The Landscape Poetry of Antonio Machado

A Dialogical Study of Campos de Castilla

By Kevin Krogh

THE LANDSCAPE POETRY OF ANTONIO MACHADO

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For

Nancy, Mark, Valerie
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Foreword

In much of Antonio Machado's poetry, the Castilian landscape is more than merely the imagery or physical context necessary to convey the poet's state of mind or emotion. The landscape is either protagonist or co-protagonist with man in the human experience communicated through the poetic utterance. In his landscape poetry, Machado recalls from the cultural consciousness his countrymen's collective feeling for, and relationship with, their landscape in order to communicate specific emotional responses inherent in that relationship. Machado's poetry does not express something unique within the poet; it communicates something shared. It is Machado's ability to communicate with the collective Castilian consciousness that has endeared him not only to the Spanish people of his own generation, but to all subsequent generations who have shared that same landscape heritage.

It is the relationship between Machado's poetry and its intended reader that motivates this book, a work driven by the presumption that Campos de Castilla as a collection communicates a quintessentially Castilian collective perceptual experience which relies heavily on sensory (or perceptual) data. It examines Machado´s poetry from a dialogical perspective, that is, a reading which explores the experience of reading, and discusses the properties of Machado's perceptual poetry in contrast with the non-perceptual referential system of linguistic signs characteristic of Romanticism. Its dialogical approach to Campos de Castilla explores the relations between the text, the participatory consciousness of the reader and the reader's extratextual world. It also examines the referential strategies of several poems of the collection, their contribution to the whole, and their response to the cultural and historical realities of their dialogical situation.

Preface

The author of this book has asked me to write a preface which in reality seems to me to be unnecessary. The book's approach to Machado's poetry is of such originality that the reader will comprehend its value from the first page. The work is the result of a long and dedicated study of the great modern Spanish poet who began, along with the other writers of the Generation of 1898, a second "Golden Age" of Spanish Literature. During the past twenty-five years, many have battled the imperialist myth of a unified, liberal, and renewing Generation of 98. The originality of Antonio Machado lies in his desire to glimpse a new Spain, a future Spain in opposition to the traditional and official Spain of his time.

Kevin Krogh was the most recent student (1998) to have concluded a doctoral program under my direction at the University of Utah, and one of the most outstanding. His original contribution to Machado criticism continues through his study of the Castilian landscape in which Machado found the symbol of the soul of Spain. For several years before coming to pursue his doctorate at the University of Utah, Kevin had explored the symbolism of the landscape in both nineteenth and twentieth-century Spanish literature. I tried to orient his interests toward Unamuno, Valle-Inclán, and Machado, since after all, that is what we as university professors most aspire to do, guide--not dictate or, even less, impose our own personal preferences--our students to those areas in which they can best make a lasting contribution. Because he had advanced degrees in both landscape architecture and Spanish literature, Kevin was the ideal person to cast new light on this aspect of the Generation of 98, particularly after having left a productive career as a landscape architect to apply his understanding of landscape design and history to the study of Spanish literature. His analysis of Machado's poetry is precise and profound, totally different and much more consequential than, for example, the vision offered by Mariana Romero in Paisaje y literatura de España (1975); or Cynthia Ruiz-Fornells in "The Paisaje and the Generation of 1898," Cuadernos de ALDEU (1983); or Antonio Barbagallo in España, el paisaje, el tiempo y otros temas en la poesía de Antonio Machado (1990); and all others who until now have approached the landscape theme.

The fact that there are numerous studies of Machado's landscape poetry does not imply that all has been said, but instead, that there remains much to say. The approach that Kevin Krogh offers centers on Campos de Castilla, including the poem "La tierra de Alvargonzález," but extends also to the poet's other works in which the symbolism of the landscape persists within this new critical view, that is, a view which discovers the intimate unity between lyrical poetry and landscape far

beyond the mere painting of the landscape with words. Machado's landscape poetry reflects the relationship of a people and their landscape. Essential in Kevin's view of the concept of landscape is that though humans make the landscape, the landscape also makes human beings.

Machado was very conscious that new realities needed new means of expression if poetry was to reveal the authentic identity of the poet in his world. Kevin Krogh finds evidence in Machado's poetry of a deep reflection on Spanish cultural realities which transcends time and reaches out to all who share the spatial and historical reality of a common landscape. The novelty, clarity, and penetration of this first book by this young critic is a compelling reason for encouraging him to continue his work in the same direction. He has gathered and examined a considerable amount of material which he should continue to study in order to then make his observations known to the public, as his teaching duties and other commitments allow, thus availing us soon of further works of the same quality and interest as this one.

Luis Lorenzo-Rivero
Salt Lake City Utah
September 15, 2000

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I offer my deepest and most sincere thanks to my friend and mentor Luis Lorenzo-Rivero for his suggestions, observations, guidance, and encouragement during both the research and writing stages of the work. I credit likewise the late A. A. Parker, my first mentor, who instilled in me my love for Spanish poetry in the first place and who provided a role model of both a teacher and scholar worthy of my emulation.

I also want to acknowledge several others whom I do not know personally, but whose scholarship provided particular insights and discoveries which were key in crafting my approach to Machado's work: Steven L. Driever, Fredric Jameson Geoffrey Ribbans, and James Whiston.

Introduction

The Generation of 1898 lamented their country's inability to keep pace with a changing world. After the national disaster of 1898, the tendency in Spanish literature toward regionalism, characterized early by the cuadros de costumbres and later by the novelas naturalistas, gave way to the intense examination of lo español. Though not all Castilians,[1] many of the major figures of the Generation saw mirrored in the austere Castilian landscape, in the Castilian peasant who inhabited it, and in the relationship between the two all the complexities of the national character. They saw in the rural landscape the reflection of the intransigent and uncultivated nature of its inhabitants. This image of Castilian man--the image of el hombre ibero--and his relationship to his landscape became for Antonio Machado and others of his Generation the symbol of the malaise that had slowly eroded the grandeur of a once proud and powerful empire. At the same time, several of these writers identified in that same peasantry and landscape many of the qualities necessary for their country's redemption and renovation.[2] Azorín affirmed that "el paisaje somos nosotros; el paisaje es nuestro espíritu, sus melancolías, sus palideces, sus anhelos, sus tártagos."[3]

In 1917, Machado published his final version of Campos de Castilla, wherein the Sevillian poet turns to the landscape and the inhabitants of his adopted Castile as the principal source of raw data for most of the fifty-six poems that

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[1] Baroja and Unamuno were Basque, Azorín was from Alicante, and Machado was Andalusian.

[2] Sister Katharine Elaine explained the symbolic function of Castilian man as follows:

> We are thus confronted with a double image of the Castilian peasant, . . . the symbol of all that is worst in the miserable, decadent, ignorant contemporary Spain, and at the same time of all that is best in the Spain of the past, augmented by the flowering of marvelous concomitant qualities whose growth was ruthlessly cut off in the "siglo de oro."

See Sister Katharine Elaine, "Man in the Landscape of Antonio Machado," Spanish Thought and Letters in the Twentieth Century: An International Symposium Held at Vanderbilt University to Commemorate the Centenary of the Birth of Miguel de Unamuno, 1864-1964, eds. Germán Bleiberg and E. Inman Fox (Nashville Tennessee: Vanderbilt University Press, 1966) 273.

[3] Azorín, El paisaje de España visto por los españoles, 3rd ed. (Buenos Aires: Espasa-Calpe: Argentina, S. A., 1946) 37.

comprise the collection.[4] Much of what has been written about this most celebrated of the poet's five major books of poetry[5] has been driven by the desire to explain Machado's particular vision of the issues that preoccupied his Generation.[6] The collection has also been enthusiastically studied as an intensely personal work, where the several poems are seen as the poet's expression or personal response to events in his own life.[7] The perceived need within criticism to unravel the mystery of the work's genesis has prompted still other scholars to combine both the biographical and generational approaches to the collection's interpretation.[8] These author-centered approaches allow the critic to pursue the question of meaning in the poetic utterance, but assessing the poem as an act of communication requires a

[4] The number fifty-six reflects Geoffrey Ribbans' 1989 edition: Antonio Machado, Campos de Castilla, ed. Geoffrey Ribbans (Madrid: Cátedra, 1989). Included are poems numbered XCVII to CLII in Oreste Macrí's critical edition: Antonio Machado, Poesía y prosa, ed. Oreste Macrí in collaboration with Gaetano Chiappini, Tomo II Poesías completas (Madrid: Espasa-Calpe and Fundación Antonio Machado, 1988). Poems will be referred to by either their first line and/or by their title, if a title is given in the Macrí edition, and also by their number in the Macrí edition. When fragments of poems are cited, verse numbers will also be indicated.

[5] These five major books of poetry are Soledades (1903), Soledades, galerías y otros poemas (1907), Campos de Castilla (1912 and 1917), Poesías completas (1917), and Nuevas canciones (1924).

[6] Steven Driever calls Campos de Castilla a "substantial contribution to the corpus of generational literature on Castile, a corpus that lured official Spain's attention away from colonial adventurism and toward itself." He also insightfully noted that "Machado showed that landscapes can be an inexhaustible provision for others who make bold to embark on regenerating the cultures of their places and times." See Steven Driever, "The Signification of Sorian Landscapes in Antonio Machado's Campos de Castilla," ISLE 4.1 (1997): 67.

[7] Critics who hold to the expressive theories born out of Romantic poetic theory (Wordsworth's theories) favor a perception of Machado's poetry as "únicamente sentimental, es decir personal del autor," and locate the emotions and feelings experienced by the poet "inmediatamente detrás de sus versos." See César Real de la Riva, "Proceso de una obra poética, o la sensación y el sentimiento en la poesía de Antonio Machado," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975) 216. See also Bernardo Gicovate, "Reflexiones en torno a 'La tierra de Alvargonzález,'" Hispanófila 11 (1961): 47-51. Gicovate interprets the "génesis última de un poema" as "el momento preciso en el que la experiencia vivida o imaginada [del poeta] lo asalta o lo empuja a la aventura irremediable del verso." He also calls "La tierra de Alvargonzález (CXIV)" "el resultado entonces de una extraordinaria y discordante actividad interior del poeta" (47).

[8] José Luis Varela notes regarding Machado's poetry that "Unamuno está detrás de su visión de Castilla." See José Luis Varela, "Antonio Machado ante España," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1967) 273. His article looks at Campos de Castilla as evidence of Machado's "adscripción" to his Generation (273), but at the same time it sees Machado's reflections on the landscape as connected to Leonor's death: "aquellas caracterizaciones del paisaje y del hombre que nos permitan preguntarnos por su intención y por su engarce con la intimidad del poeta" (274).

principal critical emphasis centered on the relationship between Machado's poetry and the intended reader. The discussion in the chapters that follow is motivated by both a personal preference in literary criticism for the study of poetry rather than of poets and by a desire to better understand how Machado's landscape poetry communicates with its intended audience.

Chapter One pursues the notion of landscape and defends the reality of a Castilian collective cultural landscape consciousness or a state of mind characterized by similarities of sensation, emotion, volition, and thought relative to the Castilian rural landscape shared by Machado's intended audience. Campos de Castilla, as a collection, communicates a quintessentially Castilian collective experience, and since the attention of the poems as a whole centers on the landscape of Castile as both the geographical and the spiritual heart and soul of Spain, it is also by extension a quintessentially Spanish collective experience.

Chapter Two notes the difficulties that become apparent when the Romantic theory of poetic expression is applied in the analysis of many of Machado's poems and in the analysis of Modernist poetry in general. It explores the displacement of conceptual-based poetic language in favor of a language with greater reference to sensory perception. It examines as well the dialogic nature of this new perceptual-based poetry through close readings of Gustavo Adolfo Bécquer's "En la imponente nave" and Machado's "El limonero lánguido suspende (VII)."

Chapter Three examines the role of the Castilian landscape as the perceptual referent[9] or sensory context of Campos de Castilla. It is the landscape of Castile that connects the act of reading with the intended reader's own sensory experience in the world outside the poem. The relationships between a poem's perceptual landscape context and the conceptual development of that context is explored through a close reading of "Campos de Soria (CXIII)."

Chapter Four identifies three general referential patterns or strategies operating within the individual poems of Campos de Castilla. These strategies are based on a poem's referential or dialogical nature, its means of combining perceptual and/or conceptual referents in order to produce an emotional response in the reader. This strategic categorization is corroborated through the analysis of several poems from each of the three categories. Chapter Four also considers the referential strategy of the collection when read as a unified whole, or as what Mikhail Bakhtin termed a "secondary utterance," the composite of the several primary utterances or individual poems of the collection.

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[9] I will use the term "referent" to denote both a unit of language that refers to something else and that something that is referred to. The term is used often throughout the book and in most cases of its use the context makes its meaning clear. In those cases where it may be ambiguous, I note its intended meaning in parenthesis.

Chapter Five examines the important function of the reader's understanding of the dialogical situation, situatedness, or chronotope inherent to varying degrees in every perceptual poem. It is only through a dialogical analysis of the poem's referents that the unprepared reader, the reader who does not participate in the collective consciousness of the intended audience, can hope to reap the full measure of the reading experience. This is demonstrated through the dialogical analysis of two of Machado's perceptual poems: "Otra vez en la noche... Es el martillo (S. LXIII, IV) ('La muerte del niño herido')" and "Una tarde parda y fría (V) ('Recuerdo infantil')." Though not landscape poems by the precise definition given in Chapter One, these poems illustrate the same reliance on perceptual connectives to the reader's experience and conceptual connectives to the collective consciousness as demonstrated in Chapter Three's reading of "Campos de Soria (CXIII)."

Chapter Six investigates the combined function of perceptual reference and the human protagonist within the dialogical strategy of Campos de Castilla through a discussion of the referential strategies of four of the poems in the collection that have human protagonists: "Es una tarde mustia y desabrida (CVI) ('Un loco')," "El acusado es pálido y lampiño (CVIII) ('Un criminal')," "Este hombre del casino provinciano (CXXXI) ('Del pasado efímero')," and "La tierra de Alvargonzález (CXIV)."

It is true that among the many other issues and themes communicated in Campos de Castilla, the collection as a whole is unquestionably informed with a vision of a Spain in crisis, a Spain torn between cultural apathy ("Esa España inferior que ora y bosteza") and a Spain on the verge of cultural renovation ("una España implacable y redentora, / . . . que alborea / con un hacha en la mano vengadora").[10] Each individual poem contributes in some way to that vision. I will also agree to a degree with critics approaching the collection from an expressive orientation (the poem as the poet's expression) who are quick to add that the collection is "uno de los grandes motivos amorosos de la poesía española."[11] These and other underlying themes, including the projection of the subjective spirit and the political ideology of the author, are communicated in almost all of Machado's poetry through the reader-oriented medium of perceptual poetry, poetry that masterfully exploits both the sensory consciousness and the cultural identity of the reader. Machado himself understood and emphasized the role of the reader:

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[10] These citations are from "El mañana efímero (CXXXV)," verses 15 and 40 respectively.

[11] Angel del Río, Historia de la literatura española: desde 1700 hasta nuestros días (New York: Holt, Rinehart and Winston, 1963) 424.

> [Un] poema es--como un cuadro, una estatua o una catedral--, antes que nada, un objeto propuesto a la contemplación del prójimo, y que no sería tal objeto, que carecería en absoluto de *existencia*, si no estuviese construido sobre el esquema del pensar genérico, si careciese de lógica, si no respondiese, de algún modo, a la común estructura espiritual del múltiple sujeto que ha de contemplarlo.[12]

I will return again and again in the chapters that follow to the notion of the common or shared spiritual structure of the "múltiple sujeto" or intended audience to whom the poem is directed. Such a critical orientation will obviously demand that greater attention be given to the forces involved in the reception rather than in the production of Machado's poetry: reading and the reader must take precedence over writing and the author. Andrew Debicki correctly observed that "el impacto extraordinario de las descripciones machadianas requiere múltiples aproximaciones, y puede aclararse por medio de diversos métodos críticos."[13] The present study aspires to be one of those "aproximaciones."

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[12] Antonio Machado, Obras: Poesía y prosa, eds. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 823.

[13] Andrew P. Debicki, "La perspectiva y el punto de vista en poemas descriptivos machadianos," Estudios sobre Machado, ed. José Angeles (Barcelona: Editorial Ariel, 1977) 165.

CHAPTER I

Landscape Poetry and the Collective Cultural Consciousness

In order to begin to understand how Machado's poetry communicates with its reader, this chapter must first explore the relationship between two general notions: the notion of lyric poetry and the notion of landscape. Bringing the two notions together in an examination of the landscape poetry of Antonio Machado will explore the possibilities of the combination and will also say something about poetry and about landscape individually that would be difficult to convey outside that union.[1] The combination does not refer to the function of landscape "in" Machado's poetry: landscape as merely accessory to the lyrical expression or as a tool for the expression of some other phenomenon.[2] I propose instead a union that intimately associates the two notions without compromising their individual lexical autonomy and value. The limiting position of "landscape" in the combination serves to denote a generic discrimination, a kind or sub-genre of the phenomenon described by the term "poetry," without sacrificing the associative referential substance of either word so that each word can bring to the combination its own rich network of associations inherent within the notion it describes.

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[1] I am not the first to combine the terms, though as far as I can tell, I am the first to use the combination as I define it. Steven Driever uses the term "landscape poetry" when he calls Campos de Castilla "a model of landscape poetry." See Steven Driever, "The signification of Sorian Landscapes in Antonio Machado's 'Campos de Castilla,'" ISLE 4.1 (1997): 45. Most others who have used the combination do so to talk about descriptive poetry as a kind of scenic rendering or landscape painting with words.

[2] See Carlos López Bustos, La naturaleza en la obra de Antonio Machado, (Madrid: Icona, 1989). It is the most extensive treatment to date of the function of individual landscape elements in Machado's poetry.

The word "poetry" has always eluded precise definition. It brings to mind all sorts of correspondences that have accrued over centuries of critical activity within the literary tradition. Machado himself understood the difficulty of the task of definition and preferred to see poetry simply as "algo de lo que hacen los poetas."[3] In spite of the lack of precision in its definition, the term "poetry" brings to our minds more or less the same general ideas and associations because of our familiarity with, and confidence in, a long and rich poetic tradition. Despite its imprecision as a referent or signifier, the relative stability of "poetry" as something signified (or referred to) permits and even demands constant attempts at definition. Since the beginning of the twentieth century, most all of these attempts allude in some way to the ability of language to refer to concrete sensual experience already familiar to the reader and to a resulting emotional reaction to that reference. The term "poetry," specifically "lyric poetry," will be used in the present study to refer to discourse that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create an emotional response through meaning, sound, and rhythm.

The word "landscape" is likewise difficult to define, but for different reasons; and since it performs the limiting function within the proposed new lexical unit and as such determines the boundaries for the possible sub-genre of landscape poetry, it requires a much more precise definition. The word "landscape" refers to something tangible that persists independently outside the literary works that contain it; but in contemporary every-day language, "landscape" has lost for many the precision it once had and now means different things to different people. The definition found in most dictionaries is hundreds of years old and has its source in the lexicon of painting. To the painter, a landscape was "an expanse of natural scenery seen by the eye in one view" or "a picture representing a section of natural

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[3] Antonio Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 375. The complete context of the quotation is as follows:

> No hay mejor definición de la poesía que ésta: "poesía es algo de lo que hacen los poetas". Qué sea este algo no debéis preguntarlo al poeta. Porque no será nunca el poeta quien os conteste. ¿Se lo preguntaréis a los profesores de Literatura? Nosotros sí os contestaremos, porque para eso estamos. Es nuestra obligación. "Poesía, señores, será el residuo obtenido después de una delicada operación crítica, que consiste en eliminar de cuanto se vende por poesía todo lo que no lo es." La operación es difícil de realizar. Porque para eliminar de cuanto se vende por poesía la ganga o escoria antipoética que lo acompaña, habría que saber lo que no es poesía, y para ello saber, anticipadamente, lo que es poesía. Si lo supiéramos, señores, la experiencia sería un tanto superflua, pero no exenta de amenidad. Mas la verdad es que no lo sabemos, y que la experiencia parece irrealizable.

inland scenery, as of prairie, woodland, mountains, etc.."[4] This definition is based on aesthetics, and for most people today the word retains in many of its uses at least some of its aesthetic suggestion. "Landscape design," "landscape architecture," and "landscape gardens" all refer to the creation of outdoor beauty; and the inference to beauty inherent in the word is magnified in its proposed association with "poetry," which shares that same inference. Yet over the last fifty or sixty years, the word "landscape" has come to mean much more than aesthetics. It is now used with much more lexical latitude, so much, that the aesthetic inference is sometimes removed altogether.

In contemporary speech and especially in contemporary writing, the word "landscape" is used to bring to mind images that are quite different from those envisioned by the landscape painter. Within the physical and social sciences, "landscape" is now commonly used to refer to the land forms of a region in the aggregate. It is also often used metaphorically by many disciplines as a synonym for "environment" or "circumstance"; and phrases like "the political landscape," "the landscape of the mind," and even "the landscape of violence" are just a few of the many combinations that speak for the term's lexical versatility.

The referential potential of "landscape" has made it somewhat of a catch-all word for a wide variety of meanings only loosely related. As such, it may seem ill-fitted for its limiting function in the proposed term "landscape poetry." However, despite the indeterminant nature of "landscape" as a signifier, the essential meaning of the word has endured. This is because the properties of stability inherent in the nature of the signified--that is, in the landscape itself--have enabled the word to survive its versatility. Those properties of stability inherent in the signified will give precision and substance to the sub-genre we will term "landscape poetry." It is in fact the strength and stability of the associations inherent in the signified, meaning the essential nature of the relationship between man and the landscape, and not that of the signifier, that have allowed the inordinate freeplay of "landscape" as a signifier in the first place and have permitted its lexical plasticity and popularity in contemporary speech without sacrificing the essence of its founding signifier/signified relationship.

John Brinckerhoff Jackson points out that the word "landscape" "is [itself] a compound, and its components hark back to that ancient Indo-European idiom . . . brought out of Asia by migrating peoples thousands of years ago. . . ."[5] Jackson

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[4] Webster's New Universal Unabridged Dictionary, Second ed. (New York, New York: Simon & Schuster, 1983).

[5] John Brinckerhoff Jackson, Discovering the Vernacular Landscape (New Haven and London: Yale UP, 1984) 5.

has made the most detailed study available of the etymology of the word "landscape" in an attempt to discover some insight into its basic meaning. He observes that "as far back as we can trace the word, 'land' meant a defined space, one with boundaries, though not necessarily one with fences or walls,"[6] and "scape," in Old English or Anglo-Saxon, was used to "indicate collective aspects of the environment"[7]--that is, a modification or shaping of a physical environment "by the permanent presence of a group."[8] The most important aspect of Jackson's observations emphasizes the absolutely essential role of collective man in the compound. He concludes that a landscape

> is not a natural feature of the environment but a synthetic space, a man-made system of spaces superimposed on the face of the land, functioning and evolving not according to natural laws but to serve a community--for the collective character of the landscape is one thing that all generations and all points of view have agreed upon. A landscape is thus a space deliberately created to speed up or slow down the process of nature. . . . [It] represents man taking upon himself the role of time.[9]

The appreciation and interpretation of vernacular landscapes began to influence the study of history during the middle of the twentieth century due in large measure to the pioneering work of two scholars who have often been called the fathers of vernacular landscape history. In 1951, John Brinckerhoff Jackson began publication of the journal Landscape. In the first issue, he calls the ordinary landscape "a rich and beautiful book . . . always open before us"[10] and urges all to learn to know how to read it. Since that first issue, Jackson spent his life teaching others to see and interpret landscapes in new and diverse ways.

In 1955, W. G. Hoskins published The Making of the English Landscape wherein he describes the purpose of his work as

> an attempt to study the development of the landscape much as though it were a piece of music, or a series of compositions of varying magnitude, in order that we may understand the logic that

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[6] Jackson, Discovering 6.

[7] Jackson, Discovering 7.

[8] Jackson, Discovering 12.

[9] Jackson, Discovering 8.

[10] John Brinckerhoff Jackson, "Editor's Preface," Landscape Spring 1 (1951): 5.

lies behind the beautiful whole.[11]

Jackson and Hoskins both criticized historians for being "blind to the spatial dimension of history."[12] They preferred

> a new kind of history [requiring] a considerable shift in focus and methods in the profession of history bringing many researchers out of the archives and into the field, [creating in the process] a new kind of pleasure to the more general realm of landscape appreciation . . . [by transforming] landscape viewing into a humane, historical art.[13]

Jackson and Hoskins' enthusiasm for the landscape as an important key to understanding transcendent human events has enriched the study of history, yet their perception of landscape as "a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence"[14] will need to be expanded for our purposes in the present study of landscape poetry. The restrictions imposed by Jackson's adjectives "man-made" and "man-modified" are extremely important, but must be clarified. The notion of landscape as merely environment created or altered through the actions of a group of interdependent human beings, though much more workable than any other available definition, still lacks the necessary precision because such a notion misrepresents the intimate relationship between those human beings and their physical surroundings, the relationship between a people and their landscape. This misrepresentation can lead not only to an error of understanding, but also to a concomitant error of feeling. If the purpose of poetry is to bring about an emotional response through a concentrated imaginative awareness of experience, the image of the landscape as merely the physical context, infrastructure, or background to the human experience may be adequate for studies in landscape history, but it is unsatisfactory for an understanding of landscape poetry since landscape poetry acknowledges the landscape as an active and essential participant in that experience.

The sensitivity to this relationship between a people and their landscape is crucial to the notion of landscape as it is to be understood in the landscape poetry of

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[11] W. G. Hoskins, The Making of the English Landscape (London: Hodder and Stoughton, 1955) 20.

[12] Jackson, Discovering 8.

[13] Donald Meinig, "The Beholding Eye," The Interpretation of Ordinary Landscapes, ed. Donald Meinig (England: Oxford University Press, 1979) 196.

[14] Jackson, Discovering 8.

Antonio Machado. Landscape history recognizes that man makes the landscape; but landscape poetry also recognizes, exploits, and relies for its very existence on the concept that the landscape also makes man, that many of the distinguishing social and psychological characteristics of a people have been shaped over time by the physical environment in which they live and by how they perceive and interact with that environment. It is this relationship between man and his physical context that motivated the Generation of 98's passion for the Castilian landscape. Ortega y Gasset termed it "la razon geográfica de lugar":

> Debemos tener siempre en cuenta que siendo la tierra escenario de la existencia humana, de cada uno de sus puntos se desprenden sutiles alusiones a un cierto tipo de vida que en el sería posible. Es lo que yo llamo la razón geográfica de cada lugar. En todo paisaje hallamos preformado un estilo peculiar de vida que habría de ser como la perfección cósmica de aquel trozo planetario. Basta por nuestra parte un poco de atención para que descubramos en la campiña su vital paradigma; donde quiera que vayamos encontraremos que el paisaje se presenta con una actitud determinada respecto al hombre.[15]

It is not so much the degree to which one's physical surroundings have been visibly shaped or modified by man that is important--obviously those landscapes that appear to occur naturally with little visible evidence of human presence will still be referred to as landscapes--but rather the indispensable role played by the landscape in the collective human experience. Essential to the notion of landscape is that "to the vast majority of peoples throughout history, the most fundamental reality has always been the landscape that provides them with food, shelter, and a place in which to breed" and interact with others of their species.[16] Machado's landscape is first and foremost a rural landscape, and his "hombre ibero" is the Castilian peasant whose character is inseparable from his physical surroundings. The formula is very simple:

> La tierra da lo suyo; el sol trabaja;
> el hombre es para el suelo:
> genera, siembra y labra
> y su fatiga unce la tierra al cielo.[17]

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[15] Ortega y Gasset, as quoted in Segundo Serrano Poncela, Antonio Machado: su mundo y su obra (Buenos Aires: Editorial Losada, S. A., 1954) 176.

[16] Nicholas Luard and Michael Busselle, Landscape in Spain (Boston: A New York Graphic Society Book; Little, Brown and Company, 1988) 16.

[17] "¡Viejos olivos sedientos (CXXXII) ('Los olivos')," part II, verses 27-30.

How a people perceive their relationship with their landscape helps to define them and differentiate them from other peoples. To acknowledge the distinct character of a people is also to acknowledge something shared by that people yet unique to them as a group in their perception of their landscape.

It is a reasonable assumption that individuals who live within the same social and cultural reality, who share the same physical environment, and who communicate within the same language system would concur to some degree in their individual perception of that reality. Such a kinship of perception resulting from similar individual empirical experience is presumed by each speaker of a language, else their could be no communication between individuals. Michel Foucault suggested that the ways of thinking and knowing in a society are coextensive with the discourse they produce, and that those ways of thinking and knowing persist because they are shared by the individuals of the social group.[18] At the center of Mikhail Bakhtin's thought is the insistence that the meaning of language is socially and dialogically, and not individually determined.

The theories of both Bakhtin and Foucault (especially those of Bakhtin) regarding language and discourse will be very helpful in understanding the relationship between language and the kinship of perception among the individuals comprising Machado's intended audience,[19] but an in-depth discussion as to the precise nature of that kinship would be at best ancillary to the issues at hand and will not be pursued in the present work. It is enough to insist for now that such a kinship does exist to one degree or another. The terms "shared consciousness," "collective consciousness," and "collective cultural consciousness" are employed

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[18] Michel Foucault, "Truth and Power," The Foucault Reader, ed. Paul Rabinow (New York: Pantheon Books, 1984) 72-74.

[19] I am aware that my use here and throughout the text of the terms "intended audience" or "intended readership" may invite some protest from reader response-centered scholars. I use the term in its broader, even phenomenological sense; yet I qualify it by my immediate discussion of the collective cultural consciousness and Bakhtin's theories on speech genres and dialogism. For an in depth non Bakhtinian-centered discussion of the role of readers in literary texts, see W. Daniel Wilson, "Readers in Texts," PMLA October 96:5 (1981): 848-863.

herein in that context.[20] They will be used to refer to an awareness of, and experience with, the realities of the world in which one lives available to all the individuals comprising a culturally, geographically, or otherwise defined group of people. This collective consciousness includes a shared sensory awareness of the physical world as well as the shared understanding of symbolic associations that have been attached to elements of that world through centuries of oral and written communication.

The degree to which both sensory and cognitive experience are shared by the several individuals within a group is perhaps best evident in the dialogism of complex (or secondary) speech genres (literary texts including poetry) arising from individuals within that group. It is precisely within some of these complex speech genres that the two notions of landscape and poetry merge, and it is through the analysis of the conditions under which such a merger is possible that the idea of a Spanish collective cultural consciousness can best be explored.

Fifty years before Hoskins and Jackson were discovering the English and American vernacular landscapes as a source of historical data, Machado, Azorín, Unamuno, Baroja, and others were already reading the Castilian landscape, but in a very different way. Like all utterances, Machado's poems are other-directed. The generation of writers and readers with whom Machado communicated through his poetry shared an acute awareness of, and interest in, the people of rural Castile's connection with their landscape. To Machado and his generation, the Castilian landscape was much more than simply the physical context, much more than that which man had made. Basic to their vision of the landscape was its role as a determining force in the making of the man of Castile. Through their complex speech genres, Machado and others of his generation were able to communicate something far beyond the physical symbiotic relationship between Castilians and their rural landscape. They shared a sense that the rural landscape is intimately, even spiritually tied to those who inhabit it, a relationship emphasized by the lexical

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[21] I have modeled my term "collective cultural consciousness" on Bakhtin's "socio-ideological language consciousness." See M. M. Bakhtin, "Discourse in the Novel," The Dialogic Imagination: Four Essays by M. M. Bakhtin, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: University of Texas Press, 1981) 295. Bakhtin refers to the inherent recognition or awareness within a social group of the heteroglossia or multiplicity of languages within a language system. The term "consciousness" will be used throughout the current study in the same sense, as an extension of the term "awareness," meaning the state of being characterized by sensation, emotion, volition, and thought. Since "consciousness" as a term, like "landscape," has been used rather freely to refer to several concepts only loosely connected, the reader must be careful not to give the word any meaning beyond the above definition.

bond between the term "paisaje" and Unamuno's new term "paisanaje."[21]

The Generation of 98 awakened all of Spain to the Castilian landscape; yet their vision of the symbolic potential inherent in the relationship between both the Castilian peasantry and their landscape and between Spaniards in general and that same landscape is communicable only because writer and intended audience share two things: a cultural tradition and the memory of sensory experience. This collective cultural and sensory consciousness of a group of people is what gives language its dialogical nature,[22] and it is the dialogical nature of Machado's landscape poetry that accords it its tremendous appeal to its Spanish audience.

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[21] José Antonio Pérez-Rioja uses Unamuno's term to emphasize the notion of a people's landscape as the mold from which are cast the essential elements of their character:

> [El] paisaje no debe entenderse tan sólo como mero agente decorativo o la simple escenografía que nos rodea, sino también como el molde físico o geográfico que determina las costumbres de una zona, región o comarca, forma su carácter y explica, por sí solo, las cualidades y los gustos del hombre --del paisanaje-- que lo habita. De aquí que el paisaje se relacione íntimamente con la manera de ser de quien lo vive y lo puebla, ayudándole a su comprensión y a su más exacto conocimiento.

See José Antonio Pérez-Rioja, La literatura española en su geografía (Madrid: Editorial Tecnos, S. A., 1980) 13.

[22] It has been argued that the modern Spaniard's sense of landscape is as much a product of the works of the Generation of 98 as it is of actual personal sensory experience and collective consciousness. See Pedro Laín Entralgo, La generación de noventa y ocho. España como problema (Madrid, Aguilar, 1956) 198-199. Certainly the tradition of reading the Spanish vernacular landscape originated with Machado and his peers, and the modern fancy for the landscape is a direct result of their literary production. Still, it is inconsistent with the dialogical nature of utterances to insist that the Generation of 98 invented the relationship between man and the landscape. I prefer to see their role as one of discovery and their responses as added to the series of successive responses within the literary tradition on the same subject increasing the dialogical potential of those words associated with that subject. Cynthia Ruiz-Fornells begins her article, "The *Paisaje* and the Generation of 1898," Cuadernos de Aldeeu 1.2-3 (1983): 442-460, with a personal observation that illustrates not only the enormous impact of that Generation of writers on the convergence of landscape and literature, but also their role in the tradition:

> The first time I looked across the desolate countryside from a high point in Avila, a feeling of sadness swept over me which was at the same time oddly comforting. How much more a native Spaniard, whose soul is bound up in that wonderful land, must feel when he looks upon it with "ojos contemplativos". Surely there could be no more perceptive and sensitive souls than the men of 1898 who "discovered" Castile and gave it as a heritage to succeeding generations. (443)

Ruiz-Fornells ends her article with an equally insightful statement: "We might say that they [the men of the Generation of 98] had the gift of giving back to the land that which they received from it." (458)

When speaking of Machado's poetry, the term "landscape poetry" demands a much more restrictive and precise meaning than is immediately called to mind. The mere presence of landscape elements in a poem does not qualify that poem as landscape poetry. The term "landscape poetry," as herein employed, designates poetry that explores and communicates the collectively-sensed associations or relationships between a people and their landscape. The landscape is more than simply the imagery or physical context crafted to help convey the poet's emotion or state of mind: in landscape poetry, the landscape is co-protagonist with the human element of the conveyed sensory experience that is communicated through the poetic utterance.[23] In Machado's landscape poetry, the landscape is always there, always participating intimately in the conveyed experience. Whatever else the experience may communicate, it must be communicated through what readers individually have already felt in their experience with the landscape.

The role of landscape as co-protagonist means much more than the mere personification of the landscape or elements of the landscape. In some landscape poems, a personified landscape or landscape element is addressed directly:

> ¿Eres tú, Guadarrama, viejo amigo,
> la sierra gris y blanca,
> la sierra de mis tardes madrileñas
> que yo veía en el azul pintada?[24]

However, of the fifty-six poems comprising Machado's Campos de Castilla, only eight refer to the landscape or to landscape elements in the second person.[25] More

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[23] In his Espacios poéticos de Antonio Machado (Madrid: Cátedra, 1987) 38, Ricardo Guillón rejects the notion of landscape in literature as only physical context: "Desechemos la idea de que espacio es escenario y no más: el espacio vive, alienta, palpita en la prosopopeya que la lectura activa o reactiva; el espacio se vuelve sobre sí, se desdobla en la palabra vivificante." Guillón's attitude--and my attitude--contrasts markedly with the common understanding of the function of reference to real landscapes in the lyric. Brigitte Peucker in her article "The Poem as Place: Three modes of Scenic Rendering in the Lyric," PMLA Spring, 96:5 (1981): 904-913, sees the role of real landscapes in literature as ranging from "ostensibly pure description with no apparent ulterior design to the sorts of description that obviously refer to some sphere of meaning beyond themselves," and that even in the latter cases, "the primary purpose of the landscape is to continue as a backdrop, an appropriate external setting for the speaker's meditation" (904).

