio Machado does not exhaust in the spheres of Nietzsche,

but, by the contrary, drinks of the inspiration of Henri Bergson, whose philosophy placed in front the intuition to the concept further of the pretences vitalist of the intellect influenced of positivism. A form of vital sense of philosophy that rooted deeply, as we will see in the work of Machado.

Influence of the Philosophy of Henri Bergson in Antonio Machado

In the year 1910, Machado found in Soria, where three years before had begun his experience like educational of French Tongue. In this time, Machado published *Soledades, Galerías. Otros poemas*, and, in addition to his articles in newspapers, began to create the poems of *Fields de Castilla*. In spite of being a prolific period for our author (in addition to a literary production that shone between the one of the members of his generation, and his collaborations in the local press, in 1908 was appointed deputy director of the Institute of Soria), did not feel to taste in this small and conservative city where the things that other people say, that are extended by the fact to have married in 1909 with Leonor, a youngster of fifteen years. In December of 1910, and after having requested a scholarship to the Board for the Enlargement of Studies, Machado goes to Paris during a year for study French Philology, although, further of the program of the course, the intention of Machado is to study Philosophy and can attend to the classes of Henri Bergson in the School of France [13].

And it is that, Machado is a fervent admirer of Henri Bergson, author that influences him deeply and whose philosophy treats of, in front of the modern tendencies that placed in front the reason to everything, situate the intuition above the concept. Something similar lived during the Romanticism, when it began to place in front the feeling to the reflection, although Bergson, from his interest for limiting the pretences absolutist of the intellect, went further. With the new intellectual tendency arisen around the middle of the 19th century, no only appealed to the reason but now the science, daughter of his good use, turned into the stone of touch of all precise think human. The

scientific thought of the hand of the positivism, pretended to extend to all the understanding of the reality, affirming that all that problematic condition treated out of his spheres was not more than entelechies or impossible fictions to resolve.

The reply that Bergson offers to the tendency scientific of the 19th century, answers to an eagerness that combine the romantic tendency (that, as it has been aimed, places in front the feeling to the reflection) with the metaphysics, by what can affirm that it went further of the mere appeal to the irrational whereas, in addition to the apologia to the romantic, loans his attention to a new psychic activity: the intuition. Like this, the philosophy of Bergson puts barriers to the positivist belief to centre in the soul and the life like fundamental axes of the new reflection, the same that treats to do without mediations to go to “the same thing” by means of the intuition.

If the scientific knowledge did gala of the intelligence like fundamental organ that allowed the understanding of the reality, the philosophy remits us to the intuition and, therefore, his methods will be moved away of the logic and of all conceptual analysis to approach to the art, to the mere know for knowing that it suggests us an intuitive version of the real. But, how it is exactly this intuitive knowledge? It is more, we can speak of knowledge dispensing of the intellect?

According to the philosophy of Bergson, the knowledge of all the external is fundamentally intellectual: by means of symbols and words endow of sense that that presents in front of us and that, with the intelligence, treat to comprise. However, the knowledge of us same cannot be explained of this way, does not have external referent any that does him be susceptible of verification. It is, simply, intuitive and produces, therefore, in the privacy of each consciousness. And it is that, if for example a person treats to explain to another the experience that has supposed him travel in globe, by more photos that teach him of the machine flying as well as the explanations

that offer of his operation, all this scheme will be insufficient, as that to the one who direct us has not had a experience direct. The best way that has to know the experience of a trip in globe is feeling it, living it, having this instant of perception or experience direct with the thing. The knowledge gives, therefore, in the own action, heading to the same thing, to the experience of her without conceptual mediations that establish us in an unable theoretical mechanism to do us know the essence of the things. Like this, the knowledge of what was a trip in globe only will be able to have in the same action of the trip, further of how was his operation or of the images that of the same can be showed.

The intuition converts, like this, in the way to go further of the complex philosophical systems to be able to reach a direct vision of the deepest of the sense of the real, being necessary not falling in the philosophical error of intellectualize the intuition, that is to say, we talk about concepts that treat to explain what the intuitive action is able to do us comprise.

From this point of view, the I remains comprised from the freedom and the mobility, in the sense in that, when separating the intellectual veil between the I and the soul, the freedom self-evident in his direct perception or sense in the consciousness, the same that it is movement, action that has surpassed all understanding external. At the same time, the freedom has to escape to all attempt of concepts, as this would approach to think like robot, and to the material determinism whereas all definition of the freedom would be expressed according to a terminology referred to the space and the matter.

