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TWO ASPECTS OF REALITY IN THE POETRY OF PEDRO SALINAS:
A SYMOLOGICAL STUDY

by
Bernadette Komonchak

A Dissertation Submitted to the Faculty of the
DEPARTMENT OF ROMANCE LANGUAGES
In Partial Fulfillment of the Requirements
For the Degree of
DOCTOR OF PHILOSOPHY
WITH A MAJOR IN SPANISH
In the Graduate College
THE UNIVERSITY OF ARIZONA

1974
I hereby recommend that this dissertation prepared under my direction by Bernadette Komonchak, entitled Two Aspects of Reality in the Poetry of Pedro Salinas: A Symbological Study, be accepted as fulfilling the dissertation requirement of the degree of Doctor of Philosophy.

Dissertation Director Date

After inspection of the final copy of the dissertation, the following members of the Final Examination Committee concur in its approval and recommend its acceptance:

Charles Alston
Ellen Smith Rivers

This approval and acceptance is contingent on the candidate's adequate performance and defense of this dissertation at the final oral examination. The inclusion of this sheet bound into the library copy of the dissertation is evidence of satisfactory performance at the final examination.
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SIGNED: bernadette komondor
DEDICATION

To Matthew

whose three years coincide with the conception and realization of this dissertation

and

whose innocent eyes have restored to me a glimpse of that essential reality that Salinas sought.
ACKNOWLEDGMENTS

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ABSTRACT

The poetry of Pedro Salinas may be characterized as a poetry concerned with aesthetics in which an inner world of dark masses and mute planes is made complete or "perfected" by the poet who gives voice to this undefined, needful world. The poetic process, referred to repeatedly as "vocación" in its dual aspect of "giving voice to" and "responding to an inner divine calling," is conceived as a revelatory process.

The most complete expression of Salinas' aesthetic is to be found in the first four poems of Todo más claro. These poems are studied as a step by step progression of the Way to the Poem, a journey likened through multiple Biblical and mystical references to creation myth and to the saint's journey toward illumination. They dwell on the role that the collective and individual inheritance of the poet plays in the poetic process. While there are obvious incorporations of well-known lines from Spanish poetry and a sub-stratum of Biblical tradition underlying the poems, Salinas achieves his effects by the new and unique perspectives from which he views the familiar.

Much of Salinas' poetry depends for its effects on its complex and multiple perspectives and on presenting familiar reality in contradictory guises: absence conceived
as presence, infinity viewed as confined within a frame. These unusual perspectives require that the reader question his own concept of reality and expand the ways in which he may simultaneously perceive it. One must reject the fixed, ordered empirical world as constituting the only reality and accept one whose basic nature is constant change and renewal. To adhere to an immutable concept of the world as it is perceived through the senses is to limit one's life to reacting to preconceived categories of an already completed world. Rejection of the visually perceived as constituting the only reality saves man from being a superfluous in a world already fashioned and makes him a Creator in a constantly re-created world struggling toward perfection.

Proceeding by way of a discussion of the scientific and philosophical background of the late nineteenth and early twentieth centuries, this study identifies and discusses techniques of Salinas' poetry which are analogous to those of Cubist art, a revolutionary movement whose lasting impact on the twentieth century is to be found in the new aesthetic that it developed. Salinas' presence in Paris (1914-1917) in years nearly contemporaneous with the Cubist explosion and the subsequent direction that his poetry takes ally him to this movement. A study of selected poems concentrates on his use of basic geometric form and vocabulary, his persistent preoccupation with breaking the frame of conventional reality, his deliberate and continued
viewing of reality through multiple and complex perspectives and his belief in an essential reality characterized by constant flux and change.

The final chapter of this study deals at length with Salinas' efforts to reach this essential reality through the coincidentia oppositorum or reconciliation of opposites. Through a mutual interpenetration of elements similar to that in the physical world whereby, for example, the gaseous elements of hydrogen and oxygen combine to form the liquid water, the contradictory or "opposite" elements of our empirical world fuse in an interpenetration which results in a new creation. How Salinas accomplishes the coincidence of opposites by his use of paradox, his destruction of cause and effect relationships and by his use of threshold imagery is elaborated by reference to specific poems.
PART I

THE CREATIVE PROCESS
CHAPTER I

THEORY

Much of the poetry of Pedro Salinas is focused on man's, and particularly on the poet's, sense of life as reality through a transcending of cultural norms. Those values and attitudes which society has adopted, which at one time were an original and creative expression, often become rigidly fixed, and their acceptance and practice is expected and demanded as the only legitimate response to life. The person living in society is supported by these collective values and must, to a certain degree, follow the cultural norms set for the group, but when they become so immutably fixed that the uniqueness of the individual perspective is sacrificed to the collective demands, then self-realization is aborted, and in Salinas' eyes the person, and ultimately the society of which he is a part, suffers a spiritual death from man's failure to respond to his creative nature.

The person who accepts the collective norms as totally his own sees the world as complete and perfect without him, and therefore in no need of any change that he could provide. This is the person who, looking always outward at the already created, is out of touch with the
stirring, animating forces of his own unconscious. He is without the desire to evoke change in the world and therefore is unable to be a vehicle for change as a creator of new forms and relationships. He views life as static being, and not as a dynamic becoming in which he has a role to fulfill.

Salinas has written a number of poems which are elaborations of his basic orientation to life as a constant effort to transcend the reality of socially determined norms through his poetry. He does not reject this outer world but only a massive acceptance of an outer world perceived as so complete that it has no need of him. He rejects an otherwise perfect world in which man alone is superfluous and chooses through the animating contact with his unconscious to find a hidden world in need of him for its revelation and its perfection.

In "Vocación"¹ Salinas clearly establishes the choice with which man is faced, not once in his lifetime, but continuously; to follow the collective view of reality, a view based on the sensory perception of external reality, or to respond to the inner world of reality which calls to

---

¹ Pedro Salinas, Poesías completas, ed. Soledad Salinas de Marichal (Barcelona: Barral Editores, 1971), p. 110. All references to the poetry of Salinas are made from this same edition and will be subsequently indicated by a page number following the cited poem.
him for its expression and which enables him to function in
his capacity as a creator.

"Vocación"

Abrir los ojos. Y ver
sin falta ni sobra, a colmo
en la luz clara del día
perfecto el mundo, completo.
Secretas medidas rigen
gracias sueltas, abandonos
fingidos, la nube aquella,
el pájaro volador,
la fuente, el tiemblo del chopo.
Está bien, mayo, sazón.
Todo en el fiel. Pero yo ...
Tú, de sobra. A mirar,
y nada más que a mirar
la belleza rematada
que ya no te necesita.

Cerrar los ojos. Y ver
incompleto, tembloroso,
de será o de no será,
masas torpes, planos sordos
sin luz, sin gracia, sin orden
un mundo sin acabar,
necesitado, llamándome
a mí, o a ti, o a cualquiera
que ponga lo que le falta,
que le dé la perfección.

En aquella tarde clara,
en aquel mundo sin tacha,
escogí:
el otro.
Cerré los ojos (110).

The first part of the poem presents the world of
external reality perceived through the senses. It is a
world of perfection, a day in May when all seems to be in
complete harmony and balance, when even those capricious and
invented elements ("gracias sueltas, abandonos fingidos") of
man's life and the natural movements of the fountain, the
bird's flight, the clouds and the trembling of the poplar seem to obey some secret order and graceful rhythm. All contributes to a perception of a world so "perfect" that it has no need of change or invention.

The adjective "perfecto-a," a high-frequency word in the Salinian vocabulary, is used in its etymological sense of "carried through to completion." It derives from the Latin prefix per implying completion and from the Latin verb facere to make or to do and therefore has a technical meaning of someone applying one's artistry to an unfinished material to make something complete or perfect of it. The life that the poet sees before him in this first section of the poem has already been "perfected"--carried through to completion--and therefore he has no place as an active participant in its fashioning. It is a static life with no need of man's creative capacity.

While in its very harmony and balanced proportions the beauty of the day seems to remove the raison d'être of the poet it simultaneously provides the stimulus for him to seek another world where he will not be "de sobra" but where he will be able to satisfy those inner strivings to create. And so the poet leaves the paradisal world of "ver," the externally perceived world, and enters the uniquely

human world of "mirar," the contemplative world of inner reality that is described in the second part of Salinas' poem.

This other world is a contrasting one of sluggish masses and silent planes, a dark, undefined, orderless world which in its incompleteness calls to man for what it lacks, for its impulse toward light, for its creation in the mind of the poet, for its perfection in being raised to consciousness.

This world that lies hidden in darkness needs the poet to illuminate it and to bring it into the world of external reality where it may gain the order, form, grace and light by which it, too, will become perfect.

The choice, couched in the first two sections in the impersonal infinitive ("Abrir los ojos," "Cerrar los ojos"), is the choice between the collective and the individual that confronts all men. In the conclusion the poet responds on this particular day, in this place, to his own personal inner call as he chooses not what belongs to all men collectively, but what is uniquely his, "el otro," the unconscious side of his own individual nature.

The difficulty of this choice and the hesitation which that difficulty occasions is indicated by the punctuated pause preceding the decision and by the unusual positioning of the decision on the next line of the strophe rather than immediately following the verb. This deliberate
interruption of the flow of the poem dramatizes the moment of decision embodied in the subsequent action, "Cerré los ojos."

There are a number of words in this poem which maintain a fundamental consistency in the aesthetic vocabulary of Salinas. The sense of sight ("ver") is consistently subordinated to the verb "mirar," a verb which has contemplative connotations. Visual sight is subordinated because it concentrates on the collective sense possessed by all animal life and leads to a sameness of perception that Salinas decries. It has nothing in it of the uniquely human gift for sight which permits a subjection of the visually perceived phenomenon to the contemplative process and a re-creation of the object from the insight gained through reflection. This reflective capacity of man, dependent on his unique inner life, brings an individuality to his perceptions that is not found in the externally perceived object which responds identically to the physical capabilities of the human sight mechanism. The "retinal image," that image which is produced by the photosensitive optical instrument on the retina of the eye, is consistently similar from man to man. But the deformations and reformations to which the retinal image may be subjected in the inner eye of the mind are of infinite variation. This latter psychosomatic function which involves both the
physiological and psychological aspects of vision is what constitutes the "mirar" of Salinas' poetry.

The balance achieved in this particular poem of two contrasting views of reality comes partly from the repetition of a number of similar linguistic elements which in their variation create quite different effects. Notice how the "tiemblo del chopo" is conceived as being under the power of the secret order which rules all of life on this May day. It, as well as the movements in nature, obey the same design. But the variant of the word, "tembloroso," in the second section connotes not a measured, ordered rhythm but the potential force of the unformed struggling to be born, "tembloroso de será o de no será," the irresistible urge toward creation.

In the same way the word "gracia" is repeated. In the first part it is subjected to the order imposed on the external world, an order so perfect that even those elements which would normally be conceived as disordered fall under its dominion. Thus, "gracias sueltas, abandonos fingidos" become so in harmony with all that surrounds them that they, too, seem to participate in the picture of perfect balance ("Todo en el fiel," "ni falta ni sobra") that Salinas creates.

The second dark, inner world is deprived ("necesitado") of the order and grace that the external world possesses and seeks a creator who can supply the
perfection of that outside world to its formless, amorphous masses.

There is a paradox inherent in the poem in that the painstakingly constructed perfect world of external reality described in the first part reveals itself in the end as not perfect at all because the poet constitutes a "sobra." And the incomplete world of formless masses, because it needs the poet and he needs it, becomes the world where perfection is a possibility.

The response of the poet to this world of possibility or becoming is a response to the divine work of creation. The word "vocación" with which Salinas entitles this and other poems about his chosen art, conveys this fundamental attitude of responding to a divine call, to an inner voice rather than to any requirements of society. The word is derived from the Latin verb vocārē meaning to call and even in current usage usually indicates an assumption of the religious life in answer to God's call, although by extension it has come to mean also a response to a secular "calling." Here the call is to carry on the divine work of creation by "giving voice to" (vocación) his unconscious strivings. The fact that Salinas characterizes those elements of his inner world struggling for emergence from the unconscious as "masas torpes, planos sordos" shows them

3. Ibid., s.v. "voz."
in need of the animating pneuma or creative breath. This creative force calls to the poet and he responds to it by giving voice to his own unconscious.

The word "gracia" also retains something of its religious meaning of an outpouring of love by the Creator in this poem. Just as God gives grace to man in his creation of man, the poet will bestow grace to the world of his creation. And as God is Light and brings His light to the world, so too, in bringing his created world to the light of consciousness, the poet will assume the illuminating role.

"Vocación" presents the mediating position of the poet who lives a life that alternates between two realities, the collective one of external reality and the uniquely individual one of his own inner perspectives. The frontier between these two worlds, the threshold between consciousness and the unconscious, is the realm of possibility where a total interpenetration of these opposing worlds may occur so that the polarity which normally exists between them is resolved. This "reconciliation of the opposites," the so-called coincidentia oppositorum, seen by Salinas as a necessary step in the creative process, is a persistent theme in his poetry. 4 The man who has surrendered his

4. The coincidentia oppositorum involves a fusion not unlike that which occurs when hydrogen and oxygen in their gaseous form combine to produce a liquid. The pre-existent ideas are dissolved together so that a state of wholeness is produced. The coincidentia oppositorum as it relates to Salinas' poetry will be discussed at some length
unique perspectives to the demands of the collective is not even aware of the existence of the unconscious side of his life and so it "may" manifest itself in dark and destructive ways but also may be sublimated constructively. The man who is aware of "el otro" within himself, has the possibility of bringing those unconscious elements to the surface in a creative constructive way, whereby he not only adds to external reality but creates himself as an integrated person at the same time. The polarities of the psyche are brought into balance in a mutual relationship that strives toward perfection (i.e., the carrying through to completion) of the individual and his creation.

The poem "Vocación" synthesizes two important aspects of Salinas' poetry: (1) his refusal to see the world only through the collective societal norms which tend to limit the perception of reality to an acceptance of traditional views based on assuming identical perspectives; and (2) his attempt to discover ever new perspectives based on the submitting of the sensory experience to the contemplative experience of the mind, where, through the interpenetration of consciousness and the unconscious, he may form new

relationships and juxtapositions that will expand the perception of reality.

The search for new perspectives requires the poet to attain that state of mind in which all of the elements of the psyche are in flux, i.e., unattached to the constructs of logical thought. This permits the poet to perceive the object in its unlimited freedom, able to participate in an infinite variety of new associations. The poet, open to the perception of these new relationships, fashions these insights into the poem, where they become a means of expanding man's total vision of reality as they are brought or carried out of the unconscious to consciousness, i.e., perfected or completed. This primitive state of mind where all of the elements are totally free is the world of essential reality that Salinas constantly seeks as the fountainhead of his creation, as the world of infinite potential from which he invents and forms his poetic creation.

The two important aspects of Salinas' poetry previously mentioned (the abandonment of traditional perspective in favor of creating new perspectives and the constant striving toward an essential reality) were also basic to the development of Cubist art. This revolutionary movement in the art world, one which art historians usually limit to the years 1905-1914, has had an immeasurable effect on the art of succeeding periods because the Cubists dared to ignore
every convention of traditional art and to invent a totally new artistic language which required a re-examination of the fundamental question of what constitutes reality. The radical changes wrought by such men as Pablo Picasso, Georges Braque and Juan Gris aroused such violent and prolonged controversy that the movement must have come to the attention of Salinas in the three years (1914-1917) that he spent in Paris at the Sorbonne. The movement had a brilliant spokesman in the French poet, Guillaume Apollinaire, who, from the beginning, attempted to explain the ideas and techniques of Cubist art so that they would be understood by a greater public. Apollinaire and Max Jacob, involved at that time in close personal friendships with the Cubist painters, attempted to apply some of the techniques of the painter's new art to their own literary craft, experimenting with language to achieve new and surprising effects. Therefore, the movement is seen as very quickly having invited literary experimentation of a similar kind.5

That such an intellectually based artistic expression (two of whose most important exponents, Picasso and Gris, were also young Spaniards living in Paris) cannot have failed to come to the attention of the young Salinas is evidenced in his poetry. The prevalence, not only in his

5. For a discussion of the literary aspects of the Cubist movement see Christopher Gray, Cubist Aesthetic Theories (Baltimore: Johns Hopkins Press, 1953).
early poetry but in all of his poetry, of techniques which are analogous to those of Cubist art and to attitudes and goals which are very similar to those of Cubist art, suggests that Cubism exerted a powerful and long-lasting influence on him.

Salinas' poetry, like Cubist art, evidences a deep interest in a new aesthetic based on the concept of a dynamic reality. Because of the overwhelming importance of aesthetics in his poetry any attempt to deal with it must necessarily begin with a study of what the poem is to Salinas. Therefore, the initial focus of this study will be an investigation of the poem "Todo más claro," a study of the poem as epiphany or a manifestation of the divine.

Many of the techniques of Salinas' poetry are analogous to those developed by Cubist artists as a response to late nineteenth and twentieth century scientific and philosophic ideas relative to the nature of matter and space. This study will explore those techniques common to both Cubist art and Salinas' poetry which lead to an expanded concept of reality based on the negation of the visually perceived as constituting reality.

Lastly, this study will focus on the common goal of Cubist art and Salinas' poetry: to create an awareness of an essential reality which depends not on a physical perspective which emphasized the separation of man from external reality but on the presentation of a reality which
manifested itself as a unity through an integration of consciousness and the unconscious. This part of the study will center around the various ways that this unity, expressed in the poetry of Salinas as a coincidentia oppositorum, is accomplished.
CHAPTER II

PRACTICE: THE POEM AS EPIPHANY: "TODO MAS CLARO"

"Las Cosas"

1 Al principio, ¿qué sencillo allí delante, qué claro!
No era nada, era una rosa haciendo feliz a un tallo,
5 un pájaro que va y viene soñando que él es un pájaro,
una piedra, lenta flor que le ha costado a esta tierra un esmero de mil años.
10 ¡Qué fácil, todo al alcance!
¡Sí ya no hay más que tomarlo!
Las manos, las inocentes acuden siempre al engaño.
No van lejos, sólo van
15 hasta donde alcanza el tacto.
Rosa la que ellas arranquen no se queda, está de paso.
Cosecheras de apariencias no saben que cada una está celando un arcano.
Hermosos, sí, los sentidos, pero no llegan a tanto.

Hay otra cosa mejor, hay un algo,
25 un puro querer cerniéndose por aires ya sobrehumanos -galán de lo que se esconde-, que puede más y más alto.
Un algo que inicia ya,
30 muy misterioso, el trabajo de coger su flor al mundo -alquimia, birlibirloque- para siempre, y sin tocarlo (599-600).

All four of the first poems of Todo más claro are prefaced with the epigraph "Camino del poema," intended
clearly as a statement of the author's purpose to show us the way to the birth of the poem. In the light of the previously discussed Salinas poem, "Vocación," which shows the reverent attitude the poet takes toward his poetic art as a response to an inner calling, these three words of the epigraph might also assume something of the religious aura of St. Teresa's Camino de perfección and of the Camino del Calvario of Christ as a way of transformation. It must be kept in mind however that what is at issue here is the transformation of objects from material reality into the poem and while there is unquestionably a personal transformation that accompanies the creative process it is the poem that is emphasized here and not any personal renovatio of the poet.

These four poems, "Las cosas," "En ansias inflamada," "Verbo," and "El poema," which constitute Salinas' most complete statement of his poetic aesthetic, explore the creative process by counterpointing various elements: the mystic journey of the saint, and the role of tradition, be it literary or religious, a technique that emphasizes the uniformity of all rites of transformation and their kinship with creation myth. His use of tradition gives a picture of mankind in the largest collective sense, while his references to Spanish mystical and literary tradition remind us of the particular and very personal heritage of a Spanish poet. This correlating of the collective and
universal with the individual and personal is another important constituent of these poems.

Since the poems about the poetic process take on the form of a creation myth, before discussing the poetry itself, it will be helpful to explore the idea of myth as expatiated by Mircea Eliade in his book, *Myths, Dreams and Mysteries*,¹ and to bear in mind how closely what he says about myth can be applied to the poem.

Myth, he says, must define itself by its own mode of being, revealing itself fully in a way that is at the same time creative and exemplary in that it becomes the foundation of a structure of reality as well as of a kind of human behavior. Myth is the unveiling of a mystery, a revelation of a primordial event which is experienced by man in his wholeness as a being. Never addressing itself solely to his intelligence or to his imagination, myth requires a total response from the individual. When it no longer functions as the revelation of a mystery, when it no longer commands the total response, it becomes decadent and turns into a tale or a legend.²

Because of this very decadence of the ancient myths, myth had come to mean to the nineteenth century


Christian anything that was opposed to reality, fable, something in conflict with his belief in the Old and New Testaments. It is only in this century (due to investigations initiated by the Romantics in comparative folklore and similar work done in the field of comparative religion and depth psychology) that we perceive that the total rejection of myth as fable must be replaced by an attitude of its acceptance as an underlying reality found in all cultures which expresses profound truth at both the personal and collective levels.³ It is such an attitude that enables Salinas to weld several separate themes into a coherent and cohesive description of the Camino del poema.

Myth, for the primitive man, expresses absolute truth because it relates a transhuman, and therefore sacred history which took place "in the Beginning." It becomes exemplary and therefore repeatable because it serves as a model for all human actions. Man, in imitating the gods, detaches himself from profane time (and therefore from conditioned existence) and magically reenters the sacred time of the Beginning.⁴

Christian tradition in its early years, because it sought to establish its basis in the historical fact of Jesus Christ, came into conflict with the myths, but much of

³. Ibid., pp. 23-31.
⁴. Ibid., p. 23.
this conflict now seems to have resolved itself as we have become aware that even in a Christianity based on the historical personage of Christ certain mythical attitudes prevail. The religious experience of the Christian (Camino de perfección of St. Teresa, "Noche oscura del alma" of St. John of the Cross) is based on the imitation of Christ on his journey to Calvary as an exemplary figure, upon the repetition of life, death and resurrection. Ideally, the Christian participating in the divine worship service lives not in the present time, but becomes contemporary with Christ, the time in which the Word was made Flesh. He re-enacts the sacred mystery rather than commemorating an event of temporal existence, and in so doing he assumes the attitude of the primitive of responding totally to the revelation.

The poet, to create his poem, must follow this same paradigm in order to renew the word and transform it into its material existence in the poem.

The creation motif is established immediately by the opening words "Al principio," words which echo those with which both Genesis and the Prologue to the Gospel of St. John begin. Genesis describes the creation out of the Void:

5. Ibid., p. 30.
6. Ibid., p. 31.
Al principio, creó Dios los cielos y la tierra. La tierra estaba confusa y vacía, y las tinieblas cubrían la haz del abismo, pero el espíritu de Dios se cernía sobre la superficie de las aguas.\footnote{7. Génesis 1:1-2 \textit{(Biblioteca de Autores Cristianos).}}

Salinas emphasizes that this is \textit{not} the creation of which he speaks as he rejects each of the elements that characterized God's creation of the world.

\begin{quote}
Al principio; ¡qué sencillo, allí delante, qué claro!
No era nada, era una rosa haciendo feliz a un tallo, un pájaro que va y viene soñando que él es un pájaro, una piedra, lenta flor que le ha costado a esta tierra un esmero de mil años.
\end{quote}

The words selected by the poet, "sencillo," "claro," "delante" are antithetical to "confusa," "tinieblas," "haz del abismo" of creation in Genesis, but, in that they represent the Beginning for the poetic creation, they become the conditions with which we must start. They define man in his \textit{logos} state, i.e., able to embody thought in language or form, responding through his sense perceptions to a series of \textit{things}. "Rosa," "pájaro," "piedra" constitute the various realms of ordered existence: animal, vegetable and mineral, and also in their sum represent non-human creation. Their presence is important in that they postulate a new creation based on the already created world of "Las cosas" and also because they are used to establish a clear distinction
between human and non-human creation—and perhaps to suggest a hierarchical ranking which leads through a self-generative principle to man and to that other Biblical Beginning of St. John's.

Al principio era el Verbo
y el Verbo estaba en Dios,
y el Verbo era Dios.\(^8\)

The element of fruition, a necessary end if the poetic process is to be successful, is already indicated here in the repetition of the flower image ("rosa," "piedra," "lenta flor"). The highest attention ("esmero") given to the forming of the "piedra" perhaps hints at the slow, continuous, painstaking character of the act of creation, which, although it may seem to precipitate in one sudden flash, is accomplished only as the sum total of many small efforts.

In the first section of the poem there is a contrast between man as *eros* and man as *logos*, i.e., man as "manos" and "sentidos" and man as creator of the world of intellect. In the Beginning the earth is populated with things participating wholly in their existence. Man in this world exists only as "manos," "sentidos," in his creature form. He takes whatever his physical senses draw him to want, feeling no guilt and no sorrow and no separation from the rest of creation because those powers of intellect which

\(^8\) Juan: Prólogo 1:1 (Biblioteca de Autores Cristianos).
enable him to discriminate and differentiate are not
developed.

This initial state of man as a creature can never
be described by the creature himself because the creature
cannot reflect upon himself. Therefore, its very descrip-
tion implies man's existence as logos, man after the birth
of the Word. As Erich Neumann says,

It is immaterial whether we are dealing with a
self-representation of this psychic stage, mani-
festing itself in a symbol or whether a later ego
describes this preliminary stage as its own past.
Since the ego has and can have no experience of
its own in the embryonic state not even psychic
experiences—for its experiencing consciousness
still slumbers in the germ—the later ego will
describe this earlier state, of which it has
indefinite but symbolically graspable knowledge,
as a "pre-natal" time. It is the time of
existence in paradise where the psyche has her
pre-worldly abode, the time before the birth of
the ego, the time of unconscious development, of
swimming in the ocean of the unborn. \(^9\)

Salinas describes this state of participation with
the rest of creation with the words

¡Qué fácil, todo al alcance!
¡Si ya no hay más que tomarlo!

These words are reminiscent of Old Testament descriptions of
the Garden of Eden where Adam and Eve could pick the fruit
of any tree in the Garden except that of the Tree of the
Knowledge of Good and Evil. All of Nature was there for

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9. Erich Neumann, *The Origins and History of
Consciousness*, trans. R. F. C. Hull, Bollingen Series XLII
their use and pleasure. Dietrich Bonhoeffer describes the paradisal, precognitive existence of man in terms of Christian tradition.

Up to this point only the Creator knows what the tree of the knowledge of good and evil is. Adam does not know it yet. Living in the unity of obedience, he cannot understand that which is twofold; living in the unity of God as the middle and the limit of his life, he cannot think of the breaking asunder of knowledge into good and evil. Adam knows neither what is good nor what is evil; in the most particular sense he lives beyond good and evil. He lives the life that comes from God, in whose presence life in either good or evil would mean the unthinkable fall.¹⁰

This creature state is described in Salinas' poem with "rosa," "pájaro," "piedra" representing non-human creation and "manos," "sentidos" representing human creation. Whereas with "rosa," "pájaro" and "piedra" there is unity and no division in their respective existences, man is only partially "manos" and "sentidos" and therefore can only partially participate in the paradisal world in his creature form. It is man-eros who says

¡Qué fácil, todo al alcance!
¡Si ya no hay más que tomarlo!

but it is man-logos who immediately thereafter says

Las manos, las inocentes
acuden siempre al engaño.

These lines show that the man of this poem is the man who lives not in the unity of creation but Adam after the fall,

man who has eaten of the tree of the knowledge of good and evil and who has destroyed his own paradisal state, bringing in its place division and anguish but also affording man himself a unique existence as Creator.

Only man as *logos*, only man after the fall and expulsion from the Garden of Eden, could characterize "manos" as "inocentes" because it is only this man who would recognize oppositions and make moral distinctions. Only man as *logos* would be aware of the mortality of the rose and of the secret treasure lying hidden in each of these things that the hands reach out to grasp, hands which are motivated only by the immediate satisfaction of man's needs.

Man reflects on this other lost existence recognizing its paradisal nature

¡Qué fácil, todo al alcance!  
¡Sí ya no hay más que tomarlo!

but he also sees it as a limited existence where man can reach only as far as his hands can extend, where man is limited to responding to external reality, the world of things, through his senses.

No van lejos, sólo van hasta donde alcanza el tacto.  
.................................  
Hermosos, sí, los sentidos, pero no llegan a tanto.

While man in his awareness as *logos* sees death hiding in the rose ("Rosa la que ellas [las manos] arranquen
no se queda, está de paso") and becomes aware of his own temporal existence, it is not the negative aspects of his new existence that Salinas emphasizes here. Rather it is the freedom to create that his new position affords him, to reveal the secrets hidden in each of these objects of material reality which confront him. Man now has a unique vision of reality denied to the senses, which raises him above their limited world of being "Cosecheras de apariencias." Man as logos, man after the fall, has a limitless existence.

Man is sicut deus. Now he lives out of himself, now he creates his own life, he is his own creator. He no longer needs the Creator, he has become a creator himself, to the extent that he creates his own life. With this his creatureliness is finished and destroyed for him. Adam is no longer creature. He has torn himself away from his creatureliness. He is like God, and this "is" is meant very seriously. It is not that he feels himself so, but that he is.11

This original tearing away of which Bonhoeffer speaks involves the self-generative principle, a response to a germ latent in the unconscious life of man which impels him originally toward his existence as a creator and which in the ritualistic following of the process continues man's existence as creator. Neumann maintains that if it is in the natural order of things for man to live unconsciously, it is imperative by reason of his humanity for man to transcend his division and separation from Nature and to

11. Ibid., p. 72.
return to it, not by dying to himself and dissolving his ego in the unconscious uroboros, but by unifying Nature in himself in the very creation of his own Self.\textsuperscript{12} The uroboros is the ancient Egyptian symbol of the serpent biting his tail which symbolizes the perfection of the Beginning in which the opposites are still united and the perfection of the End because the opposites have come together again in a synthesis. The uroboros also symbolizes the self-generative aspect of life.

In this series of poems devoted to explaining the birth of the poem rather than to the development of the Self, this same unifying process takes place. Through the subjection of the world of things visually perceived to the unifying influence of the mind whereby a re-creation of these objects is achieved, Man becomes Nature.

A latent germ within the unconscious psyche precipitates the whole creation process, be it of the Self, or as here in the poem, the recreation of reality. Salinas' description of it is necessarily vague because it is as yet only impulse and assumes a perceivable form only when it has been realized in a material way in the poem.

Hay otra cosa mejor, hay un algo,
un puro querer cerniéndose
por aires ya sobrehumanos
-galán de lo que se esconde-,
que puede más, y más alto.

\textsuperscript{12} Neumann, \textit{Origins}, pp. 409-410, 8.
It is the work of the poet to give form in the poem to this impulse by repeating the rites of transformation with those objects of external reality which are perceived by his senses. By this process he gives them new life, an expanded, timeless life freed from the frame of their limited existence. By responding to the same impulse which impelled man originally toward his birth as logos, man in subsequent repetitions of the creative process expands his conscious life making it approach with each new revelation to the unity of the uroboric state from which the impulse was born.

The self-generative impulse now begins its work, to "coger su flor al mundo," to bring forth the fruit which will be a renewal of the elements of "rosa," "piedra," "pájaro" in the poem. The mysterious process by which this will be accomplished is equated with "alquimia," "birlibirloque," words which emphasize the hidden unexplained aspects of the art of poetry as conceived by Salinas and the amazing, magical nature of the act by which the poet transforms the thing, the object from material reality, into the symbol or the Word.

This role of the poet as Nature, capable of the transformation process, is suggested in the description of the formation of the stone

... lenta flor
que le ha costado a esta tierra
un esmero de mil años.
where the poet in his work, "coger su flor al mundo"
repeats the work of Nature in a similar, slow, painstaking process.

In his study of alchemy, Eliade mentions early beliefs in the sanctity of stones as the unifiers of heaven and earth, a belief probably resulting from the primitive's contact with meteorites possessed of magical properties which fell unexpectedly from heaven to earth. These beliefs later extended to the mineral ores found in the bowels of the earth, which man, in rituals in which he imitated the Gods, transformed into metals.¹³

There are two types of stone-related myths which seem to have great relevance here: (1) the belief in the stone parentage of the first men, the stone being the archetypal image expressing an absolute reality:

... force, reality, fecundity, holiness, are incarnate in everything around man which appears as real and existing. Invulnerable and irreducible, the stone became the image and symbol of being.¹⁴

and (2) the belief in the generation of stones in the belly of the earth. It was a common belief for a long period in man's history that rocks engendered precious stones; that rocks, by a natural process akin to the vegetative process,


¹⁴. Ibid., p. 44f.
would, if left to Nature, develop into precious stones; that is, grow and ripen. 15

When Salinas says that each of the things "está celando un arcano" he is expressing a belief in the essential form which underlies all of Creation, an essence which he will attempt to experience by following the "puro querer," the impulse that leads him to undertake the transformation process. Through his poetry he will attempt to transcend the limited externally oriented vision of "las cosas" and to create a new world in the poem, a world in which the things will have a rebirth. Just as the ancient magician sought to penetrate the mysteries of the universe by subjecting objects to certain ritual steps ("birlibirloque") and the alchemist sought to change the base metals into gold by occult and extra-ordinary means so, too, will the poet participate in the mysteries through which "las cosas" will be transformed into "Verbo" and subsequently given material form in the poem.

The essence of initiation into any mystery consists of participation in the passion, death and resurrection of a god. The initiate after experiencing death is reborn into a new mode of being. These same steps of suffering, death and resurrection were projected onto matter in order to transmute it by early alchemists, the gold into which the

15. Ibid., pp. 44-47.
matter was transformed being again symbolic of immortality. The poet wants to give this same unlimited, immortal existence to the "rosa," "pájaro," "piedra" by giving them new life in the poem. The thing, limited to a life that consists of its sensory perception will undergo a complete transformation in its new life as "Verbo," an ontological change.

In her study of mysticism Evelyn Underhill studies the steps that lead the mystic to make a journey out of the world of external reality in order to pursue a hidden reality. She reviews the basis for man's creation of reality based on his sensory experience and the rejection of the "reality" of this world by the artist, mystic, poet. The beginning for human thought is the I, the Ego, the self-conscious subject who has an unshakable faith in his own existence. To the conscious self comes a stream of messages and experiences through the tactile, auditory, and optic centers which the self interprets as indicating the nature of the external world.16

From the messages received through those senses, which pour in on her [the Self] whether she will or no, battering upon her gateways at every instant and from every side, she constructs that "sense world" which is the "real and solid world" of normal men. . . . With an enviable and amazing simplicity

she attributes her own sensations to the unknown universe.\textsuperscript{17}

This seemingly valid real external world is quickly revealed as being only the Self's projected image of it; any relation between it and the ultimate reality is at best symbolic and approximate.

Evelyn Underhill speaks of the conscious self sitting in relationship to the external world of things as at the receiving end of a telegraph wire.

The receiving instrument registers certain messages. She [the Self] does not know and—so long as she remains dependent on that instrument—can never know, the object, the reality at the other end of the wire, by which those messages are sent; neither can the messages truly disclose the nature of that object. But she is justified on the whole in accepting them as evidence that something exists beyond herself and her receiving instrument.\textsuperscript{18}

It is this point of departure that Salinas presents in this first poem, a departure prompted by the inkling that he receives through the "puro querer cerniéndose" that there is something more to the reality which he has created through the world of his senses.

The verb \textit{cernir} used here by the poet to describe the impulse toward creation is the same one used in Genesis\textsuperscript{19} to describe the presence of God as Creator hovering above

\begin{itemize}
  \item \textsuperscript{17} Ibid.
  \item \textsuperscript{18} Ibid., p. 6.
  \item \textsuperscript{19} Génesis 1:2 (Biblioteca de Autores Cristianos).
\end{itemize}
the formless, chaotic waters of the Beginning. And while the poet's beginning, as we have said, is not the dark beginning of Genesis but the light, clear world of external reality, in order for the poet to "really" know the nature of the things he sees before him he will have to return to this same Beginning of Genesis.

This will require that the things undergo the initiatory death, the step corresponding on the cosmological plane to the primordial chaos. They will do this through an act of mind ("sin tocarlo") mysteriously initiated by the "algo" which hints at the treasure to be brought to light. The suggestion of an inner light that will eclipse anything that external reality can offer is intimated, an inner light that will bring an understanding of "rosa," "piedra," "pájaro" that will make "todo más claro."

"En Ansias Inflamada"

1 ¡Tinieblas, más tinieblas!
Sólo claro el afán.
No hay más luz que la luz que se quiere, el final.

5 Nubes y nubes llegan creciendo oscuridad.
Lo azul, allí, radiante, estaba, ya no está.
Se marchó de los ojos,

10 vive sólo en la fe de un azul que hay detrás.
Avanzar en tinieblas, claridades buscar a ciegas. ¡Qué difícil!

15 Pero el hálago, así, valdría mucho más.
¿Será hoy, mañana, nunca?
¿Seré yo el que la encuentre,
¿Nos buscamos, o busca sólo mi soledad?
Retumban las preguntas y los ecos contestan:
"azar, azar, azar."
¡Y ya no hay arredrarse:
ya es donación la vida,
es entrega total
a la busca del signo
que la flor ni la piedra
nos quieren entregar!
¡Tensión del ser completo!
¡Totalidad! Igual
al gran amor en colmo
buscando claridad
a través del misterio
nunca bastante claro,
por desnudo que esté,
de la carne mortal (601-602).

With the second poem in this series of four, Salinas begins to weave in the thread of mystical tradition so important in the Spanish literary tradition. The motif that is hinted at in the epigraph, "Camino del poema," is now made patent by the poet's use of one of the best known of Spanish poems, "Noche oscura del alma" of St. John of the Cross. Salinas' title "En ansias inflamada" is an obvious reference to the second line of the poem "con ansias en amores inflamada."

Salinas takes his title from St. John's poem because he wants to equate the poet's journey toward the realization of the poem as a unitary experience comparable with the Saint's mystic journey toward union with the Godhead and because he wants to indicate the irresistibleness of the
motivating force with one of the strongest and most familiar images to be found in Spanish literary tradition.