[24] "¿Eres tú, Guadarrama, viejo amigo (CIV)," verses 1-4.

[25] The nine short poems comprising the group titled "Campos de Soria (CXIII)" are counted here as a single poem. Later they will be treated as both individual utterances and together as a single utterance. The two-part poem called "Los olivos (CXXXII)" is also counted as one poem. Not counted are the several poems grouped as "Proverbios y cantares CXXXVI)" and as "Parábolas (CXXXVII)" as to Geoffrey Ribbans' method of counting. See Geoffrey Ribbans' Introduction to his 1989 edition of Campos de Castilla: Antonio Machado, Campos de Castilla, ed. Geoffrey Ribbans (Madrid: Cátedra, 1989) 7-9.

often than not, there is no definable addressee, and when there is, it is most often another human being or other human beings, sometimes God; one poem speaks to a clock.[26] The relationship between a people and their landscape need not always be communicated in the poem through parity because it is a different kind of relationship than that existing between or among human beings and therefore stands on its own merits. There is seldom need in the landscape poem to parallel the landscape/people relationship or any other kind of relationship--the most common being a human/human relationship--since that relationship, once suggested, concurs with concepts already in the collective consciousness of the intended readership.

Even when apparent rhetorical figures are used to communicate the human/landscape relationship, that treatment leaves much more suggested than is actually asserted. Machado speaks of Spain as having a heart and of the landscape of Alvargonzález as having a soul:

> ¡Oh tierras de Alvargonzález,
> en el corazón de España,
> tierras pobres, tierras tristes,
> tan tristes que tienen alma![27]

The forces at work in the language of the poem go beyond rhetoric, beyond the personification of an object or idea. The lands of Alvargonzález are more than mute objects just as Spain is more than a mere geographically defined entity. The poem is not devising some new metaphorical correspondence to link a physical characteristic of the landscape to something else; it is instead awakening readers to something they already intuitively sense, something that is already within the language of the text, something that goes beyond metaphor; and that something is the perception of the landscape as a participant in the drama of the events being portrayed. The poem is not inferring conventionally that the landscape has a human soul any more than it infers that Spain has a human heart. Neither is it saying that the soul of the landscape is "like" the soul of a human being. The notion of the land having a soul is not an invention of the utterance. The poem is recalling from the consciousness a quality inherent in the audience's shared intuitive feeling for the landscape as it performs its unique role in the human experience. It is the intuitive understanding of the Castilian landscape/inhabitant relationship, not simile, that is exploited to produce the symbolic relationship between the lands of Alvargonzález and Castile as a whole. Castile is the center or "corazón de España" both in the

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[26] "Heme aquí ya, profesor (CXXVIII) ('Poema de un día')," verses 42-54.

[27] "La tierra de Alvargonzález (CXIV)," verses 563-566.

geographical and metaphorically spiritual senses. The poem assumes that each reader has the intuitive feeling necessary for the anticipated responsive understanding of that symbolism, that each reader participates in the collective Castilian cultural consciousness.

Though the landscape is an important part of who we are collectively, its role in how we think and what we are individually will be as many times different as there are individuals. Just as no one sees another person in exactly the same way, no one sees the landscape with the exact same vision. Some are keenly aware of the slightest landscape details and of their connections to, and their participation in, the unfolding of human events around them while others never consciously give the landscape a second thought. Even some of the most cognizant observers of human behavior take little notice of their physical surroundings and the influence or role of those surroundings in that behavior. As George Orwell prepared to leave Spain after several months as a volunteer fighting on the Republican side of the Spanish Civil War, he spent a day waiting for a train in the town of Barbastro where he suddenly experienced the landscape in ways he had never known possible:

> I was free to go back to England; consequently I felt able, almost for the first time to look at Spain. . . . Previously I had seen Barbastro in brief glimpses, and it had seemed to me simply a part of the war--a grey, muddy, cold place, full of roaring lorries and shabby troops. It seemed queerly different now. Wandering through it I became aware of pleasant tortuous streets, old stone bridges, wine shops with great oozy barrels as tall as a man, and intriguing semi-subterranean shops where men were making cartwheels, daggers, wooden spoons and goatskin water-bottles. I watched a man making a skin bottle and discovered with great interest, what I had never known before, that they are made with the fur inside and the fur is not removed, so that you are really drinking distilled goat's hair. I had drunk out of them for months without knowing this. And at the back of the town there was a shallow jade-green river, and rising out of it a perpendicular cliff of rock, with houses built into the rock, so that from your bedroom window you could spit straight into the water a hundred feet below. Innumerable doves lived in the holes in the cliff. And in Lérida there were old crumbling buildings upon whose cornices thousands upon thousands of swallows had built their nests, so that at a little distance the crusted pattern of nests was like some florid moulding of the rococo period. It was queer how for nearly six months past I had had no eyes for such things. With my discharge papers in my pocket I felt like a human being again. . . .[28]

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[28] George Orwell, Homage to Catalonia (San Diego, New York, London: Harcourt Brace & Company, 1980) 203.

The intuitive understanding of a people's relationship with their landscape is seldom if ever accessed by the individual without the help of some impulsive or imperative force, either internal or external, that brings it to the forefront of the thought processes. Of all Spain's poets, Antonio Machado best knew how to awaken his countrymen's collective feeling for, and relationship with, their landscape through the dialogic process of poetry. Machado's audience shared both the memory of sensory experience with the Castilian landscape and the dialogism inherent in the Castilian language. This allowed Machado to create and communicate specific emotional responses through both existing and new associations between that language and that landscape. Machado's intended audience was as much a part of the landscape as he; but poets are poets because through their art, their readers are able to see or understand the world and themselves in ways they are unable to experience alone without the poet's medium. It is not necessary that the poet feel any differently than the reader. Joseph Brodsky suggests that the poet and the reader are on equal ground when it comes to their potential for sensibility:

> [The] proposition that the artist feels, comprehends, and expresses something unattainable by the ordinary person is no more convincing than the suggestion that the artist's physical pain, hunger, and sexual satisfaction are more intense than those of a commoner.[29]

The poetic utterance assumes that all who share a landscape are capable of an equal level of perception. Machado has no special ability to sense any more clearly than his intended audience that he is a part of the landscape and that it is also a part of him, but he is better able to communicate through his medium the sensory experience needed to awaken perception. Perhaps Bécquer said it best:

> Todo el mundo siente; sólo a algunos seres les es dado el guardar como un tesoro la memoria viva de lo que han sentido. Yo creo que estos son los poetas. Es más, creo que únicamente por esto lo son.[30]

The appeal of Machado's poetry is grounded not in his ability to express in his landscape poetry something that is unique within himself, but in his ability to communicate something shared. "Every landscape, no matter how exotic, . . .

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[29] Joseph Brodsky, "Poetry as a Form of Resistance to Reality," PLMA 107.2 (1992): 221.

[30] Gustavo Adolfo Bécquer, "Cartas literarias a una mujer: II, Legends and Letters, trans. Robert M. Fedorchek (London: Associated University Presses, 1995) 224.

contains elements which we [all] at once recognize and understand,"[31] and one's own landscape is entirely familiar in all its features. The potential in those features for association is also within all who share the same landscape, language, and cultural inheritance. The poet's communication depends on that collective cultural consciousness. That consciousness includes the memory of common sensory experience, shared principles of existence, and common associations. Machado does not necessarily sense and understand those associations more clearly and intensely than do his compatriots, but he does understand how to communicate that sense and understanding through his art. Because we, like Orwell, are often blinded to the landscape, we depend on the poet to give us "eyes for such things."[32] It is the landscape poet who tells us to look and to remember and whose poetry provides us with the sensory or perceptual experience by which we feel the participation of our landscape in our life's experience:

> Mirad: el arco de la vida traza
> el iris sobre el campo que verdea.
> Buscad vuestros amores, doncellitas,
> donde brota la fuente de la piedra.
> En donde el agua ríe y sueña y pasa,
> allí el romance del amor se cuenta.[33]

Because one's landscape is shared with others, the part played by the landscape within each individual's life experience will correspond in many aspects with that of most other individuals in the collective. There are also shared internal responses to the landscape. All can appreciate in much the same way a radiant sunset or the emotions inspired by a misty winter's morning: the sensory experience will be similar enough in the vast majority of us that it can be awakened through the poet's art.

Immanuel Kant observes in his Critique of Judgment that when we call an object beautiful, "we believe we speak with a universal voice, and we claim the assent of everyone, although on the contrary all private sensation can only decide for the observer himself and his satisfaction."[34] Kant further observes that one does not call an object beautiful unless one assumes in others the same satisfaction:

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[31] Jackson, Discovering 11.

[32] See note 28.

[33] "Pascua de Resurrección (CXII)," verses 1-4.

[34] Immanuel Kant, Critique of Judgment, Critical Theory Since Plato, ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 383.

> [But] since the person who judges feels himself quite *free* as regards the satisfaction which he attaches to the object, he cannot find the ground of this satisfaction in any private conditions connected with his own subject, and hence it must be regarded as grounded on what he can presuppose in every other person. Consequently he must believe that he has reason for attributing a similar satisfaction to everyone. He will therefore speak of the beautiful as if beauty were a characteristic of the object and the judgment logical. . . . [If] he gives out anything as beautiful, he supposes in others the same satisfaction; he judges not merely for himself, but for everyone, and speaks of beauty as if it were a property of things. Hence he says "the thing is beautiful"; and he does not count on the agreement of others with this his judgment of satisfaction, because he has found this agreement several times before, but he "demands" it of them.[35]

People living and interacting within the same physical and cultural realities share an inheritance that includes not only their aesthetic judgments of those realities but also their sensory or perceptual relationship to their physical environment. Their individual or private relationships with their landscape must be at least as similar as they are different, since the communication of these private relationships assumes or demands a shared consciousness. Consciousness is inherently active, creative, and social; and it is that same collective sensory consciousness or shared sensory experience with one's physical surroundings that permits the communication of a concentrated imaginative awareness of that experience. In 1917, Machado wrote the following:

> El sentimiento no es una creación del sujeto individual, una elaboración cordial del yo con materiales del mundo externo. Hay siempre en él una colaboración del *TU*, es decir, de otros sujetos. No se puede llegar a esta simple fórmula: mi corazón, enfrente del paisaje, produce el sentimiento. Una vez producido, por medio del lenguaje lo comunico a mi prójimo. Mi corazón, enfrente del paisaje, apenas sería capaz de sentir el terror cósmico, porque aun este sentimiento elemental necesita, para producirse, la congoja de otros corazones enteleridos en medio de la naturaleza no comprendida. Mi sentimiento ante el mundo exterior, que aquí llamo paisaje, no surge sin una atmósfera cordial. Mi sentimiento no es, en suma, exclusivamente mío, sino más bien *NUESTRO*. Sin salir de mí mismo, noto que en mi sentir vibran otros sentires y que mi corazón canta siempre en coro, aunque su voz sea para mí la voz mejor timbrada. Que lo sea también para los demás, éste es el problema de la expresión lírica.[36]

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[35] Kant 380-382.

[36] Machado y Ruiz 714.

Machado's voice was certainly endowed with the capacity to communicate feeling, and he understood fully that in order to be communicated, feeling must be shared. The emotion Machado feels as he gazes upon or as he recollects the landscape ("Mi sentimiento ante el mundo exterior") does not come directly from that landscape but rather from his personal life experience. In poetry, the sensory data or images from the natural world come together with the a priori concepts of the mind already themselves informed with associative meaning from one's own life's experience as well as from the accumulation of experienced utterances, including those from the literary tradition. The references made by the poem to the landscape carry with them those associations already given them by the poetic tradition as understood by the poet; but the feelings experienced by the reader while reading are not found within the landscape nor within the poem as it originated from the poet, but within the reader. Umberto Eco suggests that literary texts possess a degree of openness depending on their suggestive possibilities within the individual:

> The . . . "suggestiveness" [of a text] is a deliberate move to "open" the work to the free response of the addressee. An artistic work that suggests is also one that can be performed with the full emotional and imaginative resources of the interpreter. Whenever we read poetry there is a process by which we try to adapt our personal world to the emotional world proposed by the text. This is all the more true of poetic works that are deliberately based on suggestiveness, since the text sets out to stimulate the private world of the addressee so that he can draw from inside himself some deeper response that mirrors the subtler resonances underlying the text.[37]

Eco's notion of "free response" based on the "private world" of the addressee has its origins in the Romantic subjectivist impulse which centers meaning in the individual. Because of that impulse, we tend to claim for the individual reader his or her own unique vision of the world just as we tend to value the poet for those aspects of his/her poetry least affiliated with those of other poets. It is true that meaning resides within the reader; yet in the actual world, the meaning of language remains socially and dialogically, and not individually determined. The sensory experience of the reader, including his/her own personal encounters with prior utterances and also his/her own immediate sensory experience with the physical world, combines within the reader with feelings and emotions that, though unique to some extent to the individual reader, are also shared by the collective cultural consciousness in which he/she participates. Landscape images common to

[37] Umberto Eco, The Open Work, trans. Anna Cancogni (Cambridge, Massachusetts: Harvard UP, 1989) 9.

the oral and written traditions recall concrete sensations common to the consciousness of all who participate in the dialogue fostered and maintained by those traditions.

Through the literary tradition's constant dialogue with the landscape, certain aspects, features, or elements of the landscape become established as symbols not only within the tradition, but also in the collective memory or consciousness and therefore the consciousness of each individual. For all Spaniards who participate in that tradition, the stork is a symbol of a proximate spring, the cypress is a symbol of everlasting life, the oak symbolizes strength, and the olive austerity.[38] It is the synthesis between individual sensibility and collective understanding that has imbued the landscape with the sensory overtones and undertones that have become a part of its meaning within the poetic tradition. Through the tradition's constant dialogue with the landscape, the meaning of the landscape evolves through the creative process of every new landscape poem written within the poetic tradition.

Just as neither one's language nor one's landscape is one's alone, one's private world is neither as unique nor as private as the Romantics would have had us believe. Our individual feelings and emotions are, as Machado observed, part of a chorus of feelings and emotions. Each voice is unique, to be sure, but each sings the same song, and each voice remains in tune with its neighbor's.[39]

The notion of landscape as protagonist in the human experience is fundamental in much of Machado's poetry; but not all of Machado's poetry can be studied as landscape poetry, nor is Machado the only Spanish landscape poet; but it is Machado's ability to communicate with the collective Spanish landscape

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[38] Machado demonstrates how objects of the landscape can quickly become cultural symbols through the poetic tradition in "¡Encinares castellanos (CIII) ('Las encinas')." The poem reviews the symbolism attached to the several species of trees found in Spanish landscapes, listing their associations with categories of feeling in the collective consciousness. Only the "parda encina" seems to have been forgotten; yet of all the trees found in the Castilian landscape, the encina (holm or evergreen oak) is the most common and familiar. It is this poem that initiates the holm's symbolic significance not only for its subsequent appearances in Campos de Castilla, but also for its future use in the tradition. The holm will henceforth be associated with the symbolism established in "Las encinas (CIII)": "humildad y firmeza," "vivir como se puede," and "siempre firme, siempre igual, / impasible, casta y buena." The dialogism inherent in the word "encina" will forever include those associations given it in Machado's poetry:

> mas sois el campo y el lar
> y la sombra tutelar
> de los buenos aldeanos
> que visten parda estameña,
> y que cortan vuestra leña
> con sus manos. (verses 123-128)

[39] See note 35.

is Machado's ability to communicate with the collective Spanish landscape consciousness that has endeared him not only to the Spanish people of his own generation, but to all subsequent generations who have shared and now share both a landscape and a poetic heritage. It is his method of communicating to his fellow Spaniards that which they already know and feel, that which is already within them, and not some expression of self, that attracted and attracts them still to his poetry.

The political and social history of Spain and its peoples is as dynamic as that of any of its European and African neighbors; yet throughout that history, the perceptual stability of the Castilian rural landscape has been, and still is, taken for granted within the collective cultural consciousness. Amidst frequent and often unpredictable political and social change, the Spanish people have tremendous confidence in the ability of their physical context to endure. As expressed by one modern campesino, "Whether Juan, Pedro, or Antonio is in charge, the land is the same. We live off the land and die for the land. It is always the same: always the same."[40] Belief in the stable state of one's surroundings is essential to individual and collective identities. Due to the Castilian rural landscape's stubborn resistance to change, its visual character is perceived even today by most Spaniards as a collective cultural inheritance.

Though the landscape appears as an important element in many Spanish poems from the several poetic styles, schools, movements, persuasions, visions, or whatever one wishes to call them, each in their turn engendered by the evolving tradition's dialogue with its spatial-temporal context, landscape poetry is unique to a certain kind of poetry that can best be described as "perceptual" poetry, a kind of poetry that begins to dominate Spanish poetic discourse halfway through the nineteenth century initially in some of the poetry of Gustavo Adolfo Bécquer and decisively with the advent of Modernist poetry. Chapter Two will examine many of the specific properties of Machado's perceptual poetry.

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[40] "The Soul of Spain," a documentary film written and directed by Miriam Birch, The National Geographic Society, Pittsburgh, Nov. 1991.

CHAPTER II

Perceptual Poetry and Dialogism

Much of what has been written about Machado and his poetry has given him the image of a poet apart, as a modernist outside the poetic Modernism initiated by Rubén Darío.[1] Many have been quick to observe that though Machado's first volume of poetry manifests his solidarity with the new Darío-inspired aesthetic, his works after 1902 reveal a "proceso de interiorización,"[2] a depth of philosophical thought and expression that separates him from that aesthetic. Others have focused on the difference in poetic language, judging his Modernism, or lack thereof, on the characteristics of his poetic language alone.[3] It is true that in Campos de Castilla, Machado abandons his early flirtations with the "actual cosmética" and the "nuevo Gay-trinar" and returns to a simpler lexicon and syntax reminiscent of Gonzalo de Berceo and Jorge Manrique, more in tune with his natural temperament, more

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[1] Whenever the words "Modernism" and "Modernist" appear in the present work, they refer always and specifically to the manifestation in Hispanic literature championed by Rubén Darío during the last years of the nineteenth and first years of the twentieth centuries.

[2] Guillermo Diaz-Plaja, Modernismo frente a noventa y ocho: una introducción a la literatura española del siglo XX (Madrid: Espasa-Calpe, 1979) 8.

[3] The influence of the Latin American and Peninsular Modernists on the Spanish language almost always finds its way into any extensive discussion on Modernism. For some critics who emphasize the dialogue within literary circles and among the writers themselves, the influence of Modernism on the language itself constitutes the single most important distinguishing factor of the new movement. See Guillermo Díaz-Plaja, Modernismo frente a noventa y ocho: una introducción a la literatura española del siglo XX (Madrid: Espasa-Calpe, 1979).

Ned Davison represents an extension of that idea by insisting that "la renovación del lenguaje y sus formas literarias llegó a significar, inevitablemente, un cambio profundo en las clases de experiencia que irían a considerar los escritores así como en la orientación de sus intereses." See Ned Davison, El concepto de modernismo en la crítica hispánica (Buenos Aires: Nova, 1971) 15.

amenable to his dialogue with his landscape, and more accessible to his audience;[4] but poetic language by itself does not determine the Modernist style.[5] The principal distinguishing characteristic of both Machado's poetry and the poetry of his Modernist contemporaries is its dependence on sensory or "perceptual" referents that link the language of the poem to the empirical sensory experience of the reader.

Until the advent of Darío's Modernism, criticism perceived Spanish poetry as essentially a non-perceptual referential system of linguistic signs. These signs (the words of the poem) combined to refer to a priori concepts of feeling or emotion already experienced by the poet as well as in some form by the reader. This "conceptual" approach to poetry had its roots in Romanticism. The Romantics modified the classical Aristotelian notion of the poem inherited by Renaissance and Baroque poetry as an imitation of an action, shifting the emphasis from the relationship between the poem and the reader to that between the poet and the poem. The subjectivism of Romanticism saw poetry as a "more or less spontaneous overflow of powerful feelings"[6] developed to emphasize the conveyed action or experience. The poem was no longer simply an imitation of an action, but a means of expressing the emotion inherent in that action. With Romanticism, what the author "feels" became the enabling feature of the artistic "expression."

The major Romantic critics saw the "paramount cause of poetry . . . as . . . an efficient cause--the impulse within the poet of feelings and desires seeking expression."[7] The poem was the result of the poet's powers of sensibility, or in Wordsworth's words, the result of

> a more lively sensibility, more enthusiasm and tenderness . . . a greater knowledge of human nature and a more comprehensive soul

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[4] Antonio Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 61-62. "Actual cosmética" and "nuevo Gay-trinar" come from "Mi infancia son recuerdos de un patio de Sevilla (XCVII) ('Retrato')," verses 15 and 16.

[5] There were other characteristics of Spanish American Modernism with which Machado also found fault, particularly its tendency toward "self-indulgence and self-absorption." See Eric Southworth, "The Coherence of Machado's 'La tierra de Alvargonzález,'" The Discerning Eye: Studies Presented to Robert Pring-Mill on His Seventieth Birthday, eds. Nigel Griffin, Clive Griffin, Eric Southworth, and Colin Thompson (Llangrannog, Wales: Dolphin Book, 1994) 141.

[6] William Wordsworth, "Preface to Lyrical Ballads," The Critical Tradition, ed. David H. Richter (New York: St. Martin's Press, 1989) 287.

[7] David Richter, "Introduction: Orientation to Critical Theories," The Critical Tradition (New York: St. Martin's Press, 1989) 22.

than are supposed to be common among mankind.[8]

Poetry resulted from the poet's ability to convey feelings or emotion by exploiting the dialogism of the word in order to recall concrete sensation already experienced and stored in the memory of the reader. By combining conceptual and sensory referents, the poet was able to circumvent inadequate every-day language and pass over categorical reference in order to express a precise feeling or emotion. This was accomplished through the use of figurative language and resulted in the re-creation of the poet's feeling or emotion through the imitation of a feeling or emotion already experienced and stored in what Immanuel Kant called the manifold of sensation.

Kant proposed the existence in each human being of a manifold of sensation where raw data is collected and organized by the mind through the power of sensibility.[9] When we hear, read, see, touch, or otherwise employ our senses, or when we experience emotion, the memories of those sensations and emotions are recorded in our manifold of sensation. The accumulation of those memories in the manifold continues uninterrupted throughout our entire lifetime. We have cast most of these sensations into general conceptual categories that we have labeled with abstract terms (for example, "loneliness," "satisfaction," "love," "joy," "envy," "fear," and "sadness,"), and these categories can be recalled from the manifold through reference to their abstract terms. Our understanding of the abstract term "friendship," for example, is based on our experience of having had friends as well as on our observance of others having had them. Should we hear or read of someone having a friend, we immediately understand the meaning of those words because our understanding accesses the category in the manifold in which are stored the memory of all the a priori forms of consciousness (the memory of concrete experiences) belonging to that category. We all understand what is referred to by the word "sadness" because all have experienced that general sensation in multiple circumstances and have retained the memory of the individual sensations experienced in those circumstances in the manifold of sensation; and when we hear or read the word "sadness," we draw from our mind, from the manifold of sensation, the memory of the category, though not necessarily the recollection of any of the individual concrete sensory experiences we have cast into that category.

Aristotle observed in his Poetics that poetry both imitates and creates, and through that process provides its audience the means of experiencing new

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[8] Wordsworth 288.

[9] Immanuel Kant's notion of the manifold of sensation is detailed in his Critique of Pure Reason (London: G. Bell, 1901), written in 1781.

sensations vicariously.[10] The poem imitates because it refers to those categories of sensations common to all yet stored in the individual manifold of sensation, and it creates because it deals with fictionality to produce the necessary re-creation of events that result in those sensations.

The Romantics understood this referential/creative process and perceived poetry as a means of re-creating for the reader an emotion or feeling already experienced by the poet and stored in his/her manifold of sensation. As such, the poem is a mimesis of feeling that always refers to something other than itself. Meaning is summoned from outside the poetic context; its source is in the empirical experience of the poet. The reader's sensibility abstracts from his/her own manifold of sensation, intellectually formulating according to space and time all his/her a priori forms of consciousness, thus prompting the recollection of familiar sensations analogous to those represented in the poem so as to be able to relate to the poet's emotion. The poem can mean little to the individual who has yet to experience the represented emotion and/or who lacks experience with the referential function of rhetorical signs established through both every-day language and the literary tradition.

For the Romantics and the criticism generated to explain their poetry, the poet first feels, then expresses that feeling through aesthetic language. Through the process of the transformation of the emotion into the poetic text, the poem could never come to exist as an entity in and of itself because it was always a representation of something outside the poem. The focus of textual commentary was always on the emotion communicated through the poetic utterance, and textual analysis was an attempt to explain the production of that emotion in the poem through revealing the functioning of linguistic signs. Guided by such an aesthetic, it was very easy to suggest that the poem expresses the poet's despair, confusion, fear, sadness, joy, or any other emotion labeled by some abstract term referring to the feeling originating first in the poet and then communicated through the poem to the reader. In an attempt to explain the poetic text, Romantic criticism had no choice but to turn to the same inadequate abstract terms that prompted the need for the poem in the first place and that the figurative language of the poem had already successfully circumvented. Poetic criticism in general has no other alternative than to rely on the imprecision of abstract language in its effort to identify with the greatest degree of precision possible that which the poet or poem means to express to the reader (content) and then to disclose the medium of that expression (form) by

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[10] Aristotle, Poetics, trans. Stephen Halliwell (Chapel Hill: The Univ. of North Carolina Press, 1987) 37.

means of those same abstractions.[11]

Criticism in general has continued to apply the Romantic aesthetic of expression by explaining literary texts based on the assumption that the emotional content of a poem could be interpreted or at least explained objectively in terms of an expected response from the reader, albeit an ideal reader, who participated within the poetic tradition and who understood the function of rhetorical signs. Textual commentary continued to treat the poem as the communication of a psychological emotion or feeling through a system of referents or signs combining to express an emotion or feeling originating outside the poem. Even with poems that contain an abundance of sensory data (language that communicates bodily sensation), that data was perceived in criticism as a combination of signs, the multiplication of referents to categories in the manifold of sensation, a way to recall already experienced feeling or emotion. The circumstance, action, or portrayed plot was interpreted as the poet's means to the end of communicating the desired emotion or feeling, or, the feeling or emotion was developed through poetic language to emphasize the plot.

The several new methods of textual commentary after Romantic criticism owe their existence in large part to the advent and persistence of Modernism. They are responses to the difficulties encountered in applying the Romantic aesthetic of expression to the explication of Modernist texts. The critic accustomed to viewing the text as the poet's expression is often frustrated in his/her attempts to find the adequate abstract terms to isolate the feeling or emotion produced through the reading of the Modernist poem. These difficulties arise because of the referential nature of Modernist poetry. The new aesthetic introduced first by Charles Baudelaire, Gustavo Adolfo Bécquer, and others, and later embraced and refined by the modernistas, is based on a much different communicative process than that envisioned by Romanticism. This new process is essentially non-conceptual and therefore brings into question the enabling assumptions of the aesthetic of poetic expression. The advent of Modernist poetry required a fundamental change in criticism's approach to poetry in general with the realization that poetry can communicate through perceptual as well as through conceptual-based strategies of language. In 1902, Valle-Inclán identified "sensaciones" as the defining

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[11] That this method of literary analysis has endured to the present day is evident in texts whose purpose is to teach the principles of literary criticism. Fernando Lázaro Carreter and Evaristo Correa Calderón's widely used Como se comenta un texto literario has helped train thousands in the fundamentals of textual analysis. According to its method, there are two objectives of textual commentary: "fijar con precisión lo que el texto dice" and "dar razón de cómo lo dice." See Fernando Lázaro Carreter and Evaristo Correa Calderón, Cómo se comenta un texto literario, 12a edición (Madrid: Cátedra, 1975) 15.

characteristic of modern literature:

> La condición característica de todo arte moderno, y muy particularmente de la literatura, es una tendencia a refinar las sensaciones y acrecentarlas en el número y en la intensidad.[12]

Modernist poetry appeared once the conceptual-based poetry of Romanticism had run its course to near exhaustion. The new way of knowing in poetry was through sensory perception. Indeed, the designations "post-Romantic" and "pre-Modernist" emerged from academic historicism's inability to "conceptually" read certain types of poetry. They could not classify some poetry as Modernist because of the absence of some formal characteristic, usually language, that they had already determined to be the defining characteristic of Modernism; neither could they call it Romantic because it lacked the necessary spontaneity and directness of authorial expression provided by tradition-proved conceptual signs. Bécquer's poetry, for example, was quite obviously different from that of Angel de Saavedra and José de Espronceda, a difference observed by Machado as "palabra en el tiempo, . . . en [la] cual nada se infiere ni se deduce,"[13] and by Angel del Río as follows:

> El arte de Bécquer no solamente pretende recrear imaginativamente el pasado como los escritores del movimiento romántico, sino vivir en el pasado, apresar por medio de la sensación el ambiente del pasado y el alma de las viejas ciudades, de las calles en sombra, de las iglesias silenciosas y frías. En esto es también precursor de los escritores del 98.[14]

What del Río interpreted as "apresar por medio de la sensación" and what Machado would call "lirismo puro"[15] is actually the reduction of direct conceptual linguistic reference through abstractions to sensory categories in the manifold of sensation, the elimination or at least relative reduction of the Romantic lexicon of agreed-upon conceptual signs in favor of direct sensory referents resulting in the creation of an intimate and unique sensory or perceptual experience for the reader. Machado noted the difference in poetic images:

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[12] R. M. del Valle-Inclán, La Ilustración española y americana. Cited by Guillermo Díaz-Plaja, Modernismo frente a Noventa y Ocho (Madrid: Espasa-Calpe, 1951) 76.

[13] Machado y Ruiz 498.

[14] Angel del Río, Historia de la literatura española: desde 1700 hasta nuestros días (New York: Holt, Rinehart and Winston, 1963) 244-245.

[15] Machado y Ruiz 712.

> A mi juicio, conviene reparar en que la poesía emplea dos clases de imágenes, que se engendran en dos zonas diferentes del espíritu del poeta: imágenes que expresan conceptos y no pueden tener sino una significación lógica, e imágenes que expresan intuiciones, y su valor es preponderantemente emotivo. . . . La intención del poeta, que es preciso descubrir y señalar, las hace radicalmente distintas. *El prado verde y el cielo azul* pueden ser prado y cielo que contempla un niño con ojos maravillados, imágenes estremecidas por una emotividad singular, y algo que nada tiene que ver con eso: dos imágenes genéticas, que envuelven dos definiciones del cielo y del prado y que, si por su calidad de imágenes hablan todavía, aunque débilmente, a la intuición, su objeto es, no obstante, apartarnos de ella, están en el proceso de subjetivación que va de lo intuido a lo pensado, de lo concreto a lo abstracto. . . . De ambas series de imágenes, o de ambas intenciones en su empleo, necesita la poesía.[16]

Compared with the Classical and Baroque traditions that preceded it and certainly with the Modernist aesthetic that followed it, Romantic poetry in general exhibits a marked preference for the use of abstract terms over sensory imagery as well as for simplicity in metaphorical and metonymical structures. Its penchant for referential abstraction gives it the appearance of being the "spontaneous overflow of powerful feelings"[17] or the direct "expression" of emotion, because the direct link has been established in the reader's consciousness between the abstract term and the general category of emotions and feelings understood in the collective memory. It was the task of Romantic criticism to identify meaning through those abstract terms available for their signification.

The Romantic poem characteristically communicates more through the multiplication of agreed-upon signs--individual words that refer directly to familiar categories of feeling within the manifold of sensation--and through isolated tradition-tried tropes than through complex metaphorical frameworks or sensory images. Nouns from the Romantic lexicon such as "hope," "horror," "torment," "joy," "wrath," and "love" reference only concepts, the general categories of feelings and emotions thus labeled in each individual's consciousness or manifold of sensation. They lack the referential power to access the particular sensory experiences stored in that category. Such is the referential nature of Romantic poetry; and because those conceptual abstractions exist outside the poem, because those feelings and emotions described by the abstractions are not unique to the sensory content of the poem as a perceptual experience, they must have come from

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[16] Machado y Ruiz 822.

[17] Wordsworth 287.

somewhere else; and their most logical origin is the poet's own empirical experience.[18]

Conceptual referents in poetry include nouns and adjectives referring directly to categories of sensations, to historical events, to intangible ideas and concepts, and to the thought processes of protagonists. Metaphors and other rhetorical figures are also conceptual referents when the correspondences they communicate are built on abstract terms.

In contrast, perceptual referents are nouns that refer to concrete objects from a shared physical or sensory environment or adjectives that describe qualities of an object that can be perceived through the physical senses. Metaphors can be perceptual referents, but only when the objects they process come from the sensory experience of the reader. Perceptual referents connect directly with the sensory experience of each individual reader, and there is no need to look elsewhere in a search for meaning. The nouns are central in the poem's efforts in communicating a perceptual experience through poetic language: they must refer to concrete perceivable objects familiar to the reader. When these perceptual nouns combine with, and are refined by, other poetic devices (perceptual descriptive adjectives, conceptual adjectives, and rhetorical figures) to the extent that they produce a powerful bodily sensation that unites and organizes the other elements of the utterance, the result is a perceptual poem. In the perceptual poem, regardless of what else the poem communicates, the medium of communication is the perceptual experience that the poem extends to the reader.

Bécquer's "En la imponente nave,"[19] for example, begins with a series of nouns referring to concrete physical objects immediately recognized by the reader based on his/her sensory experience:

> En la imponente nave
> del templo bizantino,
> vi la gótica tumba a la indecisa

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[18] Baroque poetry too is difficult to read perceptually. The conceptismo (agudeza) style leads the reader ingeniously step by step through a complex hierarchy of referents and a series of interrelated tropes and associations to a final and irrefutably clear discovery of meaning. Baroque poems are even more object and author-directed than are Romantic poems, since it is the wit within the poet that discovers through complex figurative language those correspondences that exist already in the objects all around us. The Renaissance and Baroque poetry of the classical tradition produced nothing that would qualify as landscape poetry by the definition proposed in Chapter One.

[19] Gustavo Adolfo Bécquer, Rimas/Leyendas/Cartas desde mi celda (Barcelona: Editorial Planeta, S. A., 1991) 46.

luz que temblaba en los pintados vidrios.
Las manos sobre el pecho
y en las manos un libro,
una mujer hermosa reposaba
sobre la urna del cincel prodigio. (1-8)

There are no abstract terms, only concrete sensory images: the nave, the Byzantine temple, the gothic tomb, the irresolute light, the stained glass windows, and a book in the hands of the beautifully sculpted sleeping woman.

The poem next begins to elaborate, in place of conceptual abstractions, a metaphorical framework where one sensory image is associated with another. The granite bed folds under the weight of the reclined statue as if it were made of feathers and satin:

Del cuerpo abandonado
al dulce peso hundido,
cual si de blanda pluma y raso fuera
se plegaba su lecho de granito. (9-12)

The divine radiance of her last smile is preserved on the face of the dead woman's sculpted image as the twilight sky preserves the fleeting rays of the sun already under the horizon:

De la sonrisa última
el resplandor divino,
guardaba el rostro, como el cielo guarda
del sol que muere el rayo fugitivo. (13-16)

The fifth stanza provides added detail to the sensory context through still more perceptual nouns. Two angels seated at the edges of a stone pillow impose silence in the nave:

Del cabezal de piedra
sentados en el filo,
dos ángeles, el dedo sobre el labio,
imponían silencio en el recinto.

Then, in the sixth stanza, only after the perceptual context has been solidly established for the reader, the poem introduces the subjective reflection of the human subject who acts as proxy for the sensory experience:

No parecía muerta;
de los arcos macizos
parecía dormir en la penumbra

y que en sueños veía el paraíso. (17-24)

The series of sensory metaphors continues in the seventh stanza. The human subject, who in the sixth stanza became more than simply an eye-witness proxy, now takes sensory action and draws closer to the tomb. The manner in which the protagonist approaches the "ángulo sombrío" of the nave is analogous to the manner in which one would approach the bed of a sleeping child:

Me acerqué de la nave
al ángulo sombrío,
con el callado paso que se llega
junto a la cuna donde duerme un niño. (25-28)

These are metaphors of sensory perception built with nouns that refer to perceivable objects familiar to the reader's sensory experience.

