

1957

He graduated in Romance Philology at the Central University of Madrid. His minor thesis, directed by Rafael de Balbín Lucas.

1958-1964

He moved to Nottingham as a lector in Spanish, thanks to the help of Dámaso Alonso and Vicente Aleixandre, where he remains until 1960. He was fully engaged with teaching at the university and came into contact with the great English Metaphysical and Romantic poets. In November, his second book, *Conjurings*, appears. It is dedicated to his friend and mentor Vicente Aleixandre.

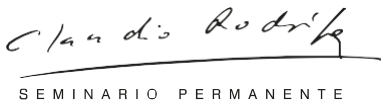


With Clara Miranda, his wife

He marries Clara Miranda in Madrid on July 23. The “Cla-Cla”, as José Olivio Jiménez calls them, will spend their first years of marriage in England. He settles at Cambridge University as a lector in Spanish until 1964.

His friendship with the poet Francisco Brines, a lecturer at Oxford, was became closer. On his return from Cambridge, he settles in Madrid, determined to devote himself to university.

DL: ZA-203/2014



www.claudiorodriguez.es



Claudio Rodríguez

(1934-1999)

1951

He starts writing *Gift of Inebriation*. In October, he moves to Madrid to study Arts at the Central University.

1953

During a university trip to Granada, he meets Clara Miranda, his wife. He sends Vicente Aleixandre the manuscript of his first book, *Gift of Inebriation*. They meet shortly after in the famous house at 3 Velintonia Street. Their relationship will last until Aleixandre’s death in 1984.

“I was lucky to make a deep friendship, an almost filial one, to put it in some way, with Vicente Aleixandre. However, that is not as important in the literary as in the personal aspect. I visited him almost three times a week or more. And it was there where I related more closely to other writers such as Carlos Bousoño, José Ángel Valente, Francisco Brines, and Ángel González. In any case, these were friends who did not have to do specifically with literature. I have no idea of what the literary world is”.

1954

Gift of Inebriation is published, which turned out to be a surprise and an event.

1956

In Madrid, he takes part in the students’ revolts between February 1st and 9th, which resulted in his arrest and subsequent police surveillance in Zamora.

1965

He publishes *Alliance and Condemnation*, written mainly in England.

1966

Critic Award for *Alliance and Condemnation*.

1974

His sister María del Carmen dies in Madrid in strange circumstances.

1975

On September 28, his mother died in Madrid.

1976

He enjoys a grant from the Fundación Juan March that allows him to work on his new work *El Flight de la Celebration*.

1980

Travel to New York. The Modern Language Association of America (MLA) celebrates in December the session “In Honor of Claudio Rodríguez”, in Houston, Texas.

1983

He publishes *Desde mis poemas*, a compilation of all his work. With him he obtains the National Prize for Poetry.

1985

Post Reflections on my poetry.

She participates in Granada in the conference Words for a time of silence, dedicated to the poetry and the novel of the fifties. “What characterizes our generation is friendship. Then each one wrote what he wanted. Perhaps the only thing that linked us was the importance that each one gave, in his own style, to the quality of language, to poetic skill. We were also united by the same ethical position in the face of certain historical circumstances. That it was not necessarily political”.

1986

Literature Award of Castile and Leon.

1987

He is elected a permanent member of the Royal Academy of Spanish Language. He occupies the chair left vacant by Gerardo Diego. This was suggested by Carlos Bousoño, Emilio Lorenzo, and Manuel Seco.

1989

The City Council of Zamora named him Favorite Son of the city. His sister Marisa dies and, a year later, his brother Javier.

1991

Publish *Almost a legend*. He receives the First Prize from the magazine *El Critico*. Twenty-four critics consider it the best book published that year in Spain. He adapts *La verdad sospechosa* by Juan Ruiz de Alarcón, a play staged by the National Classical Theater Company, under the direction of Pilar Miró.

1992

On March 29, he read his admission speech into the Royal Academy of Spanish Language entitled *Poetry as Participation: towards Miguel Hernández*. The reply speech is read by Carlos Bousoño, his friend and one of the first scholars of Rodríguez’s oeuvre.