In order to be receptive to the illumination that can only come from within, the poet must darken the conscious mind and remove himself from contact with empirical reality. In the very first lines of St. John's poem we see this very state existing as preparatory to union with the Beloved.

En una noche oscura
con ansias en amores inflamada
¡oh, dichosa ventura!
salí sin ser notada,
estando ya mi casa sosegada. 20

The same purgation of the senses indicated by the "casa sosegada," the "ansia" which induces the saint to embark on his journey, and the element of darkness are all preparatory to vacating one's conscious mind so that the illumination from within may flow into the mind. All of these same images are found in the Salinas poem. The initial clarity of the conscious, physical world of the first poem gives way to the dark images of the unconscious journey, the journey aspect continuing the motif of the "Camino del poema" of the epigraph. The suspension of the normal ego-directed activities is indicated by the increasing darkness ("tinieblas," "nubes, creciendo oscuridad") and by the disappearance of "lo azul" (conscious perception) which now

exists only in faith, i.e., by a non-logical belief in its subsequent revelation.

The only light that remains is the light of the "puro querer" of the first poem, here described as "el afán," "la luz que se quiere." The eyes no longer perceive light; only the light from within leads the poet on to look for the clarity of the illuminating experience. Salinas' characterization of this blind search: "¡Qué difícil!," contrasts with his evaluation of the externally oriented man of the first poem: "¡Qué fácil, todo al alcance!"

The hint in the earlier poem that what one would find was "otra cosa mejor" is sustained here. The difficulties of the unconscious journey are seen not as obstacles but as an incentive in that what is finally experienced will be of much more value for the suffering undertaken.

Avanzar en tinieblas,
claridades buscar
a ciegas, ¡Qué difícil!
Pero el hallazgo, así,
valdría mucho más.

Meister Eckhart views this introverted state of mind as a calling home of all of the divided aspects of the mind's functions.

The soul with all its powers, has divided and scattered itself in outward things, each according to its functions: the power of sight in the eye, the power of hearing in the ear, the power of taste in the tongue, and thus they are the less able to work inwardly, for every power which is divided is imperfect. So the soul, if she would work inwardly, must call home all her powers and collect them from all divided things to one inward work. . . .
If a man will work an inward work, he must pour all his powers into himself as into a corner of the soul, and must hide himself from all images and forms, and then he can work. Then he must come into a forgetting and a not knowing. He must be in a stillness and silence, where the Word may be heard. One cannot draw near to this Word better than by stillness and silence; then it is heard and understood in utter ignorance. When one knows nothing, it is opened and revealed. Then we shall become aware of the Divine Ignorance, and our ignorance will be ennobled and adorned with supernatural knowledge. And when we simply keep ourselves receptive, we are more perfect than when at work.\textsuperscript{21}

Instructions found in an old English mystical tract advise that the proper disposition of the mind to invite the illuminating experience is "that nothing live in thy working mind but a naked intent stretching unto God. . . . This naked intent freely fastened and grounded by very belief, shall be nought else to thought and thy feeling but a naked thought and a blind feeling of thine own being. . . . That darkness be thy mirror and thy mind whole."\textsuperscript{22}

This is the state of mind to which the poet aspires. Through faith in the illuminating experience of the mind he abandons the clarity of the blue sky of outward reality and tries to vacate his mind of its conscious impressions so that the word, "Verbo," may come to him. He is motivated by a desire to be more than "manos," "sentidos," more than a "cosechera de apariencias." He wants to participate in

\textsuperscript{21} Meister Eckhart quoted in Underhill, Mysticism, p. 319.

\textsuperscript{22} Underhill, Mysticism, p. 320.
the unified, collective All and from that experience to gain a vision of "rosa," "pájaro," "piedra" that extends beyond the one offered by the appearance of things. The secret vision of the arcanum is what he seeks.

The series of questions with which the poem continues

¿Será hoy, mañana, nunca?
¿Seré yo el que la encuentre,
or ella me encontrarás?
¿Nos buscamos, o busca sólo mi soledad?

show the difficulty of vacating the mind of all conscious thought. The temporal awareness ("hoy," "mañana," "nunca") and the division of the "tú," "yo," "ella," "nosotros" show that ego-consciousness is still operating. The precognitive extraworldly knowledge of the unconscious admits no questions and no division. They are constructs of the rational mind and imply logical analysis, a form of representation peculiar to consciousness. In an early poem from Presagios, the water symbolic of the unconscious ("agua en la noche") is addressed with a series of questions as to when it will become snow, rain, cloud. The unconscious replies

No lo diré: entre tus labios me tienes,
beso te doy pero no claridades.
Que compasiones nocturnas te basten
y lo demás a las sombras
déjaselo, porque yo he sido hecha
para la sed de los labios que nunca preguntan. 23

23. Salinas, Poesías completas, p. 54.
This water in the night is of a totally other character:

It neither attempts nor is able to seize hold of and define its objects in a series of discursive explanations, and reduce them to clarity by rational analysis. The way of the unconscious is different. Symbols gather round the thing to be explained, understood, interpreted. The act of becoming conscious consists in the concentric grouping of symbols around the object, all circumscribing and describing the unknown from many sides.24

It is this experience that the poet, with difficulty, seeks. Finding no consoling answers to his questions the poet finds himself at a decisive moment.

Retumban las preguntas
y los ecos contestan:
"azar, azar, azar."

The verb *retumbar* and the echoes suggest a dark, cavernous, womblike structure which man seeks to penetrate. The response to his questions "azar" suggests that the poet must commit himself totally to his search, that he must not try to do things halfway but must completely abandon all his holds on cognitive reality in order that the flowing in of the unconscious may take place. In his commitment there is no choice of alternatives, he must give up all that has meant life to him in order to see that life reborn in "Verbo." He must find the complete stillness and silence of the "casa sosegada" of St. John.

True "Quiet" is a means, not an end: is actively embraced, not passively endured. It is a phase in the self's growth in contemplation; a bridge which leads from its old and uncoordinated life of activity to its new, unified life of deep action—the real "mystic life" of man. This state is desired by the mystic, not in order that consciousness may remain a blank, but in order that the "Word which is Alive" may be written thereon.  

The last lines of the poem express this active embrace of the quiet state, expressed here in images of darkness that indicate the poet's total abandonment of will as he searches for a superior unity with reality.

Ya no hay arredrarse:  
ya es donación la vida,  
es entrega total  
a la busca del signo  
que la flor ni la piedra  
nos quieren entregar.

This same kind of blind trust is advocated by St. John the Evangelist: life everlasting is the prize to the one who would lay down his life.

Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit.  
He that loveth his life shall lose it; and he that hateth his life in this world shall keep it unto life eternal.  

When Salinas says "ya es donación la vida" he is giving up his conscious life in order that the Word might be born within him, in order that his work: "coger su flor al mundo" might be accomplished.

He sets forth purposefully to surrender totally his will in order that the search might be rewarded,

la busca del signo
que la flor ni la piedra
nos quieren entregar.

The double use of the noun "entrega" first as a condition necessary to a successful search (l. 27) and later as something which the outside world alone cannot provide for man (l. 30), emphasizes the role of the spirit of the poet wherein the hieros gamos occurs, a state which the next lines of the poem confirm.

¡Tensión del ser completo!
¡Totalidad! Igual
al gran amor en colmo
buscando claridad
a través del misterio
nunca bastante claro,
por desnudo que esté
de la carne mortal.

The union of conscious and unconscious elements of the psyche constitutes a hieros gamos or sacred marriage. It repeats the cosmogonic and therefore paradigmatic marriage of Heaven and Earth from which original creation was said to have sprung and now refers to any wedding or joining of opposites to produce new creation.27

There is a repetition in this last section of the poem of the rose and stone imagery of the first poem. Now having firmly committed himself to a dying to external

reality, the survival of these two must indicate that they have lost some of their Thing quality and have been internalized.

These two elements, "piedra" and "rosa," united in the single image "flor" in the poem, appear commonly in both Western and Oriental myth. Aside from the fruition aspects of the flower which coincides with the creative attempt of the poet, by its shape the rose is a natural mandala and thus representative of the search for completion, perfection and totality in the Mystic center. 28 As an emblem of Venus it is also symbolic of the force of love (eros).

As already mentioned, the stone by its integrity and permanence is symbolic of Being, of rest, of resolved tension, of cohesion and harmonious reconciliation with self. To the alchemist the philosopher's stone was representative of the conjunction of opposites, or the integration of the conscious self with the feminine or unconscious side of man's nature.

Neumann mentions both of these, the rose and the stone, as "uniting symbols."

The uniting symbol is the highest form of synthesis, the most perfect product of the psyche's innate striving for wholeness and self-healing, which not only "makes whole all conflict . . . by turning it into a creative process, but also makes it the

point of departure for a new expansion of the total personality. 29

Jung sees the stability, strength and integrity of the conscious mind and the superior powers of the unconscious expression as two aspects of the same reality. While the conscious mind refuses to let itself be cast down by unconscious demands, it recognizes the transcendent function of the unconscious, the creative elements in the psyche which can

Overcome a conflict situation, not solvable by the conscious mind, by discovering a new way, a new value or image. Both indicate that a total constellation of the personality has been reached, in which the creativeness of the psyche and the positiveness of the conscious mind no longer function like two opposed systems split off from one another, but have achieved a synthesis. 30

This integration process tends toward stability and a lowering of tension in the individual. There is a confidence in the person's ability to achieve a balance and harmony of these elements which is expressed symbolically through things whose perfect form and symmetry reflect those very qualities of balance and harmony. This mandala type of configuration is found in the rose. The indestructibility and permanence of this new constellation of the


30. Ibid.
Self, its resistance to separation into opposites is symbolized by the stone. 31

In this poem the poet commits himself to

... la busca del signo
que la flor ni la piedra
nos quieren entregar.

He recognizes that the search must be an inward one whereby, through contact with the unconscious, he will be shown a new way. Physical reality is only a starting point and he now looks for a guide ("signo") that will lead him to his creation of the poem.

Salinas characterizes his search for the secrets which the "flor" and the "piedra" refuse to surrender as a search for totality which he likens to the love situation.

... Igual
al gran amor en colmo
buscando claridad
a través del misterio
nunca bastante claro,
por desnudo que esté,
de la carne mortal.

The search for completeness, which involves the unifying of the opposites present in conscious life, requires that the state of wholeness be hermaphroditic. The logos part of man's psyche must be united with eros. However, unlike the mystic who searches for a personal renewal or recreation of himself, the poet searches for a temporary renovatio or an illuminating experience through which the poem is created.

31. Ibid., p. 416.
Here the lovers look for some transcendent meaning to their love through the physical fulfillment or expression of their love. It is through love that they must reach the transcendent, not by a denial of it. And it is through the physical or the profane that the spiritualizing or poetization of these things ("rosa," "piedra") from external reality must take place.

The "square" or profane interpretation of this imagery [imagery related to religious iconography] is that holiness is sexless, and similarly, that transcendence of the opposites, such as pleasure-and-pain, or life-and-death, is mere detachment from physical existence. But if holiness is wholeness, the meaning of this imagery must be plus rather than minus, suggesting that innocence is not the absence of the erotic but its fulfillment.32

The poet now has achieved a state of wholeness similar to that which the lovers experience in the climax of their love, a state in which the physical and the spiritual aspects of their love merge, a state of integration which will be momentary but which will have lasting impact.

While the journey of the poet in "En ansias inflamada" seems inspired by Spanish mystic tradition, it is well to remember that all rites of passage, all initiatory rites exhibit these same elements; the dark-light oppositions, the reverent attitude of the seeker, the necessity for blind faith and the acceptance of pain and suffering as

a price for transcendence. What Salinas does here by emphasizing the similarity of his poetic search to St. John of the Cross' mystic search is to unite in a unique way the particular with the collective. The Spanish poet partakes of the collective heritage of mankind through exposure to his own culture. He, as a follower of St. John, receives the collective inheritance in those particular lines, "con ansias en amores inflamada." The poet takes those old forms, the recognizable and familiar lines, reduces them to their essence by his association of them with the other elements of his unconscious life and then rebaptizes them or recreates them. The poet becomes the Creator. By re-establishing himself in the collective unconscious, in the blackness of the Beginning, he becomes the means by which a new creation is born.

"Verbo"

1 ¿De dónde, de dónde acuden hueses calladas, a ofrecerme sus poderes, santas palabras?
5 Como el arco de los cielos luces dispara que en llegarme hasta los ojos mil años tardan, así bajan por los tiempos
10 las milenarias.
¡Cuántos millones de bocas tienen pasadas! En sus hermanados sones, tenues así,
15 viene el ayer hasta el hoy, va hacia el mañana. 
¡De qué lejos misteriosos su vuelo arranca,
nortes y sures y orientes,
20 luces romanás,
misteriosas selvas góticas,
cálida Arabia!
Desde sus tumbas, innumerables sombras calladas,
padres míos, madres mías,
a mí las mandan.
Cada día más hermosas,
por más usadas.
Se ennegrecen, se desdoran
30 oros y plata;
"hijo," "rosa," "mar," "estrella,"
nunca se gastan.
Bocas humildes de hombres,
por su labranza,
35 temblor de labios monjiles
en la plegaria,
voz del vigía gritando
- el de Triana-
que por fin se vuelve tierra
India soñada.
Hombres que siegan, mujeres
que el pan amasan,
aquel doncel de Toledo,
"corrientes aguas,"
aquel monje de la oscura noche del alma,
y el que inventó a Dulcinea,
la de la Mancha.
Todos, un sol detrás de otro,
la vuelven clara,
y entre todos me la hicieron,
habla que habla,
soñando, sueña que sueña,
canta que canta.
55 Delante la tengo ahora,
toda tan ancha,
delante de mí ofrecida,
sin guardar nada,
onda tras onda rompiendo,
en mi -su playa-, mar que llevó a todas partes,
mar castellana.
Si yo no encuentro el camino
mía es la falla;
60 toda canción está en ella,
isla ignorada,
esperando a que alguien sepa cómo cantarla.
¡Quién hubiera tal ventura, una mañana;
mi mañana de San Juan —alta mi caza—
en la orilla de este mar, quién la encontrara!

¿Qué hay allí en el horizonte? ¿Vela es, heráldica? Una blancura indecisa —puede ser ala— hacia mí trémula espera

¿Sueña o avanza? Se acerca, y dentro se oyen voces que llaman; suenan —y son las de siempre— a no estrenadas.

De entre tantas una sube, una se alza, y el alma la reconoce: es la enviada. Virgen radiante, el camino que yo buscaba, con tres fulgores, trisílaba, ya me lo aclara; a la aventura me entrego que ella me manda.

Se inicia —ser o no ser— la gran jugada: en el papel amanece una palabra (603-606).

If "En ansias inflamada" emphasizes the journey aspect of the poet's search for more clarity and the difficulty of putting aside the conscious world, "Verbo," the following poem, represents the arrival at the unconscious level, the participation of the modern poet in the collective inheritance of the past and finally the emergence to consciousness of the Word, reborn in its original splendor.

The poet feels himself embraced by the continuum. The combined sounds, lights, and impressions of the past surround him and he recognizes them. Although it is not
until fairly late in the poem (ll. 59-62) that Salinas explicitly brings in the sea and water imagery commonly associated with the unconscious, there is an immediate impression received of a flowing, fluid situation, of a potential energy gathering but as yet undirected. The space seems filled with a tumultuous congregation of silent sounds, sounds which have all of the potential of expression but which need the poet to give voice to them.

In his study of the development of the personality, Erich Neumann describes the transformation process or centroversion as the state in which the ego reaches consciousness of the Self, the total psyche.33 During the period following adolescence ego-consciousness grows and expands through its positive orientation toward the objective world. During this period of ego expansion in which consciousness and the personality are developed, the individual shows a progressively greater mastery of the world and a greater adaptation to it.34 This period of ego domination is followed by one in which the assimilation of transpersonal and suprapersonal contents leads to a shifting of the center from the ego, the center of consciousness, to the "self," i.e., the center of the total psyche.35

34. Ibid., p. 410.
35. Ibid., p. 412.
The archetypes experienced originally in their unambiguous forms now appear to a consciousness capable of experiencing them in their polyvalency and paradoxicality. In this later experiencing of the unconscious, the attitude of the conscious ego is one of stability in the face of the unconscious, the conscious mind being confident of its ability to withstand the incursions of the unconscious. The symbols which express this state of reduced tension and of harmony which prevail in the relationship between ego and unconscious are called uniting symbols. They symbolize centroversion, or the individual's wholeness: his ability to transcend conscious and unconscious duality in a striving toward making whole all conflict by turning it into a creative process.

This state of total awareness is manifested in the creation of "Verbo" and "El poema." Through his unique existence as logos, man is able to assimilate both worlds, the conscious and the unconscious, and is able to give form to the unified vision of his psychic experience in "Verbo" and then in the poem.

The poet feels himself to be a "playa" (l. 60), a beach over which flows the entire contents of "Mar castellana." All of the elements which make up the deep

36. Ibid., p. 413.
37. Ibid., pp. 413-414.
unconscious and the personal unconscious of the poet are intermingled, those aspects of the unconscious which are collective and which belong to all men, and those which reflect the particular life of this Spanish poet.

The characterization of poet as "playa" in this poem is one example of an imagery common to Salinas' poetry: threshold imagery. Man, by the nature of his dual existence as eros-logos is separated from the unity in which the rest of creation lives immersed in the flow of life, and unaware of its mortality. Living at this threshold position causes man great anguish but it is not this anguished state that is emphasized here, but rather man's ability to transcend the duality of his existence through the merging of the conscious and unconscious elements of his psyche at the threshold. It is by virtue of the fact that man occupies this threshold position that he becomes a creator in his own right and transcends the eros life of "manos" and "sentidos" presented in the original poem of this series. The "playa" image used symbolically manifests the nature of the threshold position of the psyche. It is at once stable and evocative of change; it resists the incursions of the unconscious sea but also accedes to them. It is both yielding and unyielding, both active and passive. It becomes the place where all divisions and dualities merge and intermingle, where all oppositions and tensions are temporarily resolved.
The words which make up the "mar castellana" converging upon the poet in infinite numbers ("huestes calladas," "innúmeras sombras calladas," "las milenarias," "millones de bocas") come to him from many directions ("nortes, y sures y orientes") and from all ages ("bajan por los tiempos," "viene el ayer hasta el hoy, /va hacia el mañana"). They suggest the confused, unordered but all-embracing nature of the unconscious world that has come to fill the emptiness made by the stilling of external perception.

At the same time that the vast collective heritage of the past surges in upon the poet-"playa," the poet responds to those words which he recognizes as part of his own particular heritage as a Spaniard of the twentieth century. This poet's legacy of language includes Gothic, Latin and Arabic words from those different groups who came from "nortes y sures y orientes" to occupy the Iberian peninsula and to leave the mark of their culture on the Castilian language. Each Spaniard through his use of these words has sustained them and given them new life, a process in which the poet now wishes to take part. This task of the poet, "coger su flor al mundo," of bringing forth his poem to take its place in the world of creation, involves an initial passivity, allowing all of tradition, history and memory to flow over him. He must immerse himself in the collective stream in order to find there the germ which,
brought back to the conscious level, will result in the poem. With the unique gifts of his own individual perspective the poet will forge from the total a new creation.

Language for this poet is the accumulation of words brought to him by man in all of his many unchanging, timeless activities. The humble peasant working in the fields, the monk at prayer, the lookout of Columbus who sees his dream become reality, the men who reap, the women who knead dough, all have the power to transform those words "hijo," "rosa," "mar," "estrella," into something different and meaningful, and their words come from death to be resurrected by the poet.

Desde las tumbas, innumerables sombras calladas, padres míos, madres mías a mí las mandan.

The underlying transformational character of all these activities of sowing and reaping, of prayer, of striving to realize a dream, of extending oneself into the unknown, comes down to the individual level in the more specific references to Spanish literary tradition. Garcilaso de la Vega ("aquel doncel de Toledo") transforms his unrequited love for Isabel Freyre into a portrait of the ideal woman sought by every man; he vests the individual with the collective. St. John of the Cross ("aquel monje de la oscura/noche del alma") transforms himself by means of his mystical union with God, and transforms the language of
physical love into an expression of the sublimest spiritual encounter. Cervantes ("el que inventó a Dulcinea/la de la Mancha") transforms the ugly, coarse farm girl into something beautiful and noble, worthy of the highest aspirations of man. In all of these transformations it is through the interaction of the collective and the individual in the mind of man that the recreation is made possible.

The words, resurrected from the tombs of his ancestors, both those he remembers and those that constitute the dim, unremembered past, come to the poet as a legacy, which unlike any temporal legacy of gold or silver, will never tarnish or darken. On the contrary, it is through their constant use and rebirth that their connotative meaning is continually enriched.

The first specific words that the poet mentions, "hijo," "rosa," "mar," "estrella" are again representative of both the collective and personal inheritance of the poet. By virtue of the ideas they embody, they are the collective experience of all men; by nature of their form they are the particular inheritance of the Spaniard. Contrarily, the words of the Spanish literary figures which certainly must be considered a part of the personal baggage of a Spanish poet (the "corrientes aguas" of Garcilaso, the "oscura noche" of St. John of the Cross and Cervantes' "Dulcinea") have achieved a universal and transpersonal value.
Therefore in both cases the collective and personal elements of language interpenetrate and become united.

The poet also shows the all-inclusive nature of language as deriving from all people, in all situations, by combining the unchanging, timeless activities of man which relate to his profane existence and those more individual expressions which relate to man's need to go beyond the sameness of his daily existence, man's need to reach out to suspected new lands and to realize these by converting his dreams into reality. The "vigía," who calls out that land has been sighted, by his word confirms the reality of what previously had been only dream ("por fin se vuelve tierra/India soñada").

All of these men and women, in all of their activities, sacred and profane, participate in the essential transformational nature of life itself. Just as the earth transforms the seed into wheat, man and woman transform it by their labor into their daily bread. And so, too, is the germ which lies latent in the unconscious, transformed by the poet into the poem through the miracle of language, a language created by the individual efforts of each man, but which reaches the poet as a collectively formed whole.

Todos, un sol detrás de otro
la vuelven clara,
y entre todos me la hicieron,
habla que habla,
soñando, sueña que sueña,
canta que canta (ll. 49-54).
The inexhaustible nature of this sea which flows over the poet is indicated by his description of it, "toda tan ancha" "sin guardar nada" "mar que llevó a todas partes." Through his recognition of its boundless nature the poet realizes that the Way that he seeks, the "Camino del poema" must be there, if only he can recognize it.

Si yo no encuentro el camino
mía es la falla
toda canción está en ella,
isla ignorada,
esperando a que alguien sepa
cómo cantarla (ll. 63-68).

Just as the poet seeks to give voice to his inner world, so, too, does the song itself await his voice, supplying an answer to the question that the poet asked himself in the previous poem.

¿Seré yo que la encuentre
o ella me encontrará?
¿Nos buscamos, o busca
sólo mi soledad? (ll. 18-21).

It is in their mutual searching that perfection or completion is achieved at the threshold. By supplying the voice the poet through logos, gives birth to the miracle of "Verbo," the birth of the Word.

The image of the "isla ignorada" used to describe "canción" indicates a refuge in the midst of the tumultuous sea. As a secure substantial territory surrounded by and therefore in contact with the sea, "island" has meaning symbolically as a primordial spiritual center, another symbol of centroversion, of the uniting of all aspects of
the psyche. The island is a place which one can reach only by navigating the sea or by the oneiric flight, both images of transport to the unconscious, but it is a symbol which promises safe harbour to the voyager.38

The baptismal ritual, reenacted in the poem by the sea imagery of "mar castellana" washing over the poet ("playa") raises the question of the feminine antecedent of pronouns such as la and ella.

Todos un sol detrás de otro
la vuelve clara,
y entre todos me la hicieron
............................
Delante la tengo ahora,
toda tan ancha,
delante de mí ofrecida,
............................
toda canción está en ella,
isla ignorada,
esperando a que alguien sepa cómo cantarla.

The antecedent of these feminine pronouns at times seems to be "palabra," a word not mentioned until the very end of the poem, at other times "mar castellana" and "canción." This deliberate ambiguity seems to lead toward the conclusion that all of these noun antecedents are synonymous, where the part manifests its identity with the whole. Of particular importance at this time is the feminine character of all of these, a femininity which reflects their anima character.

The idea of the song as being associated with the birth of the world is an old and universally found one. The sound of Krishna's flute was the magical cause of the birth of the world. In pre-Hellenic art the maternal goddesses are depicted holding lyres with the same significance as creators of life.\(^{39}\) In Salinas' poem the emergence of the Word which will lead to the poem, depends on the poet's knowing how to sing or to give voice to the elements from his feminine unconscious. Song is the symbol of the Word that links the creative power to its creation, the response of the creature to the breath of the Creator.\(^{40}\) To find the way, the "camino del poema" is to be able to sing and thus give voice to the unconscious elements in a way that will enable the external world of sensory perception and intellect to experience them.

The long preparatory segment (ll. 1-68) leads to the critical moment of the poem, the struggle of the word to emerge from the unconscious.

The ever more heightened desire of the poet to find the word which will guide him to the poem is evoked by a use of well-known Spanish epic and mystic poetry, a use which re-emphasizes the mythical, paradigmatic nature of the


search and also points again to the theme of constant re-
creation which underlies much of Salinas' poetry.

The element of chance referred to in the second poem
(11. 22-24) is reiterated now by a repetition of the first
lines of one of the most famous of Spanish ballads, "El
romance del conde Arnaldos." Aside from the direct,
recognizable reference there are many points of contact
between the ballad and this series of Salinas' poems:

¡Quién hubiera tal ventura
sobre las aguas del mar,
como hubo el conde Arnaldos
la mañana de San Juan!
Con un falcón en la mano
la caza iba a cazar,
vio venir una galera
que a tierra quiere llegar.
Las velas traía de seda,
la ejercía de un cendal,
marinero que la manda
diciendo viene un cantar
que la mar facía en calma,
los vientos hace amainar,
los peces que andan nel hondo
arriba los hace anda;,
las aves que andan volando
en el mástel las hace posar.
Allí fabló el conde Arnaldos
bien oíréis lo que dirá:
-Por Dios te ruego, marinero,
dígasme ora ese cantar.—
Respondióle el marinero,
tal respuesta le fue a dar;
-Yo no digo esta canción
sino a quien conmigo va.—41

41. Germán Berdiales, ed., Exposición de la poesía
española e hispanoamericana, vol. 1, Coplas y romances
The poet obviously wants to identify himself with the count who was confronted one morning, while hunting, with the vision of a ship that wants to approach land. It is an extraordinary ship by its description, manned by a sailor singing a magical song which causes all of Nature to reverse itself; it calms the sea and the winds, it makes the birds settle on the masts and brings the fish from the depth of the sea to the surface. The count, eager to know this marvelous song, is rebuked by the sailor who says the song is only for those who will make the voyage.

The "algo," the lure in the first of Salinas' poems, is what induced the poet to undertake the journey. It contained the promise of something magical, like the sailor's song, which would enable the poet to recreate reality just as the song of the "marinero" in reversing Nature's normal aspect has recreated reality.

At this juncture in the poem, the poet, like the count, is at the shore of the sea, the place at which unity is possible, and he expresses his most ardent desire that he should be as fortunate as the count, that his search may be rewarded by a marvelous vision.

¡Quién hubiera tal ventura
una mañana;
mi mañana de San Juan
alta mi caza-
en la orilla de este mar,
quién la encontrara!
In addition to calling to mind the hunting imagery of the romance, "alta mi caza" suggests more strongly a link with St. John of the Cross' "Tras de un amoroso lance" in which the poet-mystic emphasizes need for hope and faith while searching for union with God.

Trás de un amoroso lance,  
Y no de esperanza falto,  
volé tan alto, tan alto,  
Que le di a la caza alcance.42

These two poems, along with "Verbo," involve a ritualistic progression toward transformation to a higher state, an integration and awareness of psychic wholeness. That one searcher was a noble out for a morning hunt, another a mystic seeking union with God, and the last a poet seeking the "Verbo" which will lead him to the poem only reaffirms the mythical, collective nature of the struggle.

In addition to the already mentioned points of contact between the romance and the poetic or mystical journey, it is necessary to comment on Salinas' emphatic use of the first person possessive pronoun and his use of the demonstrative "este" and to elaborate just what "mi mañana de San Juan," "mi caza" and "este mar" mean in terms of the poet. The use of "mi" in these lines is akin to our use of the pronoun in expressions like "my Waterloo." That is to say, it is a reenactment on the personal level of that

42. Barnstone, Poems, p. 66.
which is legendary or mythical. The personal use of the word "Waterloo" can conjure up as much or as little of what one knows of the situation of Napoleon at Waterloo which also pertains to the circumstances of the person using the expression. At the least, in order to be meaningful, the expression must partake of the element of defeat, of disastrous reversal. Similarly, in the Salinas poem, "mi mañana de San Juan," to be meaningful, requires that one know something of what St. John's Day means to a Spaniard.

In their Manual de folklore, Luis de Hoyos Sáinz and Nieves de Hoyos Sancho catalogue the mass of traditional folklore about St. John's Day from various parts of Spain para que se vea como siendo milenaria, de origen mítico, coincidente con el solsticio de primavera, de adoración al sol, ha pasado a ser fiesta religiosa, en que España entera rinde culto al nacimiento del precursor de la Buena Nueva al mensajero del Eterno.43

All of these aspects of the feast of St. John's Day have pertinence here: the mythic quality of the feast day, a day celebrated from the Beginning which has undergone multiple transformations; the relationship of the feast to the adoration of the sun as symbolic of illumination, and to baptism and rebirth, and finally to the honoring of St. John as the forerunner or guide.

Wherever this day is celebrated, the rituals performed involve fire and water. "La noche es de fuego, la mañana de agua; eternos enemigos que sólo se reúnen para glorificar esta noche."\(^4^4\) The elements of dark night, of purification and consummation by fire, and of the revitalizing, fecund character of water are found in many of the ritualistic practices celebrated on this night throughout Spain. These rites are accompanied by incantations which bring about marvelous revelations and cures, always connected in some way with the healing powers of water. These magical powers, associated in Christian times with the River Jordan, where John baptized Christ, may be loosed only by the faithful following of the age-old rituals, by regenerating the myth in order to be reborn again.

The Christian Church assigned this magical night of the summer solstice, a night which had from prehistoric times been celebrated as one of great religious importance, to St. John the Baptist, the forerunner and baptizer of Christ.\(^4^5\) It was he who prepared the way for Christ, the Messiah, and who led people through their baptism and transformation to Christ. It was he who was able to identify Christ as the Messiah. The poet, in his search for the divine word, "Verbo," which will come to him from

\(^4^4\) Ibid., p. 397.

\(^4^5\) Ibid., p. 396.
its re-baptism in the "mar castellana," equates the word for which he searches with St. John, because just as St. John led to Christ, the symbol of wholeness and the Self, so will the word lead to the poem, another manifestation of the wholeness achieved by the union of opposites. Therefore, "mi mañana de San Juan" becomes that moment when the poet finds the guide that will lead him to the poem, the moment when the Word emerges from the unconscious.

When the poet echoes the words of the old romance "¡Quién hubiera tal ventura" and perhaps thinks of the "dichosa ventura" of St. John of the Cross' "Noche oscura" he intimates the successful outcome of his search, but with the series of questions which follow he dramatizes the moment and awakens in us an awareness of how precarious the situation is.

¿Qué hay allí en el horizonte?  
¿Vela es, heráldica?  
Una blancura indecisa  
-puede ser ala-  
hacia mí trémula espera  
¿sueña o avanza?

The poet situates us once again at the shore; "la orilla de este mar" he emphasizes to differentiate between the "mar castellana" of the poem and the shore at which the conde Arnaldos stood and at which he now himself stands. The poet stands at the threshold between consciousness and the unconscious, the only place where unity is possible. The question "¿sueña o avanza?" positions us in an
uncertain, hovering attitude awaiting affirmation and direction similar to that of the "puro querer cerniéndose" in the first poem. If the undefined whiteness that the poet with difficulty discerns on the horizon continues to "dream," then it will remain in the unconscious as did the dream of the bird in the first poem "soñando que él es un pájaro." The dream will never emerge from the unconscious state to become a reality as did the dream of the "vigía" who sees his dream confirmed when "se vuelve tierra/India soñada."

The unusual opposition of **sueña** and **avanza** as a supposedly logical alternative requires of us that we try to find some unity between the normal pairs, "¿sueña o está despierta?" and "¿se aleja o avanza?" in the context of the poem. In order that "sueña" have some meaning in the poem it must take on characteristics opposite to "avanza," that is, it must mean that the sail or wing recedes, or hovers. The use and understanding of symbol requires participation of both unconscious and conscious levels of the psyche. Therefore, the poet's question symbolizes the critical moment when he is seen to be operating in that unified state of wholeness where conscious and unconscious worlds become one.

The fact that the poet has difficulty in determining at this critical moment whether or not the word is emerging, is an indication that the absolute stillness of
the "in-between" has been reached, that favorite zone of Salinas' poetic world where no divisions or separations, no distinctions or definitions are possible. It is because he is experiencing totality that he cannot define the imprecise whiteness as the sail of a ship or the wing of a bird. He is conscious only of imminence, that momentarily the Word will either come forth or be lost. The very whiteness of the sail or the wing that he thinks he may see is another indication of the arrival at the experiencing of the totality, white being formed by a fusion of all colors. The attitude of the poet, both psychic and physical, is one of quiet waiting for the decisive moment, a waiting that trembles with anticipation and hope. The word "espera" as uniting both the physical aspect of the waiting, and the psychic state that anticipates action ("espera" being the quiet still center of water found at the confluence of river and sea), becomes another indication that wholeness has been reached, in that there is no dividing line between the physical and the psychic. The inner chaos of the unconscious world, the ordered separations and divisions of the outside world merge in the tensionless imagery of the integrated state.

Inasmuch as the "canción" or "isla ignorada" that the poet seeks is approachable only through the voyage across the sea or the oneiric flight, Salinas' viewing of the whiteness as "vela" or "ala" is not surprising. Both
embody the symbolism of the creative breath corresponding to the element of air and evoke the idea of mobility connected with progress toward enlightenment.

Cirlot mentions the sail as an Egyptian hieroglyph symbolizing the wind and the spur to action, a meaning very much in keeping with the anticipatory state of the poem, especially in its characterization as "heráldica," or indicative of what is to follow.

Heraldry being that art of interpreting or explaining the signs and symbols of escutcheons, the characterization of the sail as "heráldica" indicates this interpretive role as being the one the poet seeks. He looks for a mediator, a precursor who will make clear what is to follow.

With his use of "ala," Salinas unites all of those spiritual elements symbolized by winged flight; the "puro querer cerniéndose por aires sobrehumanos," "alta mi caza."

The winged state of certain Gods and Goddesses as representative of their spiritual qualities and the connection made with winged Mercury as a messenger and a vehicle for change is also important in this poem, for it will be the Word which will guide the poet to the poem.

The use of "vela" and "ala" also continues the difference which the poet wanted to establish in line 6

46. Cirlot, s.v. "sails" and "wings,"
where he positions himself at the "orilla de este mar," a horizontally oriented position, but also affirms "alta mi caza" bringing in the vertical as well. This reconciliation of opposite directions becomes another indication of the interpenetration of worlds which the poet has achieved, establishing man at the crossroads.

The characterization of the word in this precarious position as "una blancura indecisa" recalls some of the previous imagery of the poem, the "algo," the "puro querer" of the first poem which first seduced the poet and the "ansia" "sólo claro el afán" of the second poem. Both in its whiteness and in its impreciseness it resembles these previous manifestations of the latent need to create which will take form only through the intellect of the poet.

Out of the hieros gamos, the marriage of "irreconcilables," the poet is finally able to distinguish the whiteness approaching him. Within it he hears voices that call, the same voices that he heard before, and once again he is confronted by the paradox that despite their sameness they are different. Those words which he previously described as

Cada día mas hermosas,
por más usadas.
Se ennegrecen, se desdoran
oros y plata
"hijo," "rosa," "mar," "estrella,"
nunca se gastan (ll. 27-32).
he now hears as

voces que llaman;
suenan -y son las de siempre-
a no estrenadas (ll. 82-84).

The Word survives untarnished and new by virtue of its origin in the unconscious world of man, by virtue of its symbolic meaning. And it is this Word for which the poet searches, the Word vested with all of its richness of subjective, affective meaning, the Word with all its ambivalences, the Word which unites within itself the Whole of man's experience by giving form to that which was hidden and concealed. Because the poet wants to make manifest the divine nature of the Word, the unifying principle that it embodies, he entitles his poem "Verbo" the Word by which God is known in the Preface to St. John's Gospel.

Al principio era el Verbo,  
y el Verbo estaba en Dios,  
y el Verbo era Dios.\(^{47}\)

The creation anew of "Verbo" comes out of a process so mysterious as to be equated with alchemy and the mystic experience. The poet by his unique capacity for reflective thought takes the old forms and by his power as Creator remakes them. To do this he must return to the Beginning, the sacred, mythical time of original creation.

Mircea Eliade describes sacred time as being neither homogeneous nor continuous. The religious festival

\(^{47}\) Juan 1:1 (Biblioteca de autores cristianos).
represents the reactualization of a sacred event that took place in the mythical past.\textsuperscript{48} Man returns to the time of Origin and through rituals participates again in the creation of life. In this series of Salinas' poems the return to the time of the Beginning corresponds to a return to this mythogenic zone, defined by Campbell as "the individual in contact with his own interior life, communicating through his art with those out there."\textsuperscript{49} Calling creative artists "awakeners of recollection: summoners of our outward mind to conscious contact with ourselves" he sees their task as "to communicate directly from one inward world to another in such a way that an actual shock of experience will have been rendered: not a mere statement for the information or persuasion of a brain, but an effective communication across the void of space and time from one center of consciousness to another."\textsuperscript{50}

With the word "estrenada" Salinas returns us to the sacred time of the Beginning, the time of the feast, and prepares us for the birth of the Word. All of the attendant excitement and psychic energy which new discovery generates is present as out of the hieros gamos the new creation is born.

\begin{itemize}
\item[48.] Eliade, \textit{The Sacred and the Profane}, pp. 68, 70.
\item[50.] \textit{Ibid.}, pp. 92, 93.
\end{itemize}
De entre tantas una sube,
una se alza,
y el alma la reconoce:
es la enviada.
Virgen radiante, el camino
que yo buscaba
con tres fulgores, trisilaba,
y la me lo aclara;
a la aventura me entregó
que ella me manda.
Se inicia -ser o no ser-
la gran jugada:
en el papel amanece
una palabra.