Only in the last four stanzas of his poem does Bécquer seem to abandon what has until that point been communicated perceptually for what might appear as an effort to attach some meaning to that perceptual experience. In the eighth and ninth stanzas, the emphasis of the poem shifts from that which is perceived through the speaker's senses to the conceptual processes of the speaker's thoughts concurrent with that perception. Some of the nouns now refer to conceptual abstractions: "el alma," "ansia," "vida," and "muerte." At this point, after first seeing ("vi . . .") and then acting ("me acerqué . . .") through the sensory proxy, the reader participates in that proxy's process of synthesis (Kant's transcendental synthesis) between the sensory experience provided through physical perception and the conceptualization of that perception, "el proceso de subjetivación que va de lo intuido a lo pensado."[20]

La contemplé un momento
y aquel resplandor tibio,
aquel lecho de piedra que ofrecía
próximo al muro otro lugar vacío,
en el alma avivaron
la sed de lo infinito,
el ansia de esa vida de la muerte,
para la que un instante son los siglos. . . (26-33)

The final two stanzas maintain the speaker's conceptual approach through now more Romantic-like non-perceptual metaphorical associations. "La vida" is metaphorically connected to "el combate", "la muerte" to "amor callado," "sueño" to "sepulcro":

[20] See note 16.

. . . . . .
. . . . . .
Cansado del combate
en que luchando vivo,
alguna vez me acuerdo con envidia
de aquel rincón oscuro y escondido.
De aquella muda y pálida
mujer me acuerdo y digo:
¡Oh, qué amor tan callado el de la muerte!
¡Qué sueño el del sepulcro tan tranquilo! (34-43)

These characteristically Romantic poetic devices, however, are subordinate to, or dependent on, the total perceptual experience they help to complete. In spite of the romantic crescendo of the last stanza, the memory of that powerful perceptual experience in that imposing church nave dominates the poem's reading. That memory of the protagonist's past sensory experience in the church nave combine with his present reflections on death to produce the total experience communicated by the poem.

The two lines of ellipsis placed before the poem's last two stanzas are Bécquer's, not mine. They serve several purposes: a temporal leap with logical connectives from past to present or from memory to reality, a literal pause as a performance or recitation device that serves to place in submission that which follows to that which precedes--an appendage as it were to the body--and finally, a clear and decisive break between the physical bodily sensations accompanied by the reflections on those sensations in the perceptual environment of the church nave and the conceptual thought processes of the protagonist now removed from that perceptual environment. The two parts of the poem as separated by the ellipsis combine the two modes of experience in a Kantian-like synthesis between sensibility, or physical perception, and the conceptual processes of the mind.

This new perceptual-based aesthetic explored by Bécquer and consummated in Modernist and especially in Machado's poetry should have awakened poetic criticism to the realization that the poem need not recall or refer directly to any specific outside emotion, feeling, or event requisite to the portrayed experience communicated by the poem. The reading of the poem can be in and of itself "the" experience, and as such, a unique event more dependent on the experience of the reader for its meaning than on any specific event or emotion relative to the poet's experience. The poem so conceived can no longer be an expression, but is instead an act of cultural communication made in response to previous communication of similar feelings or emotions and in anticipation of a responsive understanding in the reader.

Bakhtin and his school insisted that "any true understanding is dialogic in nature."[21] Dialogism in language refers not only to the exchange of utterances among individual speakers--Bakhtin called this social and linguistic interaction "primary dialogism"--but also to the dialogical action or "secondary dialogism" that occurs within the single utterance, the notion that every word contains within it multiple possible meanings given it by its prior uses. Paul Allen Miller explains that this secondary dialogism

> results from the speaker's simultaneous response to past and anticipation of future utterances, every time (s)he speaks, [and] represents that more subtle level of dialogical interaction which occurs not only within utterances, but even within individual words. For every word we use carries with it the sights, sounds, and smells, the social and rhetorical contexts of its previous uses.[22]

Though some kinds of poetry permit and even foster, as does the novel, the interplay of distinct individual voices within the utterance,[23] most poetry is dialogical primarily in the sense shared by all utterances: in the responsive and presumptive nature of the utterance, where each word that occurs in an utterance brings to the utterance an internal dialogism. The multi-voiced nature of this internal dialogism springs from associations between words and reality maintained by the collective cultural consciousness of the intended readership:

> [The] internal dialogism of the word, . . . the dialogism that penetrates its entire structure, all its semantic and expressive layers . . . cannot be isolated as an independent act, separate from the word's ability to form a concept of its object--it is precisely this internal dialogism that has such enormous power to shape style.[24]

It is this phenomenon of secondary dialogism that T. S. Eliot was suggesting when he observed that regardless of its originality within the poetic

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[21] V. N. Voloshinov, Marxism and the Philosophy of Language, trans. L. Matejka and I. R. Titunik (Cambridge, Mass.: Harvard University Press, 1973) 102.

[22] Paul Allen Miller, "Sappho 31 and Catullus 51: The Dialogism of Lyric," Arethusa Spring 26.2 (1993): 184.

[23] For an excellent example of a study that explores the novel-like heteroglossia in poetry, see Lynn J. Shakinovsky, "Hidden Listeners: Dialogism in the Poetry of Emily Dickinson," Studi Danteschi Danki Studie Spring-Summer 3.1-2 (1990): 199-215.

[24] Mikhail Bakhtin, "Discourse in the Novel," The Dialogic Imagination: Four Essays by M. M. Bakhtin, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: University of Texas Press, 1981) 279.

tradition, no poem has its meaning alone: all poems participate within a tradition of prior utterances. No matter how hard he/she may try, the poet cannot destroy the "seeds of social heteroglossia embedded in words."[25] Bakhtin explains that the dialogic nature of language makes it impossible for any poet to

> eliminate those language characterizations and speech mannerisms glimmering behind the words and forms, each at a different distance from the ultimate semantic nucleus of his work, that is the center of his own personal intentions.[26]

The dialogic nature of language, the internal dialogism or heteroglossia found in the individual words and phrases that collectively constitute the socio-ideological language consciousness shared by a people, imposes on the poet a medium over which he/she has only limited control with respect to meaning. Bakhtin sums it up as follows:

> Concrete socio-ideological language consciousness, as it becomes creative--that is, as it becomes active as literature--discovers itself already surrounded by heteroglossia and not at all a single, unitary language, inviolable and indisputable.[27]

Dialogism acknowledges the function of the individual creativity of the poet (the preoccupation of the Romantics), but it tempers the expressive theory of poetry by insisting that language contains properties beyond the poet's control due to the large-scale historical dialectic processes of change in language (the principal interest of dialogism). These are two quite different aspects of the whole problem of meaning in literature that must be addressed in any discussion of poetry, but they need not be mutually exclusive. Certainly, the structuralist "alternative" of "a quite hermetic textual cosmos . . . whose significant dimension of meaning is . . . a wholly inward one"[28] is not acceptable in the dialogical analysis of literary texts; but neither is the expressive alternative of the total reduction of the text to the embodying of the poet's perceptions, thoughts, and feelings. Neither of these extremes adequately addresses the role of the reader and the reader's experience in the world and within the language through which that world is communicated. Edward Saïd asks the appropriate questions:

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[25] Bakhtin, "Discourse" 298.

[26] Bakhtin ,"Discourse" 298.

[27] Bakhtin, "Discourse" 295.

[28] Edward Saïd, The Text, the World, the Critic, The Critical Tradition, ed. David H. Richter (New York: St. Martin's Press, 1989) 1024.

> Is there no way to deal with a text and its worldliness fairly? Is there no means of grappling with the problems of literary language except by cutting those off from the more plainly urgent ones of everyday worldly language?[29]

When confronted in criticism with the dilemma between the notion that every text is in some degree or other burdened with the circumstances that produced it and the opposite notion of the self-contained or self-sufficient text with no significant obligation to its circumstances, it is not absolutely necessary to choose between notions. An analysis based on the dialogism within the language of the text would make it possible to consider the formal and internal relationships operating within the text while exploring at the same time the relations among the text, the participatory consciousness of the individual reader, and the reader's extratextual world. The position of a dialogic analysis must be that language is based on a complex interrelation of individual and collective levels of dialogue that are impossible to address through an expressive approach. Structuralist-based analyses also fall short because both structuralism and much of poststructualism are reluctant to explore anything beyond textuality. From a dialogic perspective, structuralist-centered analyses of poetry are more useful in the clarification of general conditions of interpretation than in explaining what establishes contact between poetry and the individual reader, where meaning is produced.

Saying that much of Modernist poetry is essentially perceptual in its referential strategy does not suggest that Modernist poems are dialogically self-contained or self-sufficient, that they do not participate dialogically with the extratextual world or with the collective literary and cultural consciousness. On the contrary, though there are Modernist poems that imitate the parnassian affinity for detachment, and despite the Modernists' claim to complete freedom from time and space, Modernist poems, like all poems, are culturally situated utterances, congenial to the spirit of their age and in dialogue with the world as it was given them. Neither should it be understood that the term "non-conceptual" suggests that perceptual poetry is free from conceptualization. The dialogical nature of all speech acts makes it impossible to conceive of any poem as being entirely free from conceptual suggestion. That much of Modernist poetry is essentially non-conceptual means only that the Modernist poem as a whole can rarely be explained as the means to an end. It is rarely an expression or even the communication of something outside the poem, of the poet's personality, state of mind, or of any "thing" other than itself. Though the referents contained within the poem

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[29] Saïd 1025.

individually bring that which exists in the extratextual world into a dialogue with the experience created by the text, the poem as a complete utterance does not necessarily have to refer to anything other than itself.

The perceptual orientation of the new Modernist aesthetic should have forced criticism to reevaluate its very foundation, its enabling assumption that literature must mean something that exists somewhere outside the works that contain it. As attempts at explaining Modernist poetry based on that assumption proved increasingly unfruitful, as traditional textual commentary failed over and over again to locate in Modernist poetry the representation of the specific feelings or emotions originating from outside the poem, criticism should have groped for answers, for new understanding as to the nature of poetry in general.[30]

The new aesthetic of Modernist poetry rejected the Hegelian, semiotic, and Freudian assumptions that everything must mean something. The poem must not necessarily set out to mean anything. Its purpose is not to communicate specific feelings originating in the poet and re-created through poetic language for the reader. The perceptual poem does not refer to the preexisting feeling and emotion of the poet: it produces feeling and emotion within the individual reader. When historical, cultural, or even biographical information is absolutely necessary to understanding the poem, and though the poem may clearly point metaphorically and

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[30] Instead of examining the foundations for possible flaws or inadequacies in general poetic theory, critics expended their energies either praising or protesting the innovations of Modernist language, either condemning them as "una violación a la expresión tradicional" or defending them as "en gran parte fundamental al idioma español moderno." See Ned Davison, El concepto de modernismo en la crítica hispánica, (Buenos Aires: Nova, 1971) 14-15.

Guillermo Diaz-Plaja took the preoccupation for the language of Modernism to the extreme in treating language as the major distinguishing factor between what he maintains are two separate movements: the modernists and the Generation of 1898. His conceptual interpretation of the perceptual elements of Darío, Jiménez, Machado, and others are common in historical criticism. For example, instead of interpreting sensory detail as the re-creation of the objective reality of sensory experience, Diaz-Plaja compares the "especial sensibilidad" of Jiménez to the abstract subjectivity of impressionist painting:

> Una especial sensibilidad cromática preside estos poemas, que son ricas y complejas notas de color; sensaciones de luz sobre los matices cambiantes. Como buen conocedor de la pintura impresionista, Juan Ramón anota que las sombras son de color violado. . . . (Diaz-Plaja 232)

Only fairly recently has anyone explored perception as the central organizing element of Modernist poetry. See Fredric Jameson, "Baudelaire as Modernist and Postmodernist: The Dissolution of the Referent and the Artificial 'Sublime,'" Lyric Poetry: Beyond New Criticism, ed. Chaviva Hosek and Patricia Parker (Ithaca and London: Cornell University Press, 1985) 247-263. I am deeply indebted to Jameson for his pointed observations. They were vital, even pivotal, in the investigations that led me to my own discoveries and conclusions regarding Modernist poetry.

dialogically to outside realities, the artistic representation of that outside reality is always secondary to the experience of the reading itself.[31] Outside realities referred to in the perceptual poem are the means and not the end: the experience of reading is the poem's principal end. This is possible only because in Modernism, poetic language is no longer purely figurative, but based instead on sensory perception.

Frederic Jameson argues that this perceptual orientation is the distinguishing feature of Modernist poetry in general. He notes that beginning with Charles Baudelaire, for the first time in the poetic tradition, poetry mobilizes the physical body as its "instrument of perception" and explores "the strange seam between language and the body."[32] In Modernist poetry, "familiar yet anonymous bodily sensations" with no names, no linguistic signs, no abstract terms, are communicated never-the-less through literary language.[33] This is the new sensibility or consciousness of Modernist poetry,[34] a poetry wherein these new perceptual referents resist all the conceptual abstractions of language that the poem might also contain. Jameson reminds us that

> before Baudelaire and Flaubert, there is no physical sensation in literature, meaning that free-floating bodily perceptions were not felt, until Baudelaire, to be proper content for literary language.[35]

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[31] Examples are the so-called "Leonor" poems (the "ciclo de Leonor") of Campos de Castilla (CXIX-CXXVI). These are perceptual poems where a knowledge of the poet's life clearly makes the speaker's voice the poet's voice and where any reading without that knowledge changes the perceptual experience. "Mi infancia son recuerdos de un patio de Sevilla (XCVII) ('Retrato')," the poem with which Machado opens Campos de Castilla, also requires the reader's understanding of the life of the poet; though whether the poem is perceptual or conceptual, or both, remains to be addressed.

[32] Jameson 253.

[33] Jameson 252.

[34] Jonathan Culler notes that

> claims about Baudelaire's modernity tend to focus not on formal qualities of his verse or on the lyric forms he uses but on modes of consciousness: the poems as embodiments of a quintessentially modern consciousness. . . . His modernity comes from the fact that he was the first to treat as sublime matters which seemed by nature unsuited to such treatment.

See Jonathan Culler, "The Modern Lyric: Generic Continuity and Critical Practice," The Comparative Perspective on Literature: Approaches to Theory and Practice, eds. Clayton Koelb and Susan Noakes (Ithaca: Cornell University Press, 1988) 281.

[35] Jameson 253.

The new Modernist aesthetic favors physical sensory perception over conceptual abstractions, and the referential strategy of much of Modernist poetry places a powerful sensory referent as the principal organizing center of the poem--in Bécquer's poem, that principal referent was the the speaker's presence in the Byzantine church's imposing nave. The function of the non-perceptual elements of the poem (its conceptual referents and rhetorical elements) is to "preserve and exploit the tension between the language of the text and the bodily sensation"[36] communicated through the perceptual language.

The notion of a principal organizing sensory referent must not be interpreted to mean that there are no other referents in Modernist poetry other than those identified through the perceptual or sensory language--though it is possible, it is seldom that simple--only that the poem's several perceptual, cultural, and conceptual referents function within the perceptual experience created by the poem's reading. In the perceptual poem, the sensory referents dominate and organize the poem's conceptual referents: the conceptual referents are always subservient to the perceptual experience. In perceptual poetry the principal referents are always sensory referents and are based on the universal physical sensations available to the vast majority of human beings, while other types of referents, including abstract terms referring to emotional categories in the manifold of sensation and cultural and even biographical referents, establish additional necessary dialogue between the experience of the poem and the reader's empirical experience in the extratextual world.

Many of Machado's poems presuppose the reader's understanding of definite historical or cultural conditions that open and close their reading, while others seem to create their own interior reality wherein the poem has no historical or cultural restrictions, no exclusive hierarchy of linguistic referents establishing connectives to events outside those portrayed by the poem. "El limonero lánguido suspende (VII)" is such a poem:[37]

El limonero lánguido suspende
una pálida rama polvorienta,
sobre el encanto de la fuente limpia,
y allá en el fondo sueñan
los frutos de oro. . .
Es una tarde clara,
casi de primavera,
tibia tarde de marzo,

[36] Jameson 255.

[37] "El limonero lánguido suspende (VII)" is one of nineteen poems published in 1903 in Soledades.

que el hálito de abril cercano lleva;
y estoy solo, en el patio silencioso,
buscando una ilusión cándida y vieja:
alguna sombra sobre el blanco muro,
algún recuerdo, en el pretil de piedra
de la fuente dormido, o, en el aire,
algún vagar de túnica ligera.
En el ambiente de la tarde flota
ese aroma de ausencia,
que dice al alma luminosa: nunca,
y al corazón: espera.
Ese aroma que evoca los fantasmas
de las fragancias vírgenes y muertas.
Sí, te recuerdo, tarde alegre y clara,
casi de primavera,
tarde sin flores, cuando me traías
el buen perfume de la hierbabuena,
y de la buena albahaca,
que tenía mi madre en sus macetas.
Que tú me viste hundir mis manos puras
en el agua serena,
para alcanzar los frutos encantados
que hoy en el fondo de la fuente sueñan. . .
Sí, te conozco, tarde alegre y clara,
casi de primavera.

Absent from this perceptual experience are any exterior conditions necessary to understanding. The poem does not call upon the reader to first study the life and personality of the poet, nor even to concur with the poet's historical moment, in order to understand or, better said, to experience the poem. The poem need refer to no other event outside the experience of its reading for the production of meaning. Only poetry based on sensory perception can claim this kind of detachment or freedom from the conceptual world of ideas.

The principal referents contained in "El limonero lánguido suspende (VII)" unequivocally refer to physical perceptions or sensations that together produce a single yet complex sensory image combining the senses of sight, touch, and smell--the image of a dusty fruit-laden branch of a lemon tree reflected on a calm late March afternoon in the clear water of a fountain in a quiet patio--a sensory image certainly within the realm of the reader's own empirical sensory experience. Searching for the meaning of such an image outside the poem through some explanation regarding the ties between the author and his work or even through an understanding of the author's life or of anything he may represent through his work can only distract the reader from the perceptual experience provided by the poem's reading.

Any reading of the poem motivated by an effort to recover Machado from

the poem is a forced reading.[38] The human protagonist of the conveyed experience--the person represented by the first-person subject of the verbs "estoy," "recuerdo," and "conozco;" the object "me;" and the possessive adjective "mi"--need not be the author. Any actor the reader may imagine will serve as adequate proxy for the experience, and indeed many readers, especially those unburdened by a biographical knowledge of the poet, may automatically imagine themselves as protagonist. In perceptual poetry, it is the reader and not the author who gives meaning to the text, and every new reading results in a somewhat different text. The act of creation in the reader's realization of a literary text need include neither the perceptual experience nor the conceptual processes of the author who produced the text. In "El limonero lánguido suspende (VII)," not only is it enough that the poem refer only to itself, it is paramount that it "not" refer implicitly to anything else.

T. S. Eliot's suggestion that it is the intrinsic and internal relationships of the work itself that are most meaningful in the reading of poetry certainly applies to the reading of "El limonero lánguido suspende (VII)."[39] That is not to say that the poem is self-contained and has no connection to the outside world; obviously, the sensory images themselves come from the world outside the poem and are common to the reader's sensory experience. Foucault was correct in suggesting that no literary work can be entirely restricted to the confines of interiority, as was also Bakhtin in insisting that all utterances respond to prior utterances on the same subject.[40] In Machado's poem, however, the most important link to the world outside the poem must be the link between the language of the text and the empirical sensory experience of the reader. The poem communicates a concrete perceptual experience that has no name. It is an experience of sensation impossible to codify through abstract language yet discernible through the reader's own powers of sensibility. The essence of Modernist poetry is the poet's design or production of

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[38] For a recent example of a critic's attempt to get into the mind of Machado through his poetry, see Brian Morris, "Portraits and Prospects: The First Three Poems of Campos de Castilla," Discurso Literario Autumn 5.1 (1987): 155-170. Morris contends that "Machado is . . . a key figure in his landscapes" (162), and that it is Machado whom the reader must visualize as the human presence in the poems of Campos de Castilla.

[39] T. S. Eliot, Tradition and the Individual Talent, Critical Theory Since Plato, ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 784.

[40] Michel Foucault, "What is an Author," Critical Theory Since 1965, eds. Hazard Adams and Leroy Searle (Tallahassee: U Presses of Florida. 1986), and, Mikhail M. Bakhtin, "The Problem of Speech Genres." Speech Genres and other Late Essays, trans. V. W. McGee, eds. C. Emerson and M. Holquist (Austin: University of Texas Press, 1986).

the poem's sensory referent, not the elaborate poetic language of the Modernists:[41]

> The "production" of the referent--that is, the sense of some new unnameable ungeneralizable private bodily sensation--something that must necessarily resist all language but which language lives by designating--is the same as the "bracketing" of that referent, its positioning as the "outside" of the text or the "other" of language. The whole drama of modernism will lie here indeed, in the way in which its own peculiar life and logic depend on the reduction of reference to an absolute minimum and on the elaboration, in the former place of reference, of complex symbolic and often mythical frameworks and scaffolding: yet the latter depend on preserving a final tension between text and referent, on keeping alive one last shrunken point of reference, like a dwarf sun still glowing feebly on the horizon of the modernist text.[42]

Machado's "El limonero lánguido suspende (VII)" does more than "keep alive" its sensory referent. The perceptual experience conveyed by the poem continues to develop through rhetorical associations with the sensory image that opens the reading: a dusty fruit-laden branch of a lemon tree reflected on a calm late March afternoon in the clear water of a fountain in a quiet patio. The poem clearly suggests the metonymic association of the conveyed sensory experience within the larger context of the protagonist's nostalgic search for childhood memories as the poem moves from metonymy to metaphor and back again to suggest additional associations between the sensory experience of being in the physical setting of the patio and the vague allusions to the nameless protagonist's present feelings of absence, solitude, loss, or hope. Yet it is impossible to say that "El limonero lánguido suspende (VII)" is a poem about solitude, about hope, about absence, or about any other feeling or emotion definable through the abstraction of some other outside referent. The poem has but one essential referent, the sensation of being in the quiet patio on a calm late March afternoon, a perceptual referent so masterfully communicated that there is no need for qualifying abstraction. To tie the perceptual

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[41] If any single characteristic can be singled out as being the definable differentiating feature of the popular division between Darío and the Modernist poets and the poets of the Generation of 1898--the latter being where most are wont to place Antonio Machado--it must be the obvious difference in poetic language. The highly refined and contrived lexicon of the Modernists, however, cannot serve as the distinguishing or essential characteristic of Modernist poetry if one includes within the notion of Modernist poetry, as I do, the poets normally categorized as noventaochistas. As I have stated previously, language alone cannot define the Modernist aesthetic or even the Modernist style. Language alone does not allow the Modernist poet to create a world apart, a world beyond the ordinary, a privileged world of super culture and super sensitivity.

[42] Jameson 255.

experience conveyed by the portrayed action metonymically or metaphorically with something outside that experience is unnecessary. That which is outside the text must go no further than the individual sensory experience of each reader, because a poem does not express the poet's state of mind or his/her personality.

Machado, like all poets, has "not a 'personality' to express, but a particular medium . . . in which impressions and experiences combine in peculiar and unexpected ways."[43] The communication accomplished through the reader's contact with that medium produces meaning through a process that is essentially dialogic:[44]

> An artistic representation, an "image" of the object, may be penetrated by dialogic play of verbal intentions that meet and are interwoven in it; such an image need not stifle these forces, but on the contrary may activate and organize them. . . . The word, breaking through to its own meaning and its own expression across an environment full of alien words and variously evaluating accents, harmonizing with some of the elements in this environment and striking a dissonance with others, is able, in this dialogized process, to shape its own stylistic profile and tone. The word, with all its dialogistic baggage now placed with other words and all their dialogistic baggage makes for infinite combinations of precise images, each distinct in some way form any other. The dialectics of the object are interwoven with the social dialogue surrounding it.[45]

Such is the dialogic process of poetic communication. Because the meaning of language is socially and not individually determined, the reader is not required to

[43] Eliot 786.

[44] The terms "dialogic," "dialogical," "dialogism," and "dialogistic" continue to be employed throughout the present work in their Bakhtinian sense. The basic Bakhtinian premise governing the use of these terms is that all utterances--that is, all language--reflects collective human activity, and therefore the essence of language in all its forms cannot be reduced to the isolated "expression" of the individual speaker. The phenomenon we call language never issues from the speaker's (or writer's) need of expression. Language in all its forms is always the result of the individual speaker's need to communicate. The function of language is therefore communicative and dialogic, and not expressive. Bakhtin proposes the term "speech communion" to emphasize that function. All utterances are linked to former utterances and are in turn other-directed. Every word contains within it multiple possible meanings given it by its prior uses. Bakhtin insists that

> sooner or later, what is heard and actively understood will find its response in the subsequent speech and behavior of the listener. In most cases, genres of complex cultural communication [like poetry] are intended precisely for this kind of actively responsive understanding with delayed action. . . . Any utterance is a link in a complexly organized chain of other utterances. (Bakhtin, "Speech Genres" 69)

[45] Bakhtin, "Discourse" 277.

make a connection between the language of the text and the thought of the poet, even though it was the poet's thought that motivated the utterance in the first place:

> Impressions and experiences which are important for the poet may take no place in the poetry, and those which become important in the poetry may play quite a negligible part in the man, in the personality.[46]

Inquiry into Machado's life and a fine-tuned familiarity with his poetry will help us trace the origins of the raw material with which he constructs his sensory experience; it can also help as us to come to certain conclusions respecting emotional timbre and even philosophical inferences if we so choose to apply them. However, regardless of out interest in the poem's origin, the understanding of the perceptual poem remains with the reader's perception of the conveyed experience.

The function of the actual tangible objects of Machado's poem--the fountain, the fruit-laden branch of the lemon tree, the earthen pots, and the trailing gown (the poem's nouns)--is to construct the physical perceptions or sensations to be communicated to the reader. Though these objects, both separately and in concert--especially in concert--are intensely suggestive, their suggestive potential has not been defined or restricted by either the poetic and critical traditions or by the experience of the poet. The poem is not "about" any particular emotion or feeling, nor is it about Machado: it is about a man or woman, any man or woman, in a garden reflecting on the memory of a prior perceptual experience. Replacing Machado as the solitary human protagonist of the experience with an anonymous, even faceless actor in no way inhibits the experience of the reading, because the poem is based on actual perception and not on the representation of concepts (conceptual abstractions).

This non-conceptual nature of Machado's poems in general has not gone unnoticed in criticism; yet more often than not, the role of the reader continues to be ignored as commentary continues to be dominated by interpretations with expressive-based orientations. César Real de la Riva, for example, notes correctly that Machado's poetry "está hecha no de ideas y menos aún de conceptos, sino de circunstancias"; yet he locates the center of Machado's poetry not in those sensory circumstances, but in the meaning they communicate--a meaning found outside the poem--by insisting that those circumstances belong to the poet alone: "Claro es que en él [meaning in Machado] el pensamiento viene inmediatamente después a

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[46] Eliot 786.

eternizar poéticamente, y consoladoramente, las incidencias del sufrir viviendo."[47]

Our inheritance of the romantic aesthetic of expression and its focus on outside meaning is not easily forgotten. Joseph Brodsky notes that much of literary criticism is even today

> infected by the theory of reflection. . . . [We are] convinced that if we know the circumstances of an author's life in detail we will understand his works; we believe that the two are interdependent. In truth, it is independence that links a poem and a life, and it is the independence of the poem from life that allows the poem to be born; were it otherwise, there would be no poetry. The poem and, in the final analysis, the poet are autonomous entities, and no murmur of retellings, examinations, quotations, or portraits of teachers or of the author can substitute for his work. Venclova's [or Machado's or any other poet's] poems are . . . Venclova's life; Venclova's life is the means of their creation, but it has no direct influence on their creation.[48]

The notion of the poem as an "autonomous entity" whose "means of creation," the empirical experience of the poet, has no direct relationship to the reader's unique experience of reading is the defining characteristic of perceptual poetry. Much of Modernist poetry, and certainly most of Machado's poetry, can be read in no other way; its preference for universal sensory referents over conceptual abstractions and established rhetorical figures resists both expressive-based and concept-based strategies for reading because neither adequately considers the role of the reader in the production of meaning.

Though particular attention in the chapters that follow will be given to Machado's perceptual landscape poetry, not all the poems in Campos de Castilla are perceptual poems, and some of the perceptual poems in the collection are not landscape poems in strict accordance with the definition established in Chapter One. Each poem in the collection also varies somewhat when read in isolation in its individual referential strategy and in its individual dialogical situation; yet when read together, when allowed to dialogue one with another, the unique properties of each poem are absorbed into a greater context of a more comprehensive cultural reality that has served to define and differentiate the life's experience of the distinct group of a people to which the intended reader belongs. The Castilian experience

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[47] César Real de la Riva, "Proceso de una obra poética, o la sensación y el sentimiento en la poesía de Antonio Machado," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975) 213.

[48] Joseph Brodsky, "Poetry as a Form of Resistance to Reality," PLMA 107.2 (1992): 224.

communicated through the dialogue among the several poems of Campos de Castilla relies implicitly on sensory or perceptual data, and the most important source for that data is the Castilian rural landscape.

CHAPTER III

Perceptual Landscape Connectives Between Poem and Reader: "Campos de Soria (CXIII)"

Formalism and structuralism shifted the task of criticism from Romanticism's attempt to "reestablish the ties between an author and his work or to reconstitute an author's thought and experience through his works" to the explication of the "structures of a work, its architectonic forms, which . . . [now were to be] studied for their intrinsic and internal relationships."[1] Though both structuralism and formalism recognize the autonomy of the poetic utterance, both modes of criticism fall short in the study of Modernist poetry because the very nature of perceptual poetry demands that in spite of the poem's independence from the poet's life, there must still be a link established between the language of the poem and the external reality of the sensory world. Without such a link, the text cannot dialogue with the perceptivity of the reader. There must be a connection to the outside--outside the poetics of system and closure--moving the readers from the text they read out into the world in which they live. In perceptual poetry, only sensory referents are capable of that linking function--a function that is dialogic because it establishes the relationship between the perceptual experience portrayed by the poem and the actual perceptual world shared by all the readers to whom the poem as utterance is directed and from whom is anticipated a responsive understanding.

In much of Machado's poetry, it is the readers' shared consciousness of the Castilian landscape which provides the sensory referent or the perceptual connective between the poem and the empirical sensory experience of the reader. It is the visual stability of the Castilian landscape shared by poet and audience that provides

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[1] Michel Foucault, "What is an Author," Critical Theory Since 1965, eds. Hazard Adams and Leroy Searle (Tallahassee: U Presses of Florida. 1986) 140.

the perceptual link within the poetic utterance between the realities of the readers' own specific sensory experience with their environment and the inventions of the portrayed experience or action.[2]

Such a relationship between poetry and the landscape reality of an intended readership is not without precedent in the Spanish poetic tradition: it has its origins in the popular oral tradition of the cantares and villancicos. A popular poetic tradition of a people without access to a written tradition will obviously depend exclusively on its own shared spatial reality as the source for the raw data needed for its perceptual imagery. Azorín noted correctly that "el gusto" for landscape is a modern phenomenon,[3] and though elaboration of the poem's physical context is rare in the Spanish oral tradition, several traditional villancicos locate their action in named landscapes and tell their story through identifiable elements associated with those landscapes. The well-known villancico "Tres Morillas" is a good example:

> Tres morillas tan garridas
> iban a coger olivas,
> y hallábanlas cogidas en Jaén,
> Axa y Fátima y Marién.
> . . . . . .[4]

The gathering of olives is a sensory referent (that which is referred to) which recalls from the memory of those having experienced or witnessed that activity all the sensory associations concomitant to that experience. The Andalusian province of Jaén also has a unique combination of landscape features peculiar to the area: an abundance of olive groves among numerous rock outcroppings which dot the slopes and tops of the yellow-brown hills. The reader who is familiar with that landscape has no difficulty in re-creating the image.

Some of the early manifestations of the written tradition have similar landscape connections--named locales and related landscape elements--which have persisted in the poetic tradition. The "cárdenas roquedas" of Machado's "Campos de Soria (CXIII)" have a referential function not unlike that of the "tierra fragosa" in the Marqués de Santillana's celebrated "La vaquera de la Finojosa":

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[2] Antonio Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 515.

[3] Azorín, El paisaje de España visto por los españoles, 3rd ed. (Buenos Aires: Espasa-Calpe: Argentina, S. A., 1946) 9.

[4] Antonio Sánchez-Romeralo and Fernando Ibarra, eds., "Villancicos," Antología de autores españoles antiguos y modernos, 2 vols. (Englewood Cliffs, New Jersey: Prentice Hall) 1: 77.

Faciendo la vía
de Calatraveño
a Santa María,
vencido del sueño,
por tierra fragosa
perdí la carrera,
do vi la vaquera
de la Finojosa.[5]

References in the poem to familiar elements of the landscape give readers the basis not only for metonymically expanding the detail of the physical context of the action based on their own sensory experience, but also for including any other conceptual associations that may have been attached to that context through the poetic tradition.

Cases of sensory reference in poetry to the specific landscape reality of an intended readership, however, are exceptions in both the Spanish oral and early written traditions, where landscape elements refer in the majority of poetic utterances to anonymous, almost universal physical settings.[6] When landscape elements are present, the degree of sensory detail is seldom adequate to awaken in those readers sharing a uniquely Castilian relationship with their landscape the inherent feelings and emotions which attach them to that landscape. Most romances from the Romancero inherit this descriptive economy and penchant for landscape

[5] Antonio Sánchez-Romeralo and Fernando Ibarra, eds., "El Marqués de Santillana," Antología de autores españoles antiguos y modernos, 2 vols. (Englewood Cliffs, New Jersey: Prentice Hall, 1972) 1: 772.

[6] For a discussion of how the landscape appears in the earliest of Spanish poetic texts see José Antonio Pérez-Rioja, La literatura española en su geografía (Madrid: Editorial Tecnos, 1980) 31-35.

stereotype characteristic of both the mester de juglaría and mester de clerecía.[7] In the romances, the spatial context of the action is most often only inferred by abstract reference to a few landscape elements too general to rouse activity beyond general categories in the manifold of sensation. Names specifying geographical location are likewise inadequate; without the association of unique concrete sensory images in the utterance, names alone have little chance of re-creating perception. In general, one must agree with Manuel Iribarren's argument that Medieval man's literary treatment of the landscape was always subservient to other considerations:

> [El paisaje en la literatura] no sobrepasó en mucho tiempo los límites de la poesía descriptiva. Pero es un paisaje genérico, de prejuzgada belleza, integrado por elementos comunes, el que generalmente nos ofrecen nuestros clásicos y que lo mismo puede atribuirse a un rincón provenzal que a una perspectiva de la Selva Negra o a una luminosa estampa de la serranía andaluza. . . .[8]

One celebrated lyrical ballad entitled "El prisionero" is a notable and important exception to the general sketchy treatment of physical context in the

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[7] Cynthia Ruiz-Fornells expands Azorín's thesis that "'el sentido de la naturaleza' is completely modern" (444). She points out that "the anonymous poet [of the Poema del Cid] was obviously conscious of his natural surroundings, as evidenced by his brief but realistic references to the crowing of roosters, his description of the dawn, the mountains, the huerta of Valencia, etc.," but that the treatment of the landscape in the poem is only "incidental" (443). She also reviews other Medieval, Renaissance, and Baroque poets' treatment of nature and concludes that until the Romantic movement, nature in literature "appears [only] as a backdrop" (443). See Cynthia Ruiz-Fornells, "The *Paisaje* and the Generation of 1898," Cuadernos de Aldeeu 1.2-3 (1983): 442-460.

José Antonio Pérez-Rioja also makes note that "el sentido del paisaje en la Literatura es enteramente moderno. O, cuando menos, lo es en la interpretación que el paisaje tiene para la sensibilidad estética de nuestro tiempo" (14). For Pérez-Rioja, the literary landscape does not appear until the historic novel, El señor de Bembibre (1844). Only then does the landscape become more than a "marco ornamental, una escenografía, para convertirse en un marco sentimental, puesto que la naturaleza se transmuta en algo íntimo o esencial para la vida humana" (Pérez-Rioja 15).

There are, however, exceptions in the poetic tradition where landscape elements function in literature as something more than simply physical context, the most notable being Garcilaso de la Vega and his innovations in his treatment of the Castilian landscape, an exception that Ruiz-Fornells does not mention. Neither do I include any discussion of Garcilaso except later in a brief note since, though important to a comprehensive understanding of the role of landscape in Spanish literature, it is not immediately pertinent to the present work.

[8] Manuel Irribarren, Navarro: ensayo de biografía (Madrid: Editora Nacional, 1956) 25.