1993

Prince of Asturias Award for Literature. II Queen Sofía Award of Ibero-American Poetry instituted by the National Heritage and the University of Salamanca publishes the compilation volume *Toward the Song*. The Hispanic Institute and Columbia University (New York) dedicate a monographic issue to him in Modern Hispanic Journal.

1995

He is appointed trustee of the Cervantes Institute.

1996

He is elected member of the Poetry Academy of Castile and Leon.

1998

He is invited to the I Meeting of European Poetry at the Students’ Hostel. Poetry Award of the Poetry Academy of Castile and Leon due to his oeuvre.

1999

He dies in Madrid on July 22 and was buried at the Atilano Cementery in Zamora.

2005

Adventure, a book collecting his posthumous poems, is published. The Permanent Seminary Claudio Rodríguez is constituted in Zamora.



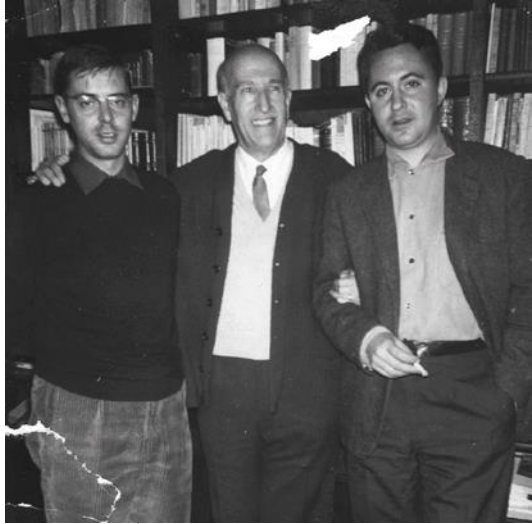
Venancio Blanco's Workshop: Claudio, Ramón Abrantes, Antonio Pedrero y Alberto de la Torre Caveno



End of course with his students. University of Nottingham, 1959



With Clara Miranda, his wife



José Ángel Valente, Vicente Aleixandre, and Claudio Rodríguez 1967



With José Hierro (on the right, standing) and Vicente Aleixandre (seated)