The shock of experience which Campbell mentions it being the task of the creative artist to produce comes from Salinas' characterization of the "Verbo" as "Virgen radiante," for with this description he injects the poet's re-created word with the pure, luminous, untainted quality of the first Word of St. John's prologue. The curious coupling of pagan mythology in a description of the Word which is very reminiscent of the birth of Venus, Goddess of Love to the Ancients, and of Christian tradition which equates Christ with Logos-Verbo would seem to be antithetical without the underlying unity of all creation myth. In a minor poem of St. John of the Cross this same androgynous character of the Word is evident.

Del Verbo divino
la Virgen preñada
viene de camino
si le dais posada. 51

Alan Watts sees this androgynous nature preserved in the Christian idea that God, the Son, the Second Person of the Blessed Trinity or "Verbo" is Logos-Sophia or a combination of the Word and Wisdom, Sophia representing the feminine personification of the Divine Wisdom that speaks in the Book of Proverbs.  

This long poem, despite its title "Verbo," from beginning to end emphasizes the role of the feminine in the creation of "Verbo." Traditionally, consciousness is associated with the masculine logos and the wisdom of the unconscious is the feminine realm. Through the emergence of the "virgen radiante" the wisdom of the unconscious is united with logos to produce "Verbo" and lead the way to the poem. In this hermaphroditic imagery the poet expresses his progression toward wholeness for he has united the masculine and feminine aspects of his nature in a way that is productive of new creation.

Hermaphroditic imagery suggests . . . that there is a state of consciousness in which the erotic no longer has to be pursued, because it is always present in its totality. In this state all relationship and all experience is erotic, for the lover and the beloved, the male and the female, the self and the other become one body.  

Salinas' vision of the Eternal Feminine in this poem as one who will illuminate the way to the poem and who will

52. Watts, The Two Hands of God, p. 204.
53. Ibid., p. 205.
show him the way (ll. 89-92), as one who impels him to embrace the adventure to which she commands him (ll. 93-94), makes the "Virgen" clearly an anima figure.

The anima is the vehicle par excellence of the transformative character. It is the mover, the instigator of change, whose fascination drives, lures, and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and outward world. 54

Unlike the Great Mother who tends to dissolve the ego and consciousness in the unconscious, the anima figure does not obliterate consciousness but acts as a stimulus upon it, setting the personality in motion to produce change.

The structure of the transformative character already relates to a personality embracing the spontaneity of consciousness. It relates to a possible future constellation of the total personality and communicates a content or an experience that is of vital importance for the future development of the personality. That is to say, in the transformative character of the anima, the prospective, anticipatory function of the unconscious has become personified and configured; confronting the ego as nonego, it attracts it and exerts a spell upon it. 55

This anticipatory aspect of the unconscious is clearly the one which is "configured" in Salinas' poem as the "Virgen." The spell which she weaves around him will


55. Ibid., pp. 35-36.
lead him to the realization of his experience of totality in the poem.

The fact that the Virgin of Salinas' poem unites both the spiritual and mother aspect of the Virgin Mary and the erotic and daughter aspect of Venus is evidence of her all-embracing nature as the Eternal Feminine in her role as Sophia, the Goddess of Wisdom and Transformation.

The dual Great Goddess as mother and daughter can so far transcend her original bond with the elementary character as to become a pure, feminine spirit, a kind of Sophia, a spiritual whole in which all heaviness and materiality are transcended.56

This higher plane of spirituality indicated in the poem by the poet's description of "palabra" as "con tres fulgores, trisflaba" corresponds to the three worlds which Sophia unites in her: the earth, the underworld and the heavens.

Depth psychologists have reminded us again of what we had been forgetting: that the conscious life of man is and has been dependent on the spiritual forces which lie dormant in the unconscious. These forces which were available to primordial man through overpowering confrontations with intuitive experience come to modern man on a different plane. Through his experiencing of the anima figure he discovers what primordial man discovered that in the generating and nourishing, protective and transformative, feminine power of the

56. Ibid., p. 325.
unconscious, a wisdom is at work that is infinitely superior to the wisdom of man's waking consciousness, and that, as source of vision and symbol, of ritual and law, poetry and vision, intervenes, summoned or unsummoned, to save man and give direction to his life.\textsuperscript{57}

Her realm being of the spirit, Sophia is not interested in the child or the immature man but rather is "a goddess of the Whole who governs the transformation from the elementary to the spiritual level; who desires whole men knowing life in all its breadth, from the elementary phase to the phase of spiritual transformation."\textsuperscript{58}

Salinas' description of "palabra" as "con tres fulgores," "trisílaba" aside from physically describing the word "pa-la-bra" and representing the Eternal Feminine in her transformative character of Sophia, also suggests the unity behind the Trinity of Father, Son and Holy Ghost. The Father represents creation out of the Void, the Son, the creation of the Word ("Verbo") and the Holy Spirit, the Godhead in man-creator. The imagery of three could also unite the three St. Johns who have supplied a great deal of the basic symbology of the poem, St. John of the Cross, St. John the Baptist and St. John the Evangelist.

The symbolism associated with the number three and its geometric manifestation, the triangle, make clearer the poet's previous inability to identify the "blancura indecisa"

\textsuperscript{57. Ibid., p. 330.}
\textsuperscript{58. Ibid., p. 331.}
emerging from the unconscious. He offers two possibilities "vela," "ala," before he recognizes the "palabra." Each is a symbol of transport to a higher level; each is but a part of the whole as yet unformed but an essential part in that it provides the spur or the element necessary for carrying it to its completion or "perfection." While the triangular imagery suggests the embodiment of the resolutions of tensions produced by duality and is the resultant harmony produced by the action of unity on duality, Jung points out that "psychologically,. . . three--if the context indicates that it refers to the self--should be understood as a defective quaternity or a stepping stone towards it." Since here Salinas' intention is the embodiment of the Word in the poem, the triangular imagery of the "palabra" is anticipatory to the final realization of the poem itself.

Salinas' vesting of "una palabra," the word in the here and now, the particular word, with all of the wisdom and tradition of "el Verbo" is another instance of welding together the individual with the collective in an indissoluble union. The word in its symbolic meaning, whereby it unites the conscious and unconscious worlds of the poet, becomes one more of the many unifying or "uniting" symbols of the poem, another example of the hieros gamos or the

59. Cirlot, s.v. "ternary" and "number."

incursion into the conscious of the light and wisdom of the unconscious.

The use of the term "fulgor" to describe the coming of the Word injects the idea of a sudden illumination, "fulgor" deriving from the Latin word for lightning. "Fulgor" retains today the meaning of a brilliant light generated from within, therefore, not a reflected light. This self-generative quality applied to the Word reaffirms it as an outcome of an inner search and an inner experience which brings its light to the outside world and illuminates the way to the poem.

... el camino
que yo buscaba
...................
y me lo aclara;

Biblical studies of the Gospel of St. John make note of certain attributes peculiar to it, in marked contrast to the Synoptic Gospels, attributes which clarify its appeal for Salinas. John's Gospel is concerned with a dual world, the world of darkness and of light, darkness being not the darkness of the Void of Genesis but a darkness in the world which results from man's lack of faith or his unbelief in God. Employing complementary pairs of opposites (dark/light, error/truth), John explicates an essential cosmic dimension of the Gospel's dualism taking Christ, by an extraordinary use of symbols, beyond the historical epoch in which he lived onto the plane of the here and now.
Through Christ's equation with "Verbo" he transcends his historical, temporal role. 61 Throughout these poems dealing with Salinas' aesthetic, he has borrowed this play with the dualities of light and darkness so common to revelatory writings and the transcendent, eternal, non-temporal aspect of the Word.

There are several other perhaps coincidental uses of Johannine tradition worthy of mention. Salinas' characterization of "palabra" as "Virgen," "la enviada" is a feminization of the Christ of the Gospel who is constantly referred to as the One who is sent ("el enviado") by the Father to reveal the Father. 62 St. John the Baptist, as the precursor of Christ who will prepare the way for Christ, is also referred to as "el enviado." 63 In the poem, the Word takes on both the role of precursor in her role as guide or one who illuminates the way and as the one who reveals. The Word, by being the vital force ("Virgen," Venus, Love, Anima), will become the poem.

John constantly reaffirms that men must experience a divine renewal, described as a washing or a cleansing not in the sense of removing individual sins, but in the sense


63. John 1:33.
of effecting a radical change in human nature, a transformation or rebirth. Salinas wants to effect an analogous rebirth in the poem through the illuminating experience that will give him a renewed awareness of the limited aspect of his life as "manos" and "sentidos" and of his limitless life as a creator in touch with the spiritual elements of his nature.

It is important to notice that it is the soul that recognizes the Word. It is a spiritual illumination as opposed to a sensible, material, physical vision. Only the soul which has died to the world of "Las cosas," and which has purified itself through faith and suffering, may achieve this recognition or illumination. This same idea is manifested in the Fourth Gospel where the dead and now resurrected Christ appears to Mary Magdalene. She fails to recognize him until he speaks her name (until he becomes "Verbo"). When she approaches him to touch him in order to affirm that it is he, he says to her "Noli me tangere," indicating that his presence is other than physical and that faith, rather than physical contact, will bring union with the transformed and resurrected Christ.

There are echoes of the necessity for faith and of a transporting to a plane beyond the physical in Salinas' first poem. Note again the

64. Charlesworth, John and Qumran, p. 32.
This idea of poetry belonging to the eternal ("para siempre") rather than to the temporal, and to the spiritual ("sin tocarlo") rather than to the physical is what can transform "palabra" into "Verbo." "Verbo" is the resurrected word of "Las cosas," the word transformed by the poet.

The last four lines of the poem reiterate the importance of the Beginning as the first step toward creation

Se inicia -ser o no ser-
la gran jugada:
en el papel amanece
una palabra.

The birth of the Word provides the evidence that the hieros gamos, the wedding of the opposing spheres of man's psyche has been a fertile union. The "Divine Child" it has produced is the "Verbo," the Word by which the world of the poem will be created.

The incursion of the unconscious has occurred in an illumination characterized first as "Virgen radiante," "con tres fulgores," a bursting forth of creative energy that is now expressed with the verb "amanecer." Salinas' use of this particular verb re-establishes the light imagery with which the poem began, but the light here is of
a different kind, a blinding, dazzling light like that of initial creation. Eliade sees the wish to return to the Beginning and to reintegrate the time of origin as "the wish to return to the presence of the gods, to recover the strong, fresh, pure world that existed in illo tempore. It is at once thirst for the sacred and nostalgia for being." Salinas' description of the Word as being born, although it is in the context of the poem clearly a rebirth, partakes of all of the freshness and pureness of the original birth of the Word in the Prologue of St. John's Gospel. The birth of a word on the paper represents a triumphant end to the "Noche oscura" of St. John of the Cross and a successful "mañana de San Juan." The question of being, the search for being in the ontological sense, here as always, has its confirmation in its becoming. When the word "dawns" on the paper, which in its whiteness resembles the pregnant Void of original creation, it literally appears as a dark contrast to the white paper. But it dawns in the sense of representing an outburst of energy like that of original creation. "Ser o no ser" is the question of whether the dream will become a reality and confirm its being or whether it will remain forever secreted in the darkness of the unformed world. The birth of the Word in the conscious world confirms its existence.

66. Eliade, The Sacred and the Profane, p. 94.
"El Poema"

1 Y ahora, aquí está frente a mí,
Tantas luchas que ha costado,
tantos afanes en vela,
tantos bordes de fracaso
5 junto a este esplendor sereno
ya son nada, se olvidaron.
El queda, y en él, el mundo,
la rosa, la piedra, el pájaro,
aquéllos, los del principio,
10 de este final asombrados.
¡Tan claros que se veían,
y aún se podía aclararlos!
Están mejor; una luz
que el sol no sabe, unos rayos
15 los iluminan, sin noche,
para siempre revelados.
Las claridades de ahora
lucen más que las de mayo.
Si allí estaban, ahora aquí;
20 a más trasparencia alzados.
¡Qué naturales parecen,
qué sencillo el gran milagro!
En esta luz del poema,
todo,
25 desde el más nocturno beso
al cenital esplendor,
todo está mucho más claro.

Before entering into a discussion of "El poema,"
it would be helpful to explore the relationship between
language and myth, since it is in the mythical framework
that the various aspects of this "Camino del poema" can
best be understood.

Ernst Cassirer in his Language and Myth and The
Philosophy of Symbolic Forms traces the history of the study
of language and philosophy through a study of the mythical
consciousness. He shows that as philosophy in its nascent state sought to establish a theoretical view of the world, it found itself constantly confronted not so much by immediate phenomenal reality as by the mythical transformation of that reality. The whole material world seemed shrouded in mythical thinking and mythical fantasy. For a long time philosophy coexisted with mythology and it was only as the world of logos asserted itself that it became autonomous and differentiated from the world of mythical forces and gods. Since these two were no longer able to coexist, an effort was made to justify myth as a preparatory stage of philosophy. This idea holds in it the germ of what Cassirer refers to as the "allegorical" interpretation of myths which has held sway down to very modern times. This view holds that the images of mythology must conceal a rational, cognitive content which it is the task of reflection to reveal.

The fundamental assumption of the myth-making consciousness, that name and essence bear a necessary and internal relationship to each other, was lost. That the


68. Cassirer, Philosophy of Symbolic Forms, p. 1.

69. Ibid., p. 2.
name of a thing does not merely denote but actually is the essence of its object, that the potency of the real thing is contained in its name, was forgotten.  

The allegorical view held by the Sophists, Stoics, and Neoplatonists prevailed down to modern times when the interest in man's subjectivity opposed their objectifying attitude toward mythical figures. People in many disciplines, aiming at a comprehensive system of human culture, had of necessity to turn back to myth as an expression of an original direction of man's spirit, an independent configuration of man's consciousness. Myth now became a self-contained world, not to be measured by outside criteria of value and reality, but to be grasped according to its own imminent structural law.

Cassirer sees the unifying element that holds language and myth together as the fact that they both seem to reveal the same sort of intellectual apprehension, which runs counter to that of our theoretical thought processes. Mythical thinking

... is captivated and enthralled by the intuition which confronts it. It comes to rest in the immediate experience; the sensible present is so great that everything else dwindles before it. For a person whose apprehension is under the

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70. Cassirer, Language and Myth, p. 3.
71. Cassirer, Philosophy of Symbolic Forms, p. 3.
72. Ibid., p. 4.
spell of this mythico-religious attitude, it is as though the whole world were simply annihilated; the immediate content, whatever it be, that commands his religious interest so completely fills his consciousness that nothing else can exist beside and apart from it. The ego is spending all its energy on this single objective, lives in it, loses itself in it . . . . This focusing of all forces on a single point is the prerequisite for all mythical thinking and mythical formulation.  

This concentration of energy described here as an inherent part of the mythical attitude is the same "calling home of power" that Meister Eckhart refers to as a prerequisite for the mystical experience and the one which is manifested in the poem "Verbo."

Cassirer discusses the relationship between emerging language and the "momentary gods" of primitive peoples. These gods are gods created out of the experience of a personal and particular moment, perhaps the unexplained presence of a spring to a desperately thirsty man. The spring is immediately deified and only later, when divorced from the exigency which created it, does the god become an independent being. Cassirer says that the same tendency to permanent existence may be ascribed to the uttered sounds of language. The word, like the god or daemon, confronts man, not as a creation of his own, but, as something existent and significant in its own right, as an objective reality. It possesses the mind, and only later

73. Cassirer, Language and Myth, p. 33.

74. Ibid., p. 22.
is the inner excitement of the subjective state resolved into the objective form of myth or speech. 75

Citing studies by Preuss and Usener, Cassirer notes that "the original bond between the linguistic and the mythico-religious consciousness is primarily expressed in the fact that all verbal structures appear as also mythical entities, endowed with certain mythical powers, that the Word, in fact, becomes a kind of primary force, in which all being and doing originate. In all mythical cosmogonies . . . this supreme position of the Word is found." 76 He cites a text of the Uitoto Indians which is a direct parallel to the opening passage to the birth of the Word in St. John's Prologue. "In the beginning the Word gave the Father his origin." 77

Many texts from early religious writings show the Word appearing with the Lord of Creation, either as a tool which he employs or actually as the primary source from which he, like all Being, is derived. 78 The power of the Word (nomina), equated with numina, the fleeting elusive idea of the divine spirit which may inhabit and possess any object but which defies identification with any particular

75. Ibid., p. 36.
76. Ibid., pp. 44-45.
77. Ibid., p. 45.
78. Ibid., p. 46.
object, likewise defies linguistic categorization. This nameless Presence forms the background against which definite images of god or word can take place. 79

Following the studies of Usener, Cassirer sees the original creation of "momentary gods" as taking place in the mythico-religious sphere of anonymity, 80 the state which Jung and Neumann call the uroboros. Once created, the god unites in itself a wealth of attributes, polynomy being an essential trait of its being. The power of a god was thought to reside in the abundance of its epithets. Therefore the concept of Godhead received its first concrete development and richness through language. But always working against this tendency to particularize and to define the god is the contrary tendency to generalize and to return to the perfect, united state that existed when the god first confronted man. 81 It is this moment of direct confrontation with the Word that Salinas presents in "Verbo" and its objectification in language that he manifests in "El poema." The tension that characterizes the man overcome with the immediacy of the moment of epiphany finds release as the subjective excitement becomes objectified and confronts the mind as the god or daemon, or in the case of

79. Cassirer, Philosophy of Symbolic Forms, p. 22.
80. Cassirer, Language and Myth, p. 72.
81. Ibid., p. 73.
language as the Word as God is resolved into the objective form of myth or, as in Salinas' case, of the poem.

The leap which Salinas seems to take from "en el papel amanece/una palabra" to the poem as an entity must be taken in a mythical light, for knowing no causal relationships the mythical consciousness can know no division of the whole into its parts. The part, in mythical terms, is the same thing as the whole, because it is a real vehicle for efficacy, because everything that it does is incurred or done by the whole at the same time. Salinas sees in the Word the embodiment of the All. The symbol, that word possessed of the wisdom of the unconscious, contains within it the whole, the poem, for it begins the apprehension of the supraworldly knowledge denied to man's intellect and becomes the guide to the poem, which is the revelation of the message brought by the Word. The poem is the incarnation of the Word. It captures forever the insight into the cosmic domain, it seizes the secrets of the arcanum, the secrets that lay hidden in each of the objects of material reality. The poem preserves those things forever in all of their ambivalence and richness.

The last of the four poems of this series from which the title of the book Todo más claro is taken, is, in many ways anticlimactic. But it is also a hymn of victory, that which was prophesized having been accomplished.
The tensions of duality and division are resolved in the writing of the poem which for Salinas is a manifestation of creative power, a re-enactment as all creation must be of original creation. Through the poem man accomplishes the transformation of the world of reality first revealed to him through the world of "Las cosas." The poet's work of which he spoke in the first poem "... trabajo de coger su flor al mundo" has, through the ritual re-enactment of creation myth (death, purification, resurrection) been successful. The lines

Tantas luchas que ha costado,  
tantos afanes en vela  
tantos bordes de fracaso
reiterate the darkness of the descent into the unconscious, the difficulties of ridding himself of his ties to the world of phenomenal reality and the painstaking character of the work of transformation which must accompany any creative act. Salinas restates these already developed themes in order to dismiss them and minimize them. His comparison of these trials with the treasure to be won

junto a este esplendor sereno  
ya son nada, se olvidaron.
confirm the earlier evaluation of the end meriting the pain and suffering.

... ¡Qué difícil!  
Pero el hallazgo, así,  
valdría mucho más.
That now in the serenity of the poem's splendor the pain will be forgotten is very reminiscent of the lines from the Fourth Gospel, that of St. John, where Christ promises the faithful that their sadness at his death by crucifixion will be transformed into joy at his resurrection or rebirth as the Holy Spirit. The gospel writer uses the analogy of the mother about to give birth.

A woman, when she is in labor, hath sorrow because her hour is come: but when she hath brought forth the child, she remembereth no more the anguish, for joy that a man is born into the world. So also you now have sorrow, but I will see you again, and your heart shall rejoice: and your joy no man shall take from you.®

Creation, while it must be brought out of attendant suffering, anguish and pain, transcends the physical world.

Now Salinas reconciles all of the divisions and dualities of the two opposing aspects of man's psychic life in the paradoxical statement

El [the poem] queda, y en él, el mundo, la rosa, la piedra, el pájaro, aquéllos, los del principio, de este final asombrados.

What was the Beginning, the "rosa," "piedra," "pájaro" of "Las cosas," and the way to the poem is now the poem itself. Just as Christ described himself as the Alpha and the Omega, and as one with the Father who sent him, the poem is seen as the unifying principle where the things of material reality

® St. John 16:21-22.
with which the "Camino del poema" began are still seen as present in a transformed state.

The poet returns to the Johannine play of light, the light of illuminated understanding asserting its superiority over the physical light of conscious perception.

¡Tan claros que se veían 
y aún se podía aclararlos!
Están mejor; ...

The things which were so clearly perceived in the first poem are now bathed in a new light, experienced in a new consciousness expanded by the contact with the anima. The old vision where "rosa," "piedra," "pájaro" were seen as physical things within the grasp of man's "manos," "sentidos," are now seen as symbols, as revealing, within the word which represents their physical reality, another varied and ambivalent nature, which partakes of the wisdom of the unconscious. Each of them in the poem becomes a manifestation of the cosmic unity and an evidence of the underlying unity of all creation. "Una cosa mejor" promised in the first poem, has now, through the psychic journey been realized. "Están mejor."

They are "better" than they were in their physical existence because,

... una luz
que el sol no sabe, unos rayos
los iluminan, sin noche,
para siempre revelados.
This superior light which exceeds the light of the sun fulfills the prophecy of the first poem to reveal the secrets hidden in each of the things, to reveal through the poem forever another reality. This light of the poem is not limited as is the light of the external, physically perceived world; it is not subject to the physical laws of the world of "Las cosas" but is "sin noche" and eternal, "para siempre" as foretold in the first poem and fulfilled here. The poem is synonymous with the Light of Lights because the poem illuminates the inner or symbolic nature of "rosa," "piedra," "pájaro."

The equating of the poem with the Light of Lights, that undifferentiated light which in myth preceded the emergence of the sun, moon and stars, endows the poem with the wisdom of the unformed, chaotic uroboros, the foreknowledge or supraworldly understanding mentioned earlier.

¡Qué naturales parecen,
qué sencillo el gran milagro!

The things in their new lives as words or symbols no longer are limited to their perception in external reality but have been freed to enjoy a limitless existence in the poem, where they have become united through their symbolic meaning. As clear as their lives in the world of "Las cosas" were,"aún se podfa aclararlos!" in the light of the poem.
The poet feels himself united with them in the poem and no longer perceives himself to be separated from them as he was in "Las cosas." Now by the integration of his dual nature he totally experiences the unity of Nature in this world of his own creation.

When he says of "rosa," "piedra," "pájaro"
¡Qué naturales parecen,
qué sencillo el gran milagro!
he is expressing a cosmic view of these so ordinary things, which has come to man through a process that is as "natural" to him as it was to the rose "haciendo feliz a un tallo" and the bird "soñando que él es un pájaro."

In his study of the insights of several twentieth century depth psychologists, Ira Progoff discusses Jung's theory of the archetypes, whose aim he sees as being to identify and describe those patterns of behavior that are generic to the human species in the same way that nest-building is generic to birds.83 Jung sees the inborn nature of each species as containing the possibilities and limits of what it is equipped by nature to do. At its deepest level, instinct and archetype are still fused together, and the individual when acting spontaneously as a member of his species is really expressing himself merely as a phenomenon of nature; the pattern of behavior expresses

itself as an undifferentiated unity. The rose does what a rose naturally does, the bird fulfills its generic patterns, man follows the course and purpose latent in the seed from which his life springs. This image of the species which reflects the course that its life must take, or this proto-image as Progoff calls it, is a factor that lies hidden in the deepest recesses of one's being.

In man the proto-images are the archetypes and they play the central role in man's development by providing the psychological patterns by means of which the energy derived from the instincts can be expressed in meaningful activity.

In a certain sense, the archetypes go ahead of the instincts as though their function were to make a road clear, to open a passage over which the raw energies of instinct can flow. The archetypes cut through the wilderness of life, setting a specific direction and providing the itinerary over which the instincts can travel.

The guiding anima figure, the Virgin of Salinas' poem "Verbo" has this role of archetypal road clearer, of leading the way to the poem, to what is natural in man, the struggle toward wholeness, both in his own life and in his creation. The archetypes derive from a single all-encompassing image (the proto-image) that is the quintessence of the archetypes and contains the latent purpose of man's life. In the human organism this proto-image is the Self, the psychologically

84. Ibid., p. 173.
85. Ibid., p. 176.
integrated whole man.

The Self is thus both beginning and end of man's life. It is the primal psychoid personality from which human development comes. It is the goal that draws this development forward and it is the ultimate achievement when the goal is reached. The Self in man corresponds to the oak tree dreamed of by the acorn.86

The way to the development of the poem is the way to the Self as symbol, the way to that state of Wholeness which is imprinted in the proto-image of man's unconscious. It is natural to man's human state to seek this wholeness and to try to relate the contents of his experience to life beyond his immediate experience "because the fundamental psychoid nature of man requires an attempt at spiritual transcendence."87

Having achieved this unified state whereby the things of his daily experience have now become symbols of the poem, all seems very natural and simple because the end which was predicted in the beginning, which was already latent in the beginning, has come to pass. In their own lives "rosa," "piedra," "pájaro" were already fulfilling their own destinies. Now they have fulfilled their destinies in man's life by their resurrection in the poem.

A marked lack of tension characterizes this last poem. Serenity bathes everything, as does an all-pervading

86. Ibid., pp. 179-180.
87. Ibid., p. 186.
light that makes all things transparent, i.e., less able to conceal their secrets. Man touches the cosmos in the world of the poem and presents all aspects of life as equally touching upon him. There is an interpenetration of all elements from material reality symbolized in the last two images of "el más nocturno beso" and the "cenital esplendor." Even these, the one perhaps the closest to the transcendent light of the poem that we can experience in material reality, and the other, the expression of all that we normally think of as opposed to transcendent, the dark and the physical, find themselves illuminated in the light of the poem.

In his essay "The Word Behind Words," Joseph Campbell expresses what Salinas has made manifest in these four poems on poetic creation; that the symbol's birth is an epiphany, a manifestation of the divine which is "made flesh" in the poem. He sees the shared secret of the great creative writers of the West as that of "letting themselves be wakened by and then reciprocally reawakening the inexhaustibly suggestive mythological symbols of our richly compounded European heritage of intermixed traditions." They return from what Campbell calls "the seat of silence where signals cease" to the world where having learned "the grammar of symbolic speech," they are competent to touch to new life the museum of the past as well as the myths and dreams of the present—in that way to bring "redemption to
the Redeemer," causing the petrified, historicized blood of the Savior to flow again as a fountain of spiritual life." 88

The moment in which the symbol became the poem or in which "the Word was made flesh" is at once a moment of history subject to the influences of the age in which it was written. The next two chapters will explore the historical aspects of Salinas' poetry through a study of the techniques of his poetry that are analogous to those of Cubist art.

88. Campbell, Creative Mythology, p. 94.
PART II

REALITY IN THE POETRY OF SALINAS
CHAPTER III
CUBISM

Central to an understanding of the poetry of Pedro Salinas is an understanding of the poet's concern for perspective, one which perhaps grew out of the early years he spent in Paris (1914-1917), years contemporaneous with the artistic and literary revolutions which produced Cubism, Surrealism, Futurism, and "stream of consciousness" writing.

The Paris of pre-World War I days has gained a singular fame in literary history as having provided a genial, fertile, welcoming atmosphere where artistic non-conformity was nurtured and encouraged. In his book, Cubist Aesthetic Theories, Christopher Gray sees the emergence of Cubism in this climate as one which was made possible by a twofold change: away from the Transcendental Idealism of Kant and Schopenhauer toward the philosophy of Nietzsche and later Bergson, and away from the Materialism and Positivism of the nineteenth century to a new dynamism whose approach would be to create a synthesis of these irreconcilable camps.\(^1\) This new approach produced a

\(^1\) Gray, *Cubist Aesthetic Theories*, p. 67.
scientific and mathematical revolution which paralleled the artistic and literary ones mentioned above.

The earlier nineteenth century scientists in what Gray called the Materialistic stage were bound to the idea of immutable laws which governed the universe and which would ultimately be revealed to man through a dedication to scientific research. Experience of later scientists, however, proved again and again that the absolute laws were only approximate hypotheses subject to constant re-evaluation, resulting in their refinement or in their rejection. The changed attitude which characterized this later period made possible the scientific revolution produced by such men as Joseph J. Thomson, Ernest Rutherford, George Riemann and Albert Einstein. Together they destroyed the old concept of matter, developing a new one that contained little to distinguish it from space. Space was now seen as finite,

2. Joseph John Thomson (1856–1940) English physicist, discoverer of electrons and recipient of 1906 Nobel Prize for work on conduction of gases which led to the discovery of many isotopes.

Ernest Rutherford (1871–1937) English physicist whose research in radiation and atomic structure led to discoveries basic to the development of nuclear physics. Nobel Prize 1908.

George Riemann (1826–1866) Introduced a new approach to geometry which covered ordinary Euclidean geometry, and various non-Euclidean geometries and which anticipated much of twentieth century research in geometry and analysis. His approach to geometry made possible the Theory of Relativity.
as having form, as being curved and as being as liable to deformation as matter itself.  

Like the early Materialists, philosophers of the nineteenth century also sought a reality that in its perfect nature would be unchanging. Change was considered to be only an aspect of superficial phenomena and the thing in itself or the absolute must be "perfect," permanent and unchanging. With Nietzsche this fundamental concept of permanence was rejected as sterile, for Nietzsche saw life itself as the great basic reality and constant change and recreation as the essential life element. Man was to live and to rejoice in his life, striving always to recreate himself. To search for a deathlike permanence was the mark of the pusillanimous spirit or the slave mentality.

Whether it was owing to the clarity with which Henri Bergson expressed his philosophic and scientific insights or his literary style and gifts as a lecturer which afforded his ideas a wider dissemination, the thought of Bergson had a profound impact on literary and artistic movements of the early twentieth century. In all of his major works, *Essai sur les données immédiates de la conscience*, *Matière et Mémoire* and *L'évolution créatrice*, he expounded the idea of life as ceaseless change. He equated duration of time with

invention, with the creation of new forms and with the continual re-elaboration of the new. He rejected our arbitrary division of time into a succession of immobilities and urged a recognition of the flow of time as the only possible "reality," reserving a strictly practical use for our conception of time as moment.

Bergson's great fame as a lecturer during the years of Salinas' residence in Paris combined with Salinas' own penchant for philosophic thought make it likely that Bergsonian ideas came to his attention in these early years. Whether there was any direct influence of Bergsonian thought on the poet or any conscious effort on Salinas' part to embody the ideas of Bergson in his poetry is conjectural. But there is evidence of a substantial coincidence of thought in the works of these two men. Salinas' idea that movement and change constitute the basic reality of life, his characterization of "el querer" as the vital force that moves the world, his vision of man's unique position between consciousness and unconsciousness, his idea of life as constant recreation and his constant attempts to bring together opposing ideas in a unity based upon harmonic coexistence all owe a great deal to Bergsonian thought.

5. Ibid., p. 69.

At the same time that the Bergsonian revolution was having its impact on the literary world in "stream of consciousness" writing techniques, it was also receiving a most dramatic exposition in the world of art. The Cubist explosion was an artistic movement that responded to Bergson's thoughts on a latent geometry immanent in our idea of space, an idea that the philosopher characterized as the "goal where our intellect finds its perfect fulfillment," and as the "mainspring of the intellect" which makes it work.⁷ Many of the innovations of Cubism were the result of the artist's attempts to arrive at a similar a priori geometry or essential reality which was seen to be obscured by descriptive geometry and by our having to assume the traditional perspectives necessitated by our practical orientation to life.

The ideas of Bergson with their emphasis on life as creation must have had strong appeal to the artistic mind struggling to find ways to express the amazing new worlds opened up to them after the discovery of the X-ray in 1895, a discovery that revolutionized the study of physics.⁸ The subsequent development of the science of crystallography, the identification of the elemental components of far distant stars through spectrum analysis and the study of

⁷. Ibid., pp. 210-211.

the atom, heretofore considered the smallest unit of matter, provided new views of the world that did not at all conform to what the eye perceived. While any attempt to prove a direct impact on Cubist art might be difficult and remain unconvincing it must be accepted that these new ideas were very much in the air in the Paris of 1910-1920 and that in some form or another they were filtering through the artistic consciousness. Given the presence of Salinas in Paris at that time, given the intellectual character of the man, his voracious appetite for books, his capacity for erudition and most importantly, given his later literary creation, it seems certain that these same influences were profoundly felt by the young Salinas.

We have noted that Cubism was one of the most important artistic movements of the twentieth century, the one from which the later Futurist and Surrealist movements developed. While this early movement (1905-1914) does not seem to have had as obvious a direct impact on literary circles as did Surrealism, there are poets who consciously or unconsciously incorporated in their poetry concerns that were common to the Cubist painter. It is our present thesis that many of the techniques, themes and attitudes to be found in Cubist painting find an analogous expression in the poetry of Pedro Salinas and that both the artistic work of Cubist painters and the literary efforts of the Spanish poet had similar goals. While his poetry in many ways
underwent radical transformation in later years in terms of style, the basic themes and concerns of Salinas' poetry remain those of his early period, that period roughly contemporaneous with Cubism. Therefore, a study of Salinas poetry in its relationship to Cubist art can be enlightening not only with reference to Salinas' early poetry but to the entire body of Salinas' poetic creation.9

Salinas' poetry and the art of the Cubist period were individual efforts to liberate man from the traditional (i.e., limited) ways of perceiving reality, and to see beyond the multiplicity of perspective an essential reality from which the multiplicity springs. The constancy and overwhelming importance of perspective and perception as themes in the poetry of Salinas and his discernible care in the development of techniques which will "deform" or "reform" reality justify a comparison with an artistic expression which had similar goals.

The Cubist movement, despite the fact that it never represented a completely unified attitude, displayed a remarkable cohesiveness in that there were certain underlying concerns and certain basic approaches to its expression that evolved during the development of the movement

from its earliest form, Analytic Cubism (1905-1909), to its later form, Synthetic Cubism (1909-1914). The approach of the Cubist painter was basically intellectual although it grew out of experiencing the object in an intuitive way.\textsuperscript{10}

Much in the way that Leonardo da Vinci had studied the human form and the problems of representing it in perspective, the Cubist painters such as Pablo Picasso, Georges Braque and Juan Gris set about to discover the laws of representing the three-dimensional form on a flat surface. From this careful study came many of the innovations of Cubism; the multiple perspective, the multiple light source, the portrayal of an object according to its tactile shape rather than through its visual form, the portrayal of solids as transparent objects and the confusion, and at times identity, of planes representing space or matter. Cubism ran the whole gamut of using a single aspect of an object to represent the object to the simultaneous representation of multiple views of the object.\textsuperscript{11}

In the beginning stages of the Cubist movement there was a turning away from the Fauves' use of brilliant color to a strict concentration on form and delineation. Even when the Cubists later returned to a more vivid use of color they broke the centuries-old tradition of making color

\textsuperscript{10.} Gray, \textit{Cubist Aesthetic Theories}, pp. 55-56.

\textsuperscript{11.} \textit{Ibid.}, pp. 91-93.
coincide with the delineated surface, thus freeing it from the form and making it a separate entity.\(^{12}\)

The Cubist painters often reduced the natural form of an object to its stereometric form, i.e., its delineation on a plane as one of the basic geometric shapes. Then, using a technique of modulations they constructed the pictured surface by piecing together colored planes. Being more concerned with the plastic than with the pictorial quality of their work, they articulated the object into a number of juxtaposed planes representing both the object and the space within which it was contained.\(^{13}\) They aimed at sensual effects in their varied surface patterns and textures and turned to collage and papier collé as a means of encouraging the viewer to interpret the painted portions of the pictures as equally as real as the bits of objects incorporated into them, giving the space between the objects an importance equal to the objects themselves. The alternation of rectilinear and curvilinear forms into spatial layers and the contrast between abstract surfaces and realistic details forced the eye to reassemble the form in ways which produced a semblance of empirical reality but did not confine the eye to an imitation of reality.\(^{14}\)

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13. Ibid., pp. 151-169.

Deliberately trying to minimize the development of a highly individualized style in the hope of achieving a more basic reality of form, the Cubist painters attempted to conventionalize their brushstrokes and technique, in somewhat the same fashion that the classical artist attempted to portray the ideal human form with little emphasis on his individual technique. What was important was that the finished product have a superior existence.\footnote{Gray, Cubist Aesthetic Theories, pp. 81-82.} It was not primarily the expression of an individual's creativity but an attempt to get at something that, while it might be the product of an individual, was an expression of something more basic and fundamental. The individual might be the instrument for bringing to light a particular insight but the Thing brought to light had a separate ontology of its own, independent of any individual.