The philosophy of Bergson presents , like this, like the possibility to penetrate in the consciousness by means of the intuition or, what is the same, by means of a direct vision of the be psychic, whose "I" is fundamentally freedom and mobility. The longing of present spirituality in the thought of Bergson, is something also characteristic of the crisis turn of the century of the 19th century and of the authors of the 98, the same that looked for an intellectual regeneration

further of the destiny of the science and that in an eagerness, could say, also romantic-metaphysical treated to answer to the ontological question of the problem of Spain: what and for what of the Spanish from a question metaphysical about the feel of the existence. In the case of Machado, the presence of the philosophy of Bergson is more accused that in the rest of his mates of generation, being present in his understanding of the time and of the space, in the intuitive vision of the freedom or in his reflection about the heterogeneity of the being. Like this, on Bergson will say in *Los complementarios* that "it is the definite philosopher of the 19th century" [14]. In this same note that titles *Sobre Bergson* [15] Machado does a brief review by the philosophy of the author, recognizing his assistance to the classes of the French professor during the course 1910-1911. According to Machado, with Bergson

The man who thinks, change in being sensitive, volente, active", a being that it knows from the action or the go to the own same things of the no communication of the sensitive intuition. Like this, Machado assumes the understanding of the intelligence like mechanism that allows us plant us out of the real "to create us a world apparent, fictitious and in which we do not know how could live. It cannot, being to the service of the life.

In spite of the praise that Machado presents in front of the philosophy of Bergson, seems to subject to criticism the intuition when it affirms that, although it is true that by means of the intelligence cannot access to the reality last, is not true that can find another way to arrive to her. In this point could plead for a question of the intuition of Bergson by part of Machado, of which affirms that

Not will be never an instrument of freedom, by her would be slaves of the blind vital current. Only the theoretical intelligence is a principle of freedom (of freedom and of command)." (...) "Only knowing intellectually, creating the object, affirms the independence of the subject.

The knowledge intellectual represents for Machado something supreme to what has renounced during long. But, far to suppose this no-Bergson a contrary attitude to the philosophy of Bergson, shows like a reaction against all the philosophy of the 19th century. Machado expresses a complete ideological possibility that does not suppose necessarily be received by him, that is to say, although it is true that it is possible a praise of the intelligence like affirmation of the independence of the subject further of the tendency activist or vitalist, is also true that the poet shares this metaphysical worry-romantic of Bergson and of the rest of his mates of generation. In another text of *The Complementary* that carries by title *El siglo XIX* [16], declares like main work of this his anti-intellectualism. We are then in front of an affiliation in front of the thought of Bergson or, by the contrary, is Machado a no-Bergson? As we came saying, accepts the possibility of a contrary philosophy to the defense of the intuition like praise to the exaltation of the modern intelligence, but is a defender of the philosophy of Bergson like alternative to the criticism of the theoretical reason of Kant (that it inhibits the possibilities of the think metaphysical when declaring unable to the human mind of all ideological possibility further of the sensitive experience) and like way of metaphysical understanding in similar occasions to the philosophy of Schopenhauer.

Another susceptible character to be related between the thought of Bergson and the one of Machado is the related with the space and the time. In a note of 1915 titled *La heterogeneidad del ser* [17] the poet remits us to Kant to report the falsity of the representation of a space without objects, something possible for the German philosopher. According to Machado, to the equal that is impossible to conceive a time without facts or without history, is also inconceivable an empty space, without bodies “is not possible to represent that there is not space, although it can be very think that there are not objects in the space” or, what is the same, cannot formulate of form in advance the notions of time and space. It adds Machado that so much the time like the space come from of the “radical

heterogeneity of the being”, that is to say, the being is varied, no one, qualitatively distinct that by means of pseudo representations (facts of consciousness that lack external object. It is what in Bergson would understand like the sensitive intuition that gives in the privacy of the consciousness) does us “break our psychic life in his become, suppressing the continuous to become”. Like this, it recognizes the knowledge in the action, to the equal that saw with Bergson.