Claudio Rodríguez

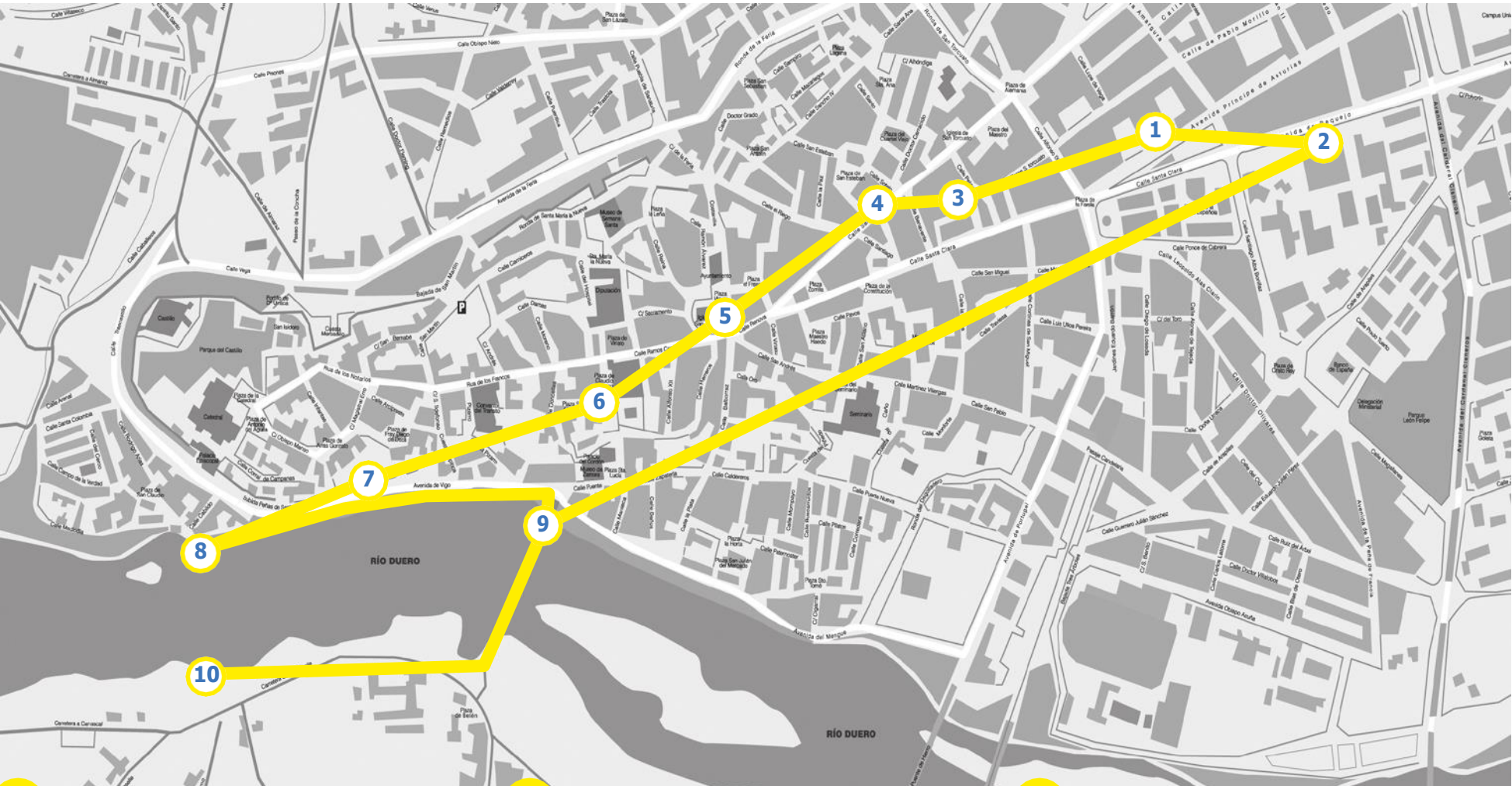
LITERARY ROUTE THROUGH ZAMORA

Claudio Rodríguez was a fine observer of reality. He did it while walking and strolling. As a wandering poet, he cherished solitude, though shared from a strange sensibility: that of the the lonely one who contemplated his own town as a way of finding peace, the calm that life sometimes denied him.

In his walks he also prompted the encounter with his townsfolk and his town. The latter, as he used to say, welcomes and accuses us.

“When all has gone, when I have gone, / This gaze will remain, / The one that asked and gave, without time”, he says in *The Flight of Celebration*.

The Claudio Rodríguez Permanent Seminar aims to relate that timeless gaze to the literary route through the places that Claudio inhabited. Such places are either reflected or have left a deep mark on his life and oeuvre.



1 PEÑA HOUSE

2 SECONDARY SCHOOL CLAUDIO MOYANO

3 CLAUDIO RODRÍGUEZ STREET

4 “THE SWALLOW” BAR

5 MAIN SQUARE

I leave my house and feel
this musical tenderness of the sky.
The Flight of Celebration



Claudio Rodríguez was born on January 30th, 1934 in 51 Santa Clara Street, at the corner of Alfonso de Castro Street, in a building long ago demolished. While still a child, his family moved to the “American’s House” or “Peña House”, commissioned by José de la Peña to the architect Antonio García Sánchez-Blanco in 1931, on his return from Mexico. He spent his adolescence in this beautiful building of colonial and eclectic style and lived there until 1951, when he moved to Madrid to start his university studies.

As if it had never been mine,
give my voice to the air and in the air
Let it be everyone’s and let them all know it
Gift of Inebriation



The construction of this magnificent building started in 1902, although the academic activity did not begin until 1919, due to the political instability at that time. It is a splendid building in historicist style. Claudio Rodríguez commenced his High School studies there in 1944. There he met two teachers from whom he always kept fond memories: Mr. Ramón Luélmo, a Literature teacher to whose first attempts to carve language he is indebted, and Mr. José María Gómez López, a Philosophy teacher, who introduces him in the philosophical readings that will later shape his poetic thought. While attending this high school he started writing his first book, *Gift of Inebriation*.

What are you doing around this Street,
here, in the Street of my adventures?
Conjurings



On his January 28th, 1994 session, the Council of Zamora “agrees to dedicate a street to the Zamoran poet Mr. Claudio Rodríguez, as acknowledgement to his poetic qualities and merits”.

This new street is located between the Castile and Leon Square and the Pelayo Street, and it was a usual play space for the child Claudio and his friends.