There is something in such laws that takes the breath away. They are not discoveries or inventions of the human mind, but exist independently of us. In a moment of clarity, one can at most discover that they are there and take them into account. Long before there were people on the earth, crystals were already growing in the earth's crust. On one day or another, a human being first came across such a sparkling morsel of regularity lying on the ground or hit one with his stone tool and it broke off and fell at his feet, and he picked it up and regarded it in his open hand and was amazed.\footnote{J. L. Lorcher, ed., The World of M. C. Escher (New York: Harry N. Abrams, Inc., 1971), p. 40.}
The Dutch artist M. C. Escher (1898-1972) shared many of the same concerns expressed by Cubist artists and, although his technical solutions were ultimately quite different, his work and his written comments about his purpose sometimes show a marked similarity of orientation to that of the Cubist artist. He writes of how through his repeated efforts to represent infinity pictorially, the laws of the universe were revealed to him in a way that asserts the independence of the insight brought to light.

Art for centuries had been representational or mimetic in nature. Its success had been judged on its ability to imitate as exactly as possible the objects painted. Although a succession of different schools and styles of painting had evolved during the hundreds of years intervening between the Renaissance and the early twentieth century, none of them so altered the principles or revolutionized the techniques of Western art as did Cubism. For the first time the vanishing point (the point at which receding parallel lines seem to meet when represented in linear perspective) was abandoned as a necessary element of painting. John Golding in his book Cubism: A History and an Analysis 1907-1914 states that, because of these changes,

17. Because Escher's work was specifically created with reproduction in mind, sometimes his prints have been included to serve as visual examples of techniques discussed rather than reproductions of Cubist paintings. These, because of their often subtle monochromatic hues, do not reproduce well.
from a visual standpoint it is easier to bridge the 350 year gap between Impressionism and the High Renaissance than to bridge the 50 year gap between Impressionism and Cubism and that a portrait by Renoir would be closer to one by Raphael than to a Cubist portrait by Picasso. 18

Although it is true that the "Douanier" Rousseau's primitivism and Cézanne's interest in geometric form are mentioned as being influential in the early Cubist phase, the Cubist otherwise did not borrow greatly from their predecessors. Rather they

reverted to fundamental principles; they began so to speak from the bottom upwards. Feeling that traditional painting was exhausted they took each of the elements that comprise the vocabulary of painting--form, space, colour, and technique--and substituted for the traditional use of every one of them a new interpretation of their own. In short, Cubism was a completely new pictorial language, a completely new way of looking at the outside world, a clearly defined aesthetic. 19

The mold of representational art was the one that the Cubists sought to escape by forcing the viewer out of the long accepted, learned patterns of perception, the acceptance of the retinal image as the only reality and its reproduction in paint as the only worthy art. It is this attitude that there are other ways of perceiving things which was responsible for the avalanche of innovative


19. Ibid., p. 17.
techniques seeking first, to destroy our security in the "real" or "familiar" world, and secondly, to recreate from a variety of different perspectives as many new worlds as inventiveness permitted. And it is this essential attitude that allies Salinas to the Cubist movement, an acceptance of life as constant recreation where the newly created forms have a value of their own, independent of any imitation of already existing forms but not entirely removed from empirical reality.

Cubism, unlike Surrealism, relied on a balance between abstraction and representation to achieve its effects, and that it was this balance that gave each work a significance on multiple levels. Picasso, although his career continued for many more years, never made the final step toward non-objective or abstract painting, and even in his most hermetic paintings there are still visible individualized fragments of recognizable objects from cognitive reality.

Much the same balance may be said to characterize the poetry of Salinas. Perhaps it was his intellectual nature that prevented the later Dadaist and Surrealist movements from taking hold of him in any but the most minimal way. Certainly the dream and the interest in the unconscious

20. Ibid., p. 34.

which characterize these later movements are very much in evidence in Salinas' poetry but he never sought to reproduce the unconscious state by relinquishing his logical patterns of thought to any great extent. He speaks of the unconscious in an intellectual way, detached from it. He never tries to recreate it, as did Rimbaud or Lorca. Although at times Salinas powerfully evokes the unconscious as the font of human creativity, it is usually the portrayal of the moment of imminent creation that concerns him, the moment when the idea emerges from the unconscious to the conscious world.

Even in later poems such as "Error de cálculo," a poem which has been characterized as Surrealistic, Salinas never strays so far into the unconscious that one foot does not remain firmly rooted in cognitive reality. And that very position, while it may cause him undeniable anguish, is the one that he constantly exploits in his poetry as the one which will afford him the unique liberty of participation in creation. This dual access of man to the unconscious and conscious worlds and the constant interaction of these worlds through man is as vital in the world of Salinas' poetic creation as it is to an understanding of Cubist art. For this reason I believe that those elements of Salinas' poetry that critics have tried to see as Surrealist are probably nothing more than those elements

of Cubism that were retained in the later movement, i.e.,
the fragmentation of reality, the rearrangement and
deliberate distortion of reality, but never the complete
abandonment of cognitive reality.

While our remarks about Cubism have thus far been
of a rather general nature, it is valuable to examine in a
little more detail what art critics seem to agree upon as
two basic stages in the brief development of Cubist art; an
early period characterized as Analytic and a later period
characterized as Synthetic.

Christopher Gray likens the early Analytic period,
which involved walking around an object and portraying it by
taking several successive views of it, to the cinematographic
technique described by Bergson. In order to represent move­
ment an assemblage of many snapshots are reconstituted as
movement by stringing them together on a film and then
projecting the stills rapidly to produce the effect of move­
ment. This process can never give the sense of duration
itself because it supplies only a series of abstracted con­
cepts of the object, rather than the becoming itself, and
one ends up with the absurd proposition that movement is
made of immobilities. 23 Bergson then states that this
analytic method can never give more than an imperfect idea
of an object.

To analyze, therefore, is to express a thing as a function of something other than itself. All analysis is thus a translation, a development into symbols, a representation taken from successive points of view from which we may note as many resemblances as possible between the new object which we believe we know already. In its eternally unsatisfied desire to embrace the object around which it is compelled to turn, analysis multiplies without end the number of points of view in order to complete its always imperfect translation.\(^2\)

This passage is cited by Gray as containing the central idea of Analytic Cubism and the reasons which led to its later rejection as well. The Cubist painter sought to replace the analytic method with one which would better manifest the dynamism that he saw as characteristic of life.\(^2\)

This later stage of Cubist development, the Synthetic stage, uses a technique called "irridescence," i.e., an ambiguity of form both two dimensional and spatial. Forms are fragmented and recombined in other abstract forms. These basic elements perform multiple functions. For example, the same element of a painting may read at one focus as a displaced representational element and from another focus as a part of a geometrical pattern, from one point as space and from another as a material object. Its multiple and sometimes contradictory positions

\(^2\) Henri Bergson, Introduction to Metaphysics quoted in Gray, Cubist Aesthetic Theories, p. 87.

\(^2\) Gray, Cubist Aesthetic Theories, p. 88.
depend upon the context in which it is read. In terms of Cubist theory, Gray sees this technique of irridescence as a rejection of the phenomenal world and an attempt to create a "conceptual totality through the simultaneous recombination of a multitude of observations in time."  

The Cubist painter sought to portray the universal dynamism, and this constant changing of forms in different contexts as one reads more and more deeply into a painting was an effective way of approaching this doctrine of constant change and movement in a medium as static as painting. The reading of elements in different contexts also implies a participation by the viewer in the creative process, the number of different contexts one sees being governed by the wealth of one's creative imagination.  

A second type of "irridescence" mentioned by Gray results from what he calls . . . the incomplete synthesis of material reality and the preexistent idea of the artist—incomplete in the sense that the very nature of the Cubist's concepts at this time demanded that there be an unresolved conflict. If all conflict were resolved in terms of conventional reality, there would be no suggestion of a higher reality beyond the ordinary understanding.

Because the Cubists became so preoccupied with the problem of reality and particularly with the problem of the

26. Ibid., pp. 95-96.
27. Ibid., pp. 96-99.
28. Ibid., p. 96.
reality of the form, theirs had ultimately to be an intel­
lectual art. Geometric form, as the Cubists thought of it,
belonged to the realm of the idea; it was not descriptive
geometry nor anything resulting from direct perception. The
realism that the Cubist artist sought to portray was not to
be found in what he saw, which at best constituted only
fragments of the conceptual totality that the painter hoped
to express, but a realism based on a preconscious knowledge
that had not yet been subjected to "fragmentation" but which
was experienced in its totality.29

In his study Cubism, Guy Habasque notes the many
ambiguities and anomalies still to be found in appraisals
of Cubist art written fifty years after the birth of the
movement.30 The same difficulties are to be found in trying
to come to terms with the varied critical judgments of
Salinas' poetic creation which is alternately charac­
terized as embracing reality, ignoring or negating
reality, as transcendental, as being algebraic in its
avoidance of concrete reality and as seeing memory as the
predominant reality.

Angel Del Río says for example that Salinas per­
ceives cognitive reality as deceptive, an attitude that he
says impels him to the creation of a world that is "cierto,

29. Ibid., pp. 128-130.

30. Guy Habasque, Cubism, trans, Stuart Gilbert
riguroso, seguro." He sees Salinas' desire for an interior life as born of "la atracción que para él presenta el problema intelectual de crear su propio horizonte sin recoger del mundo externo más que, a lo sumo, reflejos vagos." 31

This purported lack of use of external reality is also mentioned by Rafael Solano who describes Salinas' view of the world as being completely without contact with empirical reality. "El mundo para Salinas no tiene representación real, sino solo la simbólica de los mapas, cuyos colores como creados y convencionales son los únicos capaces de herir tan fríos ojos." 32 He characterizes the poetry of Salinas as "álgebra, no solamente por lo que se refiere al equívoco de los positivos y los negativos sino porque ninguna de sus cantidades es concreta." 33

With little supporting evidence Bernardo Gicovate in his study "Pedro Salinas y Marcel Proust" sees as a consequence of Proust's influence on Salinas' poetry a "valorización del recuerdo, casi como realidad única."


33. Ibid., pp. 3-4.
According to Gicovate, the present moment in Salinas' work has value only as a later memory.\(^{34}\)

In a lengthy article "El conceptismo interior de Pedro Salinas" Leo Spitzer cites the poet's tendency toward the negation of empirical reality as the quality of Salinas' work that most strongly impressed him and one which he perceives as representative of his work as a whole. He characterizes Salinas as a transcendental poet.\(^{35}\)

Other critics, while they may see in Salinas' work the same tendency toward a world that will be less limited than the sensorially perceived one affords, see in his work a balance of empirical reality and transcendental searchings. In answer to the question "What is Salinas' attitude toward external reality?" Judith Feldbaum says, "En unos poemas notamos un gran goce de la vida--aparente satisfacción de la vida que él percibe por medio de los sentidos. Pero la avidez vital y la inquietud investigadora le llevan a exigir más que la realidad de apariencias."\(^{36}\) She finds his poetry to be always one of double perspective, of empirical reality and the created; therefore, a poetry


\(^{35}\) Leo Spitzer, "El conceptismo interior de Pedro Salinas," Revista Hispánica Moderna, 7 (September 1940), p. 34.

based not on a negation of reality but on a going beyond empirical reality.

In his study of reality in the early poetry of Salinas Andrew Debicki also sees this double perspective as necessary for the elaboration of what he considers to be the central theme of Salinas' work, the creation of poetry. Seeing love as an aspect of this central theme of poetry Debicki says, "El amante que busca la esencia de la amada es una versión del poeta que indaga en la realidad, combinando su percepción de las cosas, y su poder creador para alcanzar una visión superior." 37

The most comprehensive study of the concept of reality is the study of Olga Costa Viva, Pedro Salinas frente a la realidad. She sees his poetry as a synthesis of many of the attitudes which Salinas explores in his own book Reality and the Poet in Spanish Poetry. She, in fact, pursues her investigation by using Salinas' observations about other Spanish poets, who were selected precisely because they represented a particular attitude toward reality, in order to see if these same attitudes can be found in the poet's own work. She finds that many of them are present in the poet's work. "Hay en la poesía de Salinas una síntesis de todas las actitudes dinámicas" 37.

frente a la realidad, es decir, las de exaltación, de idealización, de escape y rechazo que él tan agudamente captara a través de los poetas más salientes de un largo período de la literatura española." \(^{38}\)

The way out of the difficulty of trying to assess very different evaluations of Cubist art and Salinas' poetry lies in trying to determine what constituted reality for the Cubist artist and the poet. Habasque sees the great mistake in approaching Cubist art thinking that there is a "retinal vision," conformity with which leads to realism and rejection of which leads to deformation of reality and unrealism. This view presupposes that our way of perceiving the outside world, our normal vision of reality, is identical with the perception of reality sponsored by the artists of the Renaissance and subsequently maintained with little change. If this retinal vision is taken as constituting reality, Habasque agrees that any deviation from that canon must necessarily "deform" nature and not only Cubism but all forms of pre-Renaissance art must be interpreted as unrealistic or non-realistic. \(^{39}\)

But, he says, if we grant that painting is a visual concretion of our knowledge of the outside world and


\(^{39}\) Habasque, Cubism, pp. 60-62.
expresses, not an immutable reality (the retinal vision), but our experience and conceptions of a reality that is forever changing, and if we admit that the artist's choice of means to express that experience may be determined not by any imitative qualities they may possess but by their suitability to convey the results of the artist's observation of the world around him, then it is easy to see Cubism, not as a distortion of the cognitive world, but as a new interpretation of it, equally as "realistic" although other than that of the Renaissance.\(^{40}\)

These comments of Habasque's, while they refer to Cubist art, are relevant to the study of many modern writers, poets and artists whose concept of reality was quite different than the one which had prevailed for centuries.

If in the eyes of some, Salinas rejected reality, it was not a rejection based on a negation of cognitive reality and the retinal vision, but a rejection of that as constituting the only reality. What Salinas and the Cubist artist both sought was to free the mind from the limiting patterns of seeing things always through the same perspective and to force man to expand his horizons by bringing his own particular insights into play. Their search for a vision which would partake of the totality, an essential vision of reality, had necessarily to include cognitive

\(^{40}\) Ibid., p. 62.
reality as a part of that totality and so they were never able, nor did they seek, to divorce themselves completely from the retinal vision of empirical reality.

If one finds in the poetry of Salinas a variety of different attitudes toward reality, it is precisely because he tries to present many different perspectives of reality so as to capture the fluid quality of life, the aspects of metamorphosis and change that characterize "reality." He did not wish to construct a world that was certain, sure and rigorous but rather one of constant change, movement, Becoming.

Pedro Salinas' book *Reality and the Poet in Spanish Poetry* is testimony to the careful thought that he gave over his lifetime to the problem of the artist's perception of reality, a concern that is to be found as abundantly in his poetry as it is found in his critical writings.

Although this concern may have developed quite independently of the world of art there is considerable evidence that Salinas was intrigued with the problem of trying to do with words what contemporary painters were doing with their medium: that is, to arouse a new awareness,

41. See above, pp. 119-120.
42. See above, pp. 116-117.
to create new perceptions of reality. One can argue that this has always been a goal of poetic art and that it is an essential part of all good poetry. But in the poetry of Salinas expanded perception in addition to being a goal of his poetry receives much attention as a subject of his poetry. One would have to look far to find a poet more intellectually concerned with perception and perspective themselves than Salinas.

An early poem "Acuarela," seems an obvious attempt to achieve with words visual effects akin to the quick, impressionistic technique of the watercolorist.

"Acuarela"

Con el cielo gris
la copla
triste de Sevilla
se afina, se afina.
En agua sin sol
sombras de naranjos
entierran azahares.
Arriba,
en las altas miras
esperan las niñas
los barcos de oro.
Abajo
aguardan los mozos
que se abran cancelas
a patios sin fondo.
Sin rubor se quedan,
pálidas, las torres.
Desde las orillas
las luces suicidas
al río se lanzan.
Cadáveres lentos
rosa, verde, azul
azul, verde, rosa
sí los lleva el agua (141).
The whole poem is a study in gray. It begins with a musical image "copla," a reference to a popular, often spontaneous song, which here assumes in its sadness an affinity with the gray sky.

The title of the poem suggests a genre of painting in which colors mixed with water are rapidly applied to the paper. There is an imprecise, fuzzy quality to the watercolor due to the merging of the colors as they are applied. This is augmented here by the predominance of the gray motif marking the end of day as those forms which would appear in stark outline by day lose their definition.

All of the waiting imagery of the poem suggests a period preparatory to the awakening of a different life, the more instinctual life of the night. The girls, above in the high lookouts of towers which look out over the river await "los barcos de oro," their men and their hopes for a treasured existence. The boys, below, await access to the women guarded behind iron-gated patios. Imminently the world of night (eros) will replace the day world, a world whose death is presaged with the image of the orange blossoms buried in the shadows cast by orange trees in the sunless water and by the paleness of the towers which do not catch even the last pink rays of the sun which has already set. All that remains is the dusk just prior to night, a fact that is confirmed by the appearance of the city lights.
This final image is a complex one. Although the turning on of the city's lights might normally be considered a birth of light (albeit of a different kind) Salinas characterizes them as "suicidas," reinforcing the death motif. Because in their limited capacity they cannot hope to replace the sun and illuminate the city, they express their desperation by hurling themselves into the river, where they, too, die, unable to resurrect the day world of color and definition.

In another sense, however, they do represent a birth, for in their very inability to replace the sun, they allow the birth of eros, the instinctual night life of the city. This night life is suggested in the colored lights, lights of cafés, bars, and restaurants.

The principal motifs of the poem, the gray, sunless background which portends day's end, and the waiting imagery which suggests love and unconscious, instinctual strivings are skillfully interwoven with well-known Sevillian tradition and culture. The "copla," while not necessarily suggestive of the gypsy atmosphere of Sevilla, when combined with the sensual motifs elsewhere in the poem could suggest something of the more overt eroticism which characterizes Andalusia as a result of its gypsy traditions. The lookouts from the many high towers of Sevilla, the architecture suggested by the reference to "patios sin fondo" and "cancelas" and the orange trees which line the river banks
all evoke Sevilla's physical ambient. Other references to the women waiting behind the iron gratings suggests the Moorish influence on the city, preserved in the Andalusian tradition of jealously guarding its women. And the suggestion of the Tower of Gold (a tower that dates from Moorish times and which was later used to store the gold of ships returning from the New World) brings to mind the rich historical past of Sevilla as a city where many cultures and traditions merged.

With these references Salinas accomplishes a uniting of many facets of the life of this Andalusian city through the suspension of daily activity and the waiting imagery which characterizes the "gray" time between day and night. The colors and forms of the day world disappear gradually as they, too, are transported to the watery night.

Cadáveres lentos
rosa, verde, azul
azul, verde, rosa
se los lleva el agua.

The title of the poem not only reflects the painterly quality of the poem which tries to capture the same impressionistic technique of the water color, but it is also an obvious play on the word agua which is where the merging of the elements of the poem takes place. Particularly in the last image of the colors streaming away in the river one gets a visual impression like that achieved in
the watercolor with the diluting of the colors on the paper as one works.

In a much later poem, "Pasajero en museo" Salinas tries to reproduce for us the world of imitative, representational traditional art which he ultimately rejects, not because it does not portray a reality, but because it pretends to be the reality. In its very immortality, in its resistance to the change which constitutes life for Salinas, he sees it as dead.

The poet enters a museum (the Metropolitan Museum in New York) hoping to distract himself from daily cares and addresses all of the painted figures as "criaturas salvadas" imploring them not to look at him ("pobre de mí") (ll. 2-3). He sees them first in their immobility and oneness of Being as relieved of all of the burdens with which living man is afflicted. They are in perpetual peace with their flesh, satisfied with the configuration of their bodies, removed from the current of life to live in the quiet waters of the "remanso" (ll. 12-29).

The poet then goes on to describe a number of the museum's portraits in sufficient detail to evoke in each case a particular style of painting. Such strong visual

44. Because of the length of the poem (pp. 641-648) I have not quoted the poem in its entirety. I will subject it to a sequential development and quote only those parts of the poem which illustrate Salinas' interest in the way in which art reflects or does not reflect life.
impressions are created that the reader feels himself a viewer proceeding down a gallery, identifying a court painting by a Velázquez or a Dutch interior by Vermeer.

Salinas begins his descriptions with a portrait of a noblewoman.

Medio oculta en tu fausto, tú princesa, Isabel, Juana, Clara Eugenia, y más: la suficiente anónima, por bella, que domina, sin nombre, a las nombradas; pompa de terciopelo abullonado, el cuello, lirio, la sonrisa, apenas, y al fondo los imperios de las nubes (ll. 35-41).

By his description of a single painting he evokes an entire style of painting with which we are wearily familiar, the sumptuously adorned royal figure in the stock attitude of smiling disdain that characterized those of wealth and position where the trappings of her office were more important than the woman.

Moving on we next meet the young Egyptian youth whose very early death spared him the burden of an awareness of his mortality.

Tú, mozo egipcio, con mirar de brasa, tan joven consumido en pura llama que no sabrás jamás de tu ceniza (ll. 42-44).

Not only does the poet suggest the static quality that the direct frontal eye positioning of Egyptian art gives but he suggests the whole world of Egyptian art as arising out of its funerary practices.

Perhaps the most detailed of the portraits that Salinas paints for us is the Dutch interior and that is most
fitting in that these paintings are renowned for their
careful attention to every particular.

Tú, en pie, dama holandesa, alma en los ojos
-que no se ven- leyendo
una carta, esa hoja amarillenta
suelta de un indeciso continente,
detrás en la pared, mapa de octubre;
absorta toda, menos una mano;
las puntas de los dedos acarician
pensando que son teclas de algún clave,
ovalados recuerdos de los mares
que no se apartan nunca de tu cuello (ll. 45-54).

The baroque images in the description of the pearls
and the careful attention given to filling the background
and to connecting it with the pensive state of the woman is
of a complexity and suggestiveness that contrasts sharply
with the Egyptian portrait. The clavichord keys, the
pearls at her throat, the yellowed letter all invite
memories.

The last of the four portraits is of a martyred
saint pictured as suffering with complete acceptance the
wounds and verbal assaults inflicted on him.

Tu, mártir ofrecido a los ultrajes,
colmándote de heridas y escarnios,
hermana tu paciencia de la rama
tiernamente doblada
bajo el peso de pájaros y pájaros (ll. 55-59).

Here, too, the poet, while describing a particular
saint and a particular background, has managed by his selec-
tion of the one element that characterizes the portrait of
the martyred saint (the attitude of patient suffering), to
evoke in the space of a few short lines the emotional
content of this type of painting and to help us reconstruct mentally the style of painting.

The poem goes on to depict the static splendor of these paintings which capture and make immortal a single moment of time. Each attitude has been chosen and will endure forever. The young man will never kiss a woman other than the one he kisses; the noble hand will forever disdain the rosary and dagger within its reach to remain resting on the man's chest, and the nymph, turning her back on the opulent fabrics with which she might adorn herself will forever be enveloped only in her own flesh (ll. 81-93).

Salinas finally goes on to characterize this frozen state as "la gran vida absoluta," "de cima, calma augusta" and as a "morada," a resting place whose peace is made absolute by the use that the mystics have made of this word as a "castillo interior." Yet this immortality which has been gained results from

La honda conformidad con que aceptásteis
cifrar la vida toda en un momento,
a una mirada reducir los ojos,
con los labios servir a sólo un beso (ll. 94-97),

and, while he weeps for himself that he can never be part of it, he rejects it finally for life as movement with its attendant suffering, not necessarily because he wants it, but because his blood, his very life force demands it (ll. 159-162). The choice to live is not initially a conscious choice. It is a response to an impetus from within to
Become and not to accept the frame of static existence or Being.

Salinas' characterization of the static paintings as "salvadas" (1. 2) and of his own commitment to movement, change and life as making him "perdido" (1. 159) requires a reversal on one level of our traditional associations of eternal life with salvation and death with perdition. Here, as in other Salinas' poems, the poet sees immortality as the preservation of a single state unchanged and no matter how glorious this single state may be, to one who is convinced that the basic reality of life is metamorphosis, movement and change, that the unchanged, immortal state is death. Life is inextricably tied up with mobility and mobility conveys the idea of ceaseless change and of successive states, each new state necessitating the death of the preceding. To live is to die. In two succinct statements Salinas sums up his view of what constitutes reality for him. "La vida que se para es lo inmortal,/la que acepta su marco" (ll. 101-102) and "la gran mortalidad; el movimiento" (l. 162). In both cases we have to face death but the static state is an eternal death and the acceptance of life as movement means constant resurrection and rebirth.

Throughout the poem Salinas has surrounded the museum paintings with a mystical vocabulary evocative of the mythical island ("isla prodigiosa") (l. 16), the
"castillo interior" of Saint Teresa's "morada" (l. 92), of the green pastures of the 23rd psalm (ll. 133-134) and the paradisal world of Eden (ll. 163-165). Man's original expulsion from Paradise comes from a vital impulse within the unconscious that manifests itself in a desire for a life as Creator. The paintings, in that they, too, are a paradise, i.e., "perfect" have no further need of the artist. They have already been brought to completion.

In this poem the poet is not thrust forth from the Garden of Eden (the museum) by an angel with a flaming sword but by the prosaic sounding of the five o'clock closing bell which jolts the poet from his reverie and returns him to the conscious world (ll. 63-64). As he leaves the museum to step out onto Fifth Avenue an autumn leaf touches his forehead in benediction ('feacramento, "confirmación") (ll. 170-174) and his mood of "pobre de mí" changes abruptly as the incredible beauty of an October afternoon stuns him. This image of the falling leaf ("mano oculta en guante") is a unifying one in that it recalls the frozen attitude of the nobleman's hand resting on his chest, and so recalls the paradisal static elements of the poem while it simultaneously suggests death, the changing seasons and the ceaseless metamorphosis of Nature's forms.

As the sounds of traffic—horn and wheels—remind him of his mortality he assumes a joyous attitude toward life, seeing life as a game and adventure (ll. 173-175).
Separating himself from that other part of himself ("el distraído") (l. 180) which had been seduced by the paradisal atmosphere of the museum, he walks down the street (ll. 180-187). As the poem ends, the speaker sees the sun subjected to the same dual forces he has lately experienced as the clouds attempt to "frame" the setting sun (ll. 188-192). However, the sun, like the poet, is committed to movement and escapes the frame to go toward its imminent death, a death which in its relationship to change represents the possibility of life (ll. 188-196).

This poem, from the last work of Salinas published by the poet before his death, is evidence of his continued preoccupation with man's need to escape limited perspectives. The fact that he chose to use the world of traditional art as a means of expressing his ideas concerning Being and Becoming is suggestive of an awareness that the world of traditional art, because it reduced one to a single orientation in space and framed that spatial organization in a single moment of time, could not escape a static existence. There was in the painting, no matter how masterfully executed, no hope of Becoming. When he rejects "la honda conformidad" and "la vida que se para" he is rejecting Paradise, the unchanged state, and embracing the life of the Creator.

The primary purpose of my thesis is not to show that there was a direct and conscious influence of Cubist art on
the poetry of Pedro Salinas, but rather to show that fundamentally the goals of the Spanish poet were similar to those of the Cubist painters and that many techniques used by Salinas are analagous to those used by Cubist painters. Therefore, I will deal only briefly with early poems, which because of their language and structure might suggest a more direct connection with Cubism. I will then develop more fully the techniques which Salinas uses throughout his poetry to destroy traditional perceptions of reality in order to create his world of essence.

There are among Salinas' early poems several in which nothing more than his preference for a geometric vocabulary and geometric structure might suggest a Cubist influence. We often see a conception of the abstract and the infinite in terms of geometry and a reduction of the human situation to an essence of geometric form. In the poem "Aviso," a human encounter resulting in the near death of the driver is conceived in geometric terms. Its presentation in geometric terms raises it to the level of a universal experience.

"Aviso"

Subir, bajar suaves,
por un paisaje verde.
¡Qué ruta fácil, toda
ondulaciones leves,
tarde larga, de prisa,
destinos en vereda
a los lados, sin fin!
Y de pronto la muerte
alta, recta, clarísima,
sería como una I.
¡Qué miedo frío dio
-dío, dará, da, daría-
vista así, rostro a rostro,
ni esqueleto ni símbolo:
lineal, esencial,
muerte pura. En un fondo
negro, dos rayas blancas
que se cruzan, tres letras:
R(éal) A(utomóvil) C(lub).
Pero la vida pasa
- vencedor otro esquema-, 
salvada en un triángulo:
freno a las cuatro ruedas (150).

The opening lines of the poem describe a man driving rapidly along the road, oblivious to what is happening around him, submerged in a reverie, perhaps partially induced by the nature of the road which follows the soft, natural curves of the countryside. The elevations and depressions in the road are characterized as "ondulaciones leves," the easy incline and decline that is not sufficient to warrant attention or care (¡Qué ruta fácil). The expression "destinos en vereda" while it suggests the innumerable paths ("vereda") open to the driver, the many different destinies ("destinos"), also suggests the road signs ("vereda") along a particular highway that tell the driver the miles to a number of different towns along the road he is traveling enabling him to situate himself in space and to select from a number of different destinations ("destinos"). The man is oblivious to the road signs as conveying any information important to him because he has no particular destination and so he simply sees them whiz
by as available choices. He has a long afternoon, infinite possibilities and an open road ahead of him.

The confrontation with death comes suddenly to interrupt the state of reverie and the poet is most careful to erase any doubt that this may be any other than death in the "real" sense, a death which will be momentarily experienced, perhaps in collision with another car. This death is neither "esqueleto," i.e., someone else's death in the past, nor "símbolo," death in the philosophic or abstract sense but death seen in the flesh, "vista así, rostro a rostro."

The death which the man faces is characterized first as "alta, recta, clarísima, seria como una I" and then as "lineal, esencial, muerte pura." There are two principal ideas conveyed here; the intrusion of something vertical on the route which threatens the man and the essential or unadorned, unsoftened, unmitigated quality of the death that faces him. The joyful mood evoked in the opening description of the softly, undulating road which followed the natural curve of the hills and valleys is shattered by the appearance of death. The lineal, vertical character it assumes in the poem contrasts dramatically with the horizontal, curved nature of the road, and immediately establishes a sense of conflict or tension quite opposite to the relaxed, free flowing imagery of the initial lines.
This confrontation with death brings the driver back to consciousness, a return indicated by his awareness of time. Until the confrontation with death has been experienced and survived, a survival already indicated here by the use of the past tense "dio," there is not a single verb to indicate any temporal awareness. But now suddenly man is aware of time and he is aware of death in other than the immediate sense. He submits his experience of death to conscious consideration and recognizes that this pure death to which he has been exposed will always have the same result, cold fear. Thus, this very personal contact with death has something of the transpersonal, universal about it since in all times and in all places a confrontation would be experienced in the same way. The circumstances, spatial, temporal and personal, are irrelevant in terms of life and death in their primal encounter which is what we see in this poem. Salinas refers to "la muerte" and "la vida" and he never personalizes the encounter by saying "¡Qué miedo frío me dio" but prefers to see the confrontation in its essential, lineal aspect, as he experienced it.

That this particular confrontation with death came in the form of a threatened collision with another car is suggested by the highway sign of the Real Automóvil Club, a sign which he describes for us as having two white stripes which cross each other against a black background, another opposition and a configuration which in itself
suggests conflict or danger. This same configuration also is found in the crossed bones symbolic of danger that one finds on medicine bottles to signify poisons. The particular sign described by Salinas signals a dangerous crossing which on a physical level refers obviously to the road conditions but on a basic life-death confrontation refers to man's emergence from unconscious, participatory life to life as conscious observer. In the first part of the poem the driver is at One with his surroundings and literally flows along with the rest of life with no awareness of the subject-object relationship of man. The perceiving of the road sign and his subsequent reaction to it evidence a return from the participatory life to the life as a conscious observer, the subject-object relationship. His failure to emerge from his unconscious state of reverie, will result in a physical death. His emergence to consciousness will result in his putting on the brakes, the brakes to the car that he is driving which is an extension here of the uncontrolled, libidinal forces of the unconscious suggested in the first part of the poem.

What saves the man is his return to awareness in time to perceive another highway sign, this time a triangular one, possibly a yield sign. The triangular nature of the sign is important in restoring a strength and harmony to all of the oppositions presented in the second section (ll. 8-19). Symbolically, the triangle resolves the
conflict between unity and duality and suggests a higher unity consisting of the other elements in dynamic equilibrium or as Baynes says: "the triangle is the symbol of a pair of opposites joined above or below by a third factor." 45

The poem in its three sections, lines 1-7, lines 8-19 and lines 20-23, follows a definite numerical sequence corresponding to the psychic reality of the situation. The initial lines deal with the man, at one with nature, following the natural, unconscious course of life. The second section brings in the element of duality, man aware of his temporal existence and of death which rises to confront life's flow and the third section brings salvation to man through the interaction of these worlds, through making his consciousness act as a brake to the unconscious forces that propel him toward physical death.

It is interesting to note that pictorially the figure of the triangle may be derived by a rearrangement of the same three opposing lines that we find in the "I" of death, "seria como una I," a sign which in itself may arise out of the vertical sign seen as interrupting the open horizontal lines of the roadway. The ideographic nature of these representations conveys the same primal quality mentioned before as characteristic of the poem. The poet

again emphasizes the essential and therefore universal nature of this individual encounter by his characterization of the resolution of the conflict in the geometric form of the triangle ("vencedor otro esquema/salvada en un triangulo"). This schematic perceiving of abstractions and immaterial things which is exclusively a human ability is the very thing that enables man to bridge the gap between the worlds in which he must operate. Much the same thing is indicated with this definition of a triangle. "The triangle is the smallest possible number of straight lines which can make a form with content." Similarly the poet, with his symbols, unites in the poem the antithetical worlds of the conscious and unconscious life of man in a dynamic equilibrium like that indicated by the triangle. And the poem, through its use of symbols, attains a universality akin to that which we attribute to the geometric configurations.

In another short poem "Valle" Salinas again represents man's journey through life with a contrasting of the straight lines (logos) and curved lines (eros) of the roadway. Opposing "paisaje," the seductive countryside ("tierno," "colinas muelles," "amor en vacaciones") which lure men to remain ("aquí, quedarse") by nullifying his will.

("voluntad en desmayo") and the "puente," the bridge which reminds man of his purpose and his direction ("marchar, seguir," "recto"), of his mortality ("qué negro") and his solitude ("solo"), the poet again posits the dual aspect of man's life.

"Valle"

En el paisaje tierno
--aquí, quedarse--,
el puente de hierro.

Cielo azul, verde tierra;
el puente ¡qué negro!

Sobre colinas muelles
voluntad en desmayo,
amor en vacaciones,
toda la vida en curvas.

Pero él marchar, seguir,
éél, solo, puente, recto (126).

Nature or instinct, beguiling and seductive, is contrasted to the cognitive world, the practical social and business orientation of man. Each pulls man in its own direction. The poet makes no attempt to resolve this tension, deliberately refusing to pretend that man's existence can be either "recta" or "curva," insisting that it is both. This deliberate maintaining of tension in his works and his insistence upon returning to this state of tension even when he has managed momentarily to escape it, is an important element in Salinas' work. The tension which characterizes his poetry as a whole stems from the fact that he can never permanently achieve the perception of
totality that he constantly seeks. He can never wholly escape the anguish which his position "between" two worlds causes. This maintaining of tension due to his strong hold on cognitive reality is one of the many characteristics of his early poetry that persists in his later work and which must therefore be considered a fundamental element of his poetic creation.

The penchant for reducing things to their basic stereometric forms rather than viewing them in their complexity is seen in another poem from Seguro Azar where the poet defines the afternoon from a favorite spot.

"Fecha cualquiera"

¡Ay, qué tarde organizada en surtidor y palmera en cristal recto, desmayo en palma curva, querencia!

Dos líneas se me echan encima a campanillazos paralelas de tranvía. Pero yo quiero a esas otras que se van sin llevarme por el cielo: telégrafo, nubes blancas, y -compás de los horizontes- el pico de las cigüeñas.

¡Qué perfecto lo redondo verde, azul! ¡Ay, si se suelta! Lo tiene un niño de un hilo. ¡Quieto, aire del sur, aire, aire! La pura geometría, dime, ¿quién se la quita a la tarde? (114).
The first four lines of this poem are evidence of the visual complexities and ambiguities to which Salinas frequently subjects his reader. Yet it is through these very complexities that the poet illuminates resemblances and unities that might otherwise pass unnoticed. An appreciation of this particular poem depends in great part on the reader's ability to see the mentioned forms in their essentiality.

The physical resemblance between a fountain as it jets upward ("en cristal recto") and then collapses back upon itself ("desmayo en palma curva") and a palm tree with its erect trunk and downward curving branches is only apparent when one reduces the two objects ("surtidor," "palmera") to their essential elements of curve and straight line. The differences between them become unified in their similar form.

Similarly, in the second strophe, the poet compares the parallel rails of the trolley tracks, the telegraph lines, the white clouds moving across the sky and the long stork's bills with apparent disregard for any differences between them except that one of them is going to carry him away from his favorite spot ("querencia").

The power of the image of the stork's bill, "compás de los horizontes," derives jointly from the multiple meanings of the Spanish word "compás" and from the richness of the symbolism of the stork in tradition and myth. The
word "compás" can mean the instrument with which geometric figures are constructed or with which angles are measured, the compass and caliper in English. In these instruments there is a certain common shape which is duplicated by the shape of the stork's bill against the horizon, a coincidence of form that Salinas must have had in mind. In addition, the "compás" can signify a musical beat, another aspect of the word that could evoke the rhythmical beat of the stork's wings as it flies across the sky as well as its fame as a harbinger of spring which comes each year with great regularity to initiate the awakening of Nature in the continuation of the yearly cycle.  

The "compás" as it is used in naval architecture or iconography is concerned with the condition of perfect equilibrium and balance that the ship or the icon attains by the adjustment of measurement and line in its creation. Therefore a certain unity or harmony among the elements is implied. This idea of unity also relates to the use of the word as the territory organized around a monastery or convent which is under the direction of that central authority and of "compás" used to mean a navigational compass whereby man can organize his world. The navigational compass consists primarily of two parts, a magnetized needle which always points to the magnetic north pole and the compass rose, the

47. Chevalier and Gheerbrant, Dictionnaire des Symboles, s.v. "cigoygne."
reduction by man of the infinitude of possible directions that man can follow. By means of the magnetized needle man can organize his world or situate himself in this limitless space.