Romancero.[9] The succinct yet complete sensory reference to the landscape outside the prison walls--though it remains a generic landscape--is essential as the means of communicating, through contrast, the emotional state of the protagonist; yet the description of the landscape evokes something more than that contrast. The songs of lark and bunting and the wheat in the fields, sending forth stalks in the heat of early summer, are images that combine to recall from the readers' consciousness the memory of real concrete sensations associated with their direct experience with the landscape:

> Que por mayo era, por mayo,
> cuando hace la calor,
> cuando los trigos encanan
> y están los campos en flor,
> cuando canta la calandria
> y responde el ruiseñor,
> cuando los enamorados
> van a servir al amor; (1-8)

The landscape in this ballad is much more than context: it is a protagonist, a co-protagonist with the prisoner because the poetic utterance communicates a feeling or emotion dependent on the relationship between the prisoner and his landscape. It is this relationship with the landscape that defines or refines the emotions communicated by the abstract terms "triste" and "cuitado," moving the reader beyond the categories stored in the manifold of sensation to the re-creation of a new sensory experience through the recollection of other similar specific sensory experiences stored in those categories:

> sino yo triste, cuitado,
> que vivo en esta prisión,
> que ni sé cuándo es de día
> ni cuándo las noches son,
> sino por una avecilla
> que me cantaba el albor.
> Matómela un ballestero;
> déle Dios mal galardón. (9-16)

As evident in "El prisionero," but in contrast with most romances, many of Machado's poems open with an associative series of concrete sensory images or references to familiar elements of the Spanish landscape. The portrayed action or communicated experience or circumstance proceeds only after the sensory context

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[9] Antonio Sánchez-Romeralo and Fernando Ibarra, eds., "El romancero," Antología de autores españoles antiguos y modernos, 2 vols. (Englewood Cliffs, New Jersey: Prentice Hall, 1972) 1: 95, 103.

of that action or experience is firmly established. "El limonero lánguido suspende (VII)" first establishes the image of the listless lemon tree's dusty branch overhanging the clear fountain and the reflection of the lemons in the water of that fountain. Similarly, in "!Colinas plateadas (CXIII, VII)," the seventh poem in the nine poem series entitled "Campos de Soria (CXIII)," the poem opens with a sequence of sensory referents, nouns denoting concrete objects from the landscape modified by equally sensory adjectives:

> ¡Colinas plateadas,
> grises alcores, cárdenas roquedas (99-100)

These perceptual referents, though perhaps not unique to the Castilian nor to, more specifically, the Sorian landscape, are nevertheless bound to it in the verses that follow by two metaphorically joined geographic names:

> por donde traza el Duero
> su curva de ballesta
> en torno a Soria, (101-103)

This firmly established "Sorian" sensory context is strengthened by yet a second series of sensory referents:

> obscuros encinares,
> ariscos pedregales, calvas sierras,
> caminos blancos y álamos del río,
> tardes de Soria, mística y guerrera, (103-106)

Added to this thus far purely perceptual communication through sensory referents--in this case they are visual--linked to the real world through the function of proper names, is a historical cultural referent likewise collectively and adequately understood only by the poem's intended audience. The adjectives "mística" and "guerrera" are not sensory: they are conceptual cultural referents which assume a shared understanding of the historical legacy left to historically-informed Spaniards by the Reconquest and Counter Reformation, a legacy shared within the poem by both protagonists: the human subject and the landscape with which that subject

dialogues within the utterance.[10] The adjectives "mística" and "guerrera" attach qualities to the landscape that cannot be perceived through the senses. They belong to the landscape in the sense that they describe the character of those who once inhabited it. They strengthen the feeling of kinship between the land and the people who live there and further communicate the impression of stability with regard to the physical character of the Sorian landscape.

"El limonero lánguido suspende (VII)" (discussed in Chapter Two) creates its perceptual experience through perception alone, without recourse to defining cultural referents and also without recourse to proper names limiting the spatial context of the poem; any cultural context is at best only implied by its sensory referents. In "El limonero lánguido suspende (VII)," there are no cultural elements connecting the perceptual images to a specifically Spanish collective cultural consciousness even though the sensory images are shared within that consciousness. The presence of proper names and conceptual cultural referents in "¡Colinas plateadas (CXIII, VII)" makes the poem and its reading no less perceptual. The experience provided by the reading is still dependent on the poem's sensory referent (that which is referred to) communicated through a series of perceptual referents (the units of language that refer to something); but its cultural and geographical referents serve to situate the utterance within a specified circumstance or "dialogical situation," thus limiting access to the experience to a smaller uniquely prepared audience, much smaller than the audience defined by universal sensory referents alone.

The dialogical situation of an utterance refers to the way in which the new utterance both responds to prior utterances and anticipates the responsive understanding of its audience. The poem speaks to a culturally isolated audience both united as a group and segregated from other groups, first, by a shared physical environment--their landscape--and secondly, by the shared recognition of cultural referents. That shared cultural and sensory legacy combined now in the poetic utterance makes possible the communication of feelings and emotions likewise

[10] Regarding the importance of history and tradition, Machado wrote the following:

> Cuando penséis en España, no olvidéis ni su historia ni su tradición; pero no creáis que la esencia española os la puede revelar el pasado. . . . Un pueblo es siempre una empresa futura, un arco tendido hacia el mañana. No olvidéis, sin embargo, que, desde otro punto de vista, el hombre, futurista incurable, es el único animal tradicionalista, y que el pasado adquiere para él un extraño prestigio.

See Antonio Machado y Ruiz, Antología de su prosa, ed. Aurora de Albornoz, vol. I. Cultura y Sociedad (Madrid: Editorial Cuadernos para el Diálogo, S. A., 1970) 63-64.

unique to that collective cultural consciousness. Only within the perceptual experience culturally unique to the poem can the sudden appearance of the abstract signifier "tristeza" achieve a meaning beyond its general classificatory function in the manifold of sensation:

> hoy siento por vosotros, en el fondo
> del corazón, tristeza,
> tristeza que es amor! (107-109)

The unique significance of this "sadness that is love" is communicated to each reader through the recollection of both direct sensory experience and his/her personal sense of historical identity. The extent to which readers feel themselves to be heirs to the land and its history will determine the degree of their responsive understanding.

What we know of the world comes from our manifold of sensation. Many of our a priori sensations, however, are either too unique or too complicated and involved to belong comfortably to any general category; and these sensations cannot be adequately recalled by mere reference to some general abstract term. Other sensations, though stored in a category, are too refined to be retrieved through abstract reference alone; common abstract language is simply not precise enough to communicate those unique sensory experiences. The word "tristeza," like the word "landscape," because of its comprehensive indiscriminate nature as a referent, has no suggestive precision; it is a catch-all term for countless sensations only loosely related. But unlike "landscape," "tristeza" cannot rely for its precision on the stability of that which it attempts to communicate; as a referent, it is regulated less by the content it refers to than by its nature as a categorical abstraction. The mere mention of the abstraction alone has no power to recall anything more than the category because it does not discriminate among the enormous number of unique sensory experiences stored in that category in the manifold; it serves only as a means of classification. Abstractions lack specificity as referents, thus the referential poverty of everyday abstract language, thus the need for poetry.

Machado believed that poetry exists precisely because of the limitations inherent in common abstract language:

> Silenciar los nombres directos de las cosas, cuando las cosas tienen nombres directos, ¡qué estupidez! Pero . . . hay hondas realidades que carecen de nombre y que el lenguaje que empleamos para entendernos unos hombres con otros sólo expresa lo convencional, lo objetivo—entendiendo aquí por objetivo lo vacío de subjetividad, es decir, los términos abstractos. . . . En la lírica, imágenes y metáforas son, pues, de buena ley cuando se emplean para suplir la falta de nombres propios y de conceptos únicos que requiere la

> expresión de lo intuitivo, nunca para revestir lo genérico y convencional. Los buenos poetas son parcos en el empleo de metáforas; pero sus metáforas, a veces son verdaderas creaciones.[11]

Metaphors and other rhetorical figures are necessary only when common abstract language ("los nombres directos") is unable, because of its referential limitations, to recall sensation. It is tempting to claim that the theme of "Colinas plateadas (CXIII, VII)" is "sadness," not only because it is the dominant of the only two signifiers in the poem which communicate feeling through abstraction rather than through sensory imagery--the other is "amor"--but also because it alone seems to say outright what is apparently only suggested through the several layers of sensory landscape imagery which precede and follow it. However, the function of the abstract "tristeza" is not to simply conceptualize the imagery, but to draw the sensory imagery communicated both before and after into its category in the manifold of sensation. The sensory imagery does not conventionally "revestir" the category, but rather allows the "expresión de lo intuitivo" through recollection of, or reference to, precise sensory experience stored in that category relative to the reader's relationship with the landscape.

The immediate repetition of the abstraction serves to double its prominence and strengthen its pivotal function not only within the fourteen-line poem which Machado places seventh in his series of nine short poems, but also within the entire series ["Campos de Soria (CXIII)"]. The individual poems in the series interact dialogically with each other and with their composite whole in a way analogous to the way the sensory imagery and the conceptual abstractions interact within the single poem. The dialogic interrelations between primary genres (the numbered poems) and the secondary genre (the composite of the series which contains them) are a magnification of the internal dialogism within all utterances, even within the individual word.[12]

In "Campos de Soria (CXIII)," a series of landscape images are laid out in careful succession, from poem I through the ninth line of poem VII, with recourse to only one other word referring abstractly to a category of feeling; and, as will be shown, that single abstraction has a specific purpose relative to the succession of the sensory images. Until the appearance of the word "tristeza" in poem VII, all other nouns and their accompanying adjectives--and these adjectives are almost always epithetical--refer to familiar landscape elements, bringing to mind the memory of other concrete images once perceived through the senses and recalled

[11] Machado y Ruiz, Obras 709.

[12] See my discussion of primary and secondary dialogism beginning on page 36 of Chapter Two.

now through metonymical reference to those representative features of the landscape detailed in the poem. In this way, poems I thru V move the reader's perceptive memory through the four seasons by means of concrete sensory imagery which communicates the impact of each season both on the Sorian landscape and, more importantly, on the people who inhabit that landscape.

Poem I recalls from the reader's memory the sensory experience of being present in a rural landscape still cold in early spring. The images include the snow-capped Moncayo, the surrounding ash-gray hills, the barren ranges with their green bits of meadow, small white daisies scattered in fragrant grasses, and shepherds wrapped in trailing capes:[13]

> Es la tierra de Soria árida y fría.
> Por las colinas y las sierras clavas,
> verdes pradillos, cerros cenicentos,
> la primavera pasa
> dejando entre las hierbas olorosas
> sus diminutas margaritas blancas.
> La tierra no revive, el campo sueña.
> Al empezar abril está nevada
> la espalda del Moncayo;
> el caminante lleva en su bufanda
> envueltos cuello y boca, y los pastores
> pasan cubiertos con sus luengas capas. (1-12)

The features of the landscape are presented through an apparent objectivity of sensory perception by means of a series of nouns referring to concrete perceivable elements of the landscape modified by equally objective adjectives of perception.[14] There are no concepts, no ideas, no categorical abstractions suggesting meaning for these concrete landscape images experienced already through the reader's several senses and now recalled through the referential power of descriptive perceptual language. Any meaning given to the experience of reading depends for the most part on the reader's personal sensory experience with the physical world to which the poem refers (the Sorian landscape). That is not to say

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[13] I have Alan Trueblood's excellent translation to thank for many of my references in English to the content of "Campos de Soria (CXIII)." See Alan S. Trueblood, Introduction. Antonio Machado: Selected Poems (Cambridge, Massachusetts and London, England: Harvard University Press, 1982) 1-68.

[14] Geoffrey Ribbans points out that these sensory referents are "sharply visual, with color predominant, except for one adjective of smell: . . . 'hierbas olorosas'. . . ." "These adjectives," he continues, "offer a clear visual picture of objects and bear witness to the new awareness and respect for things which occur after Soledades, Galerías, Otros Poemas and to the endeavor to record what the poet sees con los ojos abiertos." See Geoffrey Ribbans, "The Unity of 'Campos de Soria,'" Hispanic Review 41 (1973): 286.

that the language of the poem is purely objective; the vision of the landscape is obviously circumscribed by the poet's choice of representative features and even by the poetic structure.[15]

The images of pure sensation continue in poem II with the opening of white blossoms on the brambles, fragrant violets in the fields, budding poplars, beehives, and sheep grazing on dark green patches of grass among scattered boulders, all common features of the Sorian landscape:

> Las tierras labrantías,
> como retazos de estameñas pardas,
> el huertecillo, el abejar, los trozos
> de verde obscuro en que el merino pasta,
> entre plomizos peñascales, siembran
> el sueño alegre de infantil Arcadia.
> En los chopos lejanos del camino,
> parecen humear las yertas ramas
> como un glauco vapor--las nuevas hojas--
> y en las quiebras de valles y barrancas
> blanquean los zarzales florecidos,
> y brotan las violetas perfumadas. (13-24)

Like the images in Poem I, these carefully chosen images are entirely familiar to the intended audience, stored in each reader's manifold of sensation and recalled directly through the language of the poem. But unlike poem I, this second poem also includes two conceptual referents that tie the perceptual images to something other than the perceptual experience of the reader in order to communicate something beyond that which is suggested through sensory experience alone. First a solitary abstraction, a named emotion appearing in the poem as the adjective "alegre," suggesting a link between the sensory images so far communicated and yet to be communicated--yet to be communicated is its opposite, the "tristeza" of poem VII--and the conceptual category labeled "alegría" in the manifold of sensation. The word "alegre" prompts the recollection of a whole category of sensory experiences stored in the manifold relative to the reader's relationship with the emerging summer landscape, any experience classified as "alegre" connected to the reader's experience with the summer Sorian landscape. No other relationship is suggested; all reference in the poem thus far has been only to that landscape.

A second non-perceptual referent, a conceptual tie between the features of the Sorian landscape and those of classical Arcadia, presumes the reader's

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[15]Geoffrey Ribbans notes the rhythmical balance of adjectives and "the alliteration of *c* in 'cerros cenicentos'" (Ribbans, "Unity" 286).

experience with the literary tradition. The reference to Arcadia, the region of ancient Greece frequently chosen by classical poets as physical context for their pastoral poetry, becomes a link here in Machado's poem, thanks to the literary tradition, to other categories of emotion, specifically, to the categories of simple pleasure and quiet reflection associated with the classical and Renaissance pastoral tradition. However, the image of Arcadia and its summer pleasures represents in Machado's poem only a child's happy dream ("el sueño alegre de infantil Arcadia"), and not the realities of the Sorian landscape." The possible link between the landscape and the emotional category "alegría" is in this way subordinated to the reader's understanding of the harsh realities imposed on Castilian man by a relentlessly severe--albeit beautiful--rural landscape. The subjective referent "alegre" becomes more a conceptual reference to that which it "is not" in the Sorian landscape than to that which it "is" in the Arcadian landscape. This conceptual treatment among what is otherwise pure perception dialogues not only with those associations inherent in the sensory imagery already given, but also, as it will be demonstrated, with the greater sensory detail provided by images yet to come in the series of primary genres (the numbered poems). All of these images will converge conceptually in Poem VII with the phase "¡tristeza que es amor!"

Poem III continues to add sensory detail to the recalled landscape. The reader is invited to remember a rolling countryside where dipping roads first take summer travelers and their small gray donkeys out of sight and then lift them up against the sunset:

> Es el campo undulado, y los caminos
> ya ocultan los viajeros que cabalgan
> en pardos borriquillos,
> ya al fondo de la tarde arrebolada
> elevan las plebeyas figurillas,
> que el lienzo de oro del ocaso manchan.
> Mas si trepáis a un cerro y veis el campo
> desde los picos donde habita el águila,
> son tornasoles de carmín y acero,
> llanos plomizos, lomas plateadas,
> circuidos por montes de violeta,
> con las cumbres de nieve sonrosada. (25-36)

The reader's sensory participation in the seasonal changes in the landscape, recalled in poems I and II through elements perceived by the visual and olfactory senses and experienced through the sensations of heat and cold, persists and is intensified in this third poem. Here the collective audience is addressed directly through the second-person plural forms of the verbs "trepar" and "ver" ("Mas si trepáis a un cerro y veis el campo"). The reader, who understands suddenly that

he/she is not alone but instead part of a group, is invited to momentarily change his/her human-scale perspective to that offered from a distant panoramic view ("desde los picos donde habita el águila") where the human element, the "plebeyas figurillas," is all but lost in the immensity of the lead-gray plains, the violet snow-capped mountains, and the steel and crimson sky.

The speaking subject, however, is uncomfortable with this distant vista and returns quickly and emphatically in poem IV to a position that affords the detail necessary for the closer observance of the most important feature of the Sorian landscape, the Sorian peasantry:

> ¡Las figuras del campo sobre el cielo!
> Dos lentos bueyes aran
> en un alcor, cuando el otoño empieza,
> y entre las negras testas doblegadas
> bajo el pesado yugo,
> pende un cesto de juncos y retama,
> que es la cuna de un niño;
> y tras la yunta marcha
> un hombre que se inclina hacia la tierra,
> y una mujer que en las abiertas zanjas
> arroja la semilla.
> Bajo una nube de carmín y llama,
> en el oro fluido y verdinoso
> del poniente, las sombras se agigantan. (37-51)

The Castilian peasant is as much a part of the Castilian landscape as is its geography and geology. Until now that peasantry has been treated as just another landscape feature, just another detail viewed from a distance. The exclamation marks of the first verse are as essential as the words themselves in now communicating the speaker's subjective orientation to those giant-like peasant silhouettes lifted up against the evening sky, a powerful contrast with the "plebeyas figurillas" of poem III. This subjectivity was initiated in the series through the dialogue between the conceptual metaphorical treatment of "el sueño de infantil Arcadia" and the associations inherent in the selected perceptual images from the landscape--images that already contain within them the presence of those who inhabit that landscape.

By now it has become obvious to the reader that the series of nine poems communicates much more than a pictorial evocation of the Sorian countryside. "Campos de Soria (CXIII)" is a landscape poem by our controlled definition, a poem that explores and communicates through synthesis and sensory suggestion the collectively-sensed associations or relationships between a people and their landscape. Poem IV continues and intensifies that communication through the

detailed image of a team of oxen slowly plowing open slopes of ground as the setting sun lengthens their shadows over the land. A basket of rushes and furze hangs between them from the yoke as a cradle for a child while its peasant mother and father walk behind, she casting seeds into open furrows, and he covering them with the broken soil. It is autumn and the sun is setting on work yet to be done. The subtleties of the image are understood best by those who participate to the fullest extent in the collective landscape consciousness--by those who understand the difficulties of peasant life in such an austere landscape. Seeds are planted as autumn wanes because springtime in a land of long harsh winters leaves little opportunity for planting. The farmer finds it difficult to plant in early spring in fields that become soft and unworkable from spring runoff and must plant in the autumn before the ground freezes or the snow falls. If planted in the fall, dormant seeds can sprout at the earliest opportunity at the beginning of a very short and unforgiving growing season. The perceptual images communicate all of this, and since these associations and relationships are understood intuitively by the intended reader, there is no need for further conceptual development of the sensory image.

Poem V completes the seasonal cycle as the snows of winter appear as suddenly as had been anticipated by the plowing peasants. The images move momentarily indoors: smoking logs under the hearth and a bubbling stew pot, an old man huddled beside the fire, his old wife spinning wool, and a young girl sewing and daydreaming. Each of the first five poems include some human element interacting in some perceivable way with the Sorian landscape, thus dramatizing Castilian man's natural ties with the landscape he inhabits. In poem I it is a "caminante" and shepherds walking bundled up in an attempt to protect themselves from the dry cold. Poem II portrays no perceived direct human presence in the landscape but communicates instead the traces of that presence in the worked fields, garden plots, and beehives. In poem III it is again the travelers moving into and out of sight as they travel the roads that rise and fall across the rolling topography. There is also the presence of the reader, a reader who understands he/she is a part of a group of people being invited to enter the landscape, to climb a hill, and to view the scene from heights that survey the whole. Poem IV adds a man, his wife, and their infant child in direct interaction with the land through the acts of plowing and planting.

It is now in the fifth poem in the series that the relationship between man and the landscape becomes more intimate and acute. Here, as Geoffrey Ribbans observes, "for the first and only time in the poem extraneous facts are related which do not depend on direct observation."[16] It is the landscape that has taken the old

[16] Ribbans, "Unity" 288-289.

couple's son from them--a son who one winter's night lost his way without a trace and vanished in the mountain snows. Perhaps this lost son is the same child who was cradled between the yoked oxen of Poem IV. The landscape participates intimately in every aspect of the family's life experience. It is even the context of their young daughter's daydreams, as she imagines the coming spring and summer and the green meadow grass where she will romp again with other little girls; hers is the "sueño alegre de infantil Arcadia" of poem II:

> La nieve. En el mesón al campo abierto
> se ve el hogar donde la leña humea
> y la olla al hervir borbollonea.
> El cierzo corre por el campo yerto,
> alborotando en blancos torbellinos
> la nieve silenciosa.
> La nieve sobre el campo y los caminos,
> cayendo está como sobre una fosa.
> Un viejo acurrucado tiembla y tose
> cerca del fuego; su mechón de lana
> la vieja hila, y una niña cose
> verde ribete a su estameña grana.
> Padres los viejos son de un arriero
> que caminó sobre la blanca tierra,
> y una noche perdió ruta y sendero,
> y se enterró en las nieves de la sierra.
> En torno al fuego hay un lugar vacío,
> y en la frente del viejo, de hosco ceño,
> como un tachón sombrío
> --tal el golpe de un hacha sobre un leño--.
> La vieja mira al campo, cual si oyera
> pasos sobre la nieve. Nadie pasa.
> Desierta la vecina carretera,
> desierto el campo en torno de la casa.
> La niña piensa que en los verdes prados
> ha de correr con otras doncellitas
> en los días azules y dorados,
> cuando crecen las blancas margaritas. (51-78)

As with the poems preceding it, this fifth poem in the series begins with several verses that communicate entirely through perceptual referents. Yet the series has progressed to the point where perception alone can no longer advance the emotional trajectory of the plot to its climax. The exposition and complication of the plot were initiated and until now maintained by the dialogism inherent in its landscape referents. It is in this fifth poem of the series that the perceptual elements of the poem begin to dialogue in earnest with sparse yet essential conceptual referents to complete the process resulting in the emotional reaction of the reader--the reaction that Longinus called the "sublime" and that Bakhtin called "responsive

understanding." César Real de la Riva calls it the evocation of one of those "ideas últimas" or "universales del sentimiento" that he further defines as "otro de esos *anticipos de lo infinito* que están por debajo o por encima de lo racional."[17] Real de la Riva also identifies poem VII's "tristeza que es amor" as one of those "ideas últimas," calling it, in fact,

> [la] frase egregiamente poética . . . de [toda la obra de] Antonio Machado . . . pues se reduce a cuatro sencillas palabras en disposición lineal, que aseguran una identificación que no es lógica, sino poética.[18]

It is clear that the phase "tristeza que es amor" is by itself incapable of evoking anything beyond the overlap of the two general categories of sensations recalled through the use of the abstractions that label those categories. The four-word phrase's power as an "idea última" comes only through its function within its poetic context--within the network of relationships and convergencies unified through the structure of the poem. That poetic structure includes not only the internal dialogism of its referents, but also the dialogism contained in the poem's formal elements of versification. Poem VI varies momentarily the meter of the series from the assonanced heptasyllable and hendecasyllable mix of the first five poems to twenty consonant-rhymed octosyllables--with the exception of the hemistichal verse thirteen--in order to "speed . . . our recitation and heighten . . . our perception of the passage of time":[19]

> ¡Soria fría, Soria pura,
> cabeza de Extremadura,
> con su castillo guerrero
> arruinado, sobre el Duero;
> con sus murallas roídas
> y sus casas denegridas! (79-84)

The octosyllable is a more ancient, more traditional verse appropriate now because of the sudden insertion, for the first time in the series, of a historical cultural referent that looks to the past to suggest a tie between Castile's past and the

[17] César Real de la Riva, "Proceso de una obra poética, o la sensación y el sentimiento en la poesía de Antonio Machado," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975, 213-239) 216.

[18] Real de la Riva 215.

[19] Steven L. Driever, "The signification of Sorian Landscapes in Antonio Machado's 'Campos de Castilla,'" ISLE 4.1 (1997): 65.

until now only perceptually portrayed present. The town's decaying medieval castle overhanging the Duero's banks and the old city's walls eaten by time are evidence of that past:

> ¡Muerta ciudad de señores
> soldados o cazadores;
> de portales con escudos
> de cien linajes hidalgos, (85-88)

Performing a function similar to, yet beyond that of the worked fields and garden plots of poem II, the castle and city walls are perceptual elements that communicate the cultural ties uniting generation upon generation of Sorians with their landscape. It is this historical cultural referent that inseparably links the landscape's past and the reader's cultural heritage to the reader's own personal perceptual experience with the landscape now recalled by the poem from the manifold of sensation. The sense of hearing is particularly exploited in a series of familiar nocturnal sounds, including the howls of scrawny famished hounds, the ravens cawing, and the courthouse chime:

> y de famélicos galgos,
> de galgos flacos y agudos,
> que pululan
> por las sórdidas callejas,
> y a la media noche ululan,
> cuando graznan las cornejas!
> ¡Soria fría! La campana
> de la Audiencia da la una.
> Soria, ciudad castellana
> !tan bella! bajo la luna. (89-98)

It is only within the context of the new perceptual experience provided through the reading of the series of short connected poems that the memory of personal perception can be organized and concentrated into meaningful associations within a shared cultural consciousness. The new perceptual experience created now through the reading of the poem is a concentrated imaginative awareness that only language can provide by bringing together into dialogic association both sensory and conceptual referents to produce an anticipated emotional response. Each of the poems in the series is a masterfully constructed perceptual experience that suggests more than it can say, and each is capable of standing alone on its own poetic merit as a perceptual poem, and none more so than poem VI.

Poem VI offers the reader a series of images based on nouns recalling perceivable objects common to the Sorian village landscape--"castillo," "murallas," "casas," "portales," "ciudad," "galgos," and "callejas"--in order to recall from the

reader's experience the essence of the village's physical character. However, the adjectives and other modifiers that qualify these nouns--even though they are equally perceptual in that they suggest perceivable qualities that give greater precision to the sensory image--also function to suggest associations beyond mere perception. It is not enough that readers recall an accurate image of a medieval castle, since general perceptual images, like categorical abstractions, lack the referential specificity necessary to recall the precise associations and correspondences attached to those images that will lead to the emotional response.

Perceptual nouns acquire their referential power in much of Machado's poetry in three ways: first, through their association within the poem with other nouns and with limiting adjectives; second, through limited yet crucial rhetorical treatment; and third, through strategically placed categorical abstractions. In poem VI, the image of a Sorian castle is qualified by two limiting adjectives: "guerrero" and "arruinado." "Arruinado" refines the perceptual image of the castle, but at the same time it dialogues with the conceptual adjective "guerrero" as well as with the poem's other perceptual nouns that further detail the village landscape and that receive similar perceptual adjectival treatment: "murallas roídas," "casas denegridas," "famélicos galgos," "galgos flacos y agudos que pululan," and "sórdidas callejas." The perceptual adjectives "roídas," "denegridas," "famélicos," "flacos," "agudos," and "sórdidas" connect in their negative character with the cultural historical referent: "¡Muerta ciudad de señores / soldados o cazadores; de portales con escudos / de cien linajes hidalgos."

Standing in contrast with the poem's series of negative adjectives are two positive abstract adjectives, "pura" and "bella," that open and close the poem. They limit not perceptual nouns, but the very name given to the city to which those perceptual nouns belong: "Soria pura" and "Soria, ciudad castellana / ¡tan bella! bajo la luna." The juxtaposing of positive and negative adjectives modifying perceptual and proper nouns is an identifiable feature of the referential strategy of the poem.[20]

The referential strategy of a poem has to do with how the text dialogues with the reader's experience in the extratextual world. It has to do with the poet's choice, organization, and handling of the referents with which he/she communicates his/her response to prior utterances and anticipates the responsive understanding of the reader. Though the principal governing referents in perceptual poetry are always objects from the reader's physical world, it is Machado's art that controls

[20] Andrew Debicki discusses this "double attitude" toward the city of Soria in his "La perspectiva y el punto de vista en poemas descriptivos machadianos," Estudios sobre Machado, ed. José Angeles (Barcelona: Editorial Ariel, 1977) 163-175. See especially pages 171-174.

the reader's perception of those objects through their association with other objects and/or with other non-perceptual referents. Machado himself insisted that "El artista no copia la naturaleza, pero liba en ella."[21] José María Azcarate Ristori asserts that art is "el reino de las realizaciones" and that in Machado's treatment of the Sorian village, it is his subjective vision that chooses the appropriate referents:

> [No] surge un mundo basado en la consideración objetiva de la naturaleza, sino que es la visión subjetiva la que determina la concepción de la ciudad como resultado de su proyección espiritual sobre el mundo físico. Se llega, pues, a la interpretación del mundo que le rodea.[22]

Not only in poem VI as a primary genre, but more importantly in "Campos de Soria (CXIII)" as a secondary genre, the perceptual experience provided through the multiple perceptual landscape images combined and treated as they are and in the order in which they appear has provided the Spanish collective consciousness with a landscape poem without peer, a national treasure, a most effective means of perceiving Spaniards' inherent connection to their Castilian landscape.[23]

The sudden and striking appearance in poem VII of the categorical abstract signifiers "tristeza" and "amor" comes not without careful preparation:

> ¡Colinas plateadas,
> grises alcores, cárdenas roquedas
> por donde traza el Duero
> su curva de ballesta
> en torno a Soria, obscuros encinares,
> ariscos pedregales, calvas sierras,
> caminos blancos y álamos del río,
> tardes de Soria, mística y guerrera,
> hoy siento por vosotros, en el fondo
> del corazón, tristeza,
> tristeza que es amor! ¡Campos de Soria

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[21] Antonio Machado y Ruiz, Poesías Completas, vol. II, edición 15 (Madrid: Col. Austral, 1974) 110.

[22] José María Azcarate Ristori, "A. Machado y la ciudad medieval," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975) 30.

[23] Geoffrey Ribbans ends his study by advising that "without reading the poem as a whole, however, one cannot appreciate the progressive build-up of poetic tension and the coherent imaginative design, of such a rich texture that the parts contribute powerfully and consistently to the whole and the whole to the parts. 'Campos de Soria,'" he insists, "should be read as one sustained poem" (Ribbans, "Unity" 296).

donde parece que las rocas sueñan,
conmigo vais! ¡Colinas plateadas,
grises alcores, cárdenas roquedas!. . . (99-112)

The abstractions "tristeza" and "amor" are immediately connected dialogically not only to the conceptual cultural referents "mística" and "guerrera" immediately preceding them in the poem, but also to the cultural referent of poem VI: "¡Muerta ciudad de señores / soldados o cazadores." There is also a conceptual tie to the metaphorical associations given to some of the perceptual referents within all the poems in the series: "la tierra no revive" (poem I) and "las sombras se agigantan" (Poem IV), for example. These associations anticipate the cultural referent.

Poem V is especially striking in its sparse yet piercing metaphorical associations that anticipate the pivotal "tristeza que es amor." Several of the poem's images can be easily classified as "sad," to say the least, and they together convey a weighty sense of sorrow to the reading experience. The winter landscape is symbolically the saddest of the seasons with "la nieve sobre el campo y los caminos, / cayendo sobre una fosa." The metaphorical reference to a new-dug grave foreshadows the image of a sick and coughing old man close to death and of an empty place by the fire once occupied by a dead son lost and now buried somewhere in the snow. The noun "viejo" appears four times in some form within the poem lending its inherent dialogical connections to both "tristeza" and "amor." The old woman looks outside, thinking she hears footsteps in the snow; but no one appears--no one comes down the road past the door. Nothing but the emptiness of death and winter surrounds the scene graced only by the contrasting presence of a child who dreams of summer days.

The phrase "tristeza, / tristeza que es amor," abstract and conventionally objective as it may be in isolation, acquires its subjective and suggestive power through its association in "Campos de Soria (CXIII)" within the whole--that whole being the perceptual experience of its reading. Brought together in that reading are the poems' landscape images, cultural referents, figurative language, and categorical abstractions. These several devices dialogue within each individual poem and can bring about a responsive understanding or emotional response for each poem when read in isolation; but more importantly, they dialogue within the series of the nine parts of a greater whole to yield a much different and much more important experience.

Replacing the single word "tristeza" with some other signifier, "orgullo," for example, would open an entirely different category of sensory experience stored in the manifold of sensation and would undo the poem's internal dialogism. The

substitution of "orgullo" for "tristeza," in addition to destroying the perceptual experience provided through the poem's individual reading, would dismantle as well the experience yielded by its reading in concert with the other eight poems comprising "Campos de Soria (CXIII)"; and finally, such a change would undermine and confuse the entire dialogical situation that motivated the Campos de Castilla collection in the first place. A change within poem VII in the abstract signifier from "tristeza" to "orgullo" might be possible were that poem not a part of a greater whole. Such a change in the limited sphere of poem VII alone would simply reverse the function of the cultural referent "mística y guerrera." In association with "orgullo," the historical legacy of the Reconquest and Counter Reformation recalled through these adjectives would imply a politically and socially conservative position or ideology within the dialogical situation. However, such an implication in poem VII would destroy the internal dialogism within the series, alienating the poem from the purposes of the whole, placing it in conflict with the pre-Civil War liberal ideology that informs the series ["Campos de Soria (CXIII)"] and also the entire collection (Campos de Castilla).

The multiple sensory Sorian landscape referents and sparse yet key conceptual referents in "Campos de Soria (CXIII)" converge in the brief epiphany realized in poem VII's "!tristeza que es amor!" and "conmigo vais." Indeed, the ellipsis ending Poem VII helps to communicate that climax. Until "tristeza que es amor," the series has sustained its overall perceptual quality. The sudden presence in Poem VII of the speaker's subjective outburst has been somewhat anticipated by much that has already occurred in the experience: the exclamatory timbre of Poem VI and the subjective abstraction, "¡tan bella! bajo la luna," of its final verse; poem IV's exclamation, "¡Las figuras del campo sobre el cielo!"; and finally, the suggestive quality of its carefully combined perceptual referents. Even so, the outburst is never-the-less striking by virtue of its abrupt quality. Suddenly the human presence in, and interaction with, the landscape turns dramatically from that of observed human subjects in the landscape/human relationship to that of the observer--an observer who we must remember has already addressed a plural readership ("si trepáis un cerro y veis" of poem III) and has likewise addressed the several features of the landscape in the same direct manner in poems VII, VIII, and IX.

The speaker invites his/her audience to participate in the perceptual experience of the landscape while holding back, for the moment, the communication of his/her personal subjective reaction until poem VII--that it has been repressed until poem VII is apparent from the brief escapes of that subjectivity in poem's IV and VI. But for what purpose or purposes has that subjectivity been delayed? Perhaps its abrupt appearance is the means of increasing the force of its

effect on the reader. The first person singular verb "siento" and the preposition "conmigo" of poem VII are the first direct references in the series to the actual person of the speaker, to the direct recipient of those landscape images, an actual body of flesh and bone who is instantaneously experiencing the sensory images as they are communicated, who "speaks" in poems I thru VII in order to communicate that experience as it is experienced, and who also conceptually processes that experience for the reader in poems VI and VII.

That which is communicated in poem's VIII and IX is a second experience separated from the first by an undetermined period of time conveyed by the ellipsis at the end of poem VII. Given the relatively unexpected nature of the subjective outburst of poem VII, ending the series with that poem would have left unresolved that which had there become a "personal" perceptual experience. The phrase "tristeza, / tristeza que es amor!" followed by the conceptually suggestive "¡Campos de Soria . . . conmigo vais!" cries out for enlargement, resolution, and justification. The pivotal function of the subjective "tristeza, / tristeza que es amor!" must be consummated in poems VIII and IX. The referential strategy of "Campos de Soria (CXIII)" is not unlike that of Bécquer's "En la imponente nave," discussed in Chapter Two, a poem that also uses the ellipsis to convey the sense of a period of time separating the two related experiences. The first experience is based on sensory perception and the second experience is based on the conceptual reflection on the first. The speaker's voice in both Bécquer and Machado's poems, however, need not be any particular voice among the many who share the sensory and cultural relationship with the physical sensory context communicated by the reading. In the case of Bécquer's poem, that sensory context is a church nave; in Machado's poem, it is the Sorian rural landscape.