Time and space are for Machado “two instruments of objectivity”, understanding by objectivity “the points of coincidence of the think individual (of the multiple think individual) that form the think generic, the rationality” and finish affirming that “without the time and the space, the ideal world, done of pure negations would be inconceivable or, as it says Kant, would be impossible the mathematical science”. From the point of view of Machado, so much the space like the time are two instruments of objectivity that contribute a thread discourse in the future of our life. Reviewing these ideas in Bergson, could interpret the space and the time like vital stages whose concepts belong to the physics, no to the consciousness, as they remit us to external phenomena that do not transcend the sphere of the inner life.

With regard to the heterogeneity of the being, will affirm Machado in 1923 [18] that “the radical heterogeneity of the being, such as it is us revealed in our inner world, in the flow of our consciousness, arises the problem of the rationality” Go back here to Bergson and to the rationality of the 19th century, unable, according to the French philosopher, to explain the most essential questions of the life, those that refer to the singular, to the spirituality, to the mere know for knowing, to the knowledge of our interior.

Machado corroborates, in this note, the bet by the sensitive intuition of Bergson when affirming that “they only exist, really, individual consciousness’s, varied and only consciousness’s, integrals and incommensurable between yes”, being common to all they the conception and

creation of the time and the space like “bases of the language and of the rational thought: of the think quantitative”, like this base that awards a linear sense to the external become existential without that this involve the privacy of each consciousness. Like this then, it discerns in Machado a clear influence of the philosophy of Henri Bergson, that, although it could see countered with the apparent no-Bergson also exposed in the pages of *The Complementary*, this attitude can explain attending to his context. Machado writes these words in 1915, year in which the following intellectual generation embraced the reason to the service of the life. It was the period of Ortega y Gasset, and the philosophy vitalist accompany of a rationality that calmed his more irrational pretences. It is in these years when Machado considers the possibility of a way to think more in accordance with the new times, without that can speak of an abandonment of the attitude with sense of regeneration or of the will of creation, no. Machado was an author engaged to the end of his days and from the evolution of his thought, that also drank of the philosophy of this century and, more specifically, of José Ortega y Gasset.

José Ortega y Gasset and Antonio Machado, The influence of the Novecentismo

In spite of the difference of generation between Ortega y Gasset and Machado, both authors argued in his written subjects that refer to the Spanish reality and of his men. Ortega y Gasset would include inside the authors of the Novecentismo or Generation of 1914, that whose authors began to publish around 1910.

This new generation that coexists with the previous, collects the principles around the own aesthetics of the modernist as well as the work and critical worry of the authors of the 98, although they adopt in both cases a posture something moderate: neither the beauty is the supreme principle from a metaphysical point of view neither receive to the tendencies. The “novecentistas” collect principles of the previous movements but without exceed extreme.

If in 1898 it initiated the purpose of be like

the Europeans, a possibility of regeneration of Spain, in 1914 develops further of a theorization about the character of the Spanish, among others reasons because Spain finds in the years in which it develops the I World-wide War. The bellicose conflict was determinant in the intellectuals of these years: they strengthen the theories of influence vitalist and surface the new aesthetic vanguard that treat to question the order and sense of the real. Besides, they strengthen the differences between the proletarians and the aristocratic minorities. Europe is in full decadence and is moment to strengthen in the values of a new culture. In 1914, in the conference titled *Old and New Politics* [19] will refer Ortega to the new generation with the following words:

They are character by have not manifested a personal hurry; that, fault maybe of brilliance, has known to live with serenity and with sadness; that, papers having not had teachers, by extraneous fault, has had to redo the same bases of his spirit; that was born to the reflexive attention in the terrible date of 1898 (...) And, above all else this, a generation, maybe the first, that has not negotiated never with the commonplaces of the patriotism.

Like this then, the authors of the 14 consider that it is moment to feel fully tied to Europe, assuming the radical problem of these years and struggling by the recovery of the stray values, but this time from a point of view that receive the rationality like principle of action beside the vitalist. It is moment to put the reason to the service of the life to correct the national intellect, that whose mirror reflects the image of Europe like symbol of the regeneration of the Spain blind.

We said before that Ortega was one of the greater exponents of this generation and, to his time, an important author in the literary production of Machado. The poet, whose relation with the philosopher was, in addition to master-student (Ortega examined to Machado of Metaphysics in June of 1919 when he studied Philosophy), of an evident influence as well as of mutual admiration (in more than an occasion expressed Ortega his admiration by the

work of Machado, so much is so with occasion of the publication of *Campos de Castilla*, recommended the reading of these verses quite, calm and two or thrice then, further to remit to the Spanish landscape, referred to “a deeper reality, poetic, and only poetic”) [20].