The stork of Oriental mythology was associated with immortality because it was believed that it was capable of great longevity, attaining ages of thousands of years. In Egyptian mythology, too, it had associations of immortality, being associated with Thoth, the personification of Wisdom and with the phoenix, the symbol of the solar cycle and of resurrection. In all of these the stork is assumed to have the power to transcend time and perhaps in its well known habit of migrating tremendous distances it was thought of as being able to conquer space as well.

Salinas' selection of this image of the stork's bill as a "compás de los horizontes" reaffirms the idea of a latent geometry to be found in all natural forms, a primitive awareness that becomes dulled with our accumulation of knowledge and which the poet wishes to reassert in an attempt to bring some unity to this diverse world.

Salinas ends this poem with a description of a balloon which seems to exemplify Juan Gris' aesthetic principle of trying to reconstruct an object from its pure


49. Chevalier and Gheerbrant, Dictionnaire des Symboles, s.v. "cigogne."
form. He says of his work:

I work with elements of the intellect, with imagination. I try to make concrete that which is abstract. I proceed from the general to the particular. 50

The poet describes the object first in its pure roundness and then recreates it in its balloonness by supplying a detail réel in the string held by a child, a recognizable element whereby we can reconstruct something resembling cognitive reality. Well-known in Cubist art was this technique of leaving clues (details réels) in the artists' more hermetic paintings whereby the viewer would be led back to reconstructing something which would resemble an object from cognitive reality but which would, in the process, expand his limited perception and understanding of the object.

Salinas proceeds similarly from the conceptual totality of perfect roundness to the phenomenal world of the child with a balloon on a string, threatened by a wind which might take his balloon. But, from this limited and threatened position he returns us to the world of "pura geometría" with his rhetorical question "¿quién se la quita a la tarde?" The implied answer is, of course, that no one and nothing can remove pure geometry because it exists as a preconscious reality in the mind and its existence is

therefore anterior to any existence of balloon in the phenomenal world. It is not subject to the winds of fortune and it is not something that one holds by a fragile string. It is within one and therefore cannot be taken away. It has only to await rediscovery.

This poem with its interacting man-made and natural forms illustrates very well the Salinian technique of expanding our views of cognitive reality and of adding to our limited perception of reality without discarding or rejecting the retinal image and its traditional associations. He, in fact, often uses the retinal image and its tremendous wealth of associative meanings to emphasize the unlimited nature of the essential vision.

In an attempt to establish Picasso's relation to nature, Boeck and Sabartés maintain that Picasso does not paint "from" nature as did the naturalists, nor does he try to create "like" nature as the non-objective artist claims to do; that he, as he himself has claimed, works "with" nature. This statement has been taken to mean that his relation to nature is a personal one, not an objective one.

It is not merely the optical appearance of things that fascinates and stimulates him, but the sum total of their properties graspable through form—something that might be called their "essence." For Picasso art is a means of securing for himself objects in his environment, of taking possession of them by recreating them. His ultimate aim is an "objectified stimulus," which
attains an existence independent of the natural form of the object that has provided the stimulus."

In his poem "Don de la materia" Salinas makes this same search for a total experience by which he can know an object in a new and more essential way.

"Don de la materia"

Entre la tiniebla densa
el mundo era negro: nada.
Cuando de un brusco tirón -forma recta, curva forma-
le saca a vivir la llama.
Cristal, roble, iluminados ¡qué alegría de ser tienen,
en luz, en líneas, ser
en brillo y veta vivientes!
Cuando la llama se apaga fugitivas realidades,
esa forma, aquel color,
se escapan.
¿Viven aquí o en la duda?
Sube lenta una nostalgia no de luna, no de amor,
no de infinito. Nostalgia
de un jarrón sobre una mesa.
¿Están?
Yo busco por donde estaban.
Desbrozadora de sombras tantea la mano. A oscuras vagas huellas sigue el ansia.
De pronto, como una llama sube una alegría altísima de lo negro: luz del tacto.
Llegó al mundo de lo cierto.
Toca el cristal, frío, duro,
toca la madera, áspera.
¡Están!
La sorda vida perfecta sin color, se me confirma,
segura, sin luz, la siento: realidad profunda, masa (124).

51. Boeck and Sabartés, Pablo Picasso, pp. 70-72.
This poem follows a progression of different perceptions, all of which depend upon an alternation of light and dark states, a light which is at times other than a visually perceived light.

The poem begins, as do many Salinas' poems of creation motif, in the chaos and confusion of darkness which symbolize original creation out of the void. A flame provides the light by which we first see the two objects ("jarrón," "mesa") whose reality the poem develops, and it is difficult to ascertain whether Salinas' interjection "-forma recta, curva forma-" applies to the flame itself in its movement or to the vase and the table in their form. Perhaps the ambiguity indicates the desire on the part of the poet to attribute the essential line and curve of the flame to the things it illuminates and perhaps he himself questions the absoluteness of what he sees.

This initial perception of the objects is a perception of the materials of which each is made.

Cristal, roble, iluminados
¡qué alegría de ser tienen,
en luz, en líneas, ser
en brillo y veta vivientes!

These are materials which because of their capacity to reflect may respond to the play of the light of the flame and reveal those qualities which visual perception affords us; the brilliance of the glass and the gleaming wood
grains, qualities which again make them share the living
movement of the flame.

As the flame dies and light is extinguished those
visual qualities of form and color escape perception but
the "jarrón" and "mesa" live on in spite of the darkness in
a nostalgia, a yearning to confirm the existence of some­
thing which as yet remains unnamed. It is only now when
the objects have disappeared from visual perception that
the poet names them in an effort to take possession of them.
"Nostalgia/de un jarrón sobre una mesa." This nostalgia
for a vase on a table is contrasted with all of those
longings which we have for ethereal, non-tactile, un­
reachable things ("luna," "amor," "infinito") to show that
the confirmation he looks for is not of that elevated nature,
but of a very basic, fundamental one.

The last part of the poem is a recreation of the
first part where all of the visual elements have been
replaced by what Salinas considers a much more primary
experience, the tactile one. The light by which we now
know the objects is a "luz del tacto," which is likened both
in its illuminating quality and in the suddenness with which
it appears to the flame of the first part. This "luz del
tacto" confirms in a new way the existence of the visually
perceived forms, "el cristal" is "frio, duro"; "la madera,
"aspera" but it also repeats the original experience of
perceiving things in an essential way ("forma recta, curva
forma"), a type of visual perception which becomes lost to us through the habit of always perceiving things in the same way. These qualities which we usually perceive and by which we ordinarily identify things, here must give way to a new dimension. For the first time since the beginning of the poem when the world was literally pulled out of darkness into the light ("le saca a vivir la llama") we have the "jarrón" and "mesa" referred to by a single image, indicating that all of the non-shared qualities, all of the differences have been destroyed in this perception of the objects as "la sorda vida perfecta," "realidad profunda, masa."

The last four lines of this poem can be related to the "masas torpes, planos sordos" of the previously discussed "Vocación." Here again, it is precisely in their undefined, amorphous silent state, in their existence only as "masa" that the poet will be able to take part in the re-creation of reality. Through his art he will again be able to give color, form, and voice to "la sorda vida sin color" and restore definition to the mass experienced through his "luz de tacto," through this elemental sense that perceives qualities other than those which visual perception affords us. Through touch he will experience the indestructibility of matter and he will experience,
too, the amorphous life which is in need of a creator and which in its need of him perfects the world.\footnote{52}

In addition to its meaning as mass, the Spanish word "masa" also means the dough from which bread is shaped and formed, the basic fundamental substance from which our "daily bread" or life giving sustenance is formed. Its meaning in the poem as the unformed substance from which the artist creates his world in a process that is just as vital should not be overlooked.

The complete fidelity with which Salinas repeats in the second part of the poem, all of the elements of original creation marks it unmistakably as a new creation and emphasizes the rhythmical nature of all of life's activities, a rhythm which in spite of its sameness always produces something new.

Some exploration of the poet's use of the two Spanish verbs to be is important to an understanding of this poem. As the poet describes the emergence of the world of phenomenal reality from the darkness and impreciseness of primordial chaos into the light of the flame (consciousness) he sees the table and the jar in terms of ser, their ontological being

¡qué alegría de ser tienen,
en luz, en líneas,
ser en brillo y veta vivientes!

\footnote{52. See above, pp. 4-9.}
The apparent dependence of their existence on their visual perception in the light of the flame imparts a fragile quality to the life of the objects which causes doubt of their continued existence when the flame dies. But, through touch, their continued existence (ser) as "realidad profunda, masa" is confirmed with the verb estar, a verb which here connotes a presence in time and space independent of the light of consciousness. It is not the memory or nostalgia that confirms their existence but the present experiencing of the objects as their physical mass. Therefore it is the verb estar that affirms the indestructibility of the table and jar, now perceived as "masa." It is the acceptance of the metamorphosed forms and the acceptance of other ways of perceiving them that permits their continued existence as reality. If the visual perception is rigidly held to be the only reality, then the table and jar would cease to exist when the light dies. Therefore, the Being depends on the Becoming, the "ser" on the "estar."

The sense of touch which provides the light for the second creation is one in which both subject and object must participate, a much closer relationship than the visual experience allows. In fact, the visual experience alone of all the senses demands a certain distance between subject and object in order that it may function. The sense of touch is one which we have traditionally neglected in favor of the visual experience which we usually consider superior.
to it. Both the Cubist painter and Salinas have restored a certain lost prestige to this more elemental sense. The Cubist painters have done this by often painting objects as they would feel them, rather than as they would see them. A rolled napkin lying on a table might be depicted not as an elongated cylindrical form but as a circle, as one would feel it when one grasped it.

Although there are times when Salinas seems to reject all sensory perception in favor of the total vision or apprehension of the universe, he often manifests a marked preference for the sense of touch over the sense of sight as a means of more closely approaching that apprehension. Because the sense of touch involves physical contact between subject and object it involves a participatory relationship. The fact that touch functions in darkness imparts a revelatory quality to it. Salinas often uses this combination of touch with darkness to indicate the experiencing of things in their essential nature. The Cubist painter strove to indicate the essential nature by reducing objects from material reality to their basic geometric forms of curve and line (the way "mesa" and "jarrón" were originally perceived in the poem). In the case of both Salinas and the Cubist painter the essential forms ("masa," geometric planes) become the raw material from which a new creation is fashioned.
Early poems such as the poem about a blind man's hand, which the poet describes as "Siempre abierta," and which is possessed of "ambiciones más profundas que las de los ojos," "ambición de luz," "eterna ambición de asir lo inasidero" illustrate this preference for a sense which is not limited by traditional frames of reference, but which can perceive things on a much more elemental level, where if their distinguishing characteristics disappear, their basic and for Salinas "real" qualities emerge.

The few examples discussed in the preceding chapter of Salinas' preoccupation with geometric form, while they are perhaps the most obvious evidence of Cubist influence in his work are by no means representative of the most important aspect of Cubism. As important as geometry may be to Cubist art, Daniel Henry Kahnweiler, the art dealer, critic and intimate friend of the Cubist painters, protests that the concentration on this one aspect of Cubism has led to the continued misunderstanding of the most important facet of their art, "the different way of thinking, the new aesthetic."  

In many other poems, in perhaps less obvious fashion, Salinas develops a considerable number of different techniques to achieve the goals that he shared with Cubist

53. Salinas, Poesías completas, p. 55.
painters. Acknowledging again that these techniques are of sufficient number and complexity to preclude any exhaustive study of them, this study, through reference to specific poems, will attempt to identify and describe some of the more important of them.

One of the major problems for the Cubist painter was to invent new ways in which the traditional frame of paintings could be destroyed, minimized or made less confining. Part of the effect of removing depth from their paintings and of making the canvas appear as a flat surface with all components equidistant from the eye was to make the frame seem more of an extension of the painting and less a container of the painting. The techniques of incorporating bits of newspaper print, of fabric or string and the like, also helped to make possible the perception of canvas and frame as elements of the painting itself. Picasso made the frame of one painting from a piece of rope which simultaneously was an element of the painting and a frame.

Joseph Campbell defines the traditional linear perspective of Renaissance painting as

> . . . the organization of a selected or imagined field from an individual point of view, along lines going out toward a vanishing point from the locus of a living pair of eyes—according to the impulse, moreover, of the individual private heart.55

It is the result of the assertion of the modern self-reliant individual of the Renaissance against the old mass tribal perceptions.56

The Cubists reacted against the limitations of the individual standpoint and sought to remove the traditional framework of painting as a way of approaching a more expanded reality.

Georges Braque, in noting the change from the traditional artist's attitude toward the frame, says:

Before one used the Renaissance framework, largely because of the vanishing point, and the depth helped the illusion. But I have suppressed the vanishing point which is almost always false. A painting should have a desire to live "within." I want the public to participate in my painting, for the frame to be behind one's back . . . ."57

Salinas manifests a similar concern with the frame in his poetry. He explores the frame in its multiple roles, each role being dependent on the psychological response of the reader rather than on the physical perception of the frame itself. The frame may be (1) one which limits the infinite and which is therefore, an illusion, albeit a comforting one; (2) a frame which because it accepts only one perspective is deadening to creativity, therefore symbolic of permanence and contrary to Salinas' perception

56. Ibid.

of reality as constituted of constant change; (3) a frame which is transcended and which therefore ceases to bind, freeing the elements to participate in the rebirth or recreation which a life of ceaseless change allows them; (4) a frame which is a necessary tool of cognitive life in that it allows us to function in our practical lives but which becomes dangerous to our creative life if we are lulled into equating that one perspective with reality.

Escape imagery is common in Salinas' poetry; days that have escaped from weeks or calendars, islands escaped from maps, mannequins from their store windows, tourist attractions from the Baedeker guidebook, mirrors from their rooms. That is, all of these things have escaped from the limitations of their practical, mundane, prosaic existence and are now free to participate in another less restricted reality of becoming, free to enter into new relationships. The frame, therefore, within the poem becomes any kind of limitation, a limitation which Salinas sees as false because it denies life as change, but helpful and comforting in our practical orientation to life. And the frame becomes deadening to our creative life only when we allow it a permanent role as a preserver of a single point of view. Sherwood Anderson sees this adherence to a single point of view, or "truth" as he calls it, as turning people into "grotesques." He writes of an old man who has an anagogic vision of many people he knew, seeing them all in his
half-dream state as grotesques. These grotesques were of many kinds, some amusing, others misshapen and horrible, others almost beautiful. Their vision inspired the old man to write a book about them whose central thought was:

That in the beginning when the world was young there were a great many thoughts but no such thing as a truth. Man made the truths himself and each truth was the composite of a great many vague thoughts. All about in the world were the truths and they were all beautiful.

And then the people came along. Each as he appeared snatched up one of the truths and some who were quite strong snatched up a dozen of them.

It was the truths that made the people grotesques.

It was his [the old man's] notion that the moment one of the people took one of the truths to himself, called it his truth, and tried to live his life by it, he became a grotesque and the truth he embraced became a falsehood.

The frame which seeks to restrict and to fix the nature of life, ignoring its element of constant change, distorts reality in the same way that adherence to the "truth" changes people into grotesques.

The complex nature of Salinas' thought extends to his consideration of the frame and an exhaustive study of all facets of his escape imagery could be subject itself for lengthy investigation. This study will be limited to the discussion of a few poems in which the frame is used more


59. Ibid., pp. 24-25.
in a painterly sense, of a rectangular limiting of perception.

In the poem "Otra tú" the infinite is diminished within the confines of a reflecting pool where it is perceived as framed by a "baranda," or railing:

"Otra tú"

No te veo la mirada
si te miro aquí a mi lado.
Si miro al agua la veo.

Si te escucho,
o no te oigo bien el silencio.
En la tersura
del agua quieta lo entiendo.

Y el cielo
-tú le miras, yo le miro-
no es infinito en lo alto:
el cielo
-en su baranda te apoyas-
tiene cuatro esquinas, húmedo,
está en el agua, cuadrado (109).

The diminishing and shaping of the infinite within a frame seems to be a reversal of the more common Salinian portrayal of elements escaping their frame but, in that it is a portrayal of reality in other than its normally perceived context, in the very enclosing of the sky within a frame, its traditional frame is broken.

Each of the three perceptions of the three verses of this poem represents an indirect or reflected perception. What in terms of physical circumstance is an apparently simple situation (a man and woman standing on a balcony and looking down into a reflecting pool where they see
themselves, the "baranda" and the "cielo" reflected occasions insights of a quite complex nature, a re-forming of the perception in the light of the intellect.

Salinas' attitude toward the faithful imitation of objects is suggested by André Salmon's remark:

It's that the appearance of these objects is less valuable to us than our own representation; our deformed reflection in the mirror of intelligence.60

That is, the artist is interested in creating something new, not in reproducing. He must see another "tú," another "cielo." His interaction with what he sees involves bringing something original to the collective experience of sensory perception.

The water imagery of this poem, while it is a reflecting surface so polished in its stillness that it could mirror the objects in it quite precisely, seems to do more than just reflect. By the power of mind that Salinas imposes on it, it acquires the power to reorganize and restructure the elements contained within it, and to interact with that which is outside of it so that external reality is somehow changed.

The surface of the water as the place where external and internal reality interact becomes part of the threshold imagery so common in Salinas' poetry. The presence,

60. André Salmon, La jeune peinture française quoted in Gray, Cubist Aesthetic Theories, p. 56.
regardless of its abstractness, of each element ("tú," "yo," "baranda," "silencio," "cielo," "mirada") in both external reality, and the pictorially represented water-composition is a reenactment of the process of submitting sensory perception to contemplation.

The same previously mentioned distinction that Salinas makes between the verb "ver" (often disparagingly used as the limited, sensory capacity of man to perceive), and "mirar,"—that quality of looking at something fixedly and with wonder and of submitting it to contemplation—operates in this poem.

None of the perceptions of the poem is the result of a direct visual response but results from the contemplation of the elements reflected in the water. There is a studied progression from the easily accepted view of the woman's glance and the silence in the water to the more surprising one of seeing the sky as wet and rectangular, enclosed within four right angles. The first eight lines are preparatory, in that they ready us for an other than the usual perception of reality.

The man cannot see the woman's glance directly because her face is averted from his own as she peers into the water. To see her he must look into the water at her reflection and perhaps in this community of experience he is seized with the same contemplative mood which has seized her.
The silence between the man and the woman is understood in the stillness of the water, another stronger indication that a heightened state has been reached in which the inside/outside opposition is disappearing. The absence of movement (tersura) in the water and the silence, as absence of sound, are grasped as a single reality. The dynamic potential aspect of absent states in the poetry of Salinas extends here to both silence and water where the total stillness permits the freeing of the mind from its normal restraints and distractions. The word "tersura" evokes the element of restrained power, of opposing forces in equilibrium, that precedes the transformation process, a process that imparts movement and change to the rather static situation of the continued reflecting stillness of the water, a becoming to what is normally perceived as mere being. "Tersura" also suggests a polished, glossy surface contributing to the numinosity of the experience.

The new physical perception of the sky, seen not as we customarily see it above us ("no es infinito en lo alto") but rectangular and wet, framed within the four right angles of the reflected railing, may appear to be a restricting of the concept of sky but it also simultaneously represents the liberating action of the contemplative mind in affording an original structuring of familiar elements. It is the kind of paradoxical situation that Salinas delighted in exploiting.
In order to show the liberating function of the mind in its threshold or interacting position of contemplation the poet sets up a situation not of liberating objects from their confinement as he does with his escape images, but of confining that which is perceived as limitless in order to rid it of the "frame" of its infiniteness.

The notion to be grasped here has been treated by M. C. Escher who relates how he, too, struggled to adequately portray the infinite. While Escher was a graphic artist whereas Salinas was forced by his poetic art to use word images, Escher's observations concerning his own attempts to depict infinity show a concern so similar to that of Salinas that his drawings sometimes seem to be a visual concretion of Salinas' poetic thought. They are particularly helpful in understanding the intricately interwoven dependency of various poetic images.

Escher speaks of how he felt ripen within himself one day the conscious wish to use his imaginary powers to approach infinity as purely and as closely as possible.61 The intellectual, cerebral quality of Salinas' poetry shows it to be the materialization of a similar conscious desire.

Escher says he soon realized that "... this problem of eternity is even more difficult to solve with dynamics than with statics, where the aim is to penetrate,

by means of static, visually observable images on the surface of a simple piece of drawing paper, to the deepest endlessness." Escher chose to try to depict infinity by dividing his universe into distances of a given length, into compartments recurring in an endless series, where the figures within each compartment were (except for size) identical forms in progressively smaller versions as one moved away from a center. One receives oddly enough from this repetitive pattern of identical images a sense of an endless continuum of forms in space.

While the endless repetition of like forms and the fixed center of some of Escher's depictions of infinity would be less comparable to Salinas' poetry than many of his metamorphosis studies where the created forms constantly dissolve and reemerge in altered form, Salinas too, has felt the desire to express in his own way a reality in which all elements, even infinity itself, may be endlessly reconstituted. In fact, one reaches the conclusion that infinity for Salinas is that endless movement toward reformation that one sees in Escher's drawing. The re-forming that Salinas produces through the medium of the mind often comes about through the "mirada," the contemplative, wondering vision of reality which produces a reconstitution of the same elements now in new associations

62. Ibid.
and juxtapositions, making us aware of how limited our "retinal vision" is.

In "otra tú" the imposition of a frame on the heavens while it appears to deny the sky's infinite nature only denies the fixed perception of sky and actually reinforces the aspect of constant change which constitutes "real" infinity for Salinas.

In another poem, "Marco," the poet diminishes the immensity of the sea within the frame of a mirror.

1 ¡Qué cuadrado está el mar!
   Tiene
costas inverosímiles,
cuatro lindes de oro.
5 Su corazón titánico
   palpita en un espejo.
   Tempestades copiadas
   quiebran altas espumas
   contra listones frágiles
10 que lo apacigan todo.
   Entras: y en el azogue
   donde
tormenta septembrina
   se ciñe, lucha y muere,
15 claro jirón se abre
   al par -otro y lo mismo-
   que te miras, sonrisa (152).

When Salinas perceives the sea as "cuadrado," confined within "costas inverosímiles," "cuatro lindes de oro," "en un espejo," somehow its movement, seen here as the beating of its titanic heart, is reduced, just as the storm, although copied in the mirror image, is pacified by its diminution. The waves, instead of breaking against the shoreline, spend their foam against the fragile strips of the gold frame. By accepting their fragility, we recognize
the changed character of the mirrored sea, that is now confined within the frame.

All of the imagery of the first ten lines of the poem is of an enclosing, limiting, diminishing nature. What is "pacified" is something of immense proportions, a violent sea storm, a fact which gives great dramatic tension to the poem.

The dramatic intensity of the poem is heightened even more by the abrupt nature of the description of the woman's entrance "Entras:," an entrance which marks a change in the external reality being reflected in the mirror. Coincidental with the woman's smile a clear patch opens in the stormy sea, a thin ribbon in the diminished, mirrored sea, which corresponds to the expression of joy on the woman's face.

The unifying of these two elements ("sonrisa," "jirón") through their simultaneity may seem to have something in it of the romantic's pathetic fallacy but in Salinas' coincidence there is no cause-and-effect relationship implied. This is not nature taking on the human emotion; it is not a response that nature makes. Their simultaneity of movement "al par" indicates a sympathetic relationship suggestive of an interdependence that negates any causality ("otro y lo mismo"). The clear patch of sky is the macrocosmic aspect and the woman's smile the microcosmic aspect of illumination following contemplation.
Jung has demonstrated that the nucleus of the psyche or the Self usually expresses itself in some kind of fourfold structure. The Self is the regulating center transcending ego that brings about a constant extension and maturing of the personality. Its development depends upon the ego's willingness to listen to the messages of the Self, those messages being graspable only through man's contact with the unconscious. The anima figure, the personification of the feminine aspect of the man's psyche, is the guide or mediator to the unconscious leading man through relatedness with his instincts to a higher, more spiritual life and bringing to the conscious level the contents of the unconscious.

In this poem, the poet places great value on the enclosing of the sea within the frame, a frame which is able to stabilize the violent nature of the sea and which is described as "de oro," but which is yet fragile. The anima role of the woman is to provide the link between the unconscious, here the outside sea tumultuous in its

63. The Self is at once the total psyche from which ego consciousness is born and the nucleus or regulating center of the psyche. The Self reveals itself to the ego through dreams or unconscious revelations. The more successful the ego is in assimilating the contents revealed to it, the closer its approximation to the Self will be. This process if the individual is to continue to grow and mature is never-ending.

64. See above, pp. 73-74.
uncontrolled movement, and the ego, the framed sea contained incompletely but in controlled fashion. The light emanating from the sea "claro jirón se abre" comes as the culmination of the eternal process of life, death and resurrection or rebirth indicated by the action of the storm reflected in the mirror "se ciñe, luche y muere." In its coincidence with the fortuitous arrival of the woman a connection is intimated, although symbolically "causal" between the clearing of the storm and the woman's smile. In her role as mediator it is the anima who impels man toward change and individuation, who communicates the messages of the Self to man's consciousness. Her appearance is always fraught with possibility as it is she who can aid the ego in expanding the unconscious content by bringing hitherto obscured insights to the conscious level. Her undeniable importance in the poem is indicated by the fact that her entrance becomes the turning point from an imagery that changes from a dark, stormy sea, that does battle but dies, to a clear patch of sea that heralds illumination and joy.

In both of the poems "Otra tú" and "Marco," there is the same importance that we find so often in Salinas' poetry attached to the verb "mirar," a word which has the same etymon as the English and French words for mirror, an association which perhaps has been made by the poet in both of these poems in that the surface in each case is a reflecting one. What occurs in each poem is of a marvelous
nature in keeping with the original meaning of the verb "mirar" in Latin, "to wonder at,"\textsuperscript{65} which has given way in modern usage to its meaning of to look at fixedly with attention, an action very similar to that ascribed to the verb \textit{reflexionar} defined as "Considerar nueva o detenidamente una cosa." In both of these poems the mirror surface has made manifest something heretofore hidden; its role is not to imitate reality but to "reveal" in the religious sense what the "secular" visual perception of the object can never reveal. In both of these poems the woman looking into the mirror signals the illumination: an illumination which comes from reflection or contemplation of the man's instinctual depths—of Nature within himself.

Silence in its role as a positive condition for breaking the frame of ego consciousness is well known as a preparatory state of the transformation process allowing the interpenetration of conscious and unconscious elements which result in the new creation to take place.

The importance of silence in magic acts has long been known. Grimm, in his \textit{Teutonic Mythology} notes that in magical acts that require a virgin or young boy as agent, "Two requisites for raising the treasure are \textit{silence}

\textsuperscript{65}. Corominas, \textit{Diccionario}, s.v. "mirar."
and innocence. Holy divine tasks endure no babble . . . ." 66

While the treasure in the tale may be a real one, its analogy with the treasure that the poet hopes to raise from the depths of his unconscious is obvious.

Silence as a part of the mystic way to union with the Godhead is also well known. 67 The "casa sosegada" of St. John of the Cross and his prose explanations of the mystical experience attest to the necessity for silence as a precondition to the mystical union. This discipline of removing oneself from material "noisy" concerns in order that God might enter consciousness has found its way into the religious rule of many cloistered monastic orders dedicated to a life of contemplation as the "Grand Silence," a time set aside when speech is prohibited in order that the religious might "vacate," i.e., empty himself of ego concerns so that consciousness may be "carried through to its final stage of evolution."

The importance of the role of silence in the mystic search is reflected in the name "Quietism" given to that movement of the seventeenth century dedicated to the interior life. In the Proemio to the spiritual guide Miguel de Molinos wrote:


67. Underhill, Mysticism, pp. 298-327.
... con quietud, sosiego, y silencio, sin tener necesidad de consideraciones ni de discursos, ni otras pruebas para convencerse [de la verdad de la iglesia] ... ésta se llama propiamente oración de fe, de quietud, recogimiento interior o contemplación.  

Evelyn Underhill in her study Mysticism discusses how this same contemplative power is used by the artist.

Contemplation, then, in the most general sense is a power which we may—and often must—apply to the perception, not only of Divine Reality, but of anything. It is a mental attitude under which all things give up to us the secret of their life. All artists are of necessity in some measure contemplative. In so far as they surrender themselves without selfish preoccupation, they see Creation from the point of view of God. "Innocence of eye" is little else than this: and only by its means can they see truly those things which they desire to show the world.

She resolves the various terms used by mystics to describe the steps of the contemplative way under Recollection, Quiet and Contemplation.

In Recollection the surface mind still holds, so to speak, the leading strings: but in "Quiet" it surrenders them wholly, allowing consciousness to sink into that "blissful silence in which God works and speaks." This act of surrender, this deliberate negation of thought, is an essential preliminary to the contemplative state.

Describing "Quiet" as the danger zone of introversion and the one which has been the most abused and least understood,


69. Underhill, Mysticism, pp. 300-301.

70. Ibid., p. 311.
which has been attacked as idleness and as an excuse for avoiding the active life, Underhill emphasizes the vital aspect of the silent state.

The balance to be struck in this stage of introversion can only be expressed, it seems, in paradox. The true condition of quiet, according to the great mystics is at once active and passive: it is pure surrender, but a surrender which is not limp abandonment, but rather the free and constantly renewed self-giving and self-emptying of a burning love. The departmental intellect is silenced, but the totality of character is flung open to the influence of the Real.  

For Salinas the silent state is a necessary prelude to re-creation, a state which very frequently brings the appearance of the anima figure and with her, a unique new view of reality. The title of Salinas' poem "Otra tú" refers not only to the reflection of his companion in the water but to the emerging anima figure, the other who rises from the depths of his own feminine unconscious.

Thoreau in his Journal refers to the role that silence plays in this communication with his inner being, a silence which he calls audible, again emphasizing the need for paradox to describe it.

Silence is the communing of a conscious soul with itself. If the soul attend for a moment to its own infinity, then and there is silence. She is audible to all men, at all times, in all

71. Ibid., p. 323.
places, and if we will we may always hearken to her admonitions.72

Thoreau also, in his same discussion of silence, refers to the water's reflective surface as the medium through which the silent sounds come to the mind of the seeker.

Those divine sounds which are uttered to our inward ear—which are . . . reflected from the lake—come to us noiselessly, bathing the temples of the soul, as we stand motionless among the rocks.73

Salinas' passion for seeing unity as underlying diversity is clearly expressed in an early poem from Presagios where the poet looks out on the world through a window which is itself a limiting frame, through a "reja," an iron grillwork which further divides the already limited view.

1 Desde hace ya muchos años,
la reja
me tiene partido el mundo
que se ve por la ventana,
5 en cuatro partes iguales.
Y así en una se me niega
lo que se me ofrece en tres
que no son nunca las mismas.
Cuando yo rompa los hierros,
10 ya lo sabes
no ha de ser para escaparme:
será porque ya no pueda
sufrir más el ansia esta
de ver todo el mundo entero,
15 sin cuatro partes iguales (102).


73. Ibid., p. 65.
Breaking the iron bars of the grillwork is, of course, breaking out of the traditional framework through which rational man perceives external reality, the prison of "ver." The multiple connotations of "hierros" as both the iron bars which constitute the "reja" and as the fetters or shackles which bind a prisoner to one place dramatize the urgency with which the poet seeks to experience his world as a totality.

The opening lines establish the element of habit:

Desde hace ya muchos años
la reja
me tiene partido el mundo
que se ve por la ventana
en cuatro partes iguales.

The habit of seeing reality in terms of the four cardinal points and a fixed center, and of conceiving the divisions made as separating reality into four equal parts requires a rational orientation that excludes or fails to take into account the Ground of Being that moves behind the "reja."

The poet can view the world only in a limited way through the "reja" but he senses somehow the unity that lies behind his restricted view. The window is that vantage point which man through his consciousness has of the total world and even though it may itself be limited, its limitations are of man's own making. The creative man continually expands his consciousness and continually strives to remove the barriers that restrict his view or that solidify his
view into repeated patterns that contradict the nature of life as constant change, flux and metamorphosis.

The poet, in breaking the bars, does not wish to abandon his conscious life, his view of the world through the window of his mind. What he does want is to rid himself of those constructs which divide and become obstacles to an expanded perception of reality. Any change of perspective that he will seek will not be a physical one but of a psychic nature, an expanding of the mind so that the world is perceived in its totality and unity. Therefore, the frame as well as everything else in Salinas' world must be liable to reconstitution and flexibility. The rigid frame solidifies the perspective and so it must be discarded.

Braque, in commenting on scientific perspective regarded it as "nothing but eye fooling illusionism; ... a bad trick—which makes it impossible for an artist to convey a full experience of space, since it forces the objects in a picture to disappear away from the beholder instead of bringing them within his reach, as painting should."74 He compared the painting which limits its viewpoint to a single perspective to the person who spends his life drawing profiles and ends by believing that man is

It was just such a limited view that Cubist artists wished to escape and it is just such a one-eyed perception of reality that the man in the "reja" poem of Salinas wishes to escape. Here the man is saved from the fate of Braque's drawer of profiles by a deep feeling that this perspective of the world in four equal parts does not represent reality at all, but only a limited perception of it. And the poet, as the Cubist artist, seeks to remove those obstacles to his perception and to expand his view of reality insofar as he is humanly able by increasing his window to the world through a vision of its totality. The frame that Salinas uses in these poems is a frame that attempts to define or clarify an essential truth or reality, rather than one which seeks to present a single physical perspective. The frame is an element of the psychological situation established, it is not merely a confiner of that which is within. Schwartz has noted in his study of Cubism that in the paintings of the pre-Raphaelites up through Giotto and Piero della Francesca the straight lines and the architectural references are used to define a spiritual rather than a physical truth or circumstance. He notes that the arch and the columns through which an angel appears to the Virgin Mary in a painting of the Annunciation are not a setting but an ethos—that is, they make a statement

75. Ibid.
representative of the guiding beliefs of a group—and that the statement made by the painter psychologically is produced through an austerity of proportion and space and a severe limitation of color, all characteristics shared by Cubist art and all characteristics abandoned by the intervening five centuries of post-Raphael art. 76

Schwartz comments on the change from the ideal of a spiritualized personal anonymity of early Renaissance Byzantine art to one of singular individuality that took place in the Italian Renaissance and notes that the Cubists reversed that impulse to return to an expression and an order transcending the individual. While the Cubist movement displayed none of the formal elements of Christian iconography and regarded the narrative element of pre-Raphaelite art as being opposed to Cubist principles, Schwartz sees Cubist art, in its dedication to "harmonics and revelations beyond personality" as a religious art without religious doctrine. 77

Salinas, too, exhibits this tendency toward the transpersonal and the same aura of a religious art devoid of specific doctrinal content which Schwartz attributes to early pre-Raphaelite art and Cubist art. On very few occasions does Salinas make specific reference to Christian


77. Ibid., p. 12.
tradition, yet his reliance on the mystic heritage and on Biblical tradition is undeniable in that it forms a sort of substratum in his work.

Not infrequently Salinas begins a poem with an intuition paradoxically stated and then subjects it to a sequential development in the remainder of the poem, returning ultimately to the same paradox with which the poem began.

The poem, then, is at once both intuitive and deductive in that it introduces one to something previously mysterious or unknown and then seduces one to try to deduce or follow a logical or pseudo-logical course which will lead to the same conclusion that has already been seized intuitively. The fact that the intuition is stated first and only subsequently derived as the end product of the poem indicates the true nature of the creative process for Salinas, a process which involves the interaction of the intuitive apprehension and the constructs of thought and language through which the insight is made available to man's conscious life.

"Vida segunda"

Sí, tú naciste al borrarreme tu forma,
Mientras yo te recordé
¡qué muerta estabas!
5 tan terminada en tus líndes.
Se te podía seguir
como en un mapa, clarísima,
al norte
la voz seca, boreal,
10 tibia, abandonada, al sur, 
en litoral, la sonrisa. 
Tu vivías, suficiente, 
en tu color, en tus gestos, 
encerrada entre medidas. 

15 Pero un día de noviembre 
dejaste en blanco tus atlas, 
se abolieron tus fronteras, 
te escapaste del recuerdo. 
Estabas ya, sin tus límites, 

20 perdida en la desmemoria. 
Y te tuve que inventar 
era en el segundo día- 
nueva 
con tu voz o sin tu voz, 
con tu carne o sin tu carne. 
Daba lo mismo. 
Eras ya de mí, incapaz 
de vivirte ya sin mí. 
A mis medidas de dentro 

30 te fui inventando, Afrodita, 
perfecta de entre el olvido, 
virgen y nueva, surgida 
del olvido de tu forma (188). 

Traditionally we think of memory as a means of 

preserving the earthly life; traditionally forgetting is a 

second and more final death than the corporeal one. But in 

this poem Salinas requires us to rethink the matter. As we 
can see, he begins the poem with a statement of the birth 
of the "tía" simultaneous with the death of the form, a 
reversal of the traditional view. 

The poet compares the memory of the woman's form to 
a map, a device which has antecedents both in the mapa-
mundi of the Middle Ages and in the erotic poetry of John 
Donne. The idea of uniting the macrocosm and microcosm in 
the map-body imagery as well as the erotic overtones of 
exploring a woman's body are certainly retained in the
Salinas poem but an additional importance of the map motif is its use as a representation of something that is so well-known, so ordered, so certain in its definition that it admits no possibility for new exploration or creation. In this poem, therefore, the map and the woman's form as remembered become limiting symbols, symbols of the death of creativity.

The second section (ll. 15-20) describes the escape of the "tú" from the forms that imprisoned her, an escape that continues the map imagery ("tus atlas," "tus fronteras"). This is followed by an elaboration of the originally stated conclusion that new creation is born out of a forgetting of the old framework or limits, a forgetting which makes possible the invention of a new relationship of the essential elements (ll. 21-33).