The experience of the reading does not require that the speaker's voice be Bécquer or Machado's voice, nor that the emotion spring from the experience of either poet's life. Were "Campos de Soria" an anonymous work, its reading would be no less powerful an experience for the intended reader. Unencumbered by biographical information obviously key to the poem's creation, the readers of anonymous poems are free to link the experience portrayed entirely to their own life's experience. However, complete participation in the collective cultural consciousness cannot avoid at least a basic knowledge within the reader relative to the circumstances or dialogical situation that produced the perceptual poem. The poet presumes in his/her readers a level of familiarity with not only the sensory context of the poem's perceptual referents, but also with the cultural context, including knowledge of the literary tradition necessary for responsive understanding. The question remains whether the poet presumes the reader's understanding of the personal experience (the poet's experience) that inspired the

writing, whether the reception of the poem is connected in anyway with its production.

The first seven poems of "Campos de Soria (CXIII)" communicate an experience to the reader in which a knowledge of the details of the poet's life are inconsequential. The perceptual experience portrayed is based on two types of relationships: one, the relationship between the Sorian rural landscape and the people who inhabit it and two, the relationship between the Sorian rural landscape and the individual Spaniard who participates in the collective vision of the Generation of 98--a vision of a symbolic Castile. The speaking voice of the poem becomes a representative voice and, as such, functions in the poem as the collective voice of all Spaniards. The speaking subject's subjective response in poems VI and VII to the sensory experience of poem's I thru V is an extension of that representative function. That vision is the poet's subjective response to prior utterances, but the experience of reading does not require a knowledge of the personal circumstances in the life of the poet that produced that response.

The reader is invited to experience vicariously through the speaker both the conveyed perceptual experience and the conceptual treatment of that experience that together produce the emotional response in the reader. It is through that conceptual treatment that the subjective attitude of the author is revealed, though it is not presented as the attitude of the poet per se, but as that of the speaking subject. Through the process of reading, the poet's vision becomes the reader's vision because the speaking subject serves as proxy for all readers who connect the perceptual language with their own experience, and not because the reader has studied Machado's life and is informed of the events that motivated the utterance in the first place.

In poetry, the communication of emotion has its life in the utterance and not in the history of the poet. Eliot was correct is his assessment of the emotion of art as impersonal. "The poet," insisted Eliot, "cannot reach his impersonality without surrendering himself wholly to the work to be done."[24] In an autobiographical sketch written in 1913 for Azorín's planned anthology, Machado explains his vision of Spain in plain honest prose as follows:

> Tengo un gran amor a España y una idea de España completamente negativa. Todo lo español me encanta y me indigna al mismo tiempo. Mi vida está hecha más de resignación que de rebeldía; pero de cuando en cuando siento impulsos batalladores que coinciden con

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[24] T. S. Eliot, Tradition and the Individual Talent, Critical Theory Since Plato. ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 787.

> optimismos momentáneos de los cuales me arrepiento y sonrojo a poco indefectiblemente. Soy más autoinspectivo que observador y comprendo la injusticia de señalar en el vecino lo que noto en mi mismo. . . . En el fondo soy un creyente en una realidad espiritual opuesta al mundo sensible.[25]

"Campos de Soria (CXIII)" communicates that same vision, and it exploits for that communication not the definition through abstraction of the thought of the poet who produced it, but the emotion produced within the reader. This emotion comes through the representation of an experience based first on a recollection of sensory data belonging to the Sorian landscape already experienced by the reader, and secondly, on a conceptual treatment of that perception grounded in the cultural reality of Sorian man's relationship with that landscape. Because the reader experiences the corresponding emotional response produced through the act of reading, the poem's meaning is a product of its reading and not of its writing; the process of determining the meaning of a poem is thus centered in the reader rather than in the writer.

"Campos de Soria (CXIII)" first became available to its intended readership as one of eighteen poems printed together first in 1912 and later fifty-six poems in 1917 as Campos de Castilla, a book informed, according to expressive-oriented critics, with "el tema del amor logrado, vivido y perdido"[26] of the poet's beloved Leonor to whom the book was dedicated.[27] The theme is evident in the collection in the so-called "Leonor" poems (CXIX-CXXVI) added to the second printing after Leonor's death. But it is an over simplification to suggest that Machado's love for Leonor is the determining factor in the interpretation of "Campos de Soria (CXIII)," especially since the poem was one of the original eighteen published in June of 1912, two months prior to Leonor's death.[28] That it would even be considered as a "Leonor" poem can be attributed to the separate experience portrayed in poem's VIII and IX.

Poems I through VII can be readily understood as a perceptual experience

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[25] Antonio Machado y Ruiz, "Autobiografía escrita en 1913 para una proyectada antología de Azorín," Campos de Castilla, ed. Geoffrey Ribbans (Madrid: Cátedra, 1989) 283.

[26] Angel del Río, Historia de la literatura española desde 1700 hasta nuestros días (New York: Holt Rinehart and Winston, 1963) 424.

[27] Oreste Macrí, Poesie, 3.ª ed. (Milano: Lerici, 1969) 74.

[28] It is quite possible that this first edition of Campos de Castilla was published as early as April 1912. See Geoffrey Ribbans' Introduction to his 1989 edition: Antonio Machado, Campos de Castilla, ed. Geoffrey Ribbans (Madrid: Cátedra, 1989) 13.

created for the reader to communicate an emotion or subjectivity born out of two congruous premises that Machado assumes in his audience: first, participation in the collective cultural sensitivity to the relationship between the Castilian peasantry and their harsh environment and second, a sensitivity to the symbolic ties between that relationship and the cultural realities of a nation in cultural crisis. The culminating "tristeza que es amor" and "conmigo vais" of poem VII are the epiphany of that emotion--an emotion that belongs to the reader as a full participant in the experience. It is the reader who through the perceptual experience has become the speaking subject--the subject of the first person "siento" in "hoy siento por vosotros, en el fondo / del corazón, tristeza, tristeza que es amor!" and of the first person "conmigo" in "conmigo vais." The reader now sees himself/herself not as one of the collective whom the speaking subject invited in poem III to climb the hill and see the landscape from the heights where eagles live, but as the speaking subject himself/herself. However, poems VIII and IX add the speaking subject's cognitive reflection on the perceptual experience of poems I thru VII. This reflection includes a conceptually treated perceptual referent that to some might appear to disrupt the carefully orchestrated process through which each reader has come to perceive himself/herself as the speaking subject. That referent is the "álamos de amor," the principal referent that governs the structure of poem VIII.

The poem begins with "He vuelto a ver . . ."; and this perceptual return to the landscape refers not to the representative speaker's actual renewed physical contact with the landscape, but to the memory of the perceptual experience portrayed in poems I thru VII--a gloss on the notion communicated metaphorically in poem VII through the words "conmigo vais." The reader's senses are focused on only one of the several features of the Sorian landscape recalled through the experience of poems I thru VII. This single feature, the "álamos del camino en la ribera del Duero," is recalled in minute detail:

He vuelto a ver los álamos dorados,
álamos del camino en la ribera
del Duero, entre San Polo y San Saturio,
tras las murallas viejas
de Soria--barbacana
hacia Aragón en castellana tierra.
Estos chopos del río, que acompañan
con el sonido de sus hojas secas
el son del agua, cuando el viento sopla,
tienen en sus cortezas
grabadas iniciales que son nombres
de enamorados, cifras que son fechas.
¡Alamos del amor que ayer tuvisteis
de ruiseñores vuestras ramas llenas;

álamos que seréis mañana liras
del viento perfumado en primavera;
álamos del amor cerca del agua
que corre y pasa y sueña,
álamos de las márgenes del Duero,
conmigo vais, mi corazón os lleva! (113-132)

The memory of one's sensory experiences remains with him/her, but that memory can be communicated to others only through language. Though it is possible to imagine the sound of rustling poplar leaves and a river's flowing water, the only way to resurrect the memory of that sensation in another is with words; and the only reason for recalling any sensation is to communicate some feeling or emotion associated with that sensation. Poetry, by definition, seeks to create an emotional response in its audience. In landscape poetry, that emotional response has its center in the relationship between a people and their landscape. Language alone has the power to suggest relationships between sensory imagery and the categories of feelings also stored in the memory. The goal of perceptual poetry is to create new unique feelings or emotions attached to a new perceptual experience created through poetic language and sensory imagery. Poem VII's "tristeza que es amor!" names in abstraction the two categories of the unique emotions combined in the series "Campos de Soria (CXIII)," but the abstractions do not define the feelings communicated by the experience. Their purpose is not to summarize or clarify the poetic language: it is the poetic language that refines the abstractions. The poetic treatment of landscape images provides the "expresión de lo intuitivo" necessary to create the unique perceptual and emotional experience that results from the poem's reading. The poplars by the river that blend the rustling of their withered leaves with the water's sound when the wind blows, poplars with lovers' names carved in their bark, are metaphorically "álamos de amor." The abstraction "amor," appearing for the second time in the series has been refined by the poetic language of the entire series. The "amor" of "tristeza que es amor," which filled the speaker during the perceptual experience communicated by poems I thru VII, has indeed accompanied him/her as he/she promised it would ("conmigo vais"). That combined love and sadness for the Castilian landscape and all it represents for the speaker has been communicated not by abstraction, but through the dialogism of poetic language, through the synthesis of sensory experience and the conceptual processes of the mind. That same "amor" of "tristeza que es amor" of poem VII is recalled and strengthened now in poem VIII in the metaphor "álamos de amor." The temporal distance between the first seven and the last two poems of the series serves to authenticate the poem's emotion, an emotion so vital to the speaker--and

through the reading, vital also to the reader--that it has withstood the test of time.[29]

Despite an internal organization and structure that places the Sorian landscape as both the perceptual and conceptual center of the reading of "Campos de Soria (CXIII)," the appearance in poem VIII of the "álamos de amor" might easily prompt some to displace that central function of landscape in favor of specific events from the poet's life. Given the critic's knowledge of Machado's "personal" experience with love and its loss while living in Soria, it would be tempting to interpret the "álamos de amor" of "Campos de Soria (CXIII)" as a direct reference to the relationship between the poet and his beloved Leonor. By extension, it would likewise be tempting to interpret the "tristeza" of "tristeza que es amor" as having a similar relevance.[30] After all, there are other poems in the collection that associate Leonor with those same "álamos del río."[31] In an expressive-oriented or author-centered reading, the "Leonor" theme easily dislodges the landscape as the central theme of the poem.

Though it is clear that "Campos de Soria (CXIII)" was written at least five months before Leonor's death, there exists also the possibility of it having been written almost eighteen months before its publication in June of 1912, before Leonor's illness could have turned Machado to thoughts of loosing his young

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[29] Machado's observations on the temporal and non-temporal (intemporal) properties of works of art in general and poetry specifically have stimulated volumes of critical discussion. His definition of poetry as "palabra en el tiempo" reflects his insistence that

> todas las artes . . . aspiran a productos permanentes, en realidad, a frutos intemporales. . . . El poeta pretende, en efecto, que su obra trascienda de los momentos psíquicos en que es producida. Pero no olvidemos que, precisamente, es el tiempo (el tiempo vital del poeta con su propia vibración) lo que el poeta pretende intemporalizar, digámoslo con toda pompa: eternizar. (Machado y Ruiz, Obras 315)

[30] Biruté Ciplijauskaité connects the "Leonor" poems directly to "Campos de Soria (CXIII)" through the repetition of referents that he identifies as symbols of the poet's "estado actual." The "yertas ramas" of poem II of "Campos de Soria," he says, are an enunciation of the "ramajes yertos" of "Allá en las tierras altas (CXXI)." He sees, therefore, the significance of the experience communicated through "Campos de Soria (CXIII)" as an expression of the poet's love for Leonor that is condensed later in "Allá en las tierras altas (CXXI)." See Biruté Ciplijauskaité, "Las sub-estructuras en 'Campos de Castilla,'" Estudios sobre Machado, ed. José Angeles (Barcelona: Editorial Ariel, 1977) 105.

[31] The association between Leonor and the "álamos del río" or "chopos del río" is made directly in the seventh and eighth verses of "Allá, en las tierras altas (CXXI)": "¿No ves, Leonor, los álamos del río / con sus ramajes yertos?" It is also made again in "Palacio, buen amigo (CXXVI) ('A José María Palacio')," certainly the best known of the "Leonor" poems: "Palacio, buen amigo, / ¿está la primavera / vistiendo ya las ramas de los chopos / del río y los caminos? ..."

bride. Antonio Sánchez Barbudo suggests--though he admits that it is impossible to prove--that it was indeed written just prior to Machado and Leonor's departure from Soria for France in January of 1911, when Leonor's illness was not advanced enough to possibly influence the poem's writing. Sánchez Barbudo's reading says nothing of Leonor; it attributes the subjective mood of the final parts of the poem entirely to Machado's love for the Sorian landscape.[32] Could it be proven that the poem was written after Leonor's illness had taken its turn for the worse, there would be no doubt that Machado's thoughts of Leonor contributed dramatically to its writing. Indeed, it makes perfect sense in an expressive-oriented reading that those thoughts were a principal component of the impetus for that writing possibly completed only months before Leonor's death and Machado's self exile from Soria, thus the possible relevance of the "conmigo vais" as a foreboding of future events. The reader's understanding of those forces that compel the act of writing can contribute to the emotional response in the reader. Nevertheless, the reader's knowledge of those forces need not, indeed, must not, distract him/her from the total experience of responsive understanding and emotion available through the act of reading.[33] This responsive understanding and emotion are realized only when that reader is able to occupy the place of the poem's speaking subject, who does not necessarily have to be the poet. The reader must do more than simply identify with Machado's experience and with Machado's emotion; the portrayed experience and emotion must become the reader's own experience and emotion in a process that transcends catharsis.

Perceptual poetry is not an expression of the poet's emotion or feeling: perceptual poetry is a communication of a portrayed experience which produces an emotion that exists independent of the poet, and it is the perceptual language of the poem that makes that communication possible. The communication of significant emotion is successful in perceptual poetry because that communication has its life in the experience of reading the poem and not in the history of the poet:

> The poet has, not a "personality to express," but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected

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[32] Antonio Sánchez Barbudo, Los Poemas de Antonio Machado: los temas. El sentimiento y la expresión (Barcelona: Editorial Lumen, 1967) 205-206.

[33] Whether we agree or do not agree with Sánchez Barbudo's dating of the writing of the poem, our ability to read the poem is no more or less affected than if we knew nothing of Leonor or of Machado in the first place, provided we participate fully in the collective cultural consciousness assumed by the act of writing. Campos de Castilla as an act of communication, as an utterance, anticipates its responsive understanding within the collective consciousness of an intended audience.

> ways. Impressions and experiences which are important for the man may take no place in the poetry, and those which become important in the poetry may play quite a negligible part in the man, the personality.[34]

A familiarity with the events of Machado's life, with his writings in prose, and with his poetry in general helps the reader immensely in understanding the source of the language that communicates the emotion; but the emotion is, in the last analysis, something that, though communicated through the language of the poem, is successful in its communication only when it is experienced by the reader.

Machado understood only too well the communicative process of perceptual poetry. He acknowledged his own powers of sensibility:

> Soy hombre extraordinariamente sensible al lugar en que vivo. La geografía, las tradiciones, las costumbres de las poblaciones por donde paso, me impresionan profundamente y dejan huella en mi espíritu. . . . Soria es un lugar rico en tradiciones poéticas. . . . [Viví] y sentí aquel ambiente con toda intensidad.[35]

At the same time he saw himself as a poet "para el pueblo" and acknowledged the sensory capacity of those with whom he communicates that sensibility: "siempre que advirtáis un tono seguro en mis palabras, pensad que os estoy enseñando algo que creo haber aprendido del pueblo."[36] He knew that landscape images had power in and of themselves "para suplir la falta de nombres propios y de conceptos únicos que requiere la expresión de lo intuitivo" and that poetic treatment of those images ("el empleo de metáforas") need only be done sparingly, so that when metaphors are devised, they are "verdaderas creaciones."[37] This is possible because all images from the natural world are conceived conceptually in the mind not merely as having a physical presence as things in themselves, but also as having a relation to other things. The language of both the literary and spoken traditions exploits this associative metaphorical potential in the production of symbols. But symbols are inherently social; they depend for their existence on the collective consciousness. Gregorio Salvador Caja explains why individual symbols do not exist:

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[34] Eliot 786.

[35] Marcos Molinero, Antonio Machado y Soria: Ideología y estética. 1907-1939 (Madrid: Ediciones Terciarias, S. L., 1993) 213.

[36] Machado y Ruiz, Obras 580.

[37] See note 11.

> Por eso no está de más que recordemos que los símbolos literarios, como cualquier tipo de símbolos, necesitan partir de una convención, es decir, el símbolo es la representación de una abstracción por medio de una concreta realidad, pero naturalmente hay que ponerse previamente de acuerdo sobre ello. Yo podré inventarme todos los símbolos que quiera, pero si no hay nadie que esté de acuerdo conmigo en la aceptación del símbolo, no hay tal símbolo. Todos esos símbolos personales o inconscientes de los que se habla desde determinados ángulos de la crítica ni son símbolos ni cosa que se les parezca. El símbolo o es social o no es nada, es decir, lisa y llanamente, los símbolos individuales no existen.[38]

The associations and correspondences attached to the elements and features of a shared landscape are stored in the collective cultural consciousness. It is the collective memory of these correspondences and associations that makes the figurative deployment of landscape and other images possible within every-day speech acts as well as within a literary tradition.

The image of Castilian poplars on the river Duero's banks with lovers' names carved in their bark is one of Machado's several contributions to the Spanish canon of landscape symbols. Poem VIII's "álamos del amor" dialogue with the associative power of other poplars--not only with the "chopos lejanos del camino" and the "álamos del río" in "Campos de Soria (CXIII)," but also with the poplars of other poems--whose leaves, bright green in spring (poem II) and a brilliant gold in the fall (poem VIII), mark the arrival and passing of those seasons. The poplar is also a short-lived tree, always young, straight, and tall, a symbol in Machado's poetry of active, confident, and hopeful youth. The poplar's leaves are green (or yellow in the fall) on one side and white on the other, and the petioles that attach those leaves to the tree's branches allow for an one-hundred and eighty-degree swivel resulting in a sight likened in other of Machado's poems to waves of silver and a sound that accompanies "el son del agua, cuando sopla el viento (poem VIII)." At the close of poem VIII, Machado metaphorically exploits this sensory characteristic of the poplar in what turns out to be one of those "verdaderas creaciones,"[39] when metaphors, though used sparingly, metamorphose his "álamos del amor" into "liras del viento":

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[38] Gregorio Salvador Caja, "Comentario al poema XIII de Soledades, Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975, 213-239) 245.

[39] See note 11.

álamos que seréis mañana liras
del viento perfumando en primavera;
álamos del amor cerca del agua
que corre y pasa y sueña, (127-130)

This frugal use of metaphor--metaphor constructed upon already perceived associations attached to to a familiar landscape element--immediately makes the leap from sensation and symbolic representation to emotion in the verses that follow by means of a cultural geographical referent, "álamos de las márgenes del Duero," a referent which locates that emotion communicated by the repeated "conmigo vais" and "mi corazón os lleva!" within a specified dialogic situation. This is a poem for Spaniards who share common landscape and cultural legacies and who understand the symbols that tie the two together.

The final poem in the series repeats that same cultural tie to the poem's emotion with "¡Oh! sí, conmigo vais, campos de Soria," and then reiterates several of both the landscape images and cultural referents previously employed in the series. The series comes to its end by focusing the emotion once again on the connection between the Sorian peasantry and their landscape:

me habéis llegado al alma,
¿o acaso estabais en el fondo de ella?
¡Gentes del alto llano numantino
que a Dios guardáis como cristianas viejas,
que el sol de España os llene
de alegría, de luz y de riqueza! (139-144)

"Campos de Soria (CXIII)" communicates, as well as any poem in Campos de Castilla, an emotional response to the collectively understood relationship between the Spanish people and their landscape. What is communicated is not the state of mind of a single individual faced in an isolated experience with images from the landscape, but a unique perceptual experience that produces a feeling or emotion available to all who share a cultural as well as sensory connection to that landscape. An expressive theoretical approach to "Campos de Soria (CXIII)" would differ with that view by reminding us that Machado's very personal experience relative to his love for Leonor informs all of the poems in the collection. But though Machado's or any poet's personal state of mind always directly impacts the creation of a perceptual text, it is the reader's state of mind that produces meaning in its reading. The emotion produced in the reader is never a reproduction, but an original and unique event. The emotion is both personal and collective; and the collective emotion is as important as the personal one, for the reader knows he/she shares that

emotion with other hearts singing in chorus.[40]

For the most part, the poetry of Machado's first and second books of poetry, Soledades and Soledades. Galerías y Otros Poemas, as the titles of the collections infer, create their emotional responses through perceptual solitude. The experience of the reading is based on the intimate experience, sometimes present ["Es una tarde clara . . . (LXXVII)"], but more often recalled through the daydreams ["Fue un clara tarde . . . (VI)"] of a singular human subject within a spatial, temporal (whether present or recalled or both), and sensory circumstance. In only one poem of this first collection, "Se ha asomado una cigüeña a lo alto del campanario (IX) ('Orillas del Duero')," are very specific Spanish landscape elements recalled by name: "El Duero corre, terso y mudo" and "¡Hermosa tierra de España!" This one poem seems uncomfortably out of place among the others of the collection, a momentary turning away from the personal inner world of the singular human subject to the external landscape realities belonging to the collective consciousness.

"Orillas del Duero (IX)" is a landscape poem that could easily participate in the Castilian collective perceptual experience of Campos de Castilla. The same could also be said of other poems in Soledades, poems that by the strict sense of the definition are not landscape poems because their emotional center does not exploit the collective Spanish people's relationship with their landscape even though they rely heavily on combined features of an unmistakably Spanish collective sensory context. "Yo voy soñando caminos (XI)," "A la desierta plaza (X)," and "Hacia un ocaso radiante (XIII)" are poems in the collection that contain several rural landscape images repeated in "Campos de Soria (CXIII)" and the other landscape and non-landscape poems of Campos de Castilla. "Una tarde parda y fría (V) ('Recuerdo infantil')" and "Yo meditaba absorto, devanando (XIV)" are two poems in Soledades with very strong cultural referents that dialogue with the Spanish cultural connectives employed also in Machado's landscape poetry. Again, not all the poems in Campos de Castilla are landscape poems, yet they contribute in other ways to the overall collective Castilian experience of reading the collection.

"El limonero lánguido suspende (VII)" and the other eighteen poems included in Soledades communicate their perceptual experiences through sensory referents easily identified as those of the poet's own physical Spanish surroundings. Several of these poems contain the same rich regional imagery, but in many cases that imagery is Andalusian instead of Castilian. The spatial context of many of the poems' perceptual experience is not any less Spanish than that of "Campos de Soria (CXIII)," but the feelings and emotional response communicated

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[40] See Chapter One, note 35.

through the experience are not centered in the Spanish people's relationship with their landscape--with the one notable exception of "Orillas del Duero (IX)." This is the essential difference in the two collections. The perceptual poetry contained in the eighteen poems combined in Soledades is poetry that awakens feelings and emotions of a more intimate and individual nature born out of suggested human relationships, while the perceptual and emotional thrust of Campos de Castilla, though not without those human relationships, is collective and centered on a people's feelings for their landscape--specifically, their Castilian landscape.

In Soledades, perceptual images like "fuente sonora del parque," "un aire fuerte y seco," "copas otoñales del parque," "naranjos encendidos," "un coro infantil," "el blanco muro," "cipreses y palmeras," and "las rojas rosas de tus rosales"--to list only a few--are not by themselves uniquely "Spanish" images. In the individual poems that contain them, they are universally understood perceptual referents employed alone without cultural referents that limit them to any specific collective regional or national consciousness; and only the inclusion of "Orillas del Duero (IX)" in the Soledades collection and the knowledge of the poet's origins give each poem it's distinctive "Spanish" flavor within the collection. "El limonero lánguido suspende (VII)," for example, contains nothing within the poem itself that insists that the experience of the reading be realized consciously by the reader within a "Spanish" cultural context. Anywhere in the Spanish-speaking world where the climate in March permits the growth of lemons, mint, and basil--California, for example--could serve the reader's subconscious need to locate the experience in the real world. That it is only a subconscious need is exactly the point; the cultural geographical context has very little to do with the emotional response communicated by the experience. The universal bodily perceptions communicated within the perceptual context of an unnamed garden, plaza, school yard, or park dialogue much more freely with the universal human/human relationships in which are centered the emotional responses emerging from these poems.

In contrast, the geographical references in many of the poems of Campos de Castilla set the experience of each poem unmistakably within the definite physical context of the Castilian countryside. In "Son de abril, las aguas mil (CV) ('En abril, las aguas mil')," the solitary mention of "el remanso del Duero" and the poet's version of a popular refrain are all that is needed to assure that the reader understands that the "habares," the "encinares," the "dispersos caseríos," and "los lejanos torreones" can be nothing less than Castilian fields, stands of oak, scattered

homes, and distant towers.[41] The experience of the reading is totally perceptual without reference to any relationship other than that of the reader and the landscape. No abstractions that name feelings and emotions and no rhetorical figures are employed to direct the experience to anything beyond the sensory experience of the Castilian landscape in and of itself.[42]

Not all the poems in Campos de Castilla depend on geographical names to establish the Castilian identity of their landscape protagonist; their affiliation with the collection and the repetition of perceptual referents are enough to identify their landscapes as uniquely Castilian. But even in the context of an isolated reading, the combined selected landscape elements of almost all the poems in the collection create within their own boundaries an objective reality immediately understood by those who sense their part in that reality. In "Una larga carretera (CIX)," as in "Son de abril, las aguas mil (CV) ('En abril, las aguas mil')," the sensory referents "grises peñascales" and "alguna pradera donde pacen negros toros" combine with "alameda dorada, hacia la curva del río" and the image of a hiking hunter "entre sus galgos agudos" to communicate a sensory image with no other purpose than to recall from the manifold of the Spanish reader the relationship between all

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[41] The use of geographical proper names with the implicit purpose in poetry of evoking within a defined readership the inherent associations acquired through that readership's direct perceptual experience with that specific landscape appears early in Spanish poetry. Garcilaso de la Vega's originality within the pastoral tradition consisted in his adapting the conventions of that tradition to the Castilian cultural consciousness by establishing in his Églogas the "cristalino Tajo" (Spain's Tagus River) as the predominant landscape feature of his idyllic landscape. The river's name appears early in the Égloga primera and is repeated often in the Égloga tercera. It is the reality of the river Tajo not only from which drink the Castilian shepherds, Nemeroso and Salicio and on whose banks they lament their lost loves, but also from which emerge the four nymphs of the Égloga tercera. The fourth nymph, Nise, embroiders the same landscape of the river Tajo on which she stands and includes in her embroidered scene a view of Toledo (Égloga tercera 209-212). Nise's embroidered scene, like those of her sisters, includes mythological characters, in her case the hamadryads, one of which finds an engraving carved by Elisa telling the story of Nemeroso's lost love and suffering, and while so doing continues to refer to several Castilian geographical realities: "el mar de Lucitania" (Égloga tercera 247), Toledo (Égloga tercera 209-212), the river Tajo (Égloga primera 118; Égloga tercera 106, 197, 214, 246 & 300), and also to other familiar landscape elements. The poem thus establishes even more firmly not only the spatial context as the Castilian landscape, but also the temporal context as that of sixteenth-century contemporary Spain. Other landscape and geographical realities like la sierra de Cuenca (Égloga primera 193), Extremadura (Égloga primera 194, and his description of Castilla la Nueva as "la tierra más felice de la España" (Égloga tercera 200) do more than simply betray Garcilaso's affection for the landscape of his youth: they serve to fuse the pastoral convention with the spatial and temporal realities of the Castilian cultural consciousness. See Garcilaso de la Vega, 'Egloga tercera, Garcilaso de la Vega: Poesía (Zaragoza: Editorial Ebro S. L., 1961) 44-59.

[42] "Son de abril, las aguas mil (CV) ('En abril, las aguas mil')" will be discussed in more detail in Chapter Four.

Spaniards and their rural landscape and to prompt the emotions and feelings that pertain to that relationship.

CHAPTER IV

Referential Strategies in Campos de Castilla

Though landscape images often perform important functions as perceptual referents in non-perceptual poetry, landscape poetry must be perceptual by definition. When the principal governing referents of a poem are perceptual referents, when those perceptual referents are elements from the landscape, and when the emotional response produced by the poem communicates a relationship between a people and that landscape, the poem qualifies implicitly as a landscape poem.

Machado (or any other perceptual poet) is limited by the sensory referents understood by the collective consciousness of his intended audience, but not by the combinations and rhetorical treatment of those referents. The intertextual relationships among poems by the same author are accomplished through the repetition of referents, whether perceptual or conceptual, and through the metaphorical and metonymical associations those referents have to other things within the collective consciousness. In landscape poetry, the number of perceptual referents available to the poet is even more limited because the elements comprising the stable landscape are finite, and many of their associations and relationships have already been fixed by the literary tradition. Certainly Machado's penchant for the repeated use of favorite sensory and other referents does not jeopardize the quality of his individual poems, but neither does it diminish his work as a whole. On the contrary, while never having exactly the same role within each of the individual experiences portrayed by Machado's individual poems, repeated referents serve to

unite the several different poems comprising the author's work or discourse.[1] Indeed, the repeated use of preferred referents in Machado's poetry serves to foster the dialogue among the individual poems when read as a collection of poems--a dialogue that communicates a sense of unified purpose within a common dialogic situation, or the poem's context in the extratextual world.[2] The collection, like the author, has more than just a functional purpose of classification; it combines the several independent utterances (the several secondary speech genres represented by each individual poem) into one great complex utterance. These independent or secondary utterances are thus united as a chorus of similar but unique voices (to extend Machado's analogy[3]) and together communicate an experience beyond their potential as individual utterances.[4]

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[1] Foucault defines the function of the author of multiple works as follows:

> [The] author's name characterizes a particular manner of existence of discourse . . . its status and its manner of reception are regulated by the culture in which it circulates. . . . [The] name of the author remains at the contours of texts--separating one from the other, defining their form, and characterizing their mode of existence.

See Michel Foucault, "What is an Author," Critical Theory Since 1965, eds. Hazard Adams and Leroy Searle (Tallahassee: U Presses of Florida. 1986) 142.

[2] Claudio Guillén makes an interesting case for interpreting the collection as a single unified utterance (a single poem). See Claudio Guillén, "Estilística del silencio," Antonio Machado, eds. Ricardo Gullón and Allen W. Phillips (Madrid: Taurus Ediciones, S. A., 1973) 479.

[3] I refer here to the quotation cited in Chapter One, note 35: Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 714.

[4] I am not alone in suggesting the collection as a secondary utterance. In the "Introducción" to his 1989 edition of Campos de Castilla, Geoffrey Ribbans comments on the "peculiar heterogeneidad de la colección." He concludes that it is clear that Machado himself considered the collection to be "una entidad independiente" and that it is also evident that Machado had "una idea del todo clara o fija de lo que había de constituir su contenido." See Geoffrey Ribbans, "Introducción," in Antonio Machado, Campos de Castilla, ed. Geoffrey Ribbans (Madrid: Cátedra, 1989) 15.

Octavio Paz takes it a step further as he suggests that Machado's work as a whole is "indivisible": "Cada fragmento [de la obra de Machado] es el eco, la alusión y la cifra de una secreta totalidad. Por eso es imposible estudiar parcialmente su obra. Hay que abrazarla como un todo. O, mejor dicho, hay que abrazar cada una de sus partes como una totalidad, pues cada una es el reflejo de esa unidad escondida." See Octavio Paz, "Antonio Machado," Antonio Machado, eds. Ricardo Gullón and Allen W. Phillips (Madrid: Taurus Ediciones, S. A., 1973) 62. What is determined to be the essence of that totality depends on the critic's orientation. A dialogical reader-centered orientation will conclude, as does the current study, that that essence is the relationship between the Spaniard and his landscape. An expressive author-centered orientation will find that center in the life and personality of the poet.

Our individual and shared experiences with the landscape, outside and inside literature, begin always as sensory experiences; yet along with the memory of sights, sounds, smells, and touch are recorded also the memory of the dialogue or synthesis between that sensibility and the conceptual processes of our minds. It is this synthesis that results in the concentrated awareness of experience that results finally in the specific emotional response often referred to as the sublime, the ultimate objective of the experience of reading a poem. Poetry provides the reader with the opportunity to synthesize sensory, cultural, and conceptual data in circumstances where all these compliment and strengthen one another through the poet's design. Longinus claimed that the communication of the sublime needs that design, or the guidance of knowledge. The poem needs both the "spur" and the "curb."[5] Many of those who study Machado's poetry acknowledge the concept or notion of the sublime at work in his poetry, but few attempt to explain it. They often prefer instead to attribute it to the imitation of something unmeasurable, of something perceivable through direct experience with the landscape and then imitated in his poetry. Such is the approach of Carlos López Bustos:

> Por otra parte, para comprender la poesía de Machado conviene recordar la diferencia que Kant establecía entre lo sublime y lo bello. Decía el filósofo alemán que lo sublime se engendra, por la existencia de lo que no puede medirse, o por la acción de una fuerza de poder inconmensurable, que son dos circunstancias que se dan en muchas de las poesías de Machado. Sublime es un monte de encinas, un hayedo o un pinar, por su extensión que, a veces, nos parece ilimitada, escapándose a la percepción de nuestros sentidos; pero también por la fuerza de la naturaleza, por la fuerza de la vida, que aunque no la podemos percibir directamente, nos sentimos como envueltos por la misma; en los bosques, en los montes, en el campo en general. . . .[6]

Kant's reference to the combined presence of the "existence of something unmeasurable" and "a force of incommensurate power" (Longinus' spur) that together engender the sublime is perceived by much of criticism as possible both via direct sensory experience with nature and via its recollection through the medium of poetry (Longinus' relationship between spur and curb). An alternative notion might insist that the spur is unachievable without the curb, that physical objects in themselves are not sublime, and that the experience of the sublime is an act of

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[5] Longinus, On the Sublime, Critical Theory Since Plato, ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 78.

[6] Carlos López Bustos, La naturaleza en la obra de Antonio Machado, (Madrid: Icona, 1989) 7.

communication possible only through language. In El paisaje de España visto por los españoles, Azorín claims that "el paisaje no existe hasta que el artista lo lleva a la pintura o a las letras. Sólo entonces --cuando está creado en el arte-- comenzamos a ver el paisaje en la realidad."[7] If the sublime is at least equally if not more attainable through the experience of poetry than through direct sensory experience, there must be something that can be identified within the poet's art (Longinus' curb) that at least reproduces or at best improves on sensory perception.

Poetry has the unique opportunity through rhyme, meter, accentuation, and other extralinguistic systems of communication for infinitely new combinations of referents capable of producing an infinite number of new sensory and conceptual experiences limited only by the poet's mastery of his/her medium. This is the basis for Machado's notion of aesthetic intuition, a recognition of which combinations of sensory, cultural, and conceptual referents shared with his audience best communicate the new experience portrayed by the poem (including the realization of the sublime or the emotional response produced by that experience), a recognition of the means by which he can communicate within the collective consciousness, or as one critic puts it, by which he "comes to terms with otherness within himself,

[7] Azorín, El paisaje de España visto por los españoles, 3rd ed. (Buenos Aires: Espasa-Calpe: Argentina, S. A., 1946) 36.

within other people, within nature."[8] Longinus claimed that structure and arrangement of words were the main factors in producing the sublime in poetry; but in perceptual poetry, the emotional response in the reader depends also on the poem's referential strategy, on "how" the text dialogues with the reader's experience in the extratextual world; it depends on the text's dialogical situation.

Poems are much more likely to be classified, grouped, and/or studied together based on similarities of content than on their referential nature;[9] but it is possible to identify in Machado's poetry several "types" of poems based principally on their referential pattern or "strategy." Not all the poems of Campos de Castilla will fall comfortably into these referential categories; categorization in poetry is always a difficult if not dangerous endeavor. Still, contrast and comparison of the referential strategies of poetic utterances can be a useful means of determining the processes working both within individual utterances and within collections of utterances in generating the emotional response in the reader.

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[8] Nancy A. Newton, "Structures of Cognition: Antonio Machado and the 'Via Negativa,'" Modern Language Notes 90 (1975): 231. Not all of the several notions organized under the terms "other" and "otherness" apply here since, much like the term "landscape," these terms have acquired several meanings only loosely related. I quote Newton's phrase here applying the word "otherness" in a dialogical sense, as an intuitive awareness on the part of the poet of the collective nature of his/her dialogical context. In contrast with the idea of the self-conscious artist is the artist who recognizes in others, in nature, and in himself/herself the integral consciousness of a people. Newton also speaks of Machado's poetry as "not so much the expression of self as the structuring of possible selves" (231). Her image of Machado as a poet who "betrays [the] . . . Romantic inheritance" (232) of the self-conscious poet springs, I believe, not so much from a sense of self "uncertainty and lack of structure within Machado alone" (232), as Newton surmises, as from the manifestation of those same attributes in the collective consciousness within which he communicates.