Ortega Was especially concerned by the Spanish question, so much is so even around the middle of 1914 created a new magazine (*Spain. Weekly newspaper of the National Life*) that collected the worries of the previous generation and that were still present, with the aggravating of the European war that shook Europe in these years. In any case, from his philosophy discerned the worry by the destination, not only cultural, but politician and social of Spain further of the no patriotism.

In a text of 1908 titled *La cuestión moral* [21] complaint how “out of Spain, be Spanish is something ridiculous” and warns of the need to surpass this complex and strengthen in a “europeización” necessary for the cultural renewal. The philosophy of Ortega also takes in consideration the figure of the quixotic hero, that whose eagerness with choice carries him to struggle by the destiny riskier, by a work of thought, a vital work that pretended to wake up to the slaves sent to sleep, to those that left carry and did not deliver to the problem of his existence. This philosophy based in a necessary will of creation also embraced by Unamuno and by Machado, has, as we already have seen, his roots in Nietzsche, of the one who affirmed Ortega: “Nietzsche was us necessary; (...) Nietzsche did us proud. There has been an instant in Spain - shame gives to say it!- In that there was not another table where save of the cultural shipwreck” [22] and this will of creation claimed by Nietzsche, assumed by Machado and, therefore, by the Generation of 1898, went also received by Ortega and his generation: “it is necessary that our generation concern with all consciousness, of the national future” [23] This occupation had to be immersed in the integration proposed by Ortega between the Germanic culture and the Mediterranean.

The culture is the remedy for the illness of

Spain, the same that in his day diagnosed Machado and all his mates of generation.

Then, we can establish a parallelism between Ortega and Machado in the treatment of the problem of Spain: the bet by the culture, by the education like salvation. Already in *Las Meditaciones del Quijote* [24] proposed Ortega the need to establish a balance between the life and the culture, being this symptom of a full life that bets by the capacities of performance of the man, by the will of creation. But in spite of these subjects shared, whose roots trace back to the common influence of Nietzsche, exist between Machado and Ortega important divergences. The Madrilenian philosopher considered like product of the European crisis to the man mass, this half man that “does not value to himself same – in well or in bad - by special reasons, but it feels “like all the world” and, however, does not distress , feels to flavor when feeling identical to the other.” [25] The man mass has turned into the phenomenon that more clearly expresses the crisis of the society advanced. Although it is true that dates of 1930, *La rebellion de las masas* puts on the table the cultural crisis, because it does not find in the culture the necessary foundations regarding convictions and values. It is task of the man do to himself same by means of the action and the culture for, like this, can build so much the world like his own himself same.

Of the words of Ortega deduces a true distrust to the proliferation of the half man or man mass, of that that “consecrates the jet of commonplaces, prejudices, capes of ideas or, simply, words with no sense that the chance has banked in his interior, and with an audacity that only by the naivety explains, will impose them anywhere” [26].

The differentiation carried out by Ortega between the man mass and the minorities is interpreted in a lot of occasions like a thought predominant in which the first would be considered a species of “citizens of second class”. In this sense could offer another interpretation: distinguish between man mass and minorities does not have why understood in a political sense, already cleared Ortega in 1937:

This volume neither and me, we are political. The subject that here it speaks is previous to the politics and belongs to his subsoil" (...) "Be of the left is, as be of the right, one of the infinite ways that the man can choose to be an dumb; both, in effect, are forms of the moral stroke [27].

Rather, it would fit to say that in the distinction of Ortega discerns the society of the "all is allowed and all are equal" that in a felt partner-cultural remits us to a species of paternalism in which all are protected by what becomes us from our circumstances, and everything puts to the service of the become and the inertia of the history. The man mass is not the quixotic hero, does not know the vocation and, if some day seemed him cross with her looked to another side not to assume his risks: the comfort of the welfare of the half life him succumbed.

Around the sense of the culture and the masses, wrote Machado a text in 1924 [28] in which it affirmed that perhaps the task of the State was "to look after the culture of masses and this, also, in profit of the upper culture" (...) "The state has to feel revolutionary, attending to the education of the village, of where go out the wise persons and the artists" In the case of Machado, are in front of the duty of the State, that is to say, is a task for with the education of the village. In the case of Ortega and, attending to the no political character (whereas partisan) of his writing, are in front of a diagnostic of his time that has to resolve by means of the culture. Ortega believes in the need of regeneration of the country, but this has to resolve further of the paternalism and being conscious of the difficulty that, for such task, supposes the presence of the half man, established in the slavery of his welfare.