The mysterious nature of the process of creation, which removes creation from the limitations of other kinds of human activity, is indicated in the poem by the use of a "passive" construction for those actions which make possible the birth of the tú. The phrases "... al borrárseme/tu forma" and "se abolieron tus fronteras," give no clue as to how or by what means the mysterious process of returning to the chaos of precreation ("en blanco,"
"desmemoria," "olvido") was accomplished. It remains inexplicable. Yet by the structured sequence of events we develop some assurance that there is an order and a rhythm apparent here. Salinas' comparison of the tfi imprisoned in her form as being like a map, all of the subsequent map imagery with which he describes her gives the reader something more concrete to deal with than the woman's memory. He proceeds from (1) a likening of his memory of the woman to a map through (2) a description of the woman in terms of map imagery to (3) an escape of the now totally identified map-woman from its atlas, its boundaries, its memory. The three lines

dejaste en blanco tus atlas,  
se abolieron tus fronteras,  
te escapaste del recuerdo.

all express the same idea in terms of the woman-map imagery: the fusion of the two elements into the "tfi" as the limits which require their separation in a cognitive differentiation disappear. From this point on there is no need to distinguish the "tfi" which is lost in the unconscious flux of "la desmemoria" until the poet recreates her as Aphrodite. The progression through the map imagery and the escape from

the boundaries imposed by the map also give an appearance of logic to the events of the poem and to the conclusion reached in the poem, which make the originally stated conclusion seem much less startling in its restatement at the end of the poem. The upsetting of the traditional idea of seeing memory as a means of preserving life beyond its corporeal duration by the equation of memory with death seems to be as valid a position as that held for centuries.

When in our imaginations we compare the woman's body to a map and follow along the path set by the poet we are not seeing the woman as dead at all, despite the poet's statement to the contrary (ll. 3-4). But rather if we heed the words used to describe her ("la voz seca," "tibia," "abandonada," "la sonrisa") we feel a very vital presence, something much more substantial than the memory-abstraction of the woman that Salinas sees as dead. This creation of the woman-memory as a presence is necessary if one is to proceed to an even more expanded view of Woman without limits, as something so all-encompassing that she embraces any and all women that we could know.

The second life, which occurs on the second day perhaps in order to indicate the same kind of rhythm that one finds in the reappearance of the sunlight each day, is not dependent on a reconstruction of the woman from a memory of her. Out of the "desmemoria" of the unconscious where she, along with all of those attributes of color, gesture,
voice that constitute her memory, has been lost, she is created anew and it matters not if in her new life she has any of those old attributes or not. She may, but does not have to, resemble her memory because her new existence does not depend on a likeness to any known form, but only on the creative powers of the poet. She, in her new form, will be "perfect" as she rises from oblivion precisely because she is not comparable to anything else but is to have an "autonomous" ontology, a transpersonal nature of mythical proportions.

Juan Gris has expressed as a goal of his painting the creation of just such an object, which, while it might resemble an object from material reality, is perfect in itself because it is a new creation and not an imitation:

Mon but est de créer de nouveaux objets qui ne peuvent être comparés avec aucun objet de la réalité. La distinction entre le cubisme synthétique et analytique repose précisément sur ceci. C'est pourquoi ces nouveaux objets sont libres de toute déformation. Mon Violon, étant une création, ne doit craindre aucune comparaison.79

The memory of the woman, enclosed as it is within well-known limits, is characterized as "suficiente," a word which connotes a practical attitude toward this corporeal woman, "bastante para lo que se necesita." The new creation is "perfecta" because it is the vision of Woman in the transpersonal sense, the woman who will never be limited by

the form because her "medidas" correspond to the poet's inner world and to the infinitely variable nature of the poet's invention. In that the woman in this poem not only "corresponds" to the poet's inner world, but enlarges his inner world whereby she can correspond to it, she is a manifestation of the anima figure. Without her, the poet's inner world would not be large enough to contain her.

In the context of the poem it is the poet's memory that constitutes the boundaries that imprison the woman and so it is the poet's memory that must be abolished in order for the "tú" to escape ("se abolieron tus fronteras/te escapaste del recuerdo"). The abolishing of frontiers on a physical level does away with the distinctions (often arbitrary) between two geographic locations unifying the spatial areas and reconstituting the space as a whole. The abolition of memory does the same thing on a psychic level, by removing the separation of the psyche into the conscious and unconscious spheres. It is also through memory that what is experienced becomes divided into past, present, and future and so the dissolution of memory also takes one to a non-temporal world of myth. Hence, the characterization of the woman as "Afrodita," the love-creation principle, the woman unbound, free always to be recreated.

The description of the woman freed from those attributes with which memory endows her, "Estabas ya, sin tus límites,/perdida en la desmemoria" indicates a liberated
existence in a place that cognitively defies description except as an absence of something else, "falta de memoria."
Yet Salinas evokes "la desmemoria" as a place more "real" than any physical place we might name just because it defies limitations and definition. It is in its very quality of indefinable presence that "desmemoria" represents the infinite fecundity of creation.

Salinas' use of the low-frequency word desmemoria in place of the more common olvido is only one of many examples of Salinas' preference for words beginning with the prefix des. These words indicate the nature of life for Salinas as process which is constantly changing. The use of memoria/desmemoria, amar and desamar, vivir/desvivir, tejer/destejer underscore the flux character of life more than memoria/olvido or amar/odiariar would. They emphasize the positive and negative aspects in "dialectical embrace" of a single reality rather than postulating two separate realities.

The tú is "perdida" because it is outside the intellect's powers, outside that realm of the mind which puts limits on things; it is "lost" to consciousness the minute that memory fails. But the word perdida as it is used here also assumes something of its original Latin meaning deriving from the Latin verb "perdere" meaning "to
give completely," "to surrender totally." What the woman surrenders is her personal identity in order that she may be reconstituted as the transpersonal Goddess of Love.

Salinas' particular affection for the goddess Aphrodite is not capricious. She is the goddess of love and desire and as such a personification of "el querer," the vital impulse of Salinas' poetic world that impels man to ever new creation.

Said to have risen naked from the sea foam, Aphrodite becomes a mediating and unifying presence in contact with two distinct worlds, the earth and the sea or the conscious and unconscious worlds. In Pelasgian creation myth she is born out of the waters of Chaos and comes to take on a new form as a goddess whose seductive attributes lure men to her worship. She is a manifestation of the Whole, being in her guise as the Lady of the Beasts a goddess of opposites, containing in herself the three realms that in Greek mythology were later shared by her sons, Zeus, Poseidon, and Hades. Her association with these three realms is indicated by the various epithets by which she was known; Aphrodite Urania (daughter of the heavens),

80. Corominas, Diccionario, s.v. "perder."
82. Ibid., 1.1, p. 27.
Aphrodite Anadyomene (rising from the waves), and Aphrodite Ariadne (goddess of vegetation).  

Aphrodite, in her appearance as the Lady of the Beasts, is often portrayed as winged, indicating her connection with a heightened state of spiritual enlightenment and, in that the wings connote mobility, with enlightenment in a process of evolution. She unites this aspect with her opposite role as the seductive goddess of desire connected with the fecund nature of the Feminine bringing forth new life.

For Salinas she represents not original creation but re-creation, a fact which both the title "Vida segunda" and the line "era en el segundo día" indicate. This re-creation imitates the paradigm of creation myth in that new creation may only be achieved by a return to the chaotic formless Oneness from which original creation occurred, the "desmemoria" and "olvido" of the poem.

Salinas contrasts the limitless world of potential creation awaiting his invention with the limits of the already known by a comparison of the woman-map "encerrada entre medidas" with the infinity of the interior life from

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which his new creation is born "A mis medidas de dentro te fui inventando, Afrodita."

Aphrodite is perfect just because she is not and can never be "encerrada entre medidas." The interior of man's life being limitless, each creation is perfect in that it is always liable to re-creation in another form, always looking for its completion. The perfect is that which is never completed, that which in its incompleteness embodies the possibility of metamorphosis. Aphrodite is a manifestation of the creative process, that which is created from the fusion of the two worlds of cognitive reality and the unconscious, and as such an important figure in a poetic world in which aesthetic concerns are prominent.

Aphrodite, in her role as a manifestation of the creative process, assumes the function of the anima, to form a bridge between individual consciousness and the collective unconscious. 86

Viewing Salinas' poetry primarily as "love" poetry concerned with the creative meaning of the anima function and with the existential value of Woman, Aphrodite becomes the figure who leads the poet to his life's work or to his "vocación," by being the medium through which his inner voice speaks to him.

Jung asks himself:

What is it, in the end, that induces a man to go his own way and to rise out of unconscious identity with the mass as out of a swathing mist? Not necessity, for necessity comes to many, and they all take refuge in convention. Not moral decision, for nine times out of ten we decide for convention likewise. What is it, then, that inexorably tips the scales in favour of the extraordinary?

It is what is commonly called vocation: an irrational factor that destines man to emancipate himself from the herd and from its well worn paths. . . . He must obey his own law, as if it were a daemon whispering to him of new and wonderful paths. Anyone with a vocation hears the voice of the inner man: he is called.87

This inner voice comes to man by way of his anima. It is she who becomes the factor for change in man's life.

As representative of the inherited psyche, the anima is the instigator of those ideas which lead a man to his life work, his major achievement. She often personifies his best tendency before it comes to maturity. This beneficent character of the anima belongs only to her impersonal function: as a personal factor the anima is unreliable. . . . she is essentially the spirit of a man's vocation, albeit a possessive one.88

As someone who rises out of the unconscious, collective side of man's psyche, the anima, as in the case of Aphrodite, often has a strongly historical character. As a personification of the unconscious she goes back into prehistory, and embodies the contents of


the past. She provides the individual with those elements that he ought to know about his pre-history. To the individual the anima is all life that has been in the past and is still alive in him. 89

Aphrodite's name is one of a very few in a poetry notable for its lack of proper names. This avoidance of proper names comes partly from Salinas' attitude that names become another limiting construct or frame and partly from his feeling that pronouns as more essential forms are more expressive of the vital relationships of man's life, and more liable to multiple interpretations. On the few occasions when he does use a proper name he most often uses the name to represent or to evoke an idea or an attitude of a group (i.e., Henry Ford to represent the mechanized world, Eloisa and Abelardo to represent totally committed love). He often goes to great lengths to avoid the names of persons to whom he wishes to refer, alluding to them obliquely through their works or through some symbol of their life. Even in the case of Aphrodite to whom he refers many times by both her Greek and Roman names he often suggests her with other images like the foam of the rose in "Orilla" rather than identifying her by name. Like the ti or the virgen of many other Salinas poems Aphrodite is the ever-new creation containing within herself a Protean nature that admits infinite numbers of manifestations. Thus, when

89. Jung, Memories, Dreams and Reflections, p. 286.
Salinas says "Eras ya de mí, incapaz de vivirte ya sin mí," he is not expressing a selfish, egotistical possessiveness but the apprehension that inside/outside, "tú/yó," "hombre/mujer" have ceased to exist for him and that the state which he has reached ("la desmemoria," "olvido," "en blanco," "sin límites") is the state of complete interpenetration of consciousness and the unconscious. The Aphrodite which he invents out of the waters of his unconscious is at once the old goddess of love sprung from the foam and a new goddess of the poet's invention. Each is a manifestation of the infinite fecundity of man's creative power.

The poem "Amsterdairf' exhibits much the same type of multiple interpretation of a single element that the Cubist painter forced upon the viewer of a Cubist painting, and depends upon the acceptance of interpenetrating realities from divided worlds of external and internal perception.

"Amsterdam"

1 Esta noche te cruzan verdes, rojas, azules, rapidísimas luces extrañas por los ojos. ¿Será tu alma?

5 ¿Son luces de tu alma, si te miro? Letras son, nombres claros al revés, en tus ojos. Son nombres: Universum, se iluminan, se apagan, con latidos de luz de corazón. Universum. Miro; ya sé; ya leo: Universum cinema, ocho cilindros, saldo de blanco junto a las estrellas. Te quiero así inocente, toda ajena,

15 palpITante en lo que está fuera de ti, tus ojos proclamando las vívidas
In this poem the successive perceptions of the blinking neon lights of a large city's advertising signs "luces de tu alma," "letras," "nombres claros," "latidos de luz de corazón," "vividas verdades de colores" and "anuncios luminosos de la vida" are all resolved in the word Universum. The word is perceived originally as colors rapidly blinking in the eyes of a woman, colors which in their pulsating nature appear to the poet to be the physical evidence of the woman's soul just as the heartbeat is the physical evidence of life of the body, a rhythm with which the poet subsequently compares them "se iluminan, se apagan, con latidos/de luz de corazón." A closer, more penetrating look at the lights reveals them as letters and then as names seen in a mirror image as they would be were they reflected in the woman's eyes. The final realization that the word spelled out is Universum and that it is the marquee of a movie theater "Universum cinema, ocho cilindros, saldo de blanco junto a las estrellas" has several important implications. The two words "Universum cinema" reduced to their etymological meanings indicate universal movement, the word universum deriving from the Latin past participle of the verb vertere and the number one, i.e., turned toward one,
and the Greek word *kinema* meaning movement. And it is under this concept of universal movement, one in which all of creation participates, that all of the different perceptions of the colored lights come to have some unity. The original perceiving of the city lights as the lights of the woman's soul involves an interiorizing of the phenomenal world, but there arrives a point in the poem when the identification of the pulsating rhythm has been made so closely with the woman that he now reads what he sees outside as a projection of her on external reality. The ecstatic state of the woman, "inocente, toda ajena" literally outside of herself or alienated is conveyed in the projection of the woman onto the external world, "palpitante en lo que está fuera de ti."

The complete confusion of outside and inside, of macrocosm and microcosm, can best be seen in the last perplexing statement (ll. 19-24), where to come to terms at all with the poem, one must try to find the world in which two such disparate statements as "Las compraremos todas cuando se abran las tiendas," as prosaic an expression of reaction to neon advertising as one can find, and "ahora mismo, cuando bese las luces de tu alma," can have some validity. These are obviously two quite different reactions to the same lights, one a practical response to the advertising content of the signs previously suggested with
the word "saldo" and the other an immediate emotional response to the woman's presence here and now.

A Bob Dylan song "Lay, lady, lay" contains a love situation in which there is a corresponding reaction to colors shining in the woman's eyes.

Whatever colors you have in your mind
I'll show them to you
And you'll see them shine.\textsuperscript{90}

And Max Jacob says something quite similar: "The mystery is in this life; the reality in the other; if you love me, if you love me, I will make you see the reality."\textsuperscript{91}

Jacob, Salinas' poem and the Dylan song all express through the image of love shining in the woman's eyes the same mutual need which the phenomenal world, the unconscious world and the artist have for one another. The phenomenal world provides the original stimulus for the revelations which come to the artist from the unconscious via the woman, which he then transforms into material form, be it song or poem.

In the Salinas poem through the medium of the woman's eyes, here a mirror image, the perception of reality changes in a variety of different ways. This is another portrayal of the woman as the instrument of change which


\textsuperscript{91} George Lemaitre, \textit{From Cubism to Surrealism in French Literature} quoted in Schwartz, \textit{Cubism}, p. 141.
impels man toward creation or woman as the anima figure. 92 Without her only the same view of lights as advertising signs would prevail but through her mediating influence the multiple vision of the lights in all of their different metamorphoses is made possible. She makes possible the hieros gamos, the joining of outside and inside ("tiendas," "alma"), of future and present time ("cuando se abran," "ahora mismo"), of business or social concerns with love. All merge as oppositions disappear.

The poet's characterization of the woman as "inocente" means that she has attained the unified state in which good and evil, body and soul, outside and inside have no meaning, i.e., the innocence of the person who is outside of the world of logos where such divisions are made. With all distinctions nullified only the universal movement of the woman's body and the flashing lights, perceived here united in the woman's eyes, has importance.

There is often a lack of correspondence and sometimes a complete disparity between the visually perceived reality and what Salinas would reveal as a more "real" truth which lies hidden. Salinas exploits this lack of correspondence in the poem "La distrafída" where he focuses on the "real," i.e., symbolic meaning of absence and presence through an encounter between two lovers.

92. See above, pp. 73-74.
"La distraída"

No estás ya aquí. Lo que veo
de ti, cuerpo, es sombra, engaño.
El alma tuya se fue
donde tú te irás mañana.

Aun esta tarde me ofrece
falsos rehenes, sonrisas
vagas, ademanes lentos,
un amor ya distraído.

Pero tu intención de ir

te llevó donde querías,
lejos de aquí, donde estás
diciéndome:
"aquí estoy contigo, mira."

Y me señalas la ausencia (131).

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The physical presence of the girl is deceiving
("sombra, engaño") because it belies her "real" presence
elsewhere. When he says "... tu intención de ir te llevó
donde querías," he is seeing the "real" moment of departure,
not in the physical leavetaking which will occur "mañana,"
but in the past moment of her first desire for departure.

While the "falseness" of the masks of our social
life and the "falseness" of our words may be at issue here,
Salinas is attempting to reveal the deeper understanding
that cognitive reality seldom conforms to or coincides with
symbolic reality and that what we see and say is often
culturally influenced and collectively determined, while
what we feel and experience within us is undeniably personal
and individual, and may or may not conform to the social
norms.

One would normally consider the sight of a woman's
body a confirmation of her real presence, an "estar aquí."
Yet in this poem the speaker perceives her physical presence as "sombra," "engaño" because it is not accompanied by her desire to be with him; it is an empty presence and therefore it becomes in the final strophe of the poem an "ausencia." This progression of "cuerpo" to "sombra" to "ausencia" must dialectically be accompanied by a progression of "alma" to "cuerpo" to "presencia," a progression which is found in the poem and which will be demonstrated.

What Salinas seeks is the world where the physical truly represents the desired, where there is a coincidence so perfect that the physical in all ways embodies the desire, or the spirit. In this poem it is a coincidence that is denied by the woman's distracted state; i.e., her mind is in one place, her body in another. She is distracted in the sense of preoccupied, literally absent-minded, or as the etymology of the word suggests she is pulled or dragged elsewhere. 93

As is so often the case in Salinas' poetry, the focal point of the poem is "el querer," here expressed as "intención." Because her desire to be elsewhere is evident to the man, he already perceives her in this moment of physical presence to be elsewhere; i.e., "No esta's ya aquí." And it is the force of her desire, that has transported her.

93. Corominas, Diccionario, s.v. "traer."
The spatial and temporal leapfrogging that Salinas imposes on the reader of this poem produces a sense of distraction not unlike that which he attributes to the woman and to the love between the two people in the poem. It first appears that the woman's body is in the here and now, but because her soul is elsewhere the poet denies the physical presence as her "real" presence. But later in the poem even the physical woman seems to have been transported by her desire to a future time. She speaks to him from this other place in a present tense, showing him her physical presence which has now become so devoid of any vestige of her "real" presence that he sees it as an absence. The progression from "cuerpo" seen as "sombra," "engaño" to the social mask of "falsos rehenes, sonrisas vagas, ademanes lentos" to the woman's physical presence seen as "ausencia" perhaps follows the progressive distraction of the woman. "Falsos rehenes" indicates the little value placed by the speaker on the physical presence which the woman offers him. "Rehen" (hostage) comes from the Arabic rahan and normally refers to a person of importance held as security in exchange for conditions or money. The adjective "falso" negates the value of the person and suggests that the speaker considers the corporeal presence of the woman as

94. Corominas, Diccionario, s.v. "rehen."
of little importance, considering the absence of her desire to be there. The very term "hostage" implies the keeping of a person against his own will but we normally assume that it is the will of an outside person that accomplishes that. Here it is the fight between the two aspects of the woman herself that makes her body hostage. As the man perceives that the woman is more and more distracted and less and less committed to the present her physical presence becomes less and less concrete and concurrently, what was originally her "alma" in that future time and place becomes more and more concretely expressed by a physical presence.

Future and past time in the poem merge in the sense that the desire for departure and the act of departure yet to take place are seen as two manifestations of the same reality, the act being the fulfillment of the desire. But in this frame of reference the present moment being experienced is empty because it is devoid of meaning. "No estás ya aquí." The woman's desire is seen to have transported her not only temporally but spatially to a future "lejos de aquí," a device which dramatically underscores the distance between her words and her desires, in that she speaks to him from a distance but says "aquí estoy contigo, mira."

In the last lines the indication by the woman of her physical presence intended by her as a reassurance is interpreted by the man as a confirmation of her absence. In
the very fact of her having to verbalize what should have been communicated in a more essential, physical way she puts the lie to her statement "aquí estoy contigo, mira." So her words become as empty as her body and contribute to the man’s interpretation of presence as absence.

In another poem from Razón de amor which deals with the unity-duality theme Salinas develops the same kind of correspondence or lack of correspondence between the physical and psychic realities in a human situation, this time in terms of a departure between two lovers totally committed to each other.

"Razón de amor"

1 ¿Serás, amor, 
un largo adiós que no se acaba?
Vivir, desde el principio, es separarse.
En el primer encuentro
5 con la luz, con los labios,
el corazón percibe la congoja
de tener que estar ciego y solo un día.
Amor es el retraso milagroso
de su término mismo:
10 es prolongar el hecho mágico,
de que uno y uno sean dos, en contra
de la primer condena de la vida,
Con los besos,
con la pena y el pecho se conquistan,
15 en afanosas lides, entre gozos
parecidos a juegos,
días, tierras, espacios fabulosos,
a la gran disyunción que está esperando,
hermana de la muerte o muerte misma.
20 Cada beso perfecto aparta el tiempo,
le echa hacia atrás, ensancha el mundo breve
donde puede besarse todavía.
Ni en el llegar, ni en el hallazgo
tiene el amor su cima:
25 es en la resistencia a separarse
en donde se le siente,
desnudo, altísimo, temblando,
Y la separación no es el momento
cuando brazos, o voces,
30 se despiden con señas materiales.
Es de antes, de después.
Si se estrechan las manos, si se abraza,
nunca es para apartarse,
es porque el alma ciegamente siente
que la forma posible de estar juntos
35 es una despedida larga, clara.
Y que lo más seguro es el adiós (337).

The moments of greeting and departure are favorite ones for Salinas, who sees in these moments of traditional (to the point of mechanical) exchange an opportunity to display the way in which the cultural norms and social formulas obscure the true nature of the farewell. In at least three poems,95 Salinas indicates the different meanings that "adiós" may have, meanings that in no way destroy the idea of physical departure but which expand and clarify the real situation which the word "adiós" only imperfectly suggests. Because the moment of farewell is a transitional moment it belongs to the threshold imagery of Salinas' poetry and becomes charged with possibility for variation and for unity, both roles of the word "adiós" that are exploited in Salinas' poetry.

In the third poem of Razón de amor Salinas wants to define love as "un largo adiós que no se acaba" because he sees the ultimate expression of the totally committed love in the resistance to separation expressed at the moment of imminent departure (ll. 23-27). Salinas approaches the

95. Salinas, Poesías completas, pp. 205, 337, 671.
"adiós" in two ways in this poem: (1) as a separation in that "adiós" is the customary expression of farewell and (2) as the actual leavetaking which, contrarily, welds the two lovers together so strongly that the physical separation to follow becomes secondary and forgotten. Through the love imagery these conflicting views are simultaneously exploited in the poem.

A prolongation of this "adiós," expressed in the initial and again in the final lines of the poem, would be the surest expression of love that one could have because the farewell becomes an extending of the act of love itself in that it expresses unity in opposition to duality. This opposition is stated in warlike terms "afanosas lides," "se conquistan," "le echa hacia atrás," "ensancha el mundo breve" in which the forces of love (unity) defeat the forces of time and space (separation) "días, tierra, espacios fabulosos."

This lifelong battle between unity and duality begins with birth, characterized by the poet as "la primer condena de la vida" in that it destroys unity and creates duality, a duality that brings with it the pain of separation. Man's birth as logos, symbolized in the poem as "el primer encuentro con la luz, con los labios" marks his awakening to consciousness and to the fact that to live is to be apart from unity. To die or to enter into a state akin to death then would be the only way of returning to
the unity he mourns and that death in life is what the poet seeks in love "hermana de la muerte" and farewell as a way of conquering duality.

When Salinas says "Cado beso perfecto aparta el tiempo" he is speaking of the kiss which is the physical expression of the perfect unity of the love of the couple that exchange it, the climactic moment of love. It is "perfect" because it brings man and woman to completion in unity and destroys the duality he experiences as logos; it transcends sidereal time and expands the microcosmic world of the lovers where they can forget the duality to which their human condition condemns them.

Since in the poetic world of Salinas "el querer" is the vital impulse that impels man to accept a life as creator, it is through love that man must return to the unity that was his before the birth of logos. Hence, Salinas' definition of "amor" as "el retraso milagroso/de su término mismo," a re-emerging into the unity he experienced before.

Love by what Salinas terms "un hecho mágico" restores the unity destroyed at birth when the child is first separated from the mother and forced to develop independently. Salinas' use of the word "mágico" relates to its origens as an expression of the highest form of wisdom available to man. The Magi were men who attempted to penetrate the mysteries of the universe with all of the means
at their disposal. Paracelsus attributed to magic the power through intuition, to experience and fathom realities which are inaccessible to human reason. Here, Salinas attributes to love the power of prolonging the magic of unity reconstituted, magic both because its workings are mysterious and unfathomable, and because the condition which it restores is one that is unapproachable through reason, being prior to reason.

The force of love and the importance of the physical union as a means of transcending duality is subordinated in this poem to the farewell. Love's highest moment comes not in its physical climax ("llegar," "hallazgo") but in the resistance to separation which comes afterwards whereby the lovers expand the experience of unity which the act of love brought them through their mutual feelings of opposition to the threatened separation. Thus, when they embrace it is never to say goodbye, i.e., to separate, but to affirm for as long as possible the unity that love affords them against the power of logos, which perceives "adiós" as separation. Just as "amor" as fusion automatically calls into being its dialectical opposite, separation, so, too, "adiós" as separation automatically calls into existence its opposite, unity. It is this aspect of "adiós" that Salinas calls to our attention in this poem.

This same poem expresses again Salinas' refusal to accept the material evidence of a situation as representa-
tive of its essential reality (ll. 28-31). The real moment of separation is not the moment of exchanging "good-byes" but that moment which has already occurred in which the recognition of their separateness returns to the lovers ("de antes") or in that future moment when the psychic separation will be materialized in a physical separation ("de después"). The moment of "adiós" is part of that in-between world of Salinas where the two lovers resist psychically and physically their imminent separation and thus momentarily preserve through their mutual feelings the unity that love afforded them. There is no division between the heart's desire and its physical expression as in "La distraída" but a perfect coincidence of the two. This same in-between realm was the world that interested Cubist painters who were constantly investigating the changing relationships between objects. The artist sought to attain that unified state in order that something new might be brought to his consciousness and materialized in his art. Braque expresses what this in-between world means to him in his painting:

Objects do not exist for me except in so far as a rapport exists between them; it is this "in between" that is the real subject of my pictures. When one reaches this state of harmony between things and oneself, one reaches a sort of intellectual neant—what I can only describe as
a state of perfect freedom and peace which makes everything possible and right. Life then becomes a perpetual revelation.\textsuperscript{97}

This threshold character of the word "adiós" is particularly evident in another poem, "Los adióses,"\textsuperscript{98} in which Salinas first refers to "esa madeja del adiós redondo," an image suggestive of the infinite mutually interwoven interpretations to which one may subject the word without exhausting the totality of its possibilities. These possibilities to be fully explored would prolong the farewell forever and preserve the unity between the lovers, "Juntos ya siempre por la despedida,/inseparables/al borde mismo--adiós--del separarse."

The deliberate selection of the most familiar, simplest, most often used words of daily life as subjects for Salinas' explorations into the nature of reality parallels the Cubist desire to show with the most humble and even disparaged items of our existence the beauty, harmony and variation that can be accomplished by their juxtaposition. Picasso, speaking of the preference among Cubists painters for the familiar object said:

Les tableaux, on les fait toujours commes les princes font leurs enfants: avec des bergères. On ne fait jamais le portrait du Parthénon; on ne peint jamais un fanteuil Louis XV. On fait des

\textsuperscript{97} Richardson, G. Braque, p. 24.

\textsuperscript{98} Salinas, Poesías completas, pp. 205-207.
There are certain items that because of their frequent depiction became recognized trademarks of Cubist painters; the pipe, the violin and guitar, the pitcher or vase, the newspaper, the wine bottle and glass, the music score. As subjects they were presented from every physical angle, bathed in multiple light sources which distorted them, reduced them to their basic forms and reassembled them in new ways; they were submitted to the most careful scrutiny and analysis and then later painted in synthetic fashion in representations based on memory of what were considered their essential characteristics. These later synthetic paintings would not have been possible without the analytic stage which preceded them for it was out of the multiple variations of the subject that its essential nature became evident.

This same love of the humble, the most profane words of our daily life seem to constitute one of the favorite subjects of Salinas' poetry. The simple conversational phrases so familiar to us, the words of greeting and farewell, the trinity of hoy, mañana, ayer, the adverbs ya, ahora are the words that he uses as a point of departure for some of the most complex of his poems. Perhaps it is

precisely because we think we know these words so well that
Salinas delights in showing them to us in a new guise, a
new metamorphosis.

When he says in "Verbo"

Se ennegrecen, se desdoran
oros y plata;
"hijo," "rosa," "mar," "estrella,"
nunca se gastan.

he is proclaiming his deep abiding faith in the power of the
Word to resist the effects of time and space and to remain a
part of man's creative world, susceptible to whatever use
man can make of them through his changing vision.

It is through the infinite numbers of different
juxtapositions that one can make with words that their
meaning is determined and their life continually expanded.
Nowhere is this more evident than in the poem from La voz a
tí debida where Salinas shows how the simple word "mañana"
is completely transformed by its juxtaposition with "yo."
The word is first conceived as empty, without substance.

"Mañana." La palabra
iba suelta, vacante,
ingrávida, en el aire,
tan sin alma y sin cuerpo
tan sin color ni beso,
que la dejé pasar por mi lado
por mi lado, en mi hoy.

But in the moment that it is spoken by the woman in associa-
tion with "yo" it becomes filled with possibilities and
promise.

Pero de pronto tú
dijiste: "Yo, mañana ..."
It is in their mutual relationship that "mañana," described as the string of the bow, and "yo," the arrow, achieve their meaning and their force,

¡Mañana! Qué palabra toda vibrante, tensa de alma y carne rosada, cuerda del arco donde tú pusiste, agudísima, arma de veinte años, la flecha más segura cuando dijiste: "Yo ..."

This unity which brings forth possibility achieves what the word alone could never achieve, a Becoming. Left to itself it would remain floating, "suelta, vacante, ingrávida" forever.
CHAPTER IV

THE COINCIDENTIA OPPOSITORUM

We have seen that for Salinas, as for the Cubist artist, an interest in presenting the essential reality of what was recognized to be a dynamic, constantly changing world, led to the development of techniques that would negate traditional perspectives, a nullification that was seen as necessary if one was to expand one's own view of reality beyond an equation with the retinal vision.

Cubism apart, a number of the techniques by means of which Salinas sought simultaneously to accomplish his dual purpose of negating empirical reality in order to create a unified totality can be understood in the light of the coincidentia oppositorum, the reconciliation of opposites. This concept which was the cornerstone of the philosophy of Nicolas of Cusa in the fifteenth century has been revitalized in our own century by depth psychologists and students of myth.

In his book Of Learned Ignorance, Nicolas of Cusa (1401-1464), through a series of mathematical examples, perceived God as a reconciliation of opposites. Seeing pure mathematics in the end as somewhat mystical, he (by what his commentator says would remind some of Lewis Carroll or a
conjuring with words)\(^1\) resolved all dualities as proceeding from a unity which represents absolute perfection because it is all that it can be. He developed a philosophy that stood in opposition to the ruling tradition of the Middle Ages, the Scholastic intellectualism based on the thought of Thomas Aquinas, in which the attempt was made to convert the mysteries of God into problems solvable by methods of rational analysis.

The systematic rendering of Nicolas of Cusa's philosophy grew out of a sudden illumination that he experienced while returning from a papal mission to Greece, a moment described in a letter to his patron, Cardinal Julian Caesarini, at the end of his book. The letter is worth quoting in part because it illustrates an attitude shared by Salinas, a sense of dedication to the grasping of the Incomprehensible, not through reason, but through "learned ignorance," a process which he describes by likening men to owls trying to look at the sun.\(^2\) The respect for reason and its desire to know more and more, accompanied by a recognition of a higher truth, inaccessible to reason, but visible in a moment of illumination resulting in a resolution of contrarities, very nearly approximates

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2. Ibid., p. 8.
the expression of Salinas' fundamental belief in an essential unity beyond reason's power to comprehend.

TAKE NOW, REVEREND FATHER, WHAT FOR LONG I have by divers paths of learning sought to attain. Attainment, however, was denied me until I was returning by sea from Greece, when, by what I believe was a supreme gift of the Father of Lights from Whom is every person gift, I was led in the learning that is ignorance to grasp the incomprehensible; and this I was able to achieve not by way of comprehension but by transcending those perennial truths that can be reached by reason. In union with Him who is the Truth, I have now set forth the learning that is ignorance in these books, and these can be reduced or enlarged from the same source.

In these most profound matters every endeavor of our human intelligence should be bent to the achieving of that simplicity where contradictories are reconciled; . . . .3

Salinas' poetic creation is an example both of a quest for that enlightened ignorance of which Nicolas of Cusa spoke and of the endeavor to resolve the oppositions which surround us.

Other of Nicolas of Cusa's observations as to the role of intellect and absolute truth share a similarity with certain Salinian ideas. Describing the relationship of intellect and absolute truth as analogous to that of a polygon to a circle he states that:

... the resemblance to the circle grows with the multiplication of the angles of the polygon; but apart from its being reduced to identity with the circle, no multiplication, even if it were infinite, of its angles will make the polygon equal the circle.

3. Ibid., p. 8.
It is clear, therefore, that all we know of the truth is that the absolute truth, such as it is, is beyond our reach. The truth, which can be neither more nor less than it is, is the most absolute necessity, while in contrast with it, our intellect is possibility.  

The emphasis on the development of the intellect as possibility or potential and its importance as a force, which while working alone will never attain fulfillment, but which working in concert with illumination may more closely approach the resolution of opposites, is startlingly similar to Salinas' ideas on the poetic process. Salinas' interest in the journey into the unconscious is based on what he can create by means of his intellect with the insights grasped during those brief moments of illumination through the hieros gamos. The new relationships of ideas and of objects that he can perceive in the unconscious are realized in a material way through the intellect. The poet grows in learned ignorance as he sees that the fixed static relationships in which our intellect tends to place things is superseded by a fluid, dynamic world of mutual coexistence in which all contrarities are resolved and in which all categories and orders of the rational world (categories based on differentiation) disappear into a coincidentia oppositorium.

All of Salinas' poetry, but especially his late poetry seems to embody this principle of "learned

4. Ibid., pp. 11-12.
ignorance." The poet has a remarkable capability for perceiving simultaneously a word or an object in a multitude of different relationships, a talent which accounts for the density and complexity of what many times appears to be simple and direct poetry. The resolution of all of the different perspectives of the object is what constitutes the poem; the poem therefore becomes the coincidentia oppositorum, a conclusion to be elaborated in due time.

Salinas' late poetry indicates that the poet in his advancing years, with the accumulation of his considerable intellectual pursuits behind him, saw ever more clearly the essential unity behind philosophy, myth, dream, psychological development, religious strivings, art and the entire progression of human activity, a unity in multiplicity that he conveyed in a poetry that becomes ever more complex in its imagery and its perspectives. There is little in the way of theme and idea in the later poetry of Salinas that cannot be found in his earliest poetry, a poetry which is itself of an immense density, compression and complexity. But the later poetry, if it is complicated and lengthy to the point of losing some of the terse impact of his earlier volumes, is a testimony to Salinas' acquisition of learned ignorance.

The idea of the coincidence of opposites is referred to frequently in the writings of Carl G. Jung in reference to the development of the integrated personality. Jung's
psychology is based upon the idea of integrating the personality through a process which he calls individuation, a process leading to the creation of the Self. In this state of psychic wholeness, the opposing forces of the psyche, conceived by Jung as a polarity of conscious and unconscious elements, achieve a balance and a mutual interpenetration and recognition.⁵

Jung characterizes the nascent human state as an original state of psychic wholeness where the infant responds to all stimuli, physical or spiritual, as equally constituting his psychic reality. What is immediately touching upon the child is real, whether it be phenomenal or noumenal.⁶ The primitive, too, puts spirits and magical influences on the same plane as the physical because the material and the spiritual still interpenetrate each other.⁷ The development of the "civilized" intellect and with it, the fragmentation of the universe into paired opposites, destroys this state of psychic wholeness, a state to which man longs always, and yet fears, to return.⁸

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⁶. Ibid., p. 172.
⁸. Jung, Aion, p. 31.
The return to wholeness, not through a dissolution of ego, which is what man fears, but through an interaction of ego and unconscious, is what Jung sees as the goal of the individual and of mankind as a whole:

Psychic reality still exists in its original oneness, and awaits man's advance to a level of consciousness where he no longer believes in the one part and denies the other, but recognizes both as constituent elements of our psyche.9

Anything which attempts to unite the seemingly irreconcilable elements of our existence is termed by Jung a coincidentia oppositorum, a term which he may have borrowed from Nicolas of Cusa, but whose meaning he expands considerably beyond the reconciliation of opposites in God. The coincidentia oppositorum may be the Self, Christ, a poem, a paradox, an orgy of religious frenzy or an ecstatic vision. It always requires an ontological change, the creation of a whole new structure, an entirely different reality; therefore it requires the removal of man from traditional patterns of thought and from traditional habits of response to sensory perception.10

Both in the thematic content and in the language and technique of his poetry Salinas reveals a lifelong preoccupation with the coincidentia oppositorum. It is the central idea around which many of the techniques of his poetry may

be explained, because many of his literary devices have as their principal purpose a destruction of traditional perception as a means of approaching a more unified vision of reality. This approach to unity is dealt with as a return to an original or lost state, rather than as a progression toward a new state, a return which requires a temporary negation of cognitive reality or a removal of man from the sensory world.\footnote{11}

If we accept that for Salinas, as for the Cubist painter, the interest in destroying traditional ways of perceiving things was a necessary step in moving toward the presentation of an essential reality behind our constantly changing world, we are better able to understand Salinas' particular propensity for paradox. For it is with his use of paradox that Salinas accomplishes a disjointing and distortion of traditional language similar to that which the Cubists accomplished with their disjointing and distortion of planes. Through the union of "irreconcilables" in paradox Salinas strives for the same essential unity that the Cubists sought to create by a reassembling of the fragmented elements of their paintings into a unified whole that would have a new reality based on psychic immediacy. Each viewer would reconstitute the elements on the basis of his own experience and awareness.