The term "dialogic," like the term "otherness," also has come to mean different things to different critics. Paul de Man points out that the term "dialogism" can mean something as simple as "double talk," or "the obliqueness of persecuted speech that does not say openly what it means to say." But it can also be used to refer to what de Man calls the "radical exteriority or heterogeneity of one voice with regard to any other," or, "the identification or assertion of the otherness of the other." See Paul de Man, "Dialogue and Dialogism," Rethinking Bakhtin: Extensions and Challenges, eds. Gary Saul Morson and Caryl Emerson (Evanston, Illinois: Northwestern University Press, 1989) 106. This kind of dialogism leads the reader from intralinguistic to intracultural relationships and is one reason why Bakhtin is so favored among the New Historicists, because this brand of dialogism allows them the means of addressing questions and issues that go beyond linguistics. Still, Bakhtin's basic premise in all his writings is that all speech acts are dialogical, that the heteroglossia or multi-voicedness so easily identified within literary texts is an extension of what happens on the micro-linguistic scale, where every utterance, even the single word, contains within it traces of other utterances.

[9] James Whiston's study of the "Civil War Sonnets" is a case in point, and his observations will be examined in Chapter Five. See James Whiston, "'Más fuerte que la guerra': The Civil-War Sonnets of Antonio Machado," The Modern Language Review July, 88.3 (1993): 644-655.

The first of three general categories includes all those poems that are overwhelmingly perceptual in their referential patterns, those that rely exclusively on perceptual or sensory referents. They can be said to be "absolutely" or "purely" perceptual because the emotional response produced by these poems depends entirely on sensory data (sensory referents) and the associations they communicate.[10] Though the terms "absolutely" and "purely" may be difficult to defend due to their exclusive nature, they are the best available terms because it is precisely the notion of exclusiveness that separates these poems from others, from poems where even one or two conceptual referents among plentiful perceptual elements might place them into the second category. Purely perceptual poems must be by definition "desnudos de conceptualizaciones."[11]

"Son de abril las aguas mil (CV) ('En abril, las aguas mil')" presents in quick succession a series of concrete sensory images by using only nouns modified by single perceptually descriptive adjectives: "el viento achubascado," "cielo añil," "una nube lejana," "una centella amarilla," "la lluvia fina," "la sierra gris," "las nacientes frondas," and "las turbias ondas / en el remanso del Duero." Absent is the metaphorical or other rhetorical treatment of any of those images, and there are no conceptual abstractions to suggest categories of feeling or emotion. The single cultural referent in the poem is part of the first perceptual image and connects the reader directly to an intended group of readers who share a cultural inheritance that is part of the collective consciousness. Machado created the poem based on the popular Spanish refrán "En abril, las aguas mil." This direct perceptual tie to the popular poetic tradition contributes significantly to the poem's sensory power:

Son de abril las aguas mil.
Sopla el viento achubascado,
y entre nublado y nublado
hay trozos de cielo añil.
Agua y sol. El iris brilla.
En una nube lejana,
zigzaguea
una centella amarilla.
La lluvia da en la ventana

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[10] The perceptual quality of poems in this first referential category has been noted by several critics including Antonio Sánchez Barbudo, who comments on the total objectivity of "En abril, las aguas mil (CV)": "Es un poema absolutamente objetivo, descriptivo. Se pinta en él con delicados matices un paisaje; pero el poeta, la emoción del poeta, en nada interviene, aparentemente, en la descripción. El poeta es sólo ojos." See Antonio Sánchez Barbudo, Los Poemas de Antonio Machado: los temas, El sentimiento y la expresión (Barcelona: Editorial Lumen, 1967) 196.

[11] Mario Lucarda, "El paisaje ausente," Noesis Fall-Winter 2 (1985): 63.

y el cristal repiquetea.
A través de la neblina
que forma la lluvia fina,
se divisa un prado verde,
y un encinar se esfumina.
y una sierra gris se pierde.
Los hilos del aguacero
sesgan las nacientes frondas,
y agitan las turbias ondas
en el remanso del Duero.
Lloviendo está en los habares
y en las pardas sementeras;
hay sol en los encinares,
charcos por las carreteras.
Lluvia y sol. Ya se obscurece
el campo, ya se ilumina;
allí un cerro desaparece,
allá surge una colina.
Ya son claros, ya sombríos
los dispersos caseríos,
los lejanos torreones.
Hacia la sierra plomiza
van rodando en pelotones
nubes de guata y ceniza.

The essential elements of the poem are the Sorian landscape and a human presence in that landscape. The human presence is conveyed by several man-made elements: a window, bean fields, recently sown fields, roads, groups of houses, and distant towers; but there is no drama being played out by human protagonists and no attempt by the speaker to be anything more than an observer, or perhaps better said, more than the reader's medium of perception. The action is performed by the several landscape elements: "sopla el viento," "zigzaguea una centella," "el iris brilla," "la lluvia da en la ventana," "un encinar se esfumina," "una sierra gris se pierde," "los hilos del aguacero sesgan y agitan," "se obscurece y se ilumina el campo," "un cerro desaparece," and "nubes van rodando en pelotones." Indeed, this perceptual experience of an afternoon storm, communicated through the process of recalling through purely perceptual referents the necessary images from the manifold of sensation, is the poem's only purpose. To suggest otherwise, to speculate some feeling or emotion in the poet expressed through the poem, would be difficult to support in a textual analysis. If the poem is merely an evocation and contemplation of the landscape inspired by some feeling or emotion in the poet, how does one determine the nature of that emotion without conceptual referents? It is not the emotion within the poet that is communicated; a sensory experience is being communicated in order to produce emotion in the reader, and it is the

correspondences inherent in the concrete material objects perceivable only through the senses that awaken that emotion.

"En abril, las aguas mil (CV)" communicates a dynamic landscape and suggests a human participant, perhaps the reader's own presence and experience or relationship within that landscape. Therein lies the personal emotional response, the responsive understanding in the reader anticipated by the utterance. Conceptual referents are unnecessary; perceptual referents alone are enough to reproduce the inherent associations of an afternoon summer shower; and the single geographical reference to "el remanso del Duero" and the repetition of the popular refrain are enough to place that experience unmistakably in the Castilian countryside.

A similar referential strategy applies to "Es una hermosa noche de verano (CXI) ('Noche de verano')," where selected concrete sensory images combine to call to the reader's mind all other images associated with a Spanish village landscape under a summer moon: "tienen las altas casas / abiertos los balcones," "la anchurosa plaza," "bancos de piedra," "evónimos y acacias," and "en la torre, / la esfera del reloj iluminada." The poem applies the same strategy evident in "En abril, las aguas mil (CV)": multiple nouns modified by single perceptually descriptive adjectives:

Es una hermosa noche de verano.
Tienen las altas casas
abiertos los balcones
del viejo pueblo a la anchurosa plaza.
En el amplio rectángulo desierto,
bancos de piedra, evónimos y acacias
simétricos dibujan
sus negras sombras en la arena blanca.
En el cenit, la luna, en la torre,
la esfera del reloj iluminada.
Yo en este viejo pueblo paseando
solo, como un fantasma.

Relatively few perceptual referents are needed in this intimate landscape to suggest the whole, which accounts for the poem's relative brevity. This time, however, the landscape is motionless; the only movement is in the eyes of the single protagonist as those eyes move from static image to static image; the protagonist is alone and he alone moves "en este viejo pueblo paseando / solo, como un fantasma." This lone metaphor is also perceptually alive. Once a complete sensory image has been suggested through the portrayal of several features belonging to that image, the metaphor communicates the perspective from which those features and that whole are perceived. Again, as in "En abril, las aguas mil (CV)," nothing within the utterance refers to anything other than that which is

perceived or suggested metonymically through its perceptual images. There are no abstract adjectives recalling categories of emotion or feeling to organize or give meaning to the sensory referents, nor is their any metaphorical treatment of those referents beyond the perceptual simile, "sólo como un fantasma." The emotional response must emerge out of the associations that are inherent in the portrayed landscape and the suggestion of being alone in that landscape. Such a response is unavailable in its totality to readers who do not participate in the Castilian collective consciousness and who would therefore lack the required sensory experience or sensibility to feel what is being communicated. Their must be some connection between what the poem communicates perceptually and the sensory experience of the reader; the quality of that experience directly effects the reader's capacity to experience emotion through perceptual poetry. In our modern world, film and photography may have given us the visual experience of open balconies, spindle trees, acacias, clock towers, and other details of the Castilian village landscape; yet it is the total sensory experience available only through actual physical presence that best conditions the reader. It is to such a reader that the poem is directed as an utterance.[12]

Unlike in many of the perceptual experiences portrayed in his Soledades, not all the perceptual referents Machado selected for his poems of Campos de Castilla are universally understood. Though some suggest relationships between man and a general landscape shared by various peoples, the suggestive potential of other referents springs from a specifically Castilian cultural context or dialogical situation comprehended only by those who are immersed in that situation and who alone can sense those intuitive symbolic associations communicated through the perceptual images at work in the poem. All the perceptual elements in the poem are dialogical responses or projections of the poem's cultural reality. The referential strategy of poems like "Noche de verano (CXI)" and "En abril, las aguas mil (CV)" is to respond to their dialogical situation through perception alone and in turn to anticipate the response from the reader based on the "intuition" shared in the collective cultural consciousness.

In contrast, in perceptual poems like "El limonero lánguido suspende (VII)," poems with no previous symbolic associations established in the collective consciousness, the universally understood perceptual referents must be guided to their suggestive potential by metaphorical associations and/or conceptual abstractions created for that purpose. Because their universal referents lack the

[12] I looked at landscape photo books of Spain and read Machado's poetry for years without the advantage of the memory of direct sensory experience, and it was only once I had experienced the Castilian landscape through actual physical presence that Campos de Castilla was finally able to find in me the responsive understanding anticipated by the utterance.

necessary inherent suggestivity, their relationships to life's experience must be created by the poem. Perception is not enough to generate the poem's emotional response. Perceptual images without established associations must be given their relationship through other proven poetic devices and a different referential strategy.

"Un año más. El sembrador va echando (CXXIX)" is another of the relatively few but important absolutely perceptual poems in the collection; but this time the poem contains a human protagonist, a human presence other than the speaking observer, playing a direct role in the action or circumstance portrayed by the poem:

> Un año más. El sembrador va echando
> la semilla en los surcos de la tierra.
> Dos lentas yuntas aran,
> mientras pasan las nubes cenicientas
> ensombreciendo el campo,
> las pardas sementeras,
> los grises olivares. Por el fondo
> del valle el río el agua turbia lleva.
> Tiene Cazorla nieve,
> y Mágina, tormenta,
> su montera, Aznaitín. Hacia Granada,
> montes con sol, montes de sol y piedra.

The act of the sower casting his seed once again in the furrows of the fields is an image from a living landscape, a perceptual image that has established symbolic universal associations that need not be developed through other referents. The reader need not participate in the Spanish cultural consciousness to understand that universal association. However, the image takes on additional and uniquely Spanish associations through the poem's geographical sensory referents: "Tiene Cazorla nieve, / y Mágina, tormenta, / su montera, Aznaitín. Hacia Granada, / montes con sol, montes de sol y piedra." What might those unique associations be? Both by itself and in dialogue with the other poems of the collection, the phrase "un año más," in a Castilian cultural context, given the perpetual economic hardships born by those who eked out their existence from the land at the turn of the century, brings to mind multiple associations and a suggestive potential tied to the Spanish people's relationship with their landscape not possible through the image's universal symbolism alone. The poem dialogues directly through repeated perceptual referents within the collection, for example, with "Campos de Soria (CXIII)," where two other oxen plow and other peasants plant in like

circumstances.[13]

"Una larga carretera (CIX) ('Amanecer de otoño')" is a fourth absolutely perceptual poem in the collection portraying a perceptual experience that includes a perceived human presence ("un cazador"), but where geographical referents are not needed to limit association to the Spanish landscape:

> Una larga carretera
> entre grises peñascales,
> y alguna humilde pradera
> donde pacen negros toros. Zarza, malezas, jarales.
> Está la tierra mojada
> por las gotas del rocío,
> y la alameda dorada,
> hacia la curva del río.
> Tras los montes de violeta
> quebrando el primer albor;
> a la espalda la escopeta,
> entre sus galgos agudos, caminando un cazador.

In combination, the several landscape elements functioning as perceptual referents are Castilian enough by themselves to distinguish the landscape in the mind of the reader from any other regional or national landscape: "grises peñascales," "zarza, malezas, jarales," "alguna humilde pradera / donde pacen negros toros," and "la alameda dorada." Once again there are no intruding conceptual images, no abstract signifiers (either nouns or adjectives) referring to categories of feeling or emotion in the manifold of sensation.[14] That the feeling or emotion communicated by the poem spring exclusively from perceptual images is

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[13] This image of Castilian peasants sowing seeds in the fall appears in poem IV of "Campos de Soria (CXIII)," and is discussed in detail in Chapter Three.

[14] Antonio Sánchez Barbudo wrestled with this notion of emotion not openly communicated through abstraction, but inherent in the perceived landscape described in poetry through perceptual imagery:

> El paisaje ése soriano de Machado es en todo caso algo que él vio, y que vio sin duda con emoción; aunque *explícitamente expresada*, o siquiera indicada o aludida, no haya emoción alguna en el poema. Simplemente enumera lo que observa: describe, pinta. Mas hay, creo yo, una emoción; y ésta no es puramente estética, es decir no es sólo de color y forma, sino emoción de verse él allí en aquel lugar, a esa hora del alba, cerca de ese solitario cazador. Y ésa extrañeza suya no nombrada, pero que debió de estar implícita en su mirada, y que está como latente en su descripción, es la que adivina, la que siente o puede sentir el atento lector con sólo imaginar ese paisaje que aparece en el poema. (Sánchez Barbudo 177)

This is the same notion that Carlos López Bustos addressed. See note 5.

the basis of the referential strategy of the poems in the collection that can be categorized as absolutely perceptual.[15] The purely perceptual poems in the collection are characteristically short--less than forty verses--due principally to their metonymical function. They rely on the dialogical associations that come through their unique combination of sensory referents--referents that are repeated often, scattered throughout the collection.

Not all the perceptual poems in Campos de Castilla are dominated by images from the landscape. Some communicate sensory experience through reference to other physical objects. The perceptual referents of "La calva prematura (CVII) ('Fantasía iconográfica')" communicate the experience of viewing a portrait.[16] The poem's initial images describe the physical attributes of the sitter. The first three quatrains focus on his facial features:

La calva prematura
brilla sobre la frente amplia y severa;
bajo la piel de pálida tersura
se trasluce la fina calavera.
Mentón agudo y pómulos marcados
por trazos de un punzón adamantino;
y de insólita púrpura manchados
los labios que soñara un florentino.
Mientras la boca sonreír parece,
los ojos perspicaces,
que un ceño pensativo empequeñece,
miran y ven, profundos y tenaces. (1-12)

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[15] In addition to the four poems already cited ["En abril, las aguas mil (CV)," "Amanecer de otoño (CIX)," "Noche de verano (CXI)," and "Un año más. El sembrador va echando (CXXIX)"], "Es el hospicio, el viejo hospicio provinciano (C)" ('El hospicio') is also absolutely perceptual, as are also poems I thru V of the nine poems comprising "Campos de Soria (CVIII)." Though Campos de Castilla uses this referential strategy to a greater extent than the other collections of Machado's poetry, "¡Verdes jardinillos (XIX)," from Soledades, and "Es mediodía. Un parque (XCVI)," from the second edition of Soledades, also belong to the absolutely perceptual strategical category.

[16] Antonio Sánchez Barbudo calls "Fantasía iconográfica (CVII)" "débil . . . frío y 'literario.'" "Una obra de arte," he says, "cuya base no es la realidad sino otra obra de arte, una pintura cuya base sea otra pintura, habrá de quedar siempre en curioso experimento, y adoloecerá fatalmente de artificiosidad y falta de vida." He also points out that the poem "poco tiene . . . si algo tiene, de paisaje soriano: y poco o nada de '98'" (Sánchez Barbudo 175-176).

The poem first appeared alone in La Lectura in December of 1908, and granted, the criticism that it makes scant reference to the landscape and to reality is well taken, but only when the poem is analyzed and contrasted with the rest of Machado's poetry as independent autonomous poems. When seen as a contributing part of the whole of Campos de Castilla, the aspects of the poem that are most severely indicted are precisely those which, because of their contrasting nature with the landscape poetry of the collection, make their greatest contribution to the emotional response anticipated by the collection as a single utterance.

Clearly, the perceptual adjectives used to help the reader perceive the physical characteristics of the sitter's face also suggest important personality traits in the sitter. Relationships between human physical features and personality traits are intuited by any reader who has learned of those associations through experience with a cultural tradition where such associations have already been determined. In a similar manner the physical descriptions of the landscape in other poems of the collection suggest understood relationships between Castilians and the landscape they inhabit. These relationships need not be spelled out; they need only be inferred to the point where they can be intuited by any reader who participates in that collective cultural consciousness and who has learned what particular elements in the landscape have come to represent.

Though "Fantasía iconográfica (CVII)" begins by communicating the perceivable details of a human subject, it connects with the other poems in the collection's perceptual landscape orientation through a single yet strategically placed and conceptually treated landscape image. After the initial three quatrains that focus on giving the reader a detailed visual image of the sitter's head and face, the poem briefly explores, in the three quatrains that follow, three other salient features of the portrait including the sitter's hand resting on an old book on a table, some armor setting in a corner, and between these, the reflection in a mirror of "montañas de violeta / y grisientos breñales":

> Tiene sobre la mesa un libro viejo
> donde posa la mano distraída.
> Al fondo de la cuadra, en el espejo,
> una tarde dorada está dormida.
> Montañas de violeta
> y grisientos breñales,
> la tierra que ama el santo y el poeta,
> los buitres y las águilas caudales.
> Del abierto balcón al blanco muro
> va una franja de sol anaranjada
> que inflama el aire, en el ambiente obscuro
> que envuelve la armadura arrinconada. (13-24)

It is significant that only the landscape image warrants conceptual attention. The verse that reads "la tierra que ama el santo y el poeta" is conceptual, a cultural referent requiring more of the reader than an empirical sensory experience with the landscape. The poem is unable to suggest through perception alone the correspondences necessary to communicate the desired feeling or emotion. This is the distinguishing feature of the second type of referential strategy in Campos de Castilla and indeed, the strategy of the collection as a whole, where the dialogue

between conceptual and perceptual elements produces the total experience of the reading.

"¿Eres tú, Guadarrama, viejo amigo (CIV)" may at first glance appear absolutely perceptual in its referential strategy because its landscape referents ("la sierra gris y blanca," "barrancos hondos," and "cumbres agrias") are free of both rhetorical figures and conceptual abstractions; but though the individual perceptual referents are complete without other types of referents, the poem is not. The emotional response elicited through this short silva-romance does not rely on the inherent associations communicated through these landscape referents alone. In the poem, an element of the landscape is addressed directly, and the relationship between Spaniards and their landscape is expressed metaphorically within that addresser/addressee relationship:

¿Eres tú, Guadarrama, viejo amigo,
la sierra gris y blanca,
la sierra de mis tardes madrileñas
que yo veía en el azul pintada?
Por tus barrancos hondos
y por tus cumbres agrias,
mil Guadarramas y mil soles vienen,
cabalgando conmigo, a tus entrañas.

The strategy is similar to poems VIII and IX of the "Campos de Soria (CXIII)" series, where the poem's speaking subject plays a role in the portrayed experience by responding subjectively--by making cognitive judgments that are communicated conceptually--relative to the perceptual referents he experiences within the utterance. The speaker's experience and emotional response becomes part of the experience of reading. His subjective response is communicated principally through judiciously orchestrated metaphorical and cultural referents and abstractions, but with always a marked preference for direct perceptual contact with intuitive associations. These are the essential properties of this second and largest of the three referential categories consisting of poems in which perceptual referents depend on their dialogue or synthesis with other types of referents in the poem to give them the associations necessary to produce the desired emotional response. Poems belonging to this second category can be termed "conceptually-supported perceptual poems." They vary widely as to the kind and degree of conceptual support, from a single abstraction to complex metaphorical structures. The analysis of the referential strategy of each poem is a dialogical analysis because it explores the dialogism of the referents, the multiple associations inherent in the referential power of each phrase or word, and the function of the various parts in relation to the whole.

The ratio of perceptual referents to metaphorical referents in Machado's landscape poetry will always greatly favor the perceptual referents. The poet criticized the characteristic "pobreza de intuición" of some poetry, especially Baroque poetry.[17] In the guise of the poet philosopher Juan de Mairena, Machado argues that the aesthetic act of poetry is an act of sensibility rather than of reason, and that by eliminating the differences of the external world by pursuing similarity through metaphorical correspondences, the reader loses direct perceptual contact with the external world. Machado held that poetry should communicate and not inhibit direct human contact with the physical world:

> Las imágenes del barroco expresan, disfrazan o decoran conceptos, pero no contienen intuiciones. Con ellas . . . se discurre o razona, aunque superflua y mecánicamente, pero de ningún modo se canta. Porque se puede razonar, en efecto, por medio de conceptos escuetamente lógicos, por medio de conceptos matemáticos -- números y figuras-- o por medio de imágenes, sin que el acto de razonar, discurrir entre lo definido, deje de ser el mismo: una función homogeneizadora del entendimiento que persigue igualdades --reales o convenidas--, eliminando diferencias. El empleo de imágenes, más o menos coruscantes, no puede nunca trocar una función esencialmente lógica en función estética de sensibilidad. Si la lírica barroca, consecuente consigo misma, llegase a su realización perfecta, nos daría un álgebra de imágenes, fácilmente abarcable en un tratado al alcance de los estudiosos, y que tendría el mismo valor estético del álgebra propiamente dicha, es decir, un valor estéticamente nulo.[18]

In much of Machado's perceptual poetry, the metaphorical frameworks constructed within the poem do not enter into the conceptual world of ideas in search of meaning. They never leave the confines of the perceptual experience that the perceptual referents initiate and that the perceptual metaphorical elements now further help to communicate. If the sensory experience communicated by the poem belongs to the reader and not to the poet, any meaning requiring the poet's intellectual processes or empirical experience is only parenthetical. This is true even

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[17] Antonio Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 318.

[18] Machado y Ruiz 319.

of the "Leonor" poems and other poems with autobiographical connections.[19] Though the means of creation--and that means includes all the dialogical baggage carried by the language of the poet--has a direct influence on the creation process once created, the poem stands alone as a new response, a new utterance tied to the tradition and to its cultural context by the dialogical nature of all speech acts, but an autonomous utterance all the same because of its perceptual reader-oriented nature. That is why expressive theories of criticism showing a parallel alignment from work to poet are inadequate in the analysis of perceptual poetry.[20]

It is evident from the first verses of "¡Primavera soriana, primavera (CII) ('Orillas del Duero')," that Machado relies on more than the collective associations inherent in purely perceptual landscape referents; but it is likewise evident that the raw data for Machado's selective metaphorical reflections on some of those referents comes from the same physical world shared by those referents. The referent "¡Primavera soriana" does not have the intuitive associative power alone necessary to evoke the desired feeling or emotional response; it must rely first on the conceptual adjective "humilde" and then on the simile "como el sueño de un bendito, / de un pobre caminante que durmiera / de cansancio en un páramo infinito!" to generate its suggestive potential. The next perceptual referent in the poem, "¡Campillo amarillento," profits from the same referential strategy with another simile, "como tosco sayal de campesina." Creating metaphorical frameworks around perceptual landscape elements by using other perceptual landscape elements maintains the reader's contact with that perceptual world and the poem's dependence on the reader's sensibility. The straight-forward perceptual images in the next two stanzas stand alone without metaphorical or conceptual treatment:

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[19] By the "Leonor" poems I mean especially "Al olmo viejo, hendido por el rayo (CXV) ("A un olmo seco")," "Señor, ya me arrancaste lo que yo más quería (CXIX)," "Dice la esperanza un día (CXX)," "Allá, en las tierras altas (CXXI)," "Soñé que tú me llevabas (CXXII)," "Una noche de verano. / --estaba abierto (CXXIII)," "Al borrarse la nieve, se alejaron (CXXIV)," "En estos campos de la tierra mía (CXXV)," "Palacio, Buen amigo (CXXVI) ('A José María Palacio')," "Ya en los campos de Jaén (CXXVII) ('Otro viaje')," and "Heme aquí ya, profesor (CXXVIII) ('Poema de un día')," where conceptual referents are to the personal life experience of the poet. Even so, the sensory experience of the reading still belongs to the reader. His or her understanding of the origin of the referent can be, in fact, an essential contribution to that sensory experience, but it is finally the reader and not the poet who feels the emotion communicated by the poem.

[20] I am perfectly comfortable with the notion that Machado's poetry contains evidences of Machado's personality, psyche, or whatever one wishes to call that which links a poem to its author. Indeed, the dialogism of all language assumes that connection as it does many other connections within the poem's chronotope. However, the communicative process of perceptual poetry relegates those authorial-centered aspects of the poem's language to the background while the reader's own sensory and cognitive world take the foreground in the reading experience.

¡Aquellos diminutos pegujales
de tierra dura y fría,
donde apuntan centenos y trigales
que el pan moreno nos darán un día!
Y otra vez roca y roca, pedregales
desnudos y pelados serrijones,
la tierra de las águilas caudales,
malezas y jarales,
hierbas monteses, zarzas y cambrones. (9-17)

Only after the perceptual strength of the utterance has been thus firmly established through its several sensory referents, does the speaker emerge as a protagonist within the utterance. The referential strategy then changes to allow this protagonist's subjective response to the perceptual context to be communicated as part of the total experience.[21] Until the fifth stanza, all adjectives have been perceptual: they describe qualities of the nouns they modify that can be perceived directly through the senses. Beginning in the fifth stanza, however, many of the adjectives used to further the landscape images are conceptual rather than perceptual:

¡Oh tierra ingrata y fuerte, tierra mía!
Castilla, tus decrépitas ciudades!
¡La agria melancolía
que puebla tus sombrías soledades!
¡Castilla varonil, adusta tierra,
Castilla del desdén contra la suerte,
Castilla del dolor y de la guerra,
tierra inmortal, Castilla de la muerte! (18-25)

To describe the land as strong and thankless ('tierra ingrata y fuerte") adds little if any sensory information to a landscape already perceptually well communicated in previous verses as plots of ground still hard and cold with rocks and more rocks, briarbush, and buckthorn. Unlike adjectives denoting physical qualities of size, color, texture, and temperature, the adjectives "ingrata" and "fuerte" attach qualities to the landscape not directly perceived through the senses. These "conceptual" adjectives have a different origin: they are linguistic abstractions that access general categories of other already synthesized sensory experiences in the manifold of sensation. We understand the concepts of strength and ingratitude because we have had empirical experience that has established the range of reference for each of these abstract signifiers. Most of these sensory experiences

[21] This is the same strategy evident in Bécquer's "En la imponente nave" discussed in Chapter Two.

grouped in these categories include countless a priori sensations that have nothing to do with the sensory environment being portrayed in the poem; but when the abstract signifiers that denote these categories of sensory experience are combined with the perceptual images in the poem, they bring with them all the associative power given them as signifiers by all those a priori sensations stored in their categories in the manifold. However, their role within the perceptual poem is not to add to the perceptual referents the sensations of all, or even of a select few, of those individual a priori sensations, but to bring under their dominion as categorical abstract signifiers the associations inherent in the perceptual referents previously established or yet to be established in the poem. The abstractions in the poem do not simply add emotion and feeling to the perceptual elements; the abstractions and other conceptual elements reveal inherent correspondences already within the perceptual elements.[22] In this way, carefully chosen perceptual adjectives like "desnudos," "pelados," "dura," and "fría," though sensory by nature, also lend conceptual significance acquired through their long dialogic tradition within the language itself and especially within the poetic tradition.

Much of poetry belongs to speech genres where dialogical relationships exist primarily on the micro-linguistic scale, where dialogism refers to the multiple associations inherent in the referential power of the single phrase or word. Though the poet's voice appears to be the only voice, each word contains dialogical relationships within the collective cultural consciousness. The association in the poem of perceptual referents with non-perceptual abstract signifiers (abstractions like "ingrata," "melancolía," and "soledades") is necessary in order to amplify those associations pertinent to the specific emotional response produced through the perceived experience while eliminating those that are not. "Decrépitas," as an adjective modifying "ciudades," though perceptual, reveals its inherent conceptual inference through its association with "ingrata" and the combination "agria melancolía." By this strategy, the experience of reading communicates a subjective attitude toward the landscape; and the subsequent conceptual referents further refine that attitude, an attitude that is modified by the individual experience of each reader, but that at the same time unites the reader with the other hearts singing in chorus.[23] The strategy combines perceptual and conceptual referents in dialogic response to the cultural context or dialogic situation that inspired the poem in the first place, and it is the dominant strategy of the poems comprising Campos de Castilla.

"Mediaba el mes de julio. Era un hermoso día (XCVIII) ('A orillas del

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[22] In expressive-based theories, the opposite would be true: the perceptual elements would be relegated to the role of background or context for the emotion or feeling.

[23] See Chapter One, note 35.

Duero')" combines the memory of direct sensory contact with the landscape with the compelling conceptual thought processes of a human protagonist in a Kantian-type synthesis or Bakhtinian dialogue between sensibility, or physical perception, and the conceptual processes of the mind. Unlike "Orillas del Duero (CII)," where the human protagonist does not appear in the poem until the perceptual presence of the landscape protagonist has been firmly established, it is the inaugural interaction between the human presence and the physical environment that immediately fixes the role of both protagonists in the utterance.[24] The poem's first fifteen alejandrinos present a series of physical bodily sensations that firmly establish the protagonist's perceptual participation with his environment on that recalled beautiful day in the middle of July:

> Mediaba el mes de julio. Era un hermoso día.
> Yo, solo, por las quiebras del pedregal subía,
> buscando los recodos de sombra, lentamente.
> A trechos me paraba para enjugar mi frente
> y dar algún respiro al pecho jadeante;
> o bien, ahincando el paso, el cuerpo hacia adelante
> y hacia la mano diestra vencido y apoyado
> en un bastón, a guisa de pastoril cayado,
> trepaba por los cerros que habitan las rapaces
> aves de altura, hollando las hierbas montaraces
> de fuerte olor--romero, tomillo, salvia, espliego--.
> Sobre los agrios campos caía un sol de fuego. (1-12)

The referents in these first twelve verses are purely perceptual; and the details of the protagonist's body--his face, chest, right hand, feet, nose and eyes--are the vicarious vehicles for that perception. As is common in all the poems of the collection when the observer identifies himself as protagonist through the first-person subject pronoun "yo," the observer participates alone; for though he serves as proxy for all who participate in the collective consciousness--as proxy for each individual reader within that consciousness--he communicates not a shared, but a

[24] Antonio Sánchez Barbudo is correct in saying of this poem that "el paisaje que va a pintar es un paisaje vivido y sentido y no sólo contemplado estéticamente." He also understands the representative or proxy function of the speaker: "Se trata más bien de un modo de ver y sentir Castilla, y con ella España y su historia, que es el modo propio, colectivo, de la generación del 98. Aunque, claro es, la aportación de Machado, si bien algo tardía, tiene casi siempre un matiz propio; y su paisaje castellano a menudo tiene una luminosidad y belleza que ningún otro alcanza." Yet his insistence that in the poem there is "poco . . . de verdaderamente *personal*" comes from his identifying the human presence with "la presencia *física* del poeta en aquel lugar" and the fact that the poem does not refer to anything identifiable in the poet's experience (Sánchez Barbudo 180-181). In contrast, I read the poem as a very "personal" experience because it invites the reader into a perceptual experience with a landscape already saturated with meaning by a collective consciousness to which that reader belongs.

personal sensory event experienced alone in the landscape. Once the human sensory presence has been solidly established in the first twelve verses, the next twenty-eight lines continue the series of images intimately experienced through the several senses belonging to that solitary vicarious presence. The perceptual referents include geologic formations, individual plant and animal species, and detailed reference to the colors, shapes, sizes, and textures of specific landscape elements:

> Un buitre de anchas alas con majestuoso vuelo
> cruzaba solitario el puro azul del cielo.
> Yo divisaba, lejos, un monte alto y agudo,
> y una redonda loma cual recamado escudo,
> y cárdenos alcores sobre la parda tierra
> --harapos esparcidos de un viejo arnés de guerra--,
> las serrezuelas calvas por donde tuerce el Duero
> para formar la corva ballesta de un arquero
> en torno a Soria. (13-21)

Faithful to his insistence on the sparse use of metaphor in order to produce "verdaderas creaciones,"[25] Machado anticipates the conceptual elements of the utterance by metaphorically treating selected perceptual images at this point in the utterance with a cultural/historical reference to three medieval weapons of war: a far-off rounded knoll is a firmly jointed breastplate, the livid hills are strewn over the brown ground like scraps of ancient armor cast about, and the river Duero twists in a crossbow bend round Soria.

As in "Orillas del Duero (CII)," once the perceptual landscape nature of the poem has been adequately communicated to insure the perceptual sovereignty within the poem, conceptual referents begin to dialogue with those associations inherent in that landscape. Again the landscape is given a name: "Castilla miserable, ayer dominadora, / envuelta en sus andrajos desprecia cuanto ignora." The name "Castilla" converts the perceivable landscape into a symbol of a conceptual ideal shared by the collective consciousness and brings to the poem all the conceptual associations implicit in that ideal. Perceptual referents give way to conceptual referents in the form of abstract signifiers subjectively referring to historical events glossing the repeated estribillo. Geographical detail gives way to the historical events associated with the landscape.[26] Verses forty-one thru sixty-eight build their metaphorical frameworks upon cultural referents and no longer rely

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[25] Machado y Ruiz 709.