Always on leaving we think of the distance, never
of the company. And any place is a good one
To make Friends.
Alliance and Condemnation



In this painting, Antonio Pedrero immortalizes relevant individuals who were regulars in his parents’ bar, The Swallow, among whom Claudio Rodríguez appears surrounded by his friends. From left to right we can find 22 characters: Martín de la Iglesia “El Músico”, Manuel Sevillano, Gregorio Matilla, Eduardo Pedrero, Claudio Rodríguez, Ramón Abrantes, Julio Mostajo, Fernando Pardal, Miguel “El Curro”, “El Chivín”, Ángel “Cacabelo”, Juanito “El Chuleta”, Paulino “El Pirata”, Virgilio Pedrero “Lili”, Lázaro Moreno “EL Zapatero”, Andrés “El ciego” and his guide Eulogio “El Pisculi”, Antonio Baladrón, Miguel Cerrón and Luis “El Sordo”. A singular human group of Zamora captured by the artist while he was at work in the bar. He finishes the painting on December 1960 and it is hung on a wall at the bar, what provoked a flow of visitors during the first weeks of 1961. The picture was later purchased by the bank Caja España.

What are you doing? What are we all doing
in the middle of the Marketplace at this time of the day?
Conjurings



Claudio Rodríguez always sung to the solidarity of man. The Main Square helps him discover the men “from the good land” (countryfolk) as opposed to those “from the evil land” (townsfolk). Social falsehood is one of his concerns, more evident in the book *Conjurings*, where he takes a critical stance. The Main Square, the habitual place for weekly markets and witness to “The Contract of Young Men” in mid. twentieth century, caused a strong impression in him. Always on the side of the humblest, in this poem he exclaims: “Contract, / servile exchange, theatre of dishonour.”

6 PUBLIC LIBRARY

7 WALLS

8 WATER MILLS

9 STONE BRIDGE

10 THE PELAMBRES

When all has gone, when I have gone,
This gaze will remain,
The one that asked and gave, without time.
The Flight of Celebration



This was the former House of Culture, built in 1975 by Julián Gutiérrez de la Cuesta and renovated in 2002 by Emilia Checa, Javier Lorenzo e Ignacio de las Casas as a Public Library. It hosts the Claudio Rodríguez Permanent Seminar since 2004. Part of Claudio Rodríguez’s original oeuvre is kept there, as well as other documents related with his life. All this valuable, timeless material is available for any person interested in it.

Here I am before your walls
Border town which always
The heavens constantly unnerves.
Alliance and Condemnation



Claudio always carried his town in his memories and described it from his deepest feelings. However, as time went by, he became disappointed with it and looked for an open, wall-less town, where light and air could penetrate and enlighten its inhabitants. The walls conform the bastion that allows for light beheld from the high plain, an open-field land.

You, river of my land, you, Enduring river.
Conjuring



Claudio Rodríguez’s constant strolls along the river Duero led to its idealized image. Its rumor accompanied him throughout his whole life, was witness to the simplicity, voice and pulse of its folk. That is why the poet asks, in case one day he forgets about the river because of solitude, injustice, wine, indifference or despondency, for the river to hold him, to become *Dudarero* (timeless). The water mills at Olivares are one of his favorite places to hear the rumor of the river.

And as I saw
I was so popular among the streets
I crossed the bridge and, farewell, I left all behind.
Conjuring



Claudio Rodríguez called himself a “wandering poet”. He loved nature and solitude. He observed the farm laboring at the family’s property during his childhood and youth, what influenced in his attention to nature and his contemplative stance. Walking out into the open fields was a way of seeking solace, of letting time control go. The stone bridge was the threshold giving way to the truth of the fields.

... Oh, river,
founder of cities ...
Conjuring



The first town ordinances that forced tanners to work outside the city walls, due to the stink of their labor, were passed in the fifteenth century, although they were not in full force until the sixteenth century. The tanneries, especially for tasks such as the “apelambrado” (skinning), became a bank job. To that end, small pools called “pelambres” were used in which the furs were submerged, being the best-known installations those of San Frontis. Although nowadays they only exist in our memories, Claudio Rodríguez liked visiting this place, from where he beheld his “souttown”.