\footnote{11. Jung, \textit{Aion}, p. 40.}
In his essays on paradox in The Well Wrought Urn, Cleanth Brooks points out our preference for seeing paradox as "intellectual rather than emotional, clever rather than profound, rational rather than divinely irrational." He notes our ready acceptance of paradox as the language of epigram and satire but our reluctance to accept it as the language of poetry. Then Brooks proceeds to show, first by reference to a poet whom he thinks to be one of the least overt and least conscious users of paradox (William Wordsworth), and later by reference to one who consciously exploited it (John Donne), that these prejudices if they are not totally erroneous, give so limited a view of the role of paradox in poetry that they fail to recognize the fact that all poetry exists only by virtue of the paradoxes, either stated or implied, that are contained within it. Paradox is a necessary and inevitable constituent of all poetry, the very language of poetry.

Brooks differentiates between what he terms scientific language or denotation, a use of language which strives always toward the stabilization of the language, and poetic language, which in addition to being denotative is also connotative, a constantly changing language in which the new juxtapositions of terms, rather than having a

13. Ibid., pp. 3-21.
stabilizing effect, constitute a disruptive force. Paradox belongs to this second type of language in that it places words for which we have certain accepted definitions and associations into new relationships with other words for which we have equally solidified definitions. This new relationship causes an alteration and an expansion of their respective meanings while yet conserving something of their traditional values. This expanding of perspective, dependent upon a partial destruction of traditional perspectives, is linguistically analogous to the disruption of material and spatial relationships within a Cubist painting, accomplished by the rearrangement of the articulated surfaces of the geometric forms.

Salinas, like John Donne, saw the possibilities that the use of paradox afforded, and like Donne, Salinas exploited the use of paradox in his poetry, perhaps in order to give voice to his intellectual nature. But the same prejudice to which Cleanth Brooks refers in his essays on paradox, i.e., that of accepting paradox merely as the intellectual, the clever and the rational, provides too facile an explanation for Salinas' persistent and deliberate use of paradox. Salinas used paradox to lead to the resolution of opposites in an essential unity, a state of psychic wholeness in which the contrarities of human

existence would fuse, not by the creation of a totally unrecognizable third state, but in the sense of creating a third state in which the opposites would continue to exist in an acausal simultaneity, perpetuating a state of life in potential, a life of constant tension, a vital, dynamic, constantly changing world which would derive its energy from the constant striving for equilibrium.\(^\text{15}\)

The comments which Nicolas of Cusa made relative to his selection of a paradoxical title *Of Learned Ignorance* seem to find some echo in Salinas' own selection of paradoxical titles (*Seguro azar, Razón de amor*). He begins with a disclaimer, denying an attempt to attract solely by the strangeness of his title. Then he goes on to describe the sense of wonder that such a title might arouse:

> Physiologists, we know, say that a kind of unpleasant sensation in the stomach precedes appetite, that thereby nature in her attempt at self conservation may be stimulated and refreshed. It [learned ignorance] is thus, I rightly deem, a subject for wonder, and accordingly a subject for philosophizing upon, that there pre-exists a craving for knowledge in order that the intellect, whose being is in understanding, may be perfected by the study of truth.\(^\text{16}\)

This idea, that desire for understanding is the mother of intellection and precedes it, and that intellection will find its perfection through a bending of the

\(^{15}\) Cf. pp. 139-140.

\(^{16}\) Cusanus, *Of Learned Ignorance*, pp. 3-4.
intellect "to the achieving of that simplicity where contradictories are reconciled" is very much in the tradition of twentieth century thinkers like Bergson and Jung, and very pertinent to the reason for Salinas' overt and continued use of paradox.

**Paradox as a Freedom from Opposites**

The resolution of the opposites contained within a paradox is impossible on a rational level. Paradox arouses a state of wonder in that it suggests a sphere in which all of the irreconcilable elements are able to coexist in a tensionless simultaneity, a sphere quite other than our antithetical world, yet a world which we sense somehow to be more "real" than the one which we normally inhabit. The approach to this sphere requires the abandonment of all categories, physical laws, cause and effect relationships, and sensory perceptions, the leaving behind of everything that would tie us to the same limited vision of the world that our cognition affords us. It requires a return to that unconscious participation in life, experienced in the world of the child and the primitive.

In a very early poem from *Presagios* the poet speaks of this child's world, the adult's world of phenomenal reality and then, lastly of the poet's world:

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La niña llama a su padre "Tatá, dadá."
La niña llama a su madre "Tatá, dadá;"
Al ver las sopas
la niña dijo
5 "Tatá, dadá."
Igual al ir en tren,
cuando vio la verde montaña
y el fino mar.
"Todo lo confunde" dijo
10 su madre. Y era verdad.
Porque cuando yo la oía
decir "Tatá, dadá,"
veía la bola del mundo
rodar, rodar,
15 el mundo todo una bola
y en ella papá, mamá,
el mar, las montañas, todo
hecho una bola confusa;
el mundo "Tatá, dadá" (56).

The infant child refers to everything as "Tatá,
dadá" and fails to differentiate at all between, "papá,"
"mamá," "las sopas," "el tren," "la verde montaña y el
mar." The mother, of course, recognizes the differences in
all of these things and is amused at the child's confusion.
There is a hint however, in spite of the mother's comment,
"Todo lo confunde," that the child is expressing not a
confusion but an underlying truth felt by the poet. The
ambivalent position of "Y era verdad" (l. 10) makes us
wonder which is the true reality, the child's vision or
the mother's or perhaps both simultaneously. The child,
unable to differentiate because his powers to know the world
rationally have not yet developed, experiences only the
unity in which he participates, but fails to recognize the
multiplicity of the world. The mother, removed by time and
by her accumulated knowledge of external reality from so
naive a view, cannot recognize the paradisal unity that the child expresses. The poet partakes of both worlds and sees the simultaneous coexistence of these worlds in himself. The poet then, becomes the coincidentia oppositorum, as does his poem and the language which makes up the poem. Allowing himself to reenter the more essential world of the child, he brings back to the divided world the vision of essential Oneness making it seem a more "real" world than the mother's. Yet the poet does not negate the mother's world, a world that the ambivalent position of "Y era verdad" also affirms.

The fulcrum of the poem is the mother's statement "Todo lo confunde," doubtlessly intended as an indulgent appraisal of the child's inability to differentiate or to name the various familiar objects of the natural and man-made worlds. The poet's apparent agreement with the mother's statement "Y era verdad" is then surprisingly negated by a reaffirmation of the child's vision of the world rather than that perceived by the mother. The "porque" momentarily disconcerts the reader because the conclusion of the poem requires a shift in perspective from the expected affirmation of the child's confusion.

So there must be a turning back upon the poem, a reordering of the poem's elements and a reappraisal on another level of the mother's crucial statement "Todo lo confunde," a study which centers around the verb confundir.
It is one of those Janus-type words with antithetical meanings, and in its resolution within itself of these seemingly irreconcilable differences of meaning, the word itself becomes a coincidentia oppositorum.

The dictionary gives the following meanings for the verb:

Mezclar dos o más cosas diversas de modo que las partes de las unas se incorporen con las de las otras. Barajar confusamente diferentes cosas que estaban ordenadas. Equivocar, perturbar, desordenar una cosa. fig. Convencer o concluir a uno en la disputa. Humillar, abatir, avergonzar. Turbar a uno de manera que no acierte a explicarse. 18

While a study of these meanings alone could afford a resolution of the multiple role of the verb in the poem, the additional consideration of the verb's etymon throws further light on the complexities of language to which Salinas submits us in his use here of a single word in multiple contexts, a difficulty which, in his later poetry, he compounds to a remarkable degree.

The etymon of the verb fundir from the Latin fundere has the following current meanings, meanings which clarify even more the unifying elements of the action in that they again require a resolution of contractions or antithetical meanings:

Derretir y liquidar los metales u otros cuerpos sólidos. Dar forma en moldes al metal en fusión. fig. Unirse intereses, ideas o partidos que antes estaban en pugna.19

The verbs fundir and confundir are perfect vehicles for portraying the balance between the mother's world view and the child's. One returns all to a fluid state, the other perceives everything in its mold. The child confounds the poet in the sense of perceiving something in such a way as to arouse our amazement when we see the fundamental truth of his vision. The poet, seduced by the child's essential view, grasps the fact that everything is subject to unification, to dissolution and then to reconstitution. The conclusion that the child is confusing everything in his mind because his is an undeveloped intellect is subordinated in the light of the preference given to the child's unified vision by the poet.

The type of word play displayed in this poem is characteristic of Salinas' poetic technique. The resolution of the dualities implicit in the word requires a consideration of the word through multiple perspectives. The word is the same element in both cases, "confunde." The limited context does not change, "Todo lo confunde." The displacement that must take place, the reading of the phrase first in the context of the way the mother intended it, and as we would normally understand the word in our reaction to the

19. Ibid., s.v. "fundir."
situation, and the later repositioning of the word in the context in which it was understood by the poet approximates linguistically the technique of Cubist painters in which the same elements were simultaneously subjected to multiple interpretation as spatial elements or material elements, depending on the perspectives one was able to assume.

The humor inherent in a situation which requires the manipulation of the verb "to confuse" in order to remove ourselves from the confusion of the poem is not unlike the word play of Cubist art where clipped and therefore edited parts of a newspaper's banner were incorporated into a painting, being at once the recognizable real object, a newspaper banner, and again a new creation with another reality independent of the original. One of the most famous examples of this humorous word play is Picasso's Un Coup de Thé, in which the line appears as part of a headline in Le Journal, a French daily that figures frequently in the paintings of Braque and Picasso's synthetic period. The original phrase was "Un Coup de Théâtre," an identity that it retains in spite of its deformation. In the context of the painting, in its relationship with other elements of the painting, it becomes as well a cup of tea. Auditorially it is very similar to "Un coup de dés" (a throw of the dice), a favorite Cubist

motif and the name of a famous poem by Mallarmé. In other paintings the banner *Le Journal* becomes "Le Jou," perhaps a play on the French word "le jeu," and another variation on the theme of chance, so common in a series of dice paintings by Picasso.

Evidence of the intellectual character of this type of humor is its dependence on the ability of the viewer or the reader to explore all of the possible perspectives in which the context may be read, either visually or linguistically. One may make as much or as little of each element as one wishes, or as one is able. But there is no way to come to terms with the difficulties of such painting or such poetry without exploring a multitude of meanings and contexts for the basic elements.

In Salinas' poem we can accept all of the possible contexts and meanings as "verdad," because each in its own sphere represents a truth. Yet we sense the greater truth that the child's and the poet's vision represents, even though it may entail a surrendering of all of those analytical abilities that we spend a lifetime acquiring.

The words "fundir," "confundir" with their antithetical and yet related meanings of liquefying solids, dissolving matter back into the fluid and undifferentiated world of precreation, the confusion of all elements, and then the pouring of the liquified metals into molds in order to reform the basic element is a physical
representation of the creative process. It also suggests the limiting nature of the process if the molds into which one pours be always the same mold, as in the case of the mother. It is for the artist to place the word, or the pictorial element, into a new context, where its association with other elements will expand our view of reality without necessitating a rejection of the old. To rid the poem of confusion requires the bringing together of the various meanings in such a way that the meanings coexist and interpenetrate.

One is never sure just where the overlapping of meaning occurs; one begins to appreciate the kind of mental gyrations to which Salinas subjects his reader in an effort to expand the ability to perceive different realities simultaneously.

Paradox Which Creates the Presence of an Essential Reality Out of an Absence

Among the numerous words which take on unexpected values in Salinas' poetry, one can identify a group of words which traditionally have negative value in that their meanings can be stated only as the lack of something else.

Silence, the physical absence of the beloved, and solitude are often conceived as painful, unwished for states, to be endured but not to be sought. Yet for Salinas all of these empty worlds are perceived, not as a void, but as a
vital potential, as an opportunity to create something new out of the void.\textsuperscript{21}

Silence is not a world empty of sound, not a non-communicating world, but an expression of a totally shared experience which needs no other communication but itself, and is, therefore, superior to sound. In silence is contained the potential of all words in all of their possible associations and juxtapositions; it is the vast reservoir of visual, auditory, intellectual relationships from which the sensitive artist may create.

The absence of the beloved is often seen as the more perfect state\textsuperscript{22} because it permits creation anew of the beloved in her elemental being, something which the physical presence inhibits in that it distracts and forces a single perspective upon us.

In an early poem from \textit{Presagios} (#12) by personifying solitude and addressing it as the beloved, Salinas creates around himself a paradoxical situation in which his very recognition of solitude as an entity outside himself constitutes a separation and a duality, the very things from which he ostensibly flees.

\begin{verbatim}
¡Soledad, soledad, tú me acompañas
y de tu propia pena me libertas!
Solo, quiero estar solo:
\end{verbatim}

\textsuperscript{21} Cf. pp. 170-174.

\textsuperscript{22} Cf. pp. 183-185.
que si suena una voz aquí a mi lado
ó si una boca en la boca me besa,
te escapas tú vergonzosa y ligera.
Tan para ti me quieres
que ni al viento consientes sus caricias,
ni en el hogar el chasquido del fuego:
o ellos o tú.
Y sólo cuando callan fuego y viento
y besos y palabras,
te entregas tú por compañera mía.
Y me destila las verdades dulces
la divina mentira de estar solo (65).

The paradoxical nature of an absence conceived as a presence is presented in the first two lines of the poem and restated in the final two lines. Solitude, by becoming a loving presence frees the poet from the pain usually caused by solitude in its traditional roles as absence. It is the poet who assumes a role that is progressively more passive as the solitude develops as a force, seeking him out as a lover seeks out the beloved. This active role of solitude-made-presence is possible only if all other presence is removed, a removal which corresponds to the now all-pervading nature of the force in its role as a jealous lover who brooks no competition from external reality. The real nature of solitude, like the real nature of the beloved, can never be known except by exclusive devotion to her through a total commitment.

In this poem Salinas proposes a solitude that is a companion, "Tu me acompañas," "compañera mía," rejecting the dictionary definition, "carencia de compañía." It is a positive force. All of the assertions of the poet that he
wants to be alone are counterbalanced by the constant reference to solitude as a comforting presence, which itself flees at the approach of all other presence and which comes to fill the void created by the absence of the world of empirical reality, the worlds of sensory perception and intellect.

The love of this companion, the real essence of this solitude is surrendered to the poet only when he has experienced it. To do that he must put to rest the physical world ("fuego," "viento," "beso") and the intellectual world ("palabra"). These same elements of "viento," "fuego," "beso," "palabra" invite by a variety of different juxtapositions a variety of interpretations. "Beso" and "palabra" can be seen as the human context of the more universal forces of "fuego" and "viento," particularly in light of the fact that "voz" is almost always seen in Salinas' poetry as associated with the creative breath and considering that so many of his poems dealing with his aesthetic are couched in erotic terms. "Fire" and "air" are the two elements traditionally tied to the creative process by primitive peoples. 23

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When the elements of fire and wind are first mentioned it is in their human manifestation that the poet includes them ("suena una voz," "una boca me besa") indicating a physical presence of the lovers. Then there is a subsequent mixing of the two elements in each of two parallel negative lines rejecting the presence of even these most primitively recognized forces.

que ni al viento consientes sus caricias
ni en el hogar el chasquido del fuego

In view of their accepted relationship with the creative process it becomes somewhat ironic to find both the human presence and the more universal forces of "viento" and "fuego" rejected in this poem. Primitive myths abound which tie fire to man's creativity and to rebirth and the wind has always been closely associated with fecundity. Yet in this poem in order to know solitude the poet must put even these primary forces to rest. The poet must literally empty himself in order that solitude may enter him "Y sólo cuando callan fuego y viento/y besos y palabras,/ te entregas tú por compañera mía." The passivity and the emptiness usually associated with solitude are transferred in the poem to the poet as the receptor, and the positive qualities of loving presence which fill that emptiness are attributed to the solitude.

The resolution of the paradoxes of the poem, while beguiling and seductive to the intellect, can never be
achieved on a purely intellectual level. The changing roles, the interpenetration of the elements of presence and absence, the rhythm implicit in putting to rest the physical and intellectual faculties so that a more essential reality may present itself may only be apprehended by an intuitive perceiving of the unity implicit in the ideas of absence and presence. Are they essentially so different? This type of question was the same one which presented itself to the Cubist artist in his attempts to reduce reality to its essential elements. Was space in its essence different from matter? The confusion of spatial and material elements in many Cubist paintings and the multiple roles that a single element might assume in a given painting was limited only by the number of perspectives through which an individual was able to view the element, and not through any limitation inherent in the element itself. Space was not seen as essentially different; it had color and shape and was subject to reformation.

The underlying love character of this poem and the fact that the final surrender is made only at the moment of stillness and emptiness makes this moment precious to Salinas because it enables him to feel fulfilled in his role as creator; it affords him on the intuitive level a satisfaction akin to that suggested in the erotic imagery on the physical level. The union of solitude and poet is as fundamental and essential as the sexual union of the lover
and the beloved. Each requires a stilling or vacating of ego consciousness, each is a potential for new life or creation, each requires a death in order for this new creation to occur.

The last two lines of the poem, while they resemble the first lines in their restatement of the original paradox, are of a totally different character. The erotic imagery of the rest of the poem gives way to a mystical expression of the role of solitude in the poet's life.

Y me destila las verdades dulces
la divina mentira de estar solo.

The characterization of solitude as "la divina mentira de estar solo" develops out of the realization of its identity as a presence that accompanies him. This presence is presence in its most elemental form, at its most elemental level, the experiential level. It is at once devoid of physical embodiment, of sensorially perceived qualities yet it is a companion and a lover. And because it is perceived in this most elemental way it is the distillate, the purified substance which is simultaneously suggestive of the process of distilling and of the original matter from which the purified substance is derived, in this case, the old dictionary meaning of solitude as "carencia de compañía." Thus solitude unifies within itself all aspects of the transformation process, a transformation which is accomplished through the poet.
The use of the particular verb "destilar" in this poem, in both its contemporary and its etymological definitions, is just as crucial to an understanding of this poem as was an appreciation for the meanings of "fundir" and "confundir" in the previously cited poem. It is of interest to note that both verbs involve a changing of the physical appearance of substances and a reduction of matter to a more elementary and pure state.

The word "destilar" derives from a Latin word *stilla* meaning a drop and from a Latin word *destillare* meaning "to fall in drops." While the verb retains that meaning in modern Spanish, by virtue of the nature of the process of distillation (which requires the evaporation of the volatile elements of a substance through the application of heat and their later condensation and collection in droplets in another container) the word has extended its meaning to include "to distill." Attendant on this latter meaning are the qualities of purification and of essentiality of the derived substance, which simultaneously retains its identity with the original substance while proceeding from it as a new and more essential form of it, a form divested of its impurities or non-essential elements.

The role of solitude as the crucible within which the essentiality of vision, "las verdades dulces," is

attained in this poem is paralleled on the physical level by the distillation of matter and perhaps it is not coincidental that in Spanish the purified water resulting from the distillation of sea water, or any fresh water, is called agua dulce. The process of the distillation of water involves the converting of its primary elements to a volatile form in order that they might leave behind them the solid impurities and be reconstituted in their original essentiality. This process is seen as paralleling that process by which a poet, by similarly removing the debris of accumulated associations of words, is able to see the word in a more elemental light and therefore is able to create something new from his unique perspective.

The uniting of the physical plane and the mystical plane through his use of the word "dulce" as representing on the mythical level something divine ("dulce nombre de Jesús," "dulce nombre de María") and something essential and pure on the physical plane is another example of the interpenetration of worlds that Salinas accomplishes with his extraordinary knowledge of language.

The word dulce is a high frequency word in the early poetry of Salinas, part of the inheritance of the Spanish mystic tradition which has carried over into the prayers of

25. See Presagios, #12, 13, 17, 20, 25, 30, 37, 45 in Salinas, Poesías completas.
the Catholic in many examples of the oxymoron ("dulce llaga," "dulce carga," "dulce herida").

Joseph Campbell notes the derivation of the word oxymoron as from the Greek meaning "pointedly foolish" and mentions it as a mode of speech commonly found in Oriental religious texts where it is used as a device to point past those pairs of opposites, by which all logical thought is limited, to a sphere that is undefinable. He calls this speech anagogical (leading upward) because it points beyond itself, beyond speech, to that which cannot be named.²⁶

The word dulce has been and continues to be a favorite word in Spanish poetry to denote by its juxtaposition with a contradictory or incongruous noun, the transcendent quality of that thing. Salinas himself refers to "Estos dulces vocablos" speaking of a language "por donde bajarán los secretos divinos" which is a language without words communicated to him by the "paisaje dulce," in "trinos de ave" and "arboledas suavísimas."²⁷

In "El canto de la miel" Lorca says

La miel es la palabra de Cristo ...
Dulcísimá. Dulce. Éste es tu adjetivo.
.................................
Dulce como una voz.
O como un lirio.²⁸

²⁶. Campbell, Creative Mythology, pp. 188, 189.
²⁷. Salinas, Poesías completas, p. 74.
In an earlier poem referring to the Eucharist and to the bittersweet quality of the sacrifice of Christ the bitter branches of the vine are contrasted with the sweetness of the wine of salvation.

... tu salmo que se enciende por mi boca en el aire dormido resplandece. ... ¡Qué dulce el vino del racimo amargo! 29

In *La Celestina*, Calisto's first ecstatic description of Melibea to his servant Sempronio is of her unsurpassed beauty; "Las manos pequeñas en mediana manera, de dulce carne acompañadas ... ." 30

St. John of the Cross uses the word to describe the incomparable sweetness of the arms of Christ, here in the role of the Amado, the Loved One.

Entrádose ha la esposa en el ameno huerto deseado, y a su sabor reposa, el cuello reclinado sobre los dulces brazos del Amado. 31

In Variación III of *El contemplado* Salinas refers to the name he has chosen for the sea ("el Contemplado") as "Dulcenombre" precisely because he sees it as anagogical or


pointing upward to a sea that is unnameable. To name something is to possess it.

Si te nombro, soy tu amo de un segundo de un segundo. ¡Qué milagro! 32

But to name something is also to limit it and so to escape the dilemma of limiting the sea he takes refuge in the oxymoron "dulcenombre," one which points beyond to a sphere that is undefineable.

The very last line of the poem presents some interesting ideas in line with that very basic question of Cubist art, "What constitutes reality?" In this poem, is the poet really alone? Our answer to the question is determined by our approach to the evidence developed in the poem. In the phenomenal world the lack of all physical presence, the lack of all sound would mean that the poet is indeed alone. Yet the poet feels the solitude as a presence and he recognizes this presence as a reality as valid and as immediate as the crackling of the fire on the hearth and the murmurings of the wind. Therefore the poet is able to see solitude as "una divina mentira" in that he recognizes it as both absence and presence, depending upon whether he views it as a phenomenal or a noumenal reality.

Salinas' juxtaposition of these two words "divina mentira" which individually carry heavy contradictory moral

32. Salinas, Poesías completas, p. 556.
cargoes, shows well the interpenetration that this type of paradox creates in language. The noun "mentira" by its association with "divina" loses something of its negative moral value yet retains its denotative meaning of an untruth in its relationship to "de estar solo." Similarly, "divina" loses a little of its transcendent, ethereal, otherworldly associations in its modification of "mentira." The acceptance by the reader of a "divina mentira" is an acceptance of a coincidentia oppositorum, a recognition that rationally irreconcilable linguistic elements do coexist on a certain primary level, a level that necessitates freeing the word from any limited association.

The intellectual nature of the type of study and penetration of language that is entailed in writing poetry of the type that Salinas writes, a poetry that depends for its effect on the multiple interpretation of linguistic elements in one or several contexts within a single poem, necessitates the same type of intellectual approach that the Cubists assumed relative to their art. In describing Picasso's artistic expression Schwartz says of him

In every case, Picasso probed each mass with almost "surgical" will. His new means utilized as many vantage points as possible, so that he was able to dislocate any given mass and articulate its potentialities to the fullest degree. 33

33. Schwartz, Cubism, p. 46.
The power of the Word is expressed in several poems of Salinas which emphasize the notion of language in the process of Becoming, of language in constant metamorphosis. Words by their repositioning in varied contexts and by their new relationships with other words create a more and more expanded world by revealing heretofore hidden meanings.

The Dutch artist M. C. Escher has explored this same metamorphic aspect of reality in a series of works which deal with the dissolution and reemergence of forms. In one of these he works with elements of language through the use of the word Metamorphose itself.

In a series of emerging and dissolving forms he simultaneously interchanges foregrounds and backgrounds, color, and direction in a way that forcefully presents the idea of unity in plurality through a coincidence of opposites. Working with black and white (positive/negative) elements he shows a progression from the physically well-defined to the less well-defined, of geometric forms into natural and architectonic forms, of spatial elements into material elements and vice versa. In the study Metamorphose (see Figure 1)34 one sees very clearly the forms gradually change. For example in the second section of the study one sees a change from bee to fish accomplished by a progressive lessening of the definition of the bee form until the black

34. Reproduced from Lorcher, The World of M. C. Escher, pp. 111, 112.
Figure 1. "Metamorphose"
Figure 1. "Metamorphose"
bee shape metamorphoses into a black background element simultaneous with the emergence of an ever more well-defined fish shape out of what was the amorphous white background. The alternating rhythms of black and white foregrounds and backgrounds plus the change in direction that accompanies each metamorphosis gives us a sense of movement and change but of order. The various levels of creation (water, air; reptilian, aerial, aquatic, human) seem to be represented in a rhythmical pattern, but the rhythm is always one which while it implies a certain order and distinction of the elements, also suggests an inter-penetration of these elements in constant flux, dissolving and reforming. The later manifestations of change seem to indicate a higher level of intellectual achievement with the architectural or man-created city evolving into the game of chess as the bridge tower submerged in the water becomes the pawn of the chess set. The metamorphosis at the end of the sequence of the chess board into the word, Metamorphose, the privileged position of this word both at the Beginning and the End make it an expression of mystical proportions and give to the word the power of Verbo, the divine word, the creative power of life itself. The fact that in the Beginning the word is metamorphosed into the chessboard, or into black and white squares and that at the end it is the chess board that becomes the Word might be a way of pointing
to the highly intellectual nature of both language and the logic required by the game of chess.

One must also consider that there is both a clear distinction of material form and spatial elements and a complete confusion of them, depending upon whether one views the drawing from one perspective only or tries simultaneously to see all of the elements at once. The drawing as a whole constitutes the unity which binds all of the elements together and yet even in its limiting frame a continuum unbound by the edge of the canvas is implied.

The importance of the word Metamorphose in the drawing has both denotative significance and poetic significance. Denotatively it describes the process of change depicted in the painting while yet constituting an element itself. On another level it has assumed the importance of the divine Word as the beginning and the end, the coincidence of all opposites in One, the resolution of all tension in the conceptual totality.

Specifically by employing a vocabulary familiar to us in its very restricted use Salinas in the poem "La vocación" does much the same thing that Escher has accomplished in Metamorphose; he shows the Word being created through the art of the poet so that it assumes a character quite different from that which it would normally have in the secular world.
Accepting the fact that all words occupy an established territory in our rational thought process, i.e., their denotative, dictionary meanings, we can agree that the word "todopoderoso" would have a particularly limited application. The word is a superlative in a most exclusive sense, implying such awesome power that it has dominion over all else, and implying perfection in that it can become no more than it is. It is, in fact, one of the absolute attributes of God by which he makes himself known in Judaic-Christian tradition.

In "La vocación," a late poem from Todo más claro, Salinas exploits the religious aura of the word "todopoderoso" and other similar words by evoking three different metamorphoses of man's creative power, a new Trinity of "silencio," "voz" and "canto," whose meaning derives from parallels taken from Biblical tradition.

"La vocación"

Silencio ha sido tu primer manera de entrar en mí; tu entrada por mi alma callada brisa todopoderosa aventando a las vacuas criaturas
que en vano me poblaban.
Tan silencioso inicio el de tu imperio que se notaba apenas por tiernas diferencias con la nada.

Mas era como el cielo entre la noche y día medianero que parece vacío y es que está haciendo hueco a la inminente llegada de la luz, que se lo pide. Gran escenario, horizontal silencio
que va a llenarse todo,
porque unos labios se abren, suavemente.

Y fuiste voz, al fin, y tan hermosa
que puede confundirse con mirada.
Voz nunca servidora

de lengua alguna, ni de sus palabras;
sólo son los teclados
donde tocas tu eterna melodía.
Y así, cuando tú hablas,
no es para que salven del olvido

las cosas del momento, lo que dices.
Ella es la de quedar, tu voz desnuda,
que se dice a sí misma, inolvidable.

Me la estuviste hablando, tiempo a tiempo,
historia interminable, sin historias,
como ese que el arroyo cuenta al prado,
cuento que nada cuenta, y embeleso.
Pero bien se sentía
que todo era subirme poco a poco,
por tu voz, a su más: que es este cântico.

Las dos que fuiste tú, silencio, voz,
ya estás atrás:
camino recorrido hacia lo alto.
Tu tercer ser, final, llegó. Se ve
que tu eras lo que eres, que eras canto.

Te has quedado conmigo:
hecha son cantarín me vives dentro.
Alma arriba, alma abajo, vas y vienes,
cantando y recantando,
a tu gusto, despacio o rapidísima,
rectora, así, del paso con que pasan
mis caudales de gozo, o los de pena.
Cuando se va tu sol cantas estrellas,
se va estrellando el alma,
con los ojos cerrados, de luceros;
en tu cantar nocturno
me brizas y el me entrega
al mismo río de tu eterno cântico
en donde se descansa,
sin dormir, con los sueños del dormido.

Por gracia tuya ya no soy silencio.
Cuando el hombre cansado, el tren cansado,
cansado grillo, amor cansado, paran
y traicionan al mundo, porque cejan
en el deber supremo, que es seguir,
te oigo a ti, omnipresente, fidelísima.
Vienes y vas. A las supremas torres
te encumbres de tu voz: cantas al cielo
que te lo entiende todo. De distante
que se ha ido tu cantar, tan lejos, fuera,
65 miedo me viene
de que no se resigne a este descenso:
estar contigo. Y a tener que oírle
como a una estrella más, mirando afuera.
Pero vuelve tu canto del vuelo
70 y tanto se adelgaza y va ligero
por las venas del ser hacia la entraña
que su correr es mi razón de vida.

Y eres mi sangre misma, si se oyera (651-653).

As previously mentioned the title itself, "La vocación,"
refers almost always to a religious calling and even when in
contemporary usage it is applied to other callings outside
the religious life, it still retains the meaning of respond­
ing to what God has ordained for you, of responding to
God's call.³⁵

Structurally, this poem, as well as a considerable
number of Salinas' poems, follows Biblical creation sequence,
posing first a creation out of the void approximating that
of Genesis ("silencio"), a second coming of the Word as
found in the Preface to the Gospel of St. John ("voz"), and
a third coming of the Holy Spirit ("canto"). This sequence
is again suggestive in Christian tradition of the Trinity
in One Godhead of God the Father, God the Son, and God the
Holy Spirit, accepted as one of the great mysteries of
Christianity.

³⁵ Cf. p. 9.
The poem falls quite naturally into three basic divisions corresponding to the three comings of the creative force:

1. "Silencio ha sido tu primer manera de entrar en mí" (ll. 1-16).
2. "Y fuiste voz, ..." (ll. 17-34).
3. "Tu tercer ser, el final, llegó" (ll. 35-72).

These brief statements contain the essential drama of the poem but the poet who declares them is not the omniscient powerful God of the Old Testament who says "Let there be light" and who brings all of the manifestations of creation into being at his will. The poet is the receptor, the passive inheritor and it is the creative force itself which has the active role, a force which manifests itself through the poet in three different ways.

We will not explore many facets of the poetic expression of this poem because many of the same techniques used here were already discussed in the initial chapter. We will instead confine our remarks to those observations which touch on the ways in which Salinas uses an absence to evoke a presence, and which show how this leads to the coincidence of opposites.

The first of the three guises that the creative force will assume in "La vocación" is "silencio." Salinas' initial characterization of "silencio" as "callada brisa
todopoderosa" does several very important things. It infuses silence with the numinous quality of breath or air, generally considered among the ancients to be the primary element due to its associations with creativity. This description of silence as of the same essential nature as "voz" and "canto" prepares the way for our acceptance of them as a unified trinity with a single divine nature, an idea repeatedly evoked in the poem. All three are representations of an exhalation of breath, of a creative force which manifests itself in different forms.

With the unexpected juxtaposition of two seemingly contradictory elements, "callada brisa todopoderosa," Salinas infuses the silence with all of the potential power of a whirlwind and encarnates it as a force, at this moment contained, latent and undirected but ready to manifest itself in other ways. The use of "todopoderosa," an adjective normally reserved exclusively for the Deity, endows silence with all of religious aura carried by the word in its exclusive nature and with all of the strength and vitality which its denotative meaning conveys. Yet the juxtaposition of "todopoderosa" with "callada brisa" retains in silence the quiet, unprepossessing, humble nature usually associated with it. Two contradictory aspects of silence are therefore brought into being simultaneously.

Most of the important motifs of the poem are established with the opening strophe. The initial lines (1-2) suggest that silence is only the first of a number of identities that this presence, as yet unknown, will assume, preparing the way for the subsequent development of the theatre, stage imagery in the second strophe, a stage against which the transformations will occur. The comparison of the silence to the empty sky which awaits the arrival of the light, light being here the light of intellect, implies the same sort of rhythmic appearance that day following night exhibits. There is an expectancy created but it is a confident awaiting born of repeated rhythmical comings, an anticipation sure of its fulfillment.

The second coming, the coming of the Word ("voz") "Y fuiste voz" is the fulfillment of the prophecy contained in the last lines of the first division of the poem "porque unos labios se abren, suavemente," another connecting of "voz" with the creating exhalation of breath. The same reactions of wonder or awe invoked in the first incarnation of creative power by the word "todopoderosa," are sustained here in (1) a series of disclaimers that prohibit the equation of "voz" only with the spoken word ("nunca servidora de lengua alguna, ni de sus palabras"); "no es para que salvan del olvido las cosas del momento, lo que dices"), and (2) another series of equations that attempt to establish the "real" nature of "voz" ("puede confundirse con mirada,"
"tocas tu eterna melodía," "la de quedar," "inolvidable"). The possible confusion with "mirada" is an indication that the poet is approaching a heightened state in which the differences between things perceived by the various senses merge and lose their individuality. Salinas' very special technical use of "mirada" for the contemplative state, and the high value he puts on this state explains the "hermosura" of "mirada" and of "voz" in its likeness to it.

Evelyn Underhill mentions that William James once suggested as a useful exercise that young idealists consider the changes that would be wrought in our ordinary world if the various branches of our receiving instruments, the senses, exchanged duties; if for instance we heard all colors and saw all sounds. This idea that our world would still be the same, sending the same messages to us, but that our reception and interpretation of that world would be different leads us again to seek that essential reality which is beyond the distortion of our senses.\(^{37}\)

Mystics report experiencing a rare moment of consciousness in which the senses are fused into a single act of perception, where color and sound are known as aspects of one thing. "I heard flowers that sounded, and saw notes that shone."\(^{38}\)


\(^{38}\) Ibid.
It is important to note that in the case of both of these emerging states the poet is very careful to remove us from our traditional perception of these words "silencio" and "voz" and to establish us in another less limited view of their reality, where they are seen as progressively expanding manifestations of creativity, awaiting a further expansion, and freedom from limitation. Just as the opening lips prepared the way for the coming of "voz," so now the intuition that a third transformation must occur is foreseen in the closing lines of the second division, "Pero bien se sentía/que todo era subirse poco a poco/por tu voz, a su más: que es este canto." The last section of the poem completes the trinity with the arrival of the third transformation, an arrival which is heralded as "su más" but which is repeatedly and insistently equated with its two previous identities, "voz" and "silencio," in much the same way that New Testament writings insist on the identity of the Messiah and the Father who sends him and on the identity of the Holy Spirit with the Risen Christ.39 "Se ve que tú eras lo que eres" is very reminiscent of a similar juxtaposition of verb tenses in the Gospel of St. John which is used to indicate the enduring, timeless, unlimited nature of God. Because Abraham had been dead for

so many years and Christ was yet a young man, the Jews questioning Christ expressed surprise at Jesus' remark that Abraham rejoiced thinking of the coming of Christ's day. Christ dismissed the Jews' puzzlement at the apparent contradiction by saying, "before Abraham came to be, I am," indicating that his presence, now made manifest, was already contained in the past.\textsuperscript{40} In the same way Salinas points out that "canto," "el tercer ser," was already present in "silencio" and "voz," and that "canto" is the fulfillment of what was latent in the other two.

In this final description of "canto" the poet calls it omnipresent (l. 60) and omniscient (l. 63) completing the attributes by which the creative force is identified begun in the initial characterization of silence as "callada brisa todopoderosa." "Canto," this last manifestation of the creative breath is all of those things that the Deity is, omnipresent, omnipotent and omniscient. Accompanying the awe or wonder that such a presence inspires is the fear that in its ascension to such a height it will be lost as an immediate presence touching upon the poet; "miedo me viene de que no se resigne a este descenso: estar conmigo," a fear similar to that of the Apostles at the death of the physical or historical Christ. It is fear that the materialization of the form in its subsequent transformation

\textsuperscript{40} John 8:58.
to a higher state will result in it being so removed that it will be as a star, observed as something wonderful but unattainable, something apart from man. The emphasis on both "silencio" and "voz" as being within the poet and the purposeful insistence that all three of these manifestations are of the same nature make this fear groundless, and this identical nature is reaffirmed as "canto" descends from its "ascensión" and reenters the poet.

y tanto se adelgaza y va ligero
por las venas del ser hacia la entraña
que su correr es mi razón de vida.