[26] One of Jorge Guillén's poems in Despertar Español reads, "¿Península? No basta geografía. / Queremos un paisaje con historia."

exclusively on the associations attached to, or developed on, perceptual landscape images. The poem's strategy prefers instead to synthesize the reader's sensory experience in the landscape with cultural and historical data:

> Castilla no es aquella tan generosa un día,
> cuando Myo Cid Rodrigo el de Vivar volvía,
> ufano de su nueva fortuna y su opulencia,
> a regalar a Alfonso los huertos de Valencia; (51-54)

It has been observed that Machado's "most characteristic poems begin casually, grope forward, suddenly catch hold in brief epiphanies, then quietly subside."[27] Those "brief epiphanies" are in many instances the conceptual subjectivist portions of perceptual landscape poems. The last eight verses of "A orillas del Duero (XCVIII)" are the poem's quiet subsidence, as perceptual landscape referents again awaken the senses to the perceptual world:

> El sol va declinando. De la ciudad lejana
> me llega un armonioso tañido de campana
> --ya irán a su rosario las enlutadas viejas--.
> De entre las peñas salen dos lindas comadrejas;
> me miran y se alejan, huyendo, y aparecen
> de nuevo ¡tan curiosas!. . . Los campos se obscurecen.
> Hacia el camino blanco está el mesón abierto
> al campo ensombrecido y al pedregal desierto. (69-76)

The third and final referential category includes a handful of poems similar in their strategy to "La España de charanga y pandereta (CXXXV) ('El mañana efímero')," poems that rely predominately on a combination of conceptual referents, including cultural referents and rhetorical figures, to communicate not a perceptual experience, but an extratextual agenda. Though poems in this category are not without sensory imagery, they communicate no sensory (perceptual) experience. Their reading is instead dominated by rhetoric and by a message or agenda that is obvious to the informed reader and impossible to anyone unaware of the the cultural and historical conditions that open and close their reading. These poems have a

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[27]Alan S. Trueblood, "Introduction," Antonio Machado: Selected Poems, trans. Alan S. Trueblood (Cambridge, Massachusetts and London, England: Harvard University Press, 1982) 6-7. This emotive structure characteristic of Machado's poems contrasts with Bécquer's perceptual poetry, poetry that characteristically ends with the emotive epiphany provided through conceptual reference. "En la imponente nave," discussed in Chapter Two, is just one of several of Bécquer's Rimas that could be cited as examples.

high degree of answerability.[28] The obvious political agenda of "El mañana efímero (CXXXV)" combines with a metaphorical framework based on tradition-tested sensory images and linguistic signs and symbols to focus the reader's attention on that which is represented outside the poem. Unlike the perceptual-based poems of the collection that begin with multiple sensory referents combining to establish the sensory referent (that which is referred to) that will govern the conceptual elements of the poem, the strategy of this conceptual poem mixes both perceptual and conceptual referents from the beginning:

> La España de charanga y pandereta,
> cerrado y sacristía,
> devota de Frascuelo y de María,
> de espíritu burlón y de alma quieta,
> ha de tener su mármol y su día,
> su infalible mañana y su poeta. (1-6)

Though the nouns "charanga," "pandereta," and "sacristía" refer to perceivable objects from the physical world, they produce no clear sensory image because they are employed in the poem to give precision to a conceptual idea: the notion of traditional and conservative Spain. This conceptual idea is the poem's principal referent. Unlike the word "Soria" of the first verses of "Campos de Soria (CXIII)" ("Es la tierra de Soria árida y fría. / Por las colinas y las sierras calvas, / verdes pradillos, cerros cenicentos,"), the "España" of "El mañana efímero (CXXXV)" refers to an imperceivable abstraction rather than to a concrete perceivable geographical entity. The several nouns and adjectives that follow ("espíritu burlón," "alma quieta") are additional conceptual abstractions that further refine the principal conceptual referent of the poem. The sparse perceptual referents scattered throughout the rest of the poem (for example, "joven lechuzo," "sayón," "barbas," "calvas," "ora y bosteza," "cumbres de granito") are connected to each other not as parts of any perceived sensory whole or referent, but as symbolic support to the poem's governing conceptual referent:

> El vano ayer engendrará un mañana
> vacío y ¡por ventura! pasajero.
> Será un joven lechuzo y tarambana,
> un sayón con hechuras de bolero,
>
> a la moda de Francia realista,
> un poco al uso de París pagano,

[28] "Answerability" is a Bakhtinian term describing the relationship among utterances in a temporal chain of responses, meaning the text's constant dialogue with the world as it is given to it.

y al estilo de España especialista
en el vicio al alcance de la mano.
Esa España inferior que ora y bosteza,
vieja y tahúr, zaragatera y triste;
esa España inferior que ora y embiste,
cuando se digna usar de la cabeza,
aún tendrá luengo parto de varones
amantes de sagradas tradiciones
y de sagradas formas y maneras;
florecerán las barbas apostólicas,
y otras calvas en otras calaveras
brillarán, venerables y católicas.
El vano ayer engendrará un mañana
vacío y ¡por ventura! pasajero,
la sombra de un lechuzo tarambana,
de un sayón con hechuras de bolero,
el vacuo ayer dará un mañana huero.
Como la náusea de un borracho ahíto
de vino malo, un rojo sol corona
de heces turbias las cumbres de granito;
hay un mañana estomagante escrito
en la tarde pragmática y dulzona.
Mas otra España nace,
la España del cincel y de la maza,
con esa eterna juventud que se hace
del pasado macizo de la raza.
Una España implacable y redentora,
España que alborea
con un hacha en la mano vengadora,
España de la rabia y de la idea. (7-42)

The poem is "about" something other than itself: it is about Spain, or more accurately, about the "two Spains," the two intransigent ideologies that had divided the Spanish people since the comunidades of the sixteenth century. Traditional textual commentary for such poetry becomes the relatively simple task of tracing each individual sign or combination of signs in its metaphorical or metonymical association to the historical and cultural realities to which it refers. All rhetorical structures, even those that communicate concrete sensory images, eventually refer to a conceptual idea or characteristic of one of the two Spains. "Como la náusea de un borracho ahíto / de vino malo, un rojo sol corona / de heces turbias las cumbres de granito" is a powerful metaphor that communicates a strong sensory image associating a landscape image, "las cumbres de granito," with a socially-charged human-behavioral simulation, "la náusea de un borracho ahíto / de vino malo." The resulting perceptual image has a rhetorical function. It is a metaphor within a metaphor:

Como la náusea de un borracho ahíto
de vino malo, un rojo sol corona
de heces turbias las cumbres de granito;
hay un mañana estomagante escrito
en la tarde pragmática y dulzona. (30-34)

It is the final metaphor in a series of similar metaphors referring to the same thing, the future or "tomorrow" ("el mañana efímero") of an intransigent conservative Spain, "la España de charanga y pandereta, / cerrado y sacristía."

The poem communicates through a mixture of metaphorically and/or metonymically imbued sensory images (for example, "España que alborea con un hacha en la mano vengadora") and abstract signifiers (for example, "España de la rabia y de la idea") and through the multiplication of conceptual referents and rhetorical figures in much the same way characteristic of the early Romantics. Absent from the poem is a central perceptual referent, a universal physical sensation that establishes a perceptual link between the poem and the empirical sensory experience of the reader, as is evident in the perceptually-based poetry of the collection.

In a second conceptually-based poem, "Igual que el ballestero (CI) ('El Dios ibero')," Machado again dispenses with the initial sensory images so essential to his perceptually-based landscape poetry and begins instead with a conceptual idea: "el Señor que apedreó la espiga / y malogró los frutos otoñales." The concept does contain objects from the landscape ("espiga," "frutos otoñales") that define it in terms of the relationship between the rural Spaniard and the landscape, but those objects are neither combined nor qualified in such a way as to reference sensory experience. They instead have a supporting role in the development of the conceptual idea. The first referent of the poem introduces that idea by means of a metaphor that recalls an image from one of King Alfonso the Learned's admonitory cantigas, an image already endowed with symbolic meaning in the national poetic tradition:[29]

Igual que el ballestero
tahúr de la cantiga,
tuviera una saeta el hombre ibero
para el Señor que apedreó la espiga
y malogró los frutos otoñales,
y un "gloria a ti" para el Señor que grana
centenos y trigales
que el pan bendito le darán mañana. (1-8)

[29] The cantiga here cited is number 104 in Cantigas de Santa María, ed. Marqués de Valmar (Madrid: Real Academia Española, 1889).

Like the blasphemous gambler's arrow in King Alfonso's song, the Iberian farmer sends his sardonic "gloria a ti" to the two-faced Lord who both gives and takes away. The concept is thereafter amplified in a series of stanzas, each pervaded by the same insinuating "Señor":

<<Señor de la ruina,
adoro porque aguardo y porque temo:
con mi oración se inclina
hacia la tierra un corazón blasfemo.
¡Señor, por quien arranco el pan con pena,
sé tu poder, conozco mi cadena! (9-14)

Beginning with verse fifteen, the poem suddenly becomes rich with perceptual landscape imagery, but that imagery is in all cases subservient to the already well-established conceptual idea: all things in the farmer's perceived environment are subject to the whims of the Iberian God:

¡Señor del iris, sobre el campo verde
donde la oveja pace,
Señor del fruto que el gusano muerde
y de la choza que el turbión deshace,
tu soplo el fuego del hogar aviva,
tu lumbre da sazón al rubio grano,
y cuaja el hueso de la verde oliva,
la noche de San Juan, tu santa mano! (19-26)

The poem's multiple landscape images provide the connection between the poem's conceptual agenda and the sensory world of the reader, but the initial and continued focus on that agenda forces the reader to look for the poem's meaning outside the experience of the reading. The relationship between Spaniards and their landscape, the pervading theme of Campos de Castilla, is a relationship portrayed as a relationship between equals. That theme, however, appears to falter momentarily in "El Dios ibero (CI)" as the poem conceptually explores the relationship between the "hombres de España" and their God. When read separately, this conceptual poem appears at first glance to relegate the role of the landscape to that of the physical context or backdrop while probing the drama of the Spaniard/God relationship. Yet when read as part of the collection, within the dialogue maintained among the several individual poems that together define the collection's overall mode of discourse, the landscape continues to assert its role as co-protagonist with the people who inhabit it. The poem never lets its reader forget that the Iberian God is not only Lord over Iberian man, he is also Lord over the Iberian landscape: the "Señor del iris," "del fruto que el gusano muerde," in effect,

"el Dios adusto de la tierra parda." When this conceptual poem is allowed to dialogue with the other predominantly perceptual poems in the collection, it becomes apparent that the Iberian God is Lord equally over both the protagonists of the collection:

> ¿No dio la encina ibera
> para el fuego de Dios la buena rama,
> que fue en la santa hoguera
> de amor una con Dios en pura llama? (47-50)

The conceptual referential strategies of "El Dios ibero (CI)" and "El mañana efímero (CXXXV)" contribute to the reading of the entire collection in a way analogous to the role performed by the conceptual elements within the collection's several individual conceptually-supported perceptual poems.[30] Despite their abundance of landscape imagery, these two poems, however, are not landscape poems, because they lack the necessary perceptual focus or orientation. Nevertheless, they play a crucial role in the quintessentially Castilian experience accorded through the reading of the collection, a reading guided by perception with the reader maintaining a sense of sensory contact with the external world, yet completed by its constant dialogue between that perception and the conceptual processes prompted by the dialogical situation. Poems from all three referential categories combine in the collection to provide the essential interaction, synthesis (Kant's transcendental synthesis), or dialogue, as Bakhtin would call it, between physical perception and the conceptual processes of the mind--or as Kant would see it, between the two sources of knowledge, between sensibility and understanding.

The question here arises as to how one can judge whether a poem is or is not perceptual. Such a judgment depends not on the extent of the poem's answerability, nor on the degree to which it dialogues with the sensory associations established in the poetic tradition, nor on the number of its perceptual referents. Though all these several elements of the poetic utterance make their essential contribution to the strategy of the poem's communication as an utterance, a poem can be judged to be perceptual if--and only if--its reading provides a perceptual experience for the reader. Perceptual poetry is never understood: the communication of meaning is not its end. Perceptual poetry instead communicates

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[30] Other poems of Campos de Castilla with this conceptual or linguistically-centered referential strategy exemplified by "El mañana efímero (CXXXV)" and "El Dios ibero CI)" include the following: "La Mancha y sus mujeres. . . Argamasilla, Infantes (CXXXIV) ('La mujer manchega')," "Al fin, una pulmonía (CXXXIII) (Llanto de las virtudes y coplas por la muerte de don Guido)," and finally, the autobiographical "Mi infancia son recuerdos de un patio de Sevilla (XCVII) ('Retrato)," a poem that seems equally if not more fitted to the drama of Soledades.

a sensory experience; it dialogues through its referential strategy with the memory of sensory experience and with the mind's ability to recall and process that experience into new forms of consciousness.[31] However, when the poem has an outside agenda more powerful than its own reading--whether imposed by its degree of answerability, by the weight of prior utterances belonging to the literary tradition, or even by criticism--such that the contact established by its reading between the action of the poem and the perceptual capacities of the reader is no longer the primary objective of the reading, or, when the sensory qualities of the poem are a means of communicating something outside of that which is perceived, that poem does not have a perceptual referential strategy: its referential strategy is conceptual .

It is tempting to suggest that perhaps many Romantic poems could also be read perceptually were it possible to somehow first remove the multiple layers of imposed and seemingly inviolate conceptual meaning conferred on them by generations of critical interpretation. To suggest, however, that Espronceda's "Que es mi barco mi tesoro, / que es mi dios la libertad, / mi ley, la fuerza y el viento, / mi única patria, la mar" means anything other than the Romantic expression of egotistical and arrogant defiance against the restrictions imposed on the human soul by social and moral law is to challenge the authority of the critical tradition. Unlike the tangible objects used in Machado's poetry, the suggestive potential of Espronceda's "barco," "viento," and "mar" has already been defined for the modern reader by the poetic and critical traditions. Their suggestive or dialogic potential within the poem is severely limited by their specific referential role in poetic tropes (metaphors here). Bakhtin observed that tropes by nature require "a precise feeling for the two meanings contained within them."[32] This is what Machado referred to when he said that

> [el] empleo de imágenes [metafóricas], más o menos coruscantes, no puede nunca trocar una función esencialmente lógica en función estética de sensibilidad.[33]

Tropes are by definition object-directed; they are constructed so that one

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[31] In understanding perceptual poetry, it is important always to be aware that the experience of "communication" involves not only verbal language, but other semiotic systems contained within the written text as well, not the least of which concerns the meter, rhyme, and accentuation best experienced when the text is read aloud.

[32] Michael Bakhtin, Problems of Dostoevsky's Poetics, trans. Caryl Emerson (Minneapolis: Univ. of Minnesota Press, 1984) 200.

[33] Machado y Ruiz 709.

thing must refer to something else; something in the poem must refer to something that persists outside the poem, to something that is independent of the poem yet helps provide the poem its meaning. It is significant that "El Dios ibero (CI)" and "El mañana efímero (CXXXV)" begin with metaphors rather than with the more common multiplication of sensory nouns and adjectives. Tropes have meaning and are therefore incapable of functioning as direct sensory referents. The tangible objects of Machado's perceptual poetry, though they have symbolic relationships within the collective consciousness, by themselves have no rhetorical function. They function perceptually; and though their perceptual function may be enhanced through rhetoric, their polysemous or referential potential is not limited by trope. They instead combine to communicate a concrete sensory image virtually impossible to define through abstract terms because there is no compulsory link (trope) established by the poetic tradition.

Though it has been possible to distinguish three different general categories based on the referential strategy of the poems in Campos de Castilla, it is also evident that each individual poem within each category combines and treats its referents in ways both similar to other poems in the collection and unique to itself. Individual poems belonging to the second category can contain sections that are almost entirely conceptual, other portions that are almost completely perceptual, and still other parts that combine the two strategies. The several individual poems comprising the Campos de Castilla collection contribute to the whole in like manner. When treated as an individual utterance, Campos de Castilla is predominately perceptual and overwhelmingly "landscape" in that perceptual orientation, where a handful of conceptual and non-landscape poems add touches of a strong subjectivist attitude that dialogues with the conceptual elements of the more numerous perceptual poems of the collection.

CHAPTER V

Perceptual Poetry and the Dialogical Situation

Michel Foucault suggests that discourse is an event, practice, or activity that forms and limits the objects of which it speaks.[1] Mikhail Bakhtin's term is "unfinalizability," meaning that as the cultural consciousness evolves, so evolves that which the text is. It is the audience that endows the text with meaning and every new reading creates a new text.[2] Despite the unfinalizable nature of literature and at the same time because of it, all literary works are always, to some degree or other, situated utterances within a historical-cultural context:

> The living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads.[3]

The situatedness or dialogic situation of an utterance gives it its implicit sense of belonging to a time and a place. All artistic images require the aesthetic

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[1] Michel Foucault, "The Discourse on Language," Critical Theory Since 1965, eds. Hazard Adams and Leroy Searle (Tallahassee: U Presses of Florida. 1986) 148-162.

[2] Bakhtin uses the term "unfinalizability" often in his works to describe his conviction that the world is an open place. In Problems of Dostoevsky's Poetics, Bakhtin paraphrases Dostoevsky by saying, "Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future." See M. M. Bakhtin, Problems of Dostoevsky's Poetics, trans. and ed. Caryl Emerson (Minneapolis, Minn: University of Minnesota Press, 1984) 166.

[3] Mikhail Bakhtin, "Discourse in the Novel," The Dialogic Imagination: Four Essays by M. M. Bakhtin, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: University of Texas Press, 1981) 276.

visualizing of a human being in some kind of relation to his/her temporal and spatial surroundings. Even works without a single human protagonist must imply the simultaneous presence of a human sensory witness to the events portrayed. Even if an utterance could somehow communicate without disclosing any specific or even general historical context belonging to its creation, it can never escape the cognitive spatial and temporal perception of the reader; and that perception is never entirely unique to the individual but is inherited from a collective consciousness. Bakhtin calls this concept of a spatio-temporal matrix or unified time/space-determined perception that shapes any narrative text its "chronotope (khronotop)."[4]

Most literary utterances reveal unmistakably the temporal and cultural context to which they respond. The chronotope may be as exact and unambiguous as the royal palace of Madrid in 1876, or it may be much less precise, for example, rural Central America at the turn of the century. It may be very fixed in its spatial reference while quite open as to its temporal possibilities, for example, the Sorian countryside at any moment during this or the past century; or the opposite might also be true. In landscape poetry, the spatial side of the chronotope will clearly demand greater precision in conveying the realities of shared concrete physical and sensory surroundings since the perceptual experience gained through the reading of the poem arises from the poem's dialogue with that landscape. In landscape poetry, the spatial dimension of the poem's chronotope is a landscape informed with sensory or perceptual as well as rhetorical associations and correspondences retained in the collective memory of the social group to whom the poem is directed. In landscape poetry, the shared cultural consciousness of the landscape, complete with all the associations given it by the literary tradition and by empirical experience, motivates the reader's understanding.

The preference for perceptual landscape referents as the controlling nucleus of the internal relationships within much of Machado's poetry and as the connective to the perceptivity of the reader subordinates but does not eliminate the role of traditional rhetorical devices in poetic language. Rhetorical figures continue to provide the means by which poetic language accesses the memory of sensations inaccessible through abstract terms alone. Though some of Machado's poems are

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[4] Bakhtin introduced his concept of "chronotope" in 1937-38 in his essay "Forms of Time and of the Chronotope in the Novel." In the essay he considers early forms of assimilating time and space in artistic images. The most important aspect of the concept of chronotope is the visualizing in the artistic work of a human being in relation to his/her temporal and spatial context. Human existence can only be understood within a physical-geographical space and a specific point in historical time. This unified time/space perception of life is given the name "chronotope." See M. M. Bakhtin, "Forms of Time and the Chronotope in the Novel," The Dialogic Imagination: Four Essays by M. M. Bakhtin, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: University of Texas Press. 1981) 84-86.

absolutely perceptual, most of his poems rely on multiple perceptual referents--multiple connectives to the reader's empirical perceptual experience--while at the same time exploiting traditional rhetorical figures and metaphorical associations still dialogically alive with meaning and still capable of new combinations and new concrete sensory images that enhance the reader's perceptual experience. "Otra vez en la noche... Es el martillo (S. LXIII, IV) ('La muerte del niño herido')," poem IV of Machado's nine Civil-War sonnets or sonetos de circunstancias first published in 1938, provides an excellent example:

Otra vez en la noche... Es el martillo
de la fiebre en las sienes bien vendadas
del niño. --Madre, ¡el pájaro amarillo!
¡Las mariposas negras y moradas!
--Duerme, hijo mío. --Y la manita oprime
la madre, junto al lecho. --¡Oh, flor de fuego!
¿quién ha de helarte, flor de sangre, dime?
hay en la pobre alcoba olor de espliego;
fuera, la oronda luna que blanquea
cúpula y torre a la ciudad sombría.
Invisible avión moscardonea
--¿Duermes, oh dulce flor de sangre mía?
El cristal del balcón repiquetea.
--¡Oh, fría, fría, fría, fría, fría![5]

This perceptual poem relies on several sensory connectives to the reader's experience: the voice of a wounded child delirious with fever, the voice of his mother at his side, the heat from his fever and then the sudden cold from his lifeless body sensed through touching hands, the smell of lavender, the light from the full moon, and the sound of a plane. All these perceptual referents combine to help produce the sensory experience that captures and communicates the moment. However, the total perceptivity of that moment--that is, the total perceptual experience of the reading--is achieved through the realization of several other processes at work within the perceptual communication of the utterance. These processes include the poem's rhetorical treatment of many of those sensory connectives, the symbolic framework that ties the sensory connectives together by exploiting the interior dialogue inherent within the words themselves, and the associations already established between referents through the poetic tradition and through the poem's dialogical situation.

The symbol of the hammer suggests more than the pulsating temples of the feverish child. The blows of a hammer borrow from the poetic tradition--indeed,

[5] Antonio Machado y Ruiz. Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 650.

even from Machado's own poetry--an image of death, a correspondence that ties the hammer-blows of the fever to the nailing of a coffin.[6] It is not the image of the hammer alone, but also its association with the poem's other symbols and sensory referents that recalls this correspondence. The full moon, often exploited within the tradition as a symbol--indeed, as the very messenger of death (García Lorca's Yerma, for example)--here "whitens" or takes color--or life--from the living and at the same time exposes the bell tower to view, a perceptual image that, due to its repeated use in the tradition and to its context here, hints the imminent tolling of funeral bells. The moon is a symbol so common to the tradition that its association here with a hammer, a bell tower, and a dying child can infer nothing less.

In his study of the Civil-War Sonnets, James Whiston points out that the black and purple colors of the butterflies--the butterflies that the dying child sees in the flickering dim light ("el pájaro amarillo") of a burning wick (the mariposa, as it is often called) of an open oil lamp--also suggest death, even premature death, and that these butterflies have their symbolic origin in an earlier Machado poem.[7] The symbolic correspondence between the butterfly and death, however, does not originate in Machado, but can be traced to the Renaissance and Baroque poetic

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[6] James Whiston develops this correspondence in his article "'Más fuerte que la guerra': The Civil-War Sonnets of Antonio Machado," The Modern Language Review July 88.3 (1993): 644-655.

[7] Whiston 652. The poem to which Whiston refers is "Eran ayer mis dolores (LXXXVI)":

> Eran ayer mis dolores
> como gusanos de seda
> que iban labrando capullos;
> hoy son mariposas negras. (1-4)

traditions.[8] These are delicate butterflies who never flew free, but instead built cocoons of silk from which their innocent blackened bodies are unmercifully wrenched and discarded at harvest time. The correspondence between the "pájaro amarillo" and death also depends on the literary tradition. It recalls Mariano José de Larra's "caja amarrilla" and Bécquer's "luz que en un vaso / Ardía en el suelo . . ."[9]

Not all the objects present in the poem need have a symbolic history within the tradition. Lavender, as an object, has no symbolic overtones that would impact the perceptual connective it invokes; but the lavender in the poem metonymically establishes the physical context of the portrayed action, a vital element in that total experience. The simple suggestion of the scent of lavender in a poor bedroom gives the sensory context through inference: the lavender infers other sensory details essential to the experience. The poem is best experienced when read with a clear understanding of its dialogic situation. Unlike "El limonero lánguido suspende (VII)," any reading of Machado's "La muerte del niño herido (S. LXIII, IV)" demands the reader's understanding of the historical and cultural conditions that saturate the reading. Though it is true that every new reading creates a new text, each utterance presumes in its intended audience the understanding of historical and cultural information essential to its reading. When the reader knows that lavender was used by the poor of Spain both as an antiseptic and as a repellent

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[8] Whiston notes that Manuel Ariza, in "Los animales en Antonio Machado," Antonio Machado hoy: Actas del Congreso Internacional Conmemorativo del Cincuentenario de la Muerte de Antonio Machado (Seville: Alfar, 1990) 367-80, cites six times the use of the butterfly in Machado's poetry. Ariza proposes that in "Otra vez en la noche. . . Es el martillo (S. LXIII, IV)," the butterfly is a clear metaphor for a war plane (369). More than four-hundred years earlier, Luis de Góngora's 1593 sonnet dedicated to don Cristóbal de Mora built its main conceit on a surprising metaphor that develops a conceptual correspondence between the poet and the silk worm:

Arbol de cuyos ramos fortunados,
las nobles Moras son quinas reales,
Teñidas con la sangre de leales
Capitanes, no amantes desdichados.
En los campos del Tajo más dorados,
y que más privilegian sus cristales,
A par de la sublime palma sales,
Y más que los laureles levantados.
Gusano, de tus hojas me alimentes,
Pajarillo, sosténganme tus ramas,
Y ampáreme tu sombra, peregrino.
Hilaré tu memoria entre las gentes,
Cantaré enmudeciendo ajenas famas,
Y votaré a tu templo mi camino

[9] See Luis Lorenzo-Rivero's interpretation in Estudios de literatura española moderna (de Mariano José de Larra a Rafael Alberti) (Porto Alegre, Brazil: EMMA, 1976) 34.

to ward off mosquitoes and flies--the flies attracted to the wounds of the child--its presence in the poem has purpose. Without this cultural information, "the potent reverberations that it [the lavender] can suggest in the sights and smells of the room that death is about to visit"[10] go unperceived by the reader.

Only when the reader understands that the German and Italian aerial bombing of Spain's civilian population was most destructive on moonlit nights, when targets were most visible, can the moon's symbolic contribution participate in the poem's internal dialogue and symbolic structure. Machado's intended audience understood all too well the historical and cultural conditions that give life to the sonnet; these were the realities of the Spanish Civil War, as much a part of the Spanish collective consciousness as the Spanish landscape, equally preserved in the manifold of sensation, in the memory of empirical experience. Still, unlike many landscape features, those realities lack a symbolic heritage and must rely, as does all poetry responding within a new chronotope, on the associations already established by a rich literary tradition and, as in the case of the Civil-War sonnets, on a dialogic situation imposing its own ideological agenda. Perhaps for that reason, some critics have seen these nine Civil-War sonnets as comparably inferior to the rest of Machado's poetry;[11] and in truth, some of the sonnets verge on being so weighed down by their political tenor and declamatory nature as to repress the possible contact between the poem and the perceptual capacities of the reader. Sonnets III, VI, VII, VIII, and IX are especially suspect, more akin to the outside orientation of "El mañana efímero (CXXXV)" than to the experience-driven nature of perceptual poetry. But sonnet IV, "La muerte del niño herido (S. LXIII, IV)," stands as evidence that perceptual poetry can indeed have a high degree of situatedness and answerability, and that in fact a poem's answerability can contribute significantly to its perceptual nature. Whiston further explains the connections between the poem's perceptual referents and its dialogical situation as follows:

> The cold, bright moon silhouetting the city, and the invisible, hence anonymous, aircraft also act as a contrast to the closeness of the mother and child, their bodily contact, and dramatically portray

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[10] Whiston 652.

[11] Whiston cites several critics intent on expatriating these nine poems from the Machado cannon, including Johannes Lechner, El compromiso en la poesía española del siglo XX, 2 vol. (Leiden: Universitaire Pers Leiden, 1968) 1: 159; José María Valverde, Antonio Machado (Madrid: Siglo Veintiuno de España, 1975) 299-300; Bernard Sesé, Antonio Machado (1875-1939): El hombre. El poeta. El pensador (Madrid: Gredos, 1980) 848; Antonio Sánchez Barbudo, Los poemas de Antonio Machado (Barcelona: Editorial Lumen, 1967) 464; and Fernando Lázaro Carreter, "El último Machado," Curso en homenaje a Antonio Machado, ed. Eugenio de Bustos (Salamanca: Universidad de Salamanca, 1975) 119-134.

> mother and child, their bodily contact, and dramatically portray Machado's description of war at the end of 1937 as 'el "crimen deshumanizado", la muerte entre ciegas máquinas, para permitirse el lujo de abreviar la vida de los mejores (IV, 2434). The drumming sound of the window's vibration (usually of rain in earlier poems) means that the plane has come closer to the room, and is implicitly compared to a fly that is approaching the now dead body of the child. . . .[12]

Whiston's study is a model of what can be called the dialogical analysis of poetry. Dialogic textual analysis or commentary benefits all readers, but especially those readers who participate to lesser degree in the shared cultural consciousness assumed by the utterance, those who, unlike the intended audience, do not intuitively understand the perceptual and linguistic associations at work in the poem. Poets generally see no need to explain their poetry. Criticism and academia, however, in their attempt to make the poem accessible to a larger audience, find it necessary to explain the dialogical situation to those in whom the perceptual referents of lavender and the buzzing plane cannot find their meaning in empirical experience, and for whom the symbols of the moon, the bell tower, and the hammer are less than clear, due to a lack of experience within the poetic tradition. Those of us outside the poem's chronotope, we who are not the intended audience, we depend on dialogical analysis as the means of bridging the loss of intuited reference.[13] Unlike traditional or romantic textual analysis that searches for a context or meaning outside the experience of the text, usually finding it in the supposed feeling(s) or emotion(s) within the author, the dialogical analysis of a poem discovers the poem's dialogic situation or context within the collective consciousness of the intended reading audience.

In the dialogical analysis of lyrical poetry, it is the responsive understanding between the text and the intended audience that is most important. Did the poem speak in terms of the private readership of a defined cultural audience, a predetermined intellectual or social class, a specific political disposition or ideology; or did the poem identify freely in its historic moment with a multiplicity of audiences? What are the responses that the poem anticipates from its readers, and are there any conflicting voices within the cultural consciousness reflected in the

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[12] Whiston 652.

[13] The "we" in this sentence refers both to Spaniards of younger and future generations who did not and will not directly experience the Spanish Civil War as well as to non-Spaniards. The historical realities of the life imposed on the Spanish people by circumstances like the War or like the conditions of Spanish agriculture referred to earlier in Chapter Four must be first taught to modern readers if they hope to experience the reading as it was experienced by its intended audience. Teaching historical circumstance or context is one of the objectives of dialogical analysis.

utterance? Dialogical analysis has the tremendous advantage of situating poetic texts in their contemporary world. All the elements that analysis can extract from the text are dialogical responses or projections of the poem's cultural reality. But dialogical analysis is more than cultural studies, more than the Zeitgeschichte of literary historicism; dialogical analysis explores how the language of the text dialogues with its contemporary world.

Dialogical analysis places rigorous demands on the preparation of the analyst, especially in the study of older texts--texts most distant in time and sometimes in space from the modern reader. Success in explicating a text's participation as an utterance within a collective cultural consciousness presupposes a somewhat precise understanding of that consciousness. The dialogical analysis of older texts demands the careful, detailed investigation of extratextual sources that inform the cultural consciousness of the poem's intended audience while making the distinction between the poem's original dialogical context and that acquired over time through the unfinalizable nature of utterances.

Every new reading creates a new text due not only to the individual consciousness of each reader, but also to the ever-changing collective cultural consciousness. Dialogical analysis must often clarify the limitations placed on its referents by their temporal context. Machado's "Una tarde parda y fría (V) ("Recuerdo infantil")," first published in Soledades in 1907, is a case in point:

Una tarde parda y fría
de invierno. Los colegiales
estudian. Monotonía
de lluvia tras los cristales.
Es la clase. En un cartel
se representa a Caín
fugitivo, y muerto Abel,
junto a una mancha carmín.
Con timbre sonoro y hueco
truena el maestro, un anciano
mal vestido, enjuto y seco,
que lleva un libro en la mano.
Y todo un coro infantil
va cantando la lección;
mil veces ciento, cien mil,
mil veces mil, un millón.
Una tarde parda y fría
de invierno. Los colegiales
estudian. Monotonía
de la lluvia en los cristales.

This perceptual poem suggests a series of visual and auditory images that through their suggested association reproduce the total perceptual experience: the

monotony of a math recitation in a grammar school on a dark, cold, and rainy afternoon. The selected sensory images combine to recall from the manifold of sensation the sights and sounds of the experience without apparent recourse to tropes and figures, that is, without the need of metaphorical devices. The experience is forwarded essentially by contiguity, as is characteristic of late nineteenth-century realist prose, rather than through similarity, a general characteristic of the earliest manifestations of Romanticism and certainly the penchant of Romantic poetry in general.[14] But since images from the world are conceived conceptually in the mind not merely as having a physical presence as things in themselves, but also as having a relation to other things, a relation based principally on similarity, the experienced reader--the reader conversant with the tradition--comes to expect some correspondence, some degree of answerability, some metaphorical connection to the extratextual world. Immediately suspect of such a connection is the poster on the wall depicting Cain's slaying of his brother Abel; and since in good poetry no element exists without some relation to the whole, the reader intuitively searches for that relation.

The nexus between the poster and the tedium of the recitation of multiplication tables, a recitation performed mechanically and without feeling, where one hundred becomes a thousand and a thousand becomes one million, metaphorically infers the same senseless repetition of that first fratricide. It is here that the modern reader's natural search for meaning can easily exceed the dialogical situation. His/her thoughts turn instinctively to the apex of Spanish history's propensity for fratricide, to the Spanish Civil War (1936-39) and the often used phrase "un millón de muertos" eternalized by José María Gironella's 1960 novel by the same name. The modern Spanish reader has little difficulty in interpreting the Spanish children reciting in chorus as either a reflection of the past or more likely a foreboding of future events. After all, regardless of whether we adhere to the notion of poetic expression or to that of dialogism within a collective consciousness, it is the childhood memory (the recuerdo infantil) of one who has lived what the modern reader might naturally conclude to be the dialogic situation of the poem. Yet the poem's dialogical situation at the time of its writing (1899-1907) obviously cannot include in its connection to the extratextual world the "millón de muertos" of the Spanish Civil War, unless we are also to infer the gift of prophecy

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[14] Roman Jakobson's study on metaphor and metonymy, "The Metaphoric and Metonymic Poles," Critical Theory Since Plato, ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 1113-1116, concludes the primacy of the metaphoric process in Romanticism and symbolism, and the predominance of metonymy is the so-called realistic trend.

in Machado's poetic gift.[15] That is not to say the modern reader's reading is flawed: on the contrary, the unfinalizable nature of language and of texts makes them all works in progress, because the future can never be a mere extension of the present. Discourse, regardless of its particular original dialogical context, is never simply a collection of signifying elements referring to representations. Reading and rereading literary texts is an act of creation. It is again useful here to quote Foucault:

> History, as it is practiced today, does not turn its back on events: on the contrary, it is continually enlarging the field of events, constantly discovering new layers more superficial as well as more profound--incessantly isolating new ensembles--events, numerous, dense and interchangeable or rare and decisive. . . .[16]

A text's situatedness in historical time and space turns its reading into a practice analogous to the practice of history. As the cultural consciousness of the world evolves, so evolves that which the text is. For the modern reader, the point of departure for a dialogical analysis of a poem need not always be the historical situatedness or answerability of the poem at the time of its composition, since utterances not only respond to prior utterances on the same topic but also anticipate the responses of future utterances. But clearly, Machado's "Recuerdo infantil (V)" could not, and does not, anticipate in 1907 those future events that would change his discourse. A 1939 reading of the poem would produce a somewhat different text than would a 1907 reading, as would also a 2000 reading. The dialogical analysis of poetry cannot always limit itself to the explication of how the poem dialogues within its chronotope, but must also reveal how the modern reader's own chronotope may alter that dialogue. Machado's "Recuerdo infantil (V)" provides an example of a perceptual based text evolving over a relatively short period of time to become something different than it once was because of its answerability.

The perceptual framework of "La muerte de un niño herido (S. LXIII, IV)," in contrast, depends on a dialogical situation unmistakably bound to a very specific moment in time and space. Its "situatedness" requires that it dialogue with a changing world from that defined moment in time and space. It too will evolve somewhat as the collective cultural consciousness adds layers of meaning that enlarge that moment; but the poem's chronotope gives it its stability within the

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[15] Machado said, "No creo yo que sean los poetas los que vean las cosas antes, sino después." See Alardo Prats, "Conversación con el insigne poeta don Antonio Machado," Antonio Machado, ed. Ricardo Gullón y Allen W. Phillips (Madrid: Taurus, 1973) 38.

[16] Foucault 159.

poetic tradition, and the reader's understanding of that chronotope helps preserve the tie between the text and the events that produced it.

In the dialogical analysis of other perceptual poems similar in strategy to, for example, "El limonero lánguido suspende (VII)," because of their lesser degree of both answerability and situatedness, historical and cultural factors will not play nearly as critical a role. Because of their reliance on universal sensory referents, dialogical analysis must explain those referents within a universal context, a context where the temporal side of the concept of chronotope will play a very minimal role. At times in textual analysis, there is a fine line separating the collective social and cultural context of a poem's chronotope from the critic's interpretation of the author's intention. Dialogical analysis has no need to address authorial intention since it focuses on the heteroglossia within the language of the text itself independent of the persona of the author.

The notion of chronotope takes on unique characteristics in Machado's landscape poetry. Ricardo Gullón noted that the terms "space" and "time" may not be adequate to describe the peculiar relevance of time/space-determined perception in Machado's poetry:

> Espacio es continente, recinto, ámbito, lugar donde seres y objetos están, se sitúan, actúan; tiempo es transcurrir de las horas, cronología, duración, sustantivos inequívocos: ayer, mañana, hoy. La gramática es precisa y las denotaciones no inducen a error. Un sentimiento nos hace pensar en cierta insuficiencia léxica; el vocabulario está bien, pero no expresa cuanto quisiéramos y del modo que quisiéramos.[17]

The stability of the Castilian landscape in the Spanish collective cultural consciousness produces in Machado's landscape poetry an almost timeless sense of the spatial aspect of chronotope, meaning that in his landscape poetry, the concepts of situatedness and answerability are much more spatially than temporally defined. There is no doubt that Machado's poetry, like much of the writing of his generation, responds as a whole, not only in the Bakhtinian sense, but also as a direct intentional subjectivist reaction, to the temporally explicit social and political realities of his times; yet Machado rarely speaks directly to those realities. With the exception of a handful of poems that were referentially characterized in the previous chapter as predominantly conceptual, it is Spaniards' sensory experience with their physical world that provides the raw material for most of Machado's poetry. Though the temporal context of the chronotope becomes more and more distant with the passing of time, the spatial context remains the same. In Campos de

[17] Ricardo Gullón, Espacios poéticos de Antonio Machado (Madrid: Cátedra. 1987) 12.