Like this, we can find between Machado and Ortega common links that encipher in his worry by the cultural regeneration of Spain. Both authors bet by a will creator that assume the risks of the existence and that report the decadence of the country, and, in both cases (in spite of the difference between generations) will bet by a tendency that receive the possibilities of the reason: in

Machado because of his education "krausista" that moved him away of the anarchist radicalism of his mates and in Ortega in base to his "raciovitalismo", that bet by the conciliation of the reason and the life, being that to the service of this. Regarding the most accused difference, this roots in the differentiation between man mass and minorities of Ortega no accepted

by Machado, the one who pleaded for a global education, of all the men of the village (something no specifically refused by Ortega, as it already has been aimed).

What himself is true is that, and although they were members of different generations, so much Machado like Ortega bet by the action like indispensable axis in the cultural and spiritual regeneration of the men of Spain, and, although in occasions the treatment differ, the common germ is what does to stand out an influence shared that it extends, even, in what it could consider, in both authors, like a theory of the knowledge based in the art.

Conclusion

Along the pages that have occupied us, have been able to approach us to the importance that has had the literature in the process of construction of the contemporary Spain. This same literary conception, combined to the philosophy, form part of an axis of understanding of the real that defines from his be conciliatory. The case of the poet Antonio Machado is paradigmatic. In spite of that commonly it is considered like an intellectual-poet, the true is that, to the equal that other members of his generation, cultivated the philosophical thought in his works. In this regard we have mentioned *Juan de Mairena*, novel in which a professor gives class to his students following a very particular method that escapes of the ordinary doctrines. To know better the philosophy of Machado, we have studied his philosophical influences, object of our study. Said influences denote a tuning between Spain and Europe regarding the philosophical and cultural worries of the period. In this way, and we says that those influence and relation are important, so we can say that to beginnings of the 20th century produces in Spain the birth of a new

philosophy, a model to think that it goes through his incursion in the literature from his more varied slopes. The philosophy and the literature become the “remedy” in front

of the Spanish consciousness that, devastated, contemplates the ruins of his culture. And Machado turns into a prophet in his earth that, from his early works, he help us to understand our complex reality.

References

- 1 We remember to this respect that the context of the Generation of the 98 (to which belongs Machado) is marked by the War of Cuba and the consistent colonial losses (Cuba, Puerto Rico and Philippines). This historical fact sumió to Spain in a deep political crisis, economic and social to the time that supposed a climate of apathy and decadence in the thickness of the Spanish society that was reflected by the intellectuals of the period in his works. Such is the case of Antonio Machado. Nevertheless, we do not remit us only to the Spanish geography but, when speaking of the Spanish climate after the colonial losses have to, also, rescue the European influences that operate in this time in Spain.
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- 3 Nietzsche In Spain, Gonzalo Sobejano. Madrid, Gredos. P. 276-318. It stands out the direct comparison of texts of both authors to highlight points in connection.
- 4 Quién es el Zaratustra de Nietzsche? Martin Heidegger. En Conferencias y artículos. Barcelona, Ediciones del Serbal, 2001. P. 78-79
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- 6 Íbid. P. 67
- 7 Del sentimiento tragic de la vida. Miguel of Unamuno. Madrid, Espasa, 2002
- 8 Así hablaba Zaratustra. Friedrich Nietzsche. Madrid, Edaf, 2007 P. 128-12
- 9 Los complementarios. Antonio Machado. Madrid, Cátedra, 1996. P. 140-142
- 10 Juan de Mairena. Antonio Machado. Madrid, Cátedra, 2009, P. 280
- 11 Íbid. P. 337-338
- 12 Íbid. P. 338
- 13 To remit us to biographical data have served us of the biography of Machado elaborated by Ian Gibson: Light of luggage. La vida de Antonio Machado. Madrid, Editorial Punto de lectura. 2007, P.193-281
- 14 Los complementarios. Antonio Machado. Madrid, Chair, 1996. P.117
- 15 Ibidem.
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- 17 Ibid. P.127-129
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- 26 Ibid. P. 123
- 27 Ibid. P. 125.
- 28 Los complementarios. Antonio Machado. Madrid, Cátedra, 1996. P. 143