Certain of this poem's complexities arise from the alternation of direct and indirect discourse, the poet referring to the creative force with the familiar "tú" form in an intimate way and at the same time to the outward manifestations of the creative force, "silencio," "voz" and "canto" with the third person. The constant identification of the "tú" with its three different manifestations of "silencio," "voz" and "canto" singles it out as the essential nature of perhaps an unlimited number of metamorphoses which could be identified, but no matter how we unify these three elements of "silencio," "voz" and "canto" into the "tú," we still have the problem of the separateness of the "tú" from the poet. The very last line attempts to erase even this last division as it moves from "su correr es mi razón de vida," an expression which still recognizes an outside/inside, your/my division, albeit a very close one,
to one which erases all division. The very last line (and it is noteworthy that this single line is set apart by itself) brings us to the final coincidence of opposites where all exists in the participatory relationship that constitutes life itself, a relationship which requires no reasoning but which is immediately apprehensible. Notice that the poet no longer enumerates or enters into lengthy discussions of definition according to what the "tú" can or cannot do as he has previously done. This last equation "Y eres mi sangre misma," which proclaims a total identification of the creative force with the vital body fluid exhibits a deliberate avoidance of comparative language. The poet is not using a simile, either stated or implied. He is not saying that the creative spirit is like the body's blood but rather that it is the body's blood. It is something that he feels, that he experiences on an elementary, noumenal level. It is an experience on the same level as that of primitive man's perception of the tree or stone he worships as the very presence of God, not as something which represents the Deity, but as that which is the Deity. All of the comparative statements that one could make or any enumeration of similarities would detract from the absolute nature of the equation that Salinas indicates here. The "tú" has lost its otherness and becomes at one with the poet. It is within the poet that what is personal,
individual and apart from him becomes transpersonal, collective and integrated.

However, the very fact that Salinas expresses this totality of experience with an equation, still gives us two elements with which to deal, "tú" and "sangre," and there remains a temptation to compare the two and to continue to recognize some difference between them no matter how strongly the poet seems to propel us to a totality of experience in their complete coincidence. The last phrase "si se oyera" dispels almost immediately the total unity implied in their equation by calling our attention to the voiced quality of the "canto" and the silent nature of "sangre." These last three words return the reader to the original anticipatory state of silence which contained within it the subsequent transformations of "voz" and "canto." The poet refuses again to remain in the perfect state of equilibrium accomplished with the coincidence of "canto" and "sangre," refuses to accept a reality which is permanent, stable and unchanging even when it is paradisal.

We have noted previously the tension of both the poetry of Salinas and the art of Cubist painters as resulting from an acceptance of change and movement as constituting the essence of life and a viewing of any stability, be it of form or situation, as only a momentary fragile perception subject to immediate dissolution or metamorphosis. And that is why at the very moment that Salinas is producing the most
powerful expression of the coincidence of opposites he must simultaneously hint at the fleetingness of it by returning us to the original silent state with which the poem began. This latter action of return to the original state forces us to participate in what for Salinas is the essence of life, i.e., movement, and also reiterates the idea that the creative process, whether it be in the nature of the creation of a poem, or of the Self, is a return to the original condition, a process which is continued as long as life continues because it is life itself. This sort of circular reasoning, induced by the imagery, the ideas and even the grammar of the poem forces a participation in the rhythm of life itself.

The reinterpretation of material forms as energy and the concretization of abstract elements from reality such as we find in this poem of Salinas was also a favorite subject for experimentation among Cubist painters and other artists of the early century. There were several technical advances in the scientific world that perhaps partially explain this interest aside from those already mentioned. The invention of the X-ray and of high-powered microscopes made possible new studies of the inner structures of solids, of the way that crystals grow and of the structure of atoms. Color was subjected to intense scrutiny and it was discovered that the composition of far off stars could be determined by a study of the characteristic spectrums that
each element produced when subjected to spectrum analysis. All of these discoveries tended to a conclusion that the human eye was not capable of perceiving reality and that reality was much different from what the retinal vision purported it to be. Thus, the artist moved away from an art that was imitative of the exterior reality of the object and attempted to penetrate the inner reality. Doing this necessarily involved distorting the retinal vision, doing away with the vanishing point of traditional perspective and replacing the single light source of post Renaissance painting. Paul Waldo Schwartz comments on some of these techniques as they are carried out in the painting Violin and Pitcher by Georges Braque.

In the Violin and Pitcher painting, the pitcher, if taken out of context, maintains its objective presence, but Braque has transformed it by means of transparency, making it at once convex and concave; it becomes its own foreground and background, and fulfills a function of light and space. The violin, on the other hand, is transmuted like a musical theme in a fugue. Like the atom, an apparent solidity has been re-defined as a ceaseless play of energy.41

In the same way Salinas in the poem "La vocación" has attempted to redefine the elements of "silencio," "voz" and "canto" and to approach them not from their accepted external definition but to reinterpret them by an interior light which reveals silence as a presence and "voz" and "canto," not as sound, but as manifestations of

41. Schwartz, Cubism, pp. 52-53.
the same inner creative process. He materializes silence while he dematerializes those aspects of the creative process which we would tend to think of as more concrete, accomplishing in both cases a redefinition of meaning.

Destruction of Cause and Effect and Object Function Relationships

In his attempts to evoke the coincidentia oppositorum Salinas often has recourse to language which destroys normal cause and effect and object-function relationships. The destruction of these relationships which are constructs of rational thought is an attempt to free the elements from any necessary connection and thereby to endow them with unlimited power in their freedom to form new associations.

On a rational level a ship without a destination or port, without a reason for sailing would seem to be a foolish fancy of someone's imagination. Ships are built to carry people or things to far off places. But when Salinas creates such a vessel, "barco de los rumbos dulces que no lleva a ningún puerto," rather than making the ship a ridiculous and meaningless phenomenon, he raises it to the level of a noumenal experience, one which transcends our physical life and gives us a glimpse of a paradisal world, of a ship that has transcended its temporal function and which has a new ontology in a world unlimited by the practical.
The very idea of anything failing to conform to our preestablished mold for it has a liberating effect on the mind. It forces the mind to go beyond the phenomenal world in which it usually operates and to search for the reality in which such a ship would exist. Such a reality would necessarily be one in which cause and effect and object-function relationships would not be present. The pre-cognitive or unconscious state is such a state where everything is in flux and where objects freed from the solidified relationships within which a developed intellectual life has imprisoned them, are able to form infinite numbers of new relationships. "La chispa que en nada se prende," "voz nunca servidora de lengua alguna" "cuenta que nada cuenta, soles que no se ponen" may seem worthless in the practical world but on a higher level, they represent the object in its absolute freedom, the object ready for new creation in a new association.

In one of the earliest of his poems, Salinas has succeeded in transporting us, as he himself is transported as he rests beneath a tree, by the sound of a cicada's song on an August morning.

Cigarra que estás cantando en un rincón ignorado del árbol que me da sombra, no tengo ningún deseo de saber cuál es la rama, de tantas que me cobijan,

42. Salinas, Poesías completas, pp. 214, 651, 99.
en que apoyas tu cantar. 
Y no me importa si existes,
Y no me importa si existe

10 algo más que ese vaivén
de tu lanzadera, esos hilillos aúreos y tensos
con que tejes el cordaje
de ese barco mañanero

15 de la mañana de agosto,
barco de los rumbos dulces
que no lleva a ningún puerto (66).

The realm to which the poem transports us is one in which all of the imagery leads to a state of suspension akin to the physical feeling of being cradled in a boat gently rocking in the water, a boat going nowhere, responding only to the back-and-forth movement of the water in which it is moored.

The poem, like so many other Salinas poems from the early period, is one of deceptive simplicity. Its elements are very limited; a cicada singing in a tree, a poet seated beneath the tree, a boat. The attitude of the poet expressed in the poem is that nothing in material reality matters to him except the disembodied song of the cicada in its comings and goings. The nature of the song, the interruptions and continuings of it, its varying volume and tempo as it traverses the tree branches and perhaps the shape of the insect itself suggest the subsequent weaving and boat imagery.

The movement of the cicada's song through the tree branches is compared to the weaver's shuttle travelling back and forth ("hilillos aúreos y tensos") across the
vertical threads of a ship's rigging ("el cordaje de ese barco mañanero"). The intrusion of the "barco mañanero" at this point interrupts the expected loom imagery and superimposes upon it the rigging of a ship, making one perceive the riggings as being threaded by the sun's first rays and by the cicada's pulsating song.

One can ask if the ship is a real one cradled in the water, or if the boat imagery is not just a vehicle for expressing the transport of the poet. The cicada, shuttle, boat imagery follow quite naturally one from the other from their common elliptical shape, the shuttle by definition being "instrumento de figura de barquichuelo con una canilla dentro." And too, the poet, looking up through the interlaced branches against the sky, and not seeing the cicada, but hearing its song thread its way back and forth across the gently moving branches is perhaps reminded of a ship's movement. The word "cordaje," preceded as it is by "lanzadera" and the verb "tejer," immediately conveys the loom image, and in its use as an aggregate it is somewhat similar to "ramaje," suggestive of the tree branches.

The term "barco mañanero" suggests the coming light of day, a coming in keeping with the cicada's habit of singing only when the sun is shining, and one that implies yet another alternating rhythm as the darkness recedes.

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43. Diccionario de la lengua española, s.v. "lanzadera."
before it. The coming of the light also portends creation, a creation born out of the illuminating experience.

The characterization of the boat at the end of the poem, "barco de los rumbos dulces que no lleva a ningún puerto" indicates symbolically the transport of the poet on this August morning, induced by the movement of the tree branches and the rhythm of the cicada's song. It is the vaivén that is the central motif of the poem, a rhythm with which the poet feels so much in sympathy that physical reality has ceased to matter to him. The movement is part of him, he participates in it and feels it all around him because the cicada's song obliterates all else as it possesses the morning. "Arbol," "cantar," "barco," "mañana" are all one, unified by their movement.

The last image of a boat without direction or port completes the transport out of the world of material reality to a realm where all cause and effect relationships cease to exist as reality and where all object-function relationships have lost their meaning. We recognize on a primary level the sublimeness of a ship not bound by the restrictions we would place on it, but freed to participate in the unlimited possibility of essential reality. Just as the cicada's song, a disembodied expression of the life force, exists unattached to the cicada, which is in turn unattached to tree, the boat exists only as "vaivén," as a
rhythm perceived by Salinas as the fundamental reality of life.

In order to appreciate fully the effectiveness of this poem one must understand the intricate relationships that link the three main elements. The similarity of the delineated form of "cigarra," "barco" and "lanzadera" and their common "vaivén" movement have already been mentioned as factors that unify three otherwise quite different objects.

In antiquity the cicada was frequently portrayed across the strings of a lyre or laud as symbolic of musical or poetic song. There is an ancient fable related in Plato and Phaedrus that tells of the death of some musicians who were so transfixed by the song of the cicada that they died of hunger while trying unsuccessfully to imitate it. The compassionate muses turned them into cicadas so that in death they might accomplish what they had failed to accomplish in life.44

The particular quality of the cicada's song which has made it a favorite of poets is the frenzied, orgiastic, ecstatic nature of its song. It is as if the totality of the life energy of the insect were contained in its song. Its very being is converted into song. And perhaps the progression in the poem from cicada's song to weaver's

shuttle is due not only to the similarity of shape and of "vaiven" movement of the song and thread but to the linguistic similarity between the verb lanzar to throw out and "lanzadera," the weaver's shuttle. Chevalier and Gheerbrant also note the cicada's association with the complementary pair light/darkness because of the alternation of its silence during the night with its strident call in the heat of the day. 45

Perhaps due to its longevity as an insect the cicada was a symbol of immortality to the ancient Chinese. Spending the first four years of its life underground in the larval stage of its development, the cicada comes out of the ground as a mobile pupa and then splits down the back to emerge as a perfect insect. This apparent rising from the grave made the Chinese see the cicada as an emblem of immortality and resurrection, an association that carried over into the funerary practice of placing a piece of jade carved like a cicada into the mouth of a corpse before burial. 46

Weaving imagery and its relationship to the Sun as the Cosmic Weaver in ancient mythology of both occidental and oriental peoples is well known. The variations of

45. Chevalier and Gheerbrant, Dictionnaire des Symboles, p. 207.

the mythical figure are many but in all of the myths the weaver is a transpersonal principle who holds attached to him by invisible threads or cords the worlds and beings that he produces. In oriental mythology the thread is always seen as the means of access back to the transpersonal being, conveying therefore the powerful idea that whatever is living, real or existent is essentially a unity, subject to reintegration.  

It is noteworthy that the mandala symbolism of Indian mystic tradition, the centrifugal movement toward stillness, symbolized by the threads of the spider's web leading to a central unity, is replaced in the Salinas poem with a vaivén movement, a rhythm found repeatedly in Salinas' poetry. It is the continual integration of conscious and unconscious life by an alternation that characterizes life for Salinas. The tensionless moment of fusion of conscious and unconscious is rarely portrayed in Salinas by arrival at a center and when it is reached it is almost immediately replaced by a return to consciousness. Salinas prefers to use a threshold imagery, one which places man at the point of contact between the conscious and unconscious realms where he may reintegrate the two realms of his psyche, and from that reintegration create from his unique perspective, new awarenesses. In this poem the

weaving together of the vertical cords of the ship's rigging with the threads of the cicada's song suggests the unifying of opposites although it is in the final boat symbol that the unity of these elements is achieved, boat being symbolic of the poet's transport to the non-temporal world.

Anyone who has experienced the cicada's song on a hot summer's day can appreciate the all pervasive quality of its song, a quality conveyed in the poem by the negation of both the individual insect ("Y no me importa si existes") and of its location ("no tengo ningún deseo/de saber cuál es la rama"), the forgetting of all but the song ("esos/ hilillos áureos y tensos") which in its disembodied state is totally free.

The characterization of the song as golden threads strengthens the poet's association of the cicada with the sunlight, a reaffirmation of a long established tradition of depicting the cicada as an attribute of Apollo and Aurora. The golden threads could suggest the sun's rays threading their way through the ship's rigging or tree branches as well as the play of the song. Viewed this way the light and the song would be one.

The poem is one of the most compelling of Salinas' large production. It owes its irresistible force to the gradual increase in the pervasiveness of the song as each other element is negated in favor of its increasingly absolute character. Even the structure of the poem conducts
one on imperatively, without break, to the timeless state of the "barco de los rumbos dulces." There is a constant eight syllable line progression and with the exception of one period whose implied pause is weakened by the initiation of the next line with the conjunction "Y," the poem proceeds without interruption from beginning to end.

Salinas' poetry has been characterized as "Inteligencia pura. Ejercicios de la mente, a ojos cerrados ... ." The comment has also been made that "La idea de lo engañoso de la realidad externa unida al anhelo de crearse un mundo cierto, riguroso, seguro, es constante, hasta la obsesión." Both of these evaluations ignore the poet's interacting worlds of cognitive reality and essential reality. Intellect for Salinas is always a refined combination of the intuitive experience which supplies the vision and the conscious materialization of the vision in a new creation.

Judith Feldbaum comes nearer to describing Salinas' view of cognitive reality when she says, "No le basta el mundo aún en la cima de su belleza física," an observation which conveys the limited character that he ascribes to

empirical reality. This same insufficient character is indicated by Olga Costa Viva when she notes that Salinas' attitude toward empirical reality is not a total rejection of it but rather a rejection of the idea of remaining in it and of losing the dynamic essence of life by being caught in the repetitive patterns which life often assumes. 51 It is the repetition and sameness that Salinas rejects as being irreconcilable with life that is constituted of constant movement and change. If reality is "engañoso" as Del Río claims, it is deceiving not in itself, but in our attributing to it a permanence and unchanging aspect which it does not possess.

Salinas seeks to arrive at an essential reality in order to expand our knowledge of reality, by bringing to the conscious level some of the insights to which his intuition has exposed him. The world that is essential, to which he aspires, is not a world that may be reached cognitively, but which may be reached only by removing oneself from a sensorially perceived world which tends to limit vision to what is seen; to the retinal image. It is the limitations of cognitive reality that Salinas attempts to escape, not reality itself, although there is often a temporary need for rejecting this world of things and

senses as a means of seeing other relationships obscured by traditional forms and rules.

The dialectic of the Bergsonian philosophy of time lends itself to a comparison with Salinas' poetic search for what is essential. Bergson posits time as we normally perceive it in divisions of moments, seconds, weeks, years as akin to beads strung in succession into a continuum. He then posits what he calls real time or duration as being like the string on which the beads are strung which lies hidden and unremembered behind the arbitrary divisions superimposed upon it. Bergson sees both of these views of time as useful; the one to our practical life and the other to our creative life. The first, if it is deceiving, is deceiving only because it becomes so exclusively real to us that the essential nature of time as flow and change and as duration is obscured and eventually seems illusory to us, when in fact it is more real than measured time. In the same way Salinas rejects cognitive reality, not because it has no place in our lives, but because we allow it an importance and exclusivity which the more essential reality should have.

Further light may be shed on Salinas' particular approach to the mediating position of man in relation to the two worlds he inhabits, the creative, intuitive, formless

52. Bergson, Creative Evolution, pp. 3-4.
life of the unconscious and the ordered, shaped, measured life of cognitive experience, by looking in some detail at two brief poems which deal with the organizing of a world.

In her book *Perspective and the Poetic Process* Nancy Sullivan discusses the well known Wallace Stevens' poem "Anecdote of a Jar" as an example of the imposition by a poet of a certain perspective.

I placed a jar in Tennessee,
   And round it was upon a hill.
   It made the slovenly wilderness
   Surround that hill.

   The wilderness rose up to it,
   And sprawled around, no longer wild.
   The jar was round upon the ground
   And tall and of a port in air.

   It took dominion everywhere.
   The jar was gray and bare.
   It did not give of bird or bush
   Like nothing else in Tennessee.53

The jar of this poem becomes the center around which the world organizes itself; it takes hold of all that surrounds it and remains at the center of the newly constituted world, of wilderness no longer wild. This poem of Steven's affords an interesting comparison with two Salinas poems of similar theme in that Salinas where he has portrayed the world in its undifferentiated wholeness, uses as his organizing principle, not a jar nor anything else with the stability of a jar, but a bird's flight and the foam

breaking on the sea's edge. These images can in no way permit us to create a world that is stable, secure and rigidly constituted but rather indicate one which is at best fleetingly organized only to be immediately dissolved in the next instant into a new creation.

The first of the two Salinas poems posits an earth and a sky which are completely devoid of any point of reference.

1. La tierra yerma, sin árbol
   ni montaña, el cielo seco,
   huérfano de nube o pájaro;
   tan quietos los dos, tan solos,
   frente a frente tierra y cielo,
   paralelismo de espejos,
   que ahora no hay lejos ni cerca,
   alto o bajo, mucho o poco,
   en el universo.

10. ¡Dulce muerte de medidas,
11. guiño de infinitos!
12. Pero de un surco se vuela
    un pájaro primerizo.
    Y todo vuelve a ordenarse
    por la pauta de su sino.
    Ya la tierra está aquí abajo
    y el cielo allí arriba puesto,
    ya la llanura es inmensa
    y el caminante pequeño.
    Y ya sé lo que está lejos;
    dicha, gracia, paz o logro.
    Y ya sé lo que está cerca:
    el corazón en el pecho (84).

There being nothing to distinguish earth and sky in this referentless scene one can experience them only as a unity. Yet it is a sterile unity, a sterility evoked by the words "yerma," "seco," "huérfano," all of which underscore the unproductive character of the scene. The deeply felt
identification of the earth with the bountiful mother and of the rain as the fertilizing agent of earth are denied here as earth and sky become a "paralelismo de espejos." Their parallel position affirms the unproductive nature of earth and sky devoid of any communicating element, there being neither rain to fructify the barren earth nor bird to transcend its earthly home in a symbolic flight.

Yet the poet, for all of the sterile vocabulary that he uses in this first narrative part of the poem (ll. 1-9) characterizes this unified view of the universe as "¡Dulce muerte de medidas, guiño de infinito!" This central line divides the two different views of the same landscape and is the only part of the poem where one senses an emotional, spontaneous reaction of the poet, a joy at having experienced intuitively because of the sterility of the landscape, the totality and unity of the universe, if only for a second's time. The very death of creation, of the multiplicity of forms that characterizes cognitive experience, awakens an awareness of the underlying unity of all creation. The word "dulce," with its mystic heritage connotes a paradisal state of which we receive only a brief glimpse before a bird flies up and restores us to conscious awareness of the reordered earth as all assumes its relative position. The time and space which seemed to disappear in

the initial view because there was no referent reappear with the movement of the bird as it flies up from a "surco." The very word "surco" restores the productive, creative character of the "tierra yerma" and the bird's flight the transcendent, spiritual character of the sky because it supplies the mediating element between the two realms. Yet it ends the glimpse of the infinite which the first view afforded the poet, a vision which also depended upon a death of something else, "dulce muerte de medidas." This alternation of states, the polarity of the two visions, where each can be experienced only at the expense or death of the other, is a statement of man's condition. Man loses the feeling of unity with conscious awareness but gains the power of new creation, suggested in the characterization of the bird as "primerizo," one embarking on its first flight.

Since the poet has described the experiencing of the infinite as a death of the ordered and measured it is fitting that he return order to the world by restoration of those elements that he has negated in the initial view, but the image of the bird reorganizing the world "por la pauta de su sino" is somewhat surprising in that we do not normally attribute any pattern or regularity to a bird's flight. And this is exactly the unexpected use of language that forces the reader to try to resolve what might seem to be the contradictory elements of a poem. The sterility
established at the beginning is joyfully perceived as "dulce" and now the reordering of the world which we might wish to see as mathematical and rigorous is centered around a bird's flight, a flight which is to serve as a model.

The last eight lines of the poem are a particularly good example of the way in which Salinas sometimes sets up his reader by establishing a repetitive or parallel grammatical construction which lulls one into expecting a repeated contextual development, and then surprises him by a revelation of a most unexpected nature. The first four of these last eight lines do the expected: they restore all of the relatives and opposites that were destroyed by the unified vision of the first part (ll. 7-9). The last four lines although they maintain a similar structure and in that way ready us for more examples of the reorganized world, present a very unexpected shift from the macrocosmic far and near to the microcosmic far and near, that which affects man in his inner life. The "guino de infinitos" reasserts itself in these last lines as man's joy becomes anguish at his loss.

Y ya sé lo que está lejos;
dicha, gracia, paz o logro.
Y ya sé lo que está cerca:
el corazón en el pecho.

The last image of the beating heart is in marked contrast to the sterility and silence of the initial vision and in that way is indicative of life, movement and creation. But in
another sense it is a poignant reminder of man's mortality and of his awareness of his mortality.

The stress in these last lines on the verb "saber" achieved with the parallel constructions "Y ya sé ..." emphasizes that there is a price to be paid for consciousness, that price being the anguished awareness of man's position of separation from the totality of life. What is distant to man is the peace, happiness or joy which belonged to him in his paradisal state of unity, a joy from which man is separated by his knowledge of the world in its multiple forms. But if the heart in the final image is an anguished note bearing on man's recognition of mortality, in the light of Salinas' recurrent association of "el querer" as the vital impulse, it is also an indication that it is through desire that recontact with the totality will again be possible.

The use of the bird's flight as the organizing principle is an indication that mutual interpenetration and communication of the two realms of man's life is what makes his life unique. The bird traditionally is the mediating symbol between earth and sky and in its flight symbolic of transformation to a higher level. Shamans, able to throw themselves into trance or visionary states at will, often assumed bird forms by wearing bird masks and attaching wings to their arms to facilitate their flight to a higher realm.
Birds are psychopomps. Becoming a bird oneself or being accompanied by a bird indicates the capacity while still alive, to undertake the ecstatic journey to the sky and the beyond.\textsuperscript{55}

Therefore, while the second state of man, consciousness, may bring him the pain and anguish of separation, it also brings him that gift of creative power denied to other forms of life. The poem therefore becomes a variation of the Fall narration of Adam's expulsion from Paradise where Adam becomes a Creator but sorrows at the loss of his innocence.

Structurally, the poem exemplifies Salinas' ability to merge the form and content of his poems so that each contributes to strengthen the other. The first 11 lines, the paradisal view, contains only a single verb and that a negative statement of an absence, "no hay." This lack of verbs and the restrained use of adjectives lead the reader to feel with the poet the "¡Dulce muerte de medidas, guiño de infinitos!" Time disappears.

The suddenness of the change in mood marked by the unexpected flight of the bird and the rhythmic cadence of the paired lines alternating "Ya" and "y" (ll. 16-23) return us to the temporal world and our orientation in it, an orientation which is familiar and therefore comforting in a way but troubled by a renewed awareness of what has been lost.

The entire first nine lines, leading up to the joyous explanation, is a unified progression, a flux of images, whereas the return to cognition (ll. 12-33) brings the ordered and complete prosaic statement

Pero de un surco se vuela un pajaro primerizo.

Seen in that light the poem becomes a representation of the duality of man's experience in cognitive life and the unconscious.

In a second brief poem of similar theme Salinas describes the immensities of an almost immobile blue sea, a sea which reveals its living nature only in the distant fragile white rose of its foam breaking on the shore.

"Orilla"

¿Si no fuera por la rosa frágil, de espuma, blanquisima, que él, a lo lejos se inventa, quién me iba a decir a mí que se le movía el pecho de respirar, que está vivo, que tiene un ímpetu dentro, que quiere la tierra entera, azul, quieto, mar de julio? (117).

Here again, the force of love in its role of creator is evoked by the poet to reveal the movement which constitutes life, this time through the symbol of the white rose. The quiet, blue July sea would not communicate its vital character were it not for the rose which moves forth from it to constellate another world of movement and distinction.
The white foam and the rose are both associated in Greek myth with the Goddess of Love, Aphrodite, who sprang forth from the sea's foam. In a poetry that is characterized by a notable lack of direct reference to particular gods and goddesses, Salinas has recourse again and again, many times indirectly or obliquely but sometimes directly, to Aphrodite (or her Roman counterpart Venus) as the materialization of new creation, born from the force of love and desire. In this poem the white rose of foam has that role.

The rose of foam becomes the evidence of the vital impetus living within the sea; even in its fragility it becomes a manifestation of the creative power of the sea as in its continual unfolding it displays the movement and flux which characterizes all of creation.

The more expected picture of the sea causing the formation and dissolution of the rose of foam is not ignored in this poem ("que él, a lo lejos se inventa") but there is an interweaving of the created-creator roles in that it is the rose of foam through its revelation of itself that is used to create the living character of the sea, a sea symbolic of the origins of life and of the unconscious.

In its uroboric aspect water is undifferentiated and contains male elements side by side with the maternal. The male elements are those of flow and movement, those very aspects emphasized by Salinas in this portrait of the sea.
in his revelation of its nature through the rose. Hence, its characterization as masculine.

In the growth process toward the wholeness of the Self, a process in which the two opposing halves of the psyche are brought into synthesis as they were in the uroboric state, the tension existing between the ego stability of consciousness and the contrary tendency of the unconscious to overwhelm is resolved. Jung designates the successful accomplishment of the individual's wholeness with what he calls the "uniting symbol," a direct manifestation of centroversion.56 The uniting symbol is the highest form of synthesis, the most perfect product of the psyche's innate striving for wholeness and self-healing, which not only makes whole all conflict provided that it is taken seriously and suffered to the end by turning it into a creative process, but also makes it the point of departure for a new expansion of the total personality.57

The rose of Salinas' poem is just such a unifying symbol, indicative of the tendency toward increased stability and lowered tensions characteristic of the integrated personality.

Neumann cites the mandala, whether it appears as the circle, sphere, pearl or symmetrical flower as containing

57. Ibid., p. 414.
the ingredients of perfect form, balance, harmony and solidity associated with the genesis, stabilization configuration and consolidation of the personality. And he notes that the diamond, stone or rock, as symbols of the Self are representative of the indestructibility and permanence of something that can no longer be split apart by opposites. This latter symbology is certainly not present in the Salinas poem, the emphasis being on life as movement.

But where the accent does not lie so much on indestructibility, eternity, and immortality, the stability of the psyche appears to be that of a living organism which grows, develops, and renews itself. Hence the degree of tension between the opposites points rather to the agreement and harmony of the forces at work, to a qualitative change rather than to a quantitative diminution of their power.

This state of harmony and balance is the one created in the Salinas poem "Orilla." The "rosa de espuma" develops at the point of contact between the opposites land and sea, which at this moment are so in harmony that only the rose reveals the sea's true nature. The devouring aspect of the unconscious is barely perceived, and its vital aspect nearly hidden in this integrated moment of transcendence.

58. Ibid., p. 416.

Neumann describes this moment in terms which show how perfectly Salinas has captured the psychic moment in this poem.

Whereas in the beginning the uroboros existed at the animal level only, so that the ego germ contained in its midst was almost hidden, in the unfolding flower of the mandala the animal tension of opposites is overcome, transcended by a self which blossoms forth into a corolla of opposites. 60

The rose is the living manifestation of the vital aspects of the sea; its pulse, its breath, its desire. It was created by the sea out of the sea's need to be revealed and therefore represents simultaneously the created and the creator.

The various attributes of the foam mentioned in the poem are far different from the stable jar which Wallace Stevens pictures as the center of his newly perceived universe. 61 The solidity and permanence of the jar image contrast sharply with the fragility of the foam in its constant movement toward dissolution and reformation and of the foam in its pure whiteness "blanquísim" a whiteness indicative of its always virgin, new quality in its continual rebirth.

The rose in both Oriental and Western mystic tradition has been the symbol of completion and transformation, that is, "... the center of the being and of the power

60. Ibid., p. 417.
61. See above, p. 272.
of growth within the human psyche," as Francis Wickes put it. Because of the interlacing of its petals around a center, it, like the lotus, has been seen as a natural mandala, a way of reaching the mystic center. Through contemplation new contents from the unconscious mind of man can rise up and constellate themselves as new creation, or as Jung says "They grow up from the dark depths of the mind like a lotus and form a most important part of the subliminal psyche." Therefore, although the idea of going toward the center is not lost in the poem, for the rose is the coincidentia oppositorum, the still point at the center, the rose also embodies the idea of coming back as new creation. The emphasis on the fragility of this particular rose of foam dispels the notion of stillness and stability in favor of one of constant movement and change. Change is the basic reality of this poem and completely other than the central jar of Stevens' world which tames the surrounding wilderness.

If we see the rose as the center, then it must be a center of infinite circles, a center in constant motion of worlds in constant motion. But this centrifugal imagery is nowhere suggested except in the word "rosa" itself. Rather the title "Orilla" suggests the threshold imagery so common

62. Wickes, The Inner World of Man, p. 17.
in Salinas' poetry, a threshold that is not a clearly defined permanent separation, but one whose definition depends upon the "rosa de espuma" or the movement of the sea.

The absence of the usual indicators of the sea's vitality, waves or swells, gives the sea an appearance of complete stillness. However, implied in the poem is the idea that the apparent stillness, the visually perceived stillness, belies the real nature of the sea, which needs the rose to reveal its tensionless but still vital character to the distant observer. Maurice Nicoll makes the following observation concerning the relativity of apparent motion to the distance of the observer where the time factor is what changes man's perception.

If our congenital scale of time were different the form of the world would necessarily change. If a thousand years became as one day to us, the surface of the earth might seem in continual wave-like motion which, with our ordinary celerity of time, would be the experience of earthquakes divided by long intervals.64

Bergson also touches upon this problem of perception when he speaks of the column of water jetting upward from a fountain appearing from a distance to be solid.65


appearance belies its vital character, its Becoming appears as Being.

In its revelation of the sea as a vital force, the rose reveals the sea's natural tendency to reclaim all of creation within itself. "Quiere la tierra enteramente." That is, it desires to draw all that is individual back into the collective and undifferentiated uroboric state. The "orilla" is the point of contact between the sea and the earth and the encroaching of the foam at the sea's edge represents the relentless struggle between the need to create and the need for unity, both of which are satisfied in the expanding rose imagery.

We began our study of Salinas' poetry with a view of man as "playa," the shore over which surged the collective inheritance of his ancestors and his own individual inheritance, "mar castellana." Now again we find a poem that posits life as constant re-creation, that re-creation being dependent on the threshold position that is uniquely man's. The "orilla" is an expression of that mediating realm that defines and opposes two worlds and which at the same time is the paradoxical place where those worlds can communicate, where passage from one world to the other is possible.

66. See p. 57.
The poetry of Pedro Salinas studied as a product of its times shows it to be a poetry which responded to contemporary discoveries in science and to newly developed aesthetic ideas. It is a poetry vitally concerned with ontological and epistemological questions, a poetry that reflects the revolutionary changes in the perception of reality afforded by discoveries of the twentieth century. These changed perspectives are achieved both by an aesthetic exploitation of modern industrial and commercial themes in their application to the human situation and by a shift in the perspective from which we view the simplest and most mundane moments of everyday life.

Like the artists of the Cubist period, Salinas devoted himself to an exploration of the multiple relationships that elements of reality could assume. Any one perspective from which an object or a situation could be viewed was only a limited part of the essential reality which underlies all of creation. This common belief in an essential reality of forms in constant flux and repositioning allowed an infinite variety of different juxtapositions by which man's insights into reality could be expanded.
Salinas' concept of man's relationship to the world he inhabits emphasizes the threshold nature of man's position. Using a vocabulary replete with words like "linde," "volatinero," "salteadores," "entretiempo," "orilla," "playa" he defines man's and particularly the poet's role as that of a communicator between the realms of the unconscious and conscious worlds. Man's life as a creator, man's strivings toward self-realization and fulfillment depend upon the interpenetration of these two worlds at the threshold and require the transcending of the position that would see any one perspective as exclusive. The centrifugal imagery leading to the idea of a fixed, immobile center is seen as an impossibility in a world whose basic reality is change. In a poem in which Salinas tries to convey the mysterious and indefinable quality of the creative force which leaves no trail behind to testify to its existence he says:

Tú no sales del exacto
centro puro de ti misma:
son los rumbos confundidos
los que te van al encuentro (208).

The creative process depends upon a combination of immersion in the contemplative state and a "vaivén" movement which strives always toward uniting the two realms of man's existence, a striving toward wholeness.

Salinas' poems frequently present a number of different frames through which the perception of an object is
constantly changed, one of those frames being the human eye. It is this portrayal of the eye as nothing more than one among many frames that describes the very limited character of visual perception in Salinas' poetic world. Man may view a sunset reflected in a mirror or view the lights of a big city reflected in a woman's eyes without really seeing the cosmic implications of what he has only visually perceived. Or he may view the world symbolically and through contact with the unconscious capture in the poem a moment of transcendent reality, "seeing" through contemplation the essential unity of all of life.

Salinas' poetry abounds in escape imagery and imagery which conveys an impression of forms in constant dissolution and re-formation. While the poet frequently makes patent the idea of escape by employing "frame" imagery in a painterly sense, he also deals with the social and intellectual prisons in which man stifles his creative instincts and his individuality by an acceptance of the sameness of the collective view.

Salinas often emphasizes the breadth of the contemplative vision by a departure even on the physical level from the customary direct view of an object. The direct perception of reality through binocular vision leads to a calcified, static and sterile concept of reality, albeit in its sameness a comforting and secure one. The indirect and unusual perceiving of reality is the stimulus which
sets the contemplative mechanism of man's mind to work wherein he can see a unified reality of which the visually perceived moment is only a part. Man constantly adds to the wealth of his creative imagination by expanding his window on the world, not by maintaining it unchanged. Therefore, Salinas does not deny the physical world, for it alone gives him access to that other inner world which cries out to him for its voice. His "vaivén" movement allows him to leave the physical world and then to return to it having expanded his experience of it.

Unlike much baroque poetry where the multiplicity of forms that Nature possesses appear in rich profusion, Salinas, like Picasso, Braque and Gris, preferred to exploit the idea of infinity as deriving not from the diversity of the forms themselves, but rather from the infinite number of perspectives from which man may view even a limited number of elements. Man shares the creative and the inexhaustible nature of the divinity in his response to his inner world as it seeks expression. Man as logos has two choices: to see reality always through the same focus of his binocular vision, a choice which assigns him a superfluous role as a reporter of an otherwise "perfect" and paradisal world, or to see himself as part of an as yet imperfect world striving toward completion or perfection in its constant re-creation through the mind of man. Seen in this latter role man is Nature because he participates in
the work of Nature. What he produces is as "natural" and as "perfect" as anything that Nature herself fashions. If man imitates what is already created he is denying the essential character of life as flux and change. He denies the uniqueness of the individual perspective and subordinates it to the collective view. This imprisoning of the creative aspect of man's psyche in the limits established by the collective constitutes a death for Salinas that is as "real" as the physical death. Any submission to sameness is death in Salinas' poetry although this inertia often appears in the guise of Paradise. Openness to change and re-creation, while it may require the abandonment of Paradise is the only way that man can "live," life being constant change: life, death and resurrection.

In a number of poems ("La sin pruebas," "Salvación," "Lo inútil") Salinas points to the unimprisonable nature of the creative force, "el querer," as precisely that which makes life or re-creation possible. Constantly escaping the forms within which we would limit it, it becomes our salvation, that which draws us on to refashion reality. In our secular world "el querer" is the superfluous, the useless excess. It destroys the perfection of an otherwise complete world. This constant struggle to make "perfect" an incomplete world is what constitutes life for Salinas: "el sino

1. Salinas, Poesías completas, pp. 208, 213, 687.
de la vida es lo incompleto."² Were the day to come that all was completed, there would be Paradise for Salinas, but there would be no life and no Becoming. Paradise would be an eternal death of Being. But that would be to deny the essential reality of life as change and alternation, an ontology that posits a mutually interdependent Being and Becoming which simultaneously co-exist and which by the tension created between them give life its dynamic character. The perfection of Salinas' world requires in its completeness that the incomplete be as well.

² Ibid., p. 691.
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