Castilla, it is the Spanish people's timeless relationship with their landscape, the "conmigo vais" of "Campos de Soria (CXIII)," that most identifies them as a people. The communication of this relationship and the emotion or feeling that communication produces is the principal objective of Machado's landscape poetry. In Campos de Castilla, the collective identity of the Spanish people with their landscape provides the emotional foundation for each poem's unique subjective response to the cultural and historical realities of its dialogical situation.

CHAPTER VI

The Role of Perceptual Referents in Poems with Human Protagonists within the Dialogical Strategy of Campos de Castilla

Bakhtin saw all language as dialogical in its very essence, but observed that in literature, the discourse or genre that most favors the multi-voiced nature of language is the novel, because it is illumined by the heterogeneic nature of its historical-cultural context. In the novel, large numbers of primary speech genres (simple rejoinders and utterances) representing a diversity of voices within a cultural context are absorbed into the text:

> During the process of . . . formation, [complex artistic speech genres, like the novel] absorb and digest various primary (simple) genres that have taken form in unmediated speech communion. These primary genres are altered and assume a special character when they enter into complex ones. They lose their immediate relation to actual reality and to the real utterances of others. For example, that is, as a literary-artistic event and not as everyday life. The novel as a whole is an utterance just as rejoinders in everyday dialogue or private letters are (they do have a common nature), but unlike these, the novel is a secondary (complex) utterance.[1]

Bakhtin notes that as a complex utterance, the novel characteristically portrays conflicts rivaling social, political, and cultural differences that pit voice against voice. Novels, by virtue of their length, are able to portray the interaction of complex networks of multiple personalities and discourses. "[The] style of a novel is to be found in the combination of its styles; the language of a novel is the

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[1] Mikhail Bakhtin, "The Problem of Speech Genres," Speech Genres and other Late Essays, trans. V.W. McGee, eds. C. Emerson and M. Holquist (Austin: University of Texas Press, 1986) 62.

system of its 'languages.'"[2] He also insists that "the language of the novel is structured in uninterrupted dialogic interaction with the languages that surround it."[3] The dialogic interaction between primary genres (that which comes from the individual voices within the literary work) within secondary genres (novel, poems, etc.) and the dialogic interaction between primary genres and the secondary genre that contains them are a magnification of the dialogism or heterogeneity within all utterances, even within the individual word.

Bakhtin insists that speech genres include everything from the single word to complex literary genres like the novel, and that the nature of all speech genres, whether primary or secondary, should be defined and revealed through the dialogical principles common to both. Yet while making his case in "Discourse in the Novel" for the dialogical nature of the novel, Bakhtin designates poetry as its opposite, as a contrastingly monological genre where "the natural dialogization of discourse is not put to artistic use,"[4] but is instead repressed in favor of the unitary discourse of a single voice that he identifies as the author's voice:

> Poetry also comes upon language as stratified, language in the process of uninterrupted ideological evolution, already fragmented into "languages." And poetry also sees its own language surrounded by other languages, surrounded by literary and extraliterary heteroglossia. But poetry, striving for maximal purity, works in its own language *as if* that language were unitary, the only language, as if there were no heteroglossia outside it. Poetry behaves as if it lived in the heartland of its own language territory, and does not approach too closely the borders of this language, where it would inevitably be brought into dialogic contact with heteroglossia; poetry chooses not to look beyond the boundaries of its own language.[5]

This anti-lyrical distinction between prose and poetry prevails in Bakhtinian-informed criticism today despite its obvious contradiction to the enabling assumptions of Bakhtin's own theories on dialogism, that all utterances are inherently dialogic. However, more experienced readers understand that it is unwise to attempt to extract or interpret the whole of Bakhtin's thought from only

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[2] Mikhail Bakhtin, "Discourse in the Novel," The Dialogical Imagination: Four Essays, trans. Caryl Emerson and Michael Holquist (Austin: Univ. of Texas Press, 1981) 262.

[3] Bakhtin, "Discourse" 399.

[4] Bakhtin, "Discourse" 285.

[5] Bakhtin, "Discourse" 399.

one or two of his many works.[6] They understand that Bakhtin's essays themselves have a dialogic relationship with each other, and that other essays like "The Problem of Speech Genres," where Bakhtin sees all literature in its very essence as dialogical and where he himself treats poetic texts dialogically, do not necessarily contradict his observations in "Discourse on the Novel" and in Problems of Dostoevsky's Poetics, where his primary purpose is to define the novel in its uniqueness among other complex speech genres through revealing the nature of its particular version of heteroglossia or multivoicedness.

Though the novel enjoys dialogical preeminence among the complex speech genres, heteroglossia--that which insures the primacy of context over text--is likewise at work in poetic discourse. Even within the individual poem, as within any utterance, any word uttered has "a meaning different than it would have under any other conditions"[7] because of the inherent dialogic nature of all language. The nature of heteroglossia in poetry is more akin to that observable in the novel, where individual poems by the same author are gathered and presented by that author as a secondary utterance, that is, as a collection. In Campos de Castilla, multiple voices within the same cultural context interact through the dialogic relationship among the several poems of the collection. The individual poems in the collection have their complete significance only on the plane of the content of the collection: they enter the reality of every day life only by way of the collection as a total literary-artistic event and not as individual utterances.

The dialogical strategy of Campos de Castilla offers the reader a series of circumstances, with each circumstance contributing its detail to the whole in a manner similar to the way multiple voices of a novel combine to communicate the novel. Many of these circumstances include human subjects who, like the characters of a novel, are united by their link to a central narrative interest. In the novel, that central interest is usually the development of a central character. In Campos de Castilla, that central interest is not any one of the several human subjects portrayed in the collection. There is no central human protagonist; the central interest of Campos de Castilla is the sum total of all its protagonists; it is the collective notion of the Castilian landscape and the human subjects that inhabit it, the notion of lo castellano, and through its symbolic function, the notion of lo

[6] Here are three: Mathew Roberts, "Poetic Hermeneutics Dialogics: Bakhtin and Paul de Man," Rethinking Bakhtin: Extensions and Challenges, eds. G. S. Morson and C. Everson (Evanston, Illinois: Northwestern University Press. 1989) 105-114; Tzventan Todorov, Mikhail Bakhtin: The Dialogical Principle, trans. W. Godzich (Minneapolis: Univ. of Minnesota Press. 1984); and David H. Richter, "Dialogism and Poetry," Studies in the Literary Imagination, Spring 23.1 (1990): 9-27.

[7] Bakhtin, "Discourse" 428.

español. The referential strategy of each individual poem varies according to first, the needs of its specific content including the particular human subjects, if any, that are portrayed, and second, its role in the dialogical strategy of the collection.

When read in isolation, Machado's "Es una tarde mustia y desabrida (CVI) ('Un loco')" conveys a very negative impression of both the Castilian campesino and the Castilian campo. Perceptual images of both are fused together to communicate the poem's principal bodily sensation that will serve as the poem's organizing sensory referent. The poem begins with a series of perceptual images:

> Es una tarde mustia y desabrida
> de un otoño sin frutos en la tierra
> estéril y raída
> donde la sombra de un centauro yerra.
> Por un camino en la árida llanura,
> entre álamos marchitos,
> a solas con su sombra y su locura
> va el loco, hablando a gritos.
> Lejos se ven sombríos estepares,
> colinas con malezas y cambrones,
> y ruinas de viejos encinares,
> coronando los agrios serrijones.
> El loco vocifera
> a solas con su sombra y su quimera. (1-14)

Landscape details are communicated through the characteristic noun-plus-descriptive-adjective pattern of the majority of the other poems in the collection. All the adjectives, however, here convey negative characteristics of the nouns they modify: "una tarde mustia y desabrida," "un otoño sin frutos," "la tierra estéril y raída," "la árida llanura," "álamos marchitos," "sombríos estepares," "colinas con malezas y cambrones," "ruinas de viejos encinares," "agrios serrijonte," and later in the poem, "la tierra esquelética y sequiza / --rojo de herrumbre y pardo de ceniza--." The only positive image is no more than a dream: "un sueño de lirio en lontanaza."

The human images concentrated in the portrait of the solitary loco are no less disquieting:

> Es horrible y grotesca su figura;
> flaco, sucio, maltrecho y mal rapado,
> ojos de calentura
> iluminan su rostro demacrado. (15-18)

The conceptual elements of the poem tell us that this is not a civilized madman, but one who flees from the city ("huye de la ciudad"). His "¡carne triste y espíritu

villano!" belong to the Spanish peasantry, a peasantry in whom Machado and others of his generation saw the moral and even aesthetic foundations of Spanish life.[8] This Spanish peasantry--the people of the Castilian landscape--like Machado's provincial loco, pursue an impossible dream:

> Por los campos de Dios el loco avanza.
> Tras la tierra esquelética y sequiza
> --rojo de herrumbre y pardo de ceniza--
> hay un sueño de lirio en lontananza. (23-26)

The flowers on the horizon are only a mirage. The madman's "terrible cordura del idiota" is a reflection of a people whose "alma errante". . . "purga un pecado ajeno." Is Machado cynical of the Castilian peasantry and the productivity of the Castilian landscape here perceptually juxtaposed in the poem? Certainly, but to extract the critical attitude of an entire novel from a single chapter or from a single character of that novel would be unthinkable.[9] Likewise, the critic must exercise care not to derive the spirit of Machado's discourse as a whole in Campos de Castilla from a single poem or even from several poems. The individual poems in the collection have their own identity, but they have their complete significance only on the plane of the content of the collection.[10]

The condemned peasant portrayed in "El acusado es pálido y lampiño (CVIII) ('Un criminal')" is a second unmistakably negative type taken from

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[8] "El pueblo sabe más y, sobre todo, mejor que nosotros. . . . Pensaba Mairena que el folklore era cultura viva y creadora de un pueblo de quien había mucho que aprender, para poder luego enseñar bien a las clases adineradas." See Antonio Machado y Ruiz, Obras: Poesía y prosa, ed. Aurora de Albornoz y Guillermo de Torre (Buenos Aires: Editorial Losada, S. A., 1964) 387.

[9] Antonio Sánchez Barbudo sees "Un loco (CVI)" as having

> algo de *puente*; por un lado ese paisaje soriano (que adquiere aquí especial dramatismo por la presencia del loco), el cual recuerda poemas anteriores: y por otro lado ese amargo, desdeñoso juicio sobre los habitantes de ciertas poblaciones españolas, que veremos a veces en los poemas de después, de 1913 a 1917, y lo cual es un aspecto más del espíritu noventaiochista, crítico, de Machado.

See Antonio Sánchez Barbudo, Los Poemas de Antonio Machado: los temas. El sentimiento y la expresión (Barcelona: Editorial Lumen, 1967) 197-198. In saying such, he at least acknowledges the poem's link to the work of the poet as a whole. More important in my judgment is the poem's role in the collection.

[10] The perceptive reader will also note a treatment of the human subject in "Un loco (CVI)" not unlike that of "Campos de Soria (CXIII)" wherein are offered both an up-close, human-scale view of this "loco" and a view from a distance that incorporates him into the landscape.

Castilian rural life. Though several poems in the collection offer perceptual physical descriptions of human subjects, only three begin with such descriptions--"Un criminal (CVIII)," "Fantasía iconográfica (CVII)," and "Del pasado efímero (CXXXI)"--sparse exceptions among the much more common initial sensory landscape descriptions. In the case of "Un loco (CVI)," the human and landscape images are juxtaposed and blended into one. In "Un criminal (CVIII)," it is a human image alone, where the physical description quickly expands into a brief personality sketch and then into narration within the tradition (referring here to content and not form) of the Romancero:

> El acusado es pálido y lampiño.
> Arde en sus ojos una fosca lumbre,
> que repugna a su máscara de niño
> y ademán de piadosa mansedumbre.
> Conserva del obscuro seminario
> el talante modesto y la costumbre
> de mirar a la tierra o al breviario.
> Devoto de María,
> madre de pecadores,
> por Burgos bachiller en teología,
> presto a tomar las órdenes menores.
> Fue su crimen atroz. Hartóse un día
> de los textos profanos y divinos,
> sintió pesar del tiempo que perdía
> enderezando hipérbatons latinos. (1-15)

Though the organizing referent is a perceptual human image, the close association between the Castilian landscape and the human types who are intimately connected to that landscape is not lost in the narration. Machado firsts inserts into the recounting of the events leading to the condemned man's present circumstance one of his "verdaderas creaciones," one of his rare metaphors, in order to communicate one of those "hondas realidades que carecen de nombre":[11]

> Enamoróse de una hermosa niña;
> subiósele el amor a la cabeza
> como el zumo dorado de la viña,
> y despertó su natural fiereza. (16-19)

Though not a landscape image per se, the metaphorical "como el zumo dorado de la viña," makes metonymical reference through "viña" to the landscape and connects immediately to the subsequent appearance in the narrative of the condemned peasant's campesino parents:

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[11] Machado y Ruiz 709.

En sueños vio a sus padres --labradores
de mediano caudal-- iluminados,
del hogar por los rojos resplandores,
los campesinos rostros atezados. (20-23)

Unmistakably perceptual landscape images finally appear emphatically--note the exclamation points--in the following serventesio after the pivotal "Quiso heredar":

Quiso heredar. ¡Oh, guindos y nogales
del huerto familiar, verde y sombrío,
y doradas espigas candeales
que colmarán los trojes del estío! (24-27)

The importance of these verses in the poetic narrative cannot be overemphasized. It is through this brief description of the family farm that the degree of the son's covetousness, his "natural fiereza," is so forcibly communicated. Wordsworth believed that in the rural setting,

> elementary feelings coexist in a state of greater simplicity and consequently may be more accurately contemplated and more forcibly communicated, because the manners of rural life germinate from these elementary feelings and from the necessary character of rural occupations.[12]

These elementary feelings are more "easily comprehended and are more durable . . . because in [the rural condition]," continues Wordsworth, "the passions of men are incorporated with the beautiful and permanent forms of nature."[13] The landscape images within the narrative have not only a rhetorical but also a perceptual function in recalling associations already existing between the individual and the landscape. This perceptual landscape imagery in "Un criminal (CVII)" serves to imbue the feeling and emotion communicated through the plot with associations inherent in those elementary feelings linked in the collective consciousness to rural life. This is done through the dialogism of the word. Wordsworth's notion of the close inherent relationship between the human emotions and the rural landscape can be extended to understand that the poet's own landscape, the landscape that forms an essential part of the poet's own individual consciousness, is a shared landscape, an

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[12] William Wordsworth, "Preface to Lyrical Ballads, The Critical Tradition, ed. David H. Richter (New York: St. Martin's Press, 1989) 286.

[13] Wordsworth 286-287.

important part of the collective regional or national consciousness of a group of people. Such a landscape provides the poet with multiple possibilities for dialogue with the readership with whom he/she shares that landscape and all the associations contained within it. Wordsworth explained the relationship between the poet and nature:

> The poet considers man and nature as essentially adapted to each other, and the mind of man as naturally the mirror of the fairest and most interesting properties of nature. The poet converses with general nature, with affections akin to those which, through labor and length of time, the man of science has raised up in himself, by conversing with those particular parts of nature which are the objects of his studies. The knowledge both of the poet and the man of science is pleasure; but the knowledge of the one cleaves to us as a necessary part of our existence, our natural and unalienable inheritance; the other is a personal and individual acquisition, slow to come to us, and by no habitual and direct sympathy connecting us with our fellow beings. The man of science seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude; the poet, singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion. Poetry is the breath and finer spirit of all knowledge.[14]

Contrary to Bakhtin's observation that the language of poetry is unitary, perceptual poetry in general, and especially landscape poetry, depends for its communication on the dialogic contact it makes with the heteroglossia outside the boundaries of its own language, the connection that is established through some sensory referent to the sensory experience of its audience. The poetic language of perceptual poetry is not a privileged language--not the unitary language of the author, as Bakhtin purports in "Discourse in the Novel"--that approaches the reader from without, but an internally persuasive language that the reader identifies as his/her own because of its link to his/her own sensory experience. In Campos de Castilla, the author's voice, identifiable through direct reference to events in the author's experience, and the reader's voice are but two of the many voices that are absorbed into the text, into a collective voice of lo español. The poems within the collection in which the principal perceptual referent is a specific human subject connect the reader's experience in the world with some of the human characters contributing to the collection's central interest: the collective notion of the Castilian landscape and the human subjects that inhabit it, the notion of lo castellano or lo español.

"Este hombre del casino provinciano (CXXXI) ('Del pasado efímero')"

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[14] Wordsworth 292.

begins, as does "Un criminal (CVIII)," with the description of yet another human type from rural Castile. The structural similarities between the two poems are obvious, but the differences are more important, especially within the dialogical strategy of the collection. As with "Un criminal (CVIII)," "Del pasado efímero (CXXXI)" begins with a combined physical and character portrait of the human subject accomplished through the grammatical merging of perceptual description and conceptual abstraction:

> Este hombre del casino provinciano
> que vio a Carancha recibir un día,
> tiene mustia la tez, el pelo cano,
> ojos velados por melancolía;
> bajo el bigote gris, labios de hastío,
> y una triste expresión, que no es tristeza,
> sino algo más y menos: el vacío
> del mundo en la oquedad de su cabeza.
> Aún luce de corinto terciopelo
> chaqueta y pantalón abotinado,
> y un cordobés color de caramelo,
> pulido y torneado. (1-12)

The perceptual nouns "ojos," "labios," and "expresión" are qualified by the abstractions "velados por melancolía," "de hastío," and "triste." The immediate association made between the sensory image or perceptual referent and the categories of feeling communicated through the abstract nouns "melancolía," "hastío," and "tristeza" adds to that governing perceptual referent an instantaneous subjective identity within the collective cultural consciousness and the dialogical situation.

Following the establishment of the perceptual referent, the poem's structure follows the pattern of "Un criminal (CVIII)," as perceptual description gives way to the narration of the past events that produced the circumstance. But where in "Un criminal (CVIII)," twenty-two verses were required to tell the condemned peasant's story, in "Del pasado efímero (CXXXI)," that narration is accomplished in two short verses: "Tres veces heredó; tres ha perdido / al monte su caudal; dos ha enviudado"; and the poem resumes its character description:

> Sólo se anima ante el azar prohibido,
> sobre el verde tapete reclinado,
> o al evocar la tarde de un torero,
> la suerte de un tahúr, o si alguien cuenta
> la hazaña de un gallardo bandolero,
> o la proeza de un matón, sangrienta. (15-20)

Here the referents are cultural, connecting the subject to the activities inside the provincial casino and extending the conceptual treatment of his character while adding little to the original sensory referent. Still, the initial sensory referent has been registered in the mind of the reader and with it the conceptual associations that continue to build on that point of perceptual reference.

References to the rural landscape again occur only later in the poem, but with a much different purpose. As in "Un criminal (CVIII)," the first of those referents turns up in a metaphor: "cual torna la cigüeña al campanario." But instead of then coming forth emphatically in an ardent emotion-born perceptual outburst of unique nouns and adjectives, the landscape appears only timidly in the form of four unmodified and relatively common nouns--"labrador," "cielo," "olivar," and "lluvia"--scattered amidst the continued description of the character of the subject in question:

> Bosteza de política banales
> dicterios al gobierno reaccionario,
> y augura que vendrán los liberales,
> cual torna la cigüeña al campanario.
> Un poco labrador, del cielo aguarda
> y al cielo teme; alguna vez suspira,
> pensando en su olivar, y al cielo mira
> con ojo inquieto, si la lluvia tarda. (21-28)

Absent is the epithetical treatment of detailed landscape elements that in "Un criminal (CVIII)" confirms the landscape's role in the events leading to the subject's emotional condition. The desire to inherit the land is the motive for the crime that has led the condemned peasant to the state or condition portrayed by the poem. The landscape imagery's central function in advancing both the plot and the emotion of the poem justifies its prominence within the utterance. In contrast, the subdued, even sketchy appearance of landscape imagery in "Del pasado efímero (CXXXI)" plays a different but no less important role in communicating a different feeling or emotion. The "hombre del casino provinciano" is described as "poco labrador," a farmer who only sometimes ("alguna vez") sighs as he thinks of his olive grove. It is this sense of detachment from his environment that is communicated not only through what is present in the poem, but also through what is absent. The perceptual focus on the human subject and on the clothes he is wearing at the expense of his physical landscape context strengthens the conceptually communicated aura of loss and emptiness: "el vacío / del mundo en la oquedad de su cabeza," "tres ha perdido / al monte su caudal," and "Sólo se anima ante el azar prohibido." The landscape elements appear scattered throughout the poem and without modification, minimal reference to reflect the minimal importance given by

the human presence to the landscape/human relationship.

Unlike many of the poems in the collection where the last several verses return to the perceptual strategy with which those poems begin, the last ten verses of "Del pasado efímero (CXXXI)" continue the poem's conceptual crescendo similar in strategy to "El mañana efímero (CXXXV)":

> Lo demás, taciturno, hipocondriaco,
> prisionero en la Arcadia del presente,
> le aburre; sólo el humo del tabaco
> simula algunas sombras en su frente.
> Este hombre no es de ayer ni es de mañana,
> sino de nunca; de la cepa hispana
> no es el fruto maduro ni podrido,
> es una fruta vana
> de aquella España que pasó y no ha sido,
> esa que hoy tiene la cabeza cana. (29-38)

The poem maintains a tension between this conceptual climax and the perceptual referent with which the poem begins through token reference to that referent: "sólo el humo del tabaco simula algunas sombras en su frente." The conceptual tie to the landscape, conspicuously present because of its absence, is also maintained by metaphorical reference to the human subject as the "fruta vana" of the "cepa hispana," If read in isolation, the poem, though perceptual in its strategy, is obviously not a landscape poem; but through its dialogue with the other more abundant landscape poems of the collection, it does much through contrast, both by its referential strategy and by the heteroglossia that surrounds its content, to advance the central interest of Campos de Castilla as a secondary utterance.

The human subjects of "Un criminal (CVIII)," "Un loco (CVI)," and "Del pasado efímero (CXXXI)" are more than mere isolated character sketches of rural Castile; they are also parts of the whole communicated by the reading of the entire collection. Campos de Castilla explores the soul of the Spanish people principally through the relationship between the Castilian peasant and the Castilian landscape. Each of the poems in the collection adds something to further refine the process that communicates that relationship to the intended reader, and none more so than "La tierra de Alvargonzález (CXIV)." The poem is unique within the collection on several accounts, two having to do with its formal features: it is the longest of the fifty-six poems of the collection--its 710 verses dwarf the 144 of the second-longest poem, "Campos de Soria (CXIII)"--and it is the only romance in the collection; it is, in fact, the only romance of a narrative legendary type ever written by

Machado.[15]

In its interpretation, some have seen "La tierra de Alvargonzález (CXIV)" as unique among the other poems in the collection for reasons other than length or verse form. Antonio Sánchez Barbudo, for example, believes that Machado originally intended his lone romance to be the first of several comprising what was to be a nuevo Romancero, a collection of "historias animadas . . . (que) viviesen por sí mismas," and for that reason it is unique among the other poems in Campos de Castilla, even among the other poems containing condensed narratives based on rural Castilian types.[16] The fact that such a nuevo Romancero was never realized has little to do, however, with the role played by "La tierra de Alvargonzález (CXIV)" as a primary utterance within its secondary utterance Campos de Castilla. That role, far from the tacked-on affiliation suggested by some critics, is so central to the reading of the collection as a secondary utterance that its importance to the whole is second only to "Campos de Soria (CXIII)."[17] It is in fact the qualities that are unique to each of the individual poems, each poem's singular mode of combining shared perceptual and conceptual referents, that allow them to stand alone as primary utterances even though they continue to have their full meaning only as parts of the whole; and it is those aspects of the individual poems that make them different, which, when combined with those elements that unite them, give the collection the complexity necessary for it to be successful as a secondary utterance.

David William Foster observes correctly that the two dominant themes of "La tierra de Alvargonzález (CXIV)" are the treacherous soul of the man of Castile

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[15] In terms of form, "La tierra de Alvargonzález" is technically a series of short romances because the assonant rhyme scheme changes several times during the narration.

[16] Sánchez Barbudo 211.

[17] Noted by some critics are the differences between the original version of the poem published in April of 1912 in the twelfth volume of La Lectura and the final version included in Campos de Castilla just months after. See Carlos Beceiro, "La primera versión del poema 'Campos de Soria,' de Antonio Machado," Cuadernos Hispanoamericanos 304.7 (octubre de 1975-enero de 1976): 418. Interpreting the additional ninety-eight verses and the changes in other verses as alterations necessary to fitting the poem into the collection ignore the dialogic nature of utterances. The several utterances comprising an author's discourse cannot help but be connected, not by the personality of the author, but by the dialogical situation that they all share by virtue of their shared origin. What is at issue is not "why," why Machado chose to include the poem in the collection or even why he judged necessary that changes be made in the original version, but "what," what are the connections between the primary utterances and what is contributed by the individual poem to the experience of reading the collection. Each individual poem within the whole must be understood as a language surrounded by other languages, surrounded by literary and extraliterary heteroglossia.

and the tie between Castilian man and his landscape.[18] The first of these themes directly links the poem thematically with "Un criminal (CVIII)" and "Del pasado efímero (CXXXI)" to that aspect of the reading that addresses the Generation of 98's vision of the problema nacional, the agenda of "El mañana efímero (CXXXV)."[19] The second and more important of the two themes has obvious direct and indirect connections with "Campos de Soria" and with the other perceptual poems of the collection. That same perceptual orientation based on sensory reference so essential in the collection in communicating Castilian man's relationship to the landscape is also the referential strategy of "La tierra de Alvargonzález (CXIV)."

The poem belongs to the second of the three referential categories proposed in Chapter Four, where the dialogue between conceptual and perceptual elements produces the total experience of the reading. As such, the poem relies both on the collective associations inherent in perceptual landscape referents and on the conceptual treatment of those referents. But because "La tierra de Alvargonzález (CXIV)" is a narrative poem true to the tradition of the Romancero, where the limitations imposed by form and genre make simplicity and economy of expression the rule, perceptual referents have a conspicuously different design in the poem's referential strategy. Whereas the concentration of perceptual referents in "Campos de Soria (CXIII)," "Orillas del Duero (CII)," "A orillas del Duero (XCVIII)," and the other longer perceptual poems of the collection serves to establish and maintain a sense of direct sensory contact with the physical world, the perceptual narrative--and especially the perceptual ballad--must communicate physical bodily sensation without unduly interrupting the story line.

The first romance of the poem begins as a simple narrative of the events leading to Alvargonzález's wedding:

> Siendo mozo Alvargonzález,
> dueño de mediana hacienda,
> que en otras tierras se dice
> bienestar y aquí opulencia,
> en la feria de Berlanga
> prendóse de una doncella,

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[18] David William Foster, "'La tierra de Alvargonzález': Una contribución machadeana al romance español," Duquesne Hispanic Review 4 (1965): 66.

[19] John Crispin argues that "'La tierra de Alvargonzález' is an "alegoría, que encierra la visión de Machado sobre el problema nacional, con su actitud hacia el pasado y sus esperanzas para el porvenir." See John Crispin, "'La tierra de Alvargonzález' como alegoría noventaiochista," Insula: Revista bibliográfica de Ciencias y letras, Madrid 8 (1975): 14.

y la tomó por mujer
al año de conocerla. (1-8)

Though these first eight verses contain no perceptual landscape referents, there is a clear conceptual reference to the land/peasant relationship: the land or "hacienda" as provider of physical needs and as the source of wealth through ownership. Indeed, it is the land that has made possible the "ricas . . . bodas" described perceptually in the final eight verses:

Muy ricas las bodas fueron,
y quien las vio las recuerda;
sonadas las tornabodas
que hizo Alvar en su aldea;
hubo gaitas, tamboriles,
flauta, bandurria y vihuela,
fuegos a la valenciana
y danza a la aragonesa. (9-16)

The perceptual nouns concentrated to metonymically communicate the wedding festivities--"gaitas," "tamboriles," "flauta," "bandurria," "virhuela," "fuegos a la valenciana," and "danza a la aragonesa"--bring perception under a defined cultural context. This type of pause in the narration of events for perceptual description is repeated often and with varying complexity throughout the poem. Each stage of the narration is glossed by sensory reference to the physical context of that segment of the narration.[20] These descriptions communicate the organizing perceptual referents that maintain the overall perceptual quality of the poem and place it in dialogue with the other perceptual poems of the collection.

The short eight-verse second romance clarifies the land/peasant relationship as more than a relationship sustained only by the peasant's need of subsistence. The poem relies on the abstract adjective "feliz" and the abstract noun "amor" to define that relationship. These abstractions surface very early in the narrative in anticipation of both the events yet to come and the sensory context in which they unfold. The overall strategy is quite different from that of "Campos de Soria (CXIII)" where the abstract phrase "tristeza, tristeza que es amor!" has, together with "conmigo vais," both a unifying and pivotal function in relation to the long series of sensory material that precedes it: a unifying function because the

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[20] Perceptual description in the romances is not unique to Machado's ballad. The reader will recall "el prisionero" discussed briefly in Chapter Three. Other celebrated romances relying heavily on perceptual description include "El conde Arnaldos" and "Misa de amor." See Antonio Sánchez-Romeralo and Fernando Ibarra, eds., "El romancero," Antología de autores españoles antiguos y modernos, 2 vols. (Englewood Cliffs, New Jersey: Prentice Hall, 1972) 1: 103-105.

abstraction brings all the prior perceptual imagery under the emotional category in the manifold of sensation, and a pivotal function because it moves the reader from his/her attitude of sensory perception to the emotional or subjective interpretation of that which is perceived and from the role of observer to that of the speaking subject. However, the exigencies imposed by the form and narrative content of the traditional romance move the abstractions "feliz" and "amor" to very near the beginning of "La tierra de Alvargonzález (CXIV)":

> Feliz vivió Alvargonzález
> en el amor de su tierra. (17 and 18)

Intrinsic to the nature of narrative poetry are the restrictions it places on the reader's orientation to the events being recounted. Much like in the novel, the central interest in a narrative poem is usually the development of a central character or series of characters. While lyric poetry communicates its emotion or feeling when the reader transcends catharsis to become the speaking subject, the emotion of the narrative poem, like that of the novel or the play, is tied inseparably to its protagonist or protagonists. Unlike the lyric, where the author "has not 'a personality to express,' but a particular medium,"[21] the narrative poem's success in achieving an emotional response in its reader depends in large part on the character development of its protagonist or protagonists. Many traditional romances narrate the experiences of historical or legendary figures whose personalities are already somewhat understood by the intended reader assumed to be conversant with historical and literary tradition. As a principal protagonist in Machado's romance, Alvargonzález has no such advantage. Machado must communicate the necessary details of his principal character as quickly as possible, and he does this not by relying on the reader's knowledge of the literary and historical tradition, but on the intended reader's sensory experience with and conceptual understanding of Castilian man and his relationship with his landscape, with the tierra of Alvargonzález. In his prologue to the 1917 edition to Campos de Castilla, Machado reveals the source of his romances:

> [Mis] romances no emanan de las heroicas gestas, sino del pueblo que los compuso y de la tierra donde se cantaron; mis romances miran a lo elemental humano, al campo de Castilla y al Libro Primero de Moisés llamado Génesis. . . .[22]

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[21] T. S. Eliot, Tradition and the Individual Talent, Critical Theory Since Plato. ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971) 786.

[22] Machado y Ruiz 47-48.

This is why the poem plays such an important role as a primary utterance within the reading of Campos de Castilla. The reader has before him/her the incarnation of at least part of the character of the hombre ibero communicated through the several other poems of the collection. Alvargonzález is one of the several Castilian types treated favorably by Machado. Here in the collection's only truly narrative poem is the personification of the "benditos labradores" who "muestran el puño al destino" ["Los olivos (CXXXII)"]. He is at the same time one of the "¡Gentes del alto llano numantino / que a Dios guardáis como cristianas viejas" ["Campos de Soria (CXIII)"]. It is the reader's sense for the relationship between the Castilian peasants and the landscape they inhabit that lends substance to the abstractions "feliz" and "amor" in the initial verses of the second romance of the poem: "Feliz vivió Alvargonzález / en el amor de su tierra." Here in the second romance, as in the first and throughout the entire poem, all human thought, relations, and activity are communicated through that relationship. Family members are identified by their function, role, or value in association with the land:

> Naciéronle tres varones,
> que en el campo son riqueza,
> y, ya crecidos, los puso,
> uno a cultivar la huerta,
> otro a cuidar los merinos,
> y dio el menor a la Iglesia. (19-24)

Even the youngest son given to the Church will return later to the land. The close association between the Castilian landscape and the human types who are intimately connected to that landscape is the issue that motivates the narration. The perceptual referents "cultivar la huerta" and "cuidar los merinos" serve not only to advance the story line, but also to maintain contact between the developing narrative and the reader's own sensory experience with the landscape.

In the first two romances, the positive characteristics attached to Alvargonzález and his tie to the land are communicated through the abstract or conceptual referents "bienestar," "feliz," "amor," and "riqueza." In the third romance, the vices of his two oldest sons are likewise attached directly to the peasant/land relationship by like associations among referents:

> Mucha sangre de Caín
> tiene la gente labriega,
> y en el hogar campesino
> armó la envidia pelea. (25-28)

Here the negative conceptual referents "sangre de Caín" and "envidia," in

association with the perceptual referents "gente labriega" and "hogar campesino," change the affective orientation from virtue to vice. The adjectives "labriega" and "campesino" maintain both the sensory and conceptual presence of the peasant/land relationship.

The weddings of the two envious sons are related in a single verse within this negative orientation in sharp contrast to the perceptually communicated "ricas . . . bodas" of their father. Instead of producing offspring that "en el campo son riqueza," these nuptials yielded only enmity:

> Casáronse los mayores;
> tuvo Alvargonzález nueras,
> que le trajeron cizaña,
> antes que nietos le dieran. (29-32)

As in "Un criminal (CVIII)," the covetousness of Alvargonzález's older sons is connected to the rural landscape through the concepts of ownership and inheritance. It is not "codicia" as a universal vice that compels them to act, but specifically the "codicia de los campos," one of the elementary feelings that according to Wordsworth have their most intense expression when they are attached to the character of rural life. Machado pauses in the narration to make that point:

> La codicia de los campos
> ve tras la muerte la herencia;
> no goza de lo que tiene
> por ansia de lo que espera. (33-36)

The events portrayed continue to find their significance in the peasant/land relationship. The youngest son abandons not only the association with his mother and father but also with the land that he leaves for "lejanas tierras":

> El menor, que a los latines
> prefería las doncellas
> hermosas y no gustaba
> de vestir por la cabeza,
> colgó la sotana un día
> y partió a lejanas tierras.
> La madre lloró; y el padre
> diole bendición y herencia. (37-44)

The ballad continues to tell the story not of the human protagonists alone, but more importantly of the land itself that slowly emerges as the principal protagonist of the narrative. The development of the personality or character of the land as principal protagonist depends heavily and equally in the early romances on

both its constant presence, or better said, its constant participatory role in the developing plot or action, and on a more or less likewise constant dosage of perceptual referents that maintain the necessary sensory contact to the reader's experience. Often the perceptual nouns in the poem seem to do little more than maintain the physical context of the action as in the initial verses of the fourth romance:

Alvargonzález ya tiene
la adusta frente arrugada,
por la barba le platea
la sombra azul de la cara.
Una mañana de otoño
salió solo de su casa;
no llevaba sus lebreles,
agudos canes de casa;
iba triste y pensativo
por la alameda dorada;
anduvo largo camino
y llegó a una fuente clara. (45-56)

Here the "alameda dorada" and the "fuente clara" have only a contextual function maintaining the reader's sensory contact with the sensory context of the action: the objects from the landscape "do" nothing. Yet on other occasions, these parts of the whole have a causative function: they contribute decisively to the sequence of events. In the final verses of this fourth romance, it is a rock that serves as pillow and that same fountain that lulls Alvargonzález into the sleep that produces his dream:

Echóse en la tierra; puso
sobre una piedra la manta,
y a la vera de la fuente
durmió al arrullo del agua. (57-60)

In the following two sections or divisions of the poem, "El sueño" and "Aquella tarde ...," perceptual nouns continue to serve both contextual and causative functions, and in that order. In Alvargonzález's dream, it is the "lar de Alvargonzález" with its "negra campana / de la cocina" and its "hoguera que alumbra toda la casa" that provide the sense of physical context to the action without playing an active role in that action; but the reality coalescing with and then concluding that dream finds the fountain acting as witness to the resulting patricide and the river's "insondable" lagoon as the guardian of the secret:

A la vera de la fuente

quedó Alvargonzález muerto.
Tiene cuatro puñaladas
entre el costado y el pecho,
por donde la sangre brota,
más un hachazo en el cuello.
Cuenta la hazaña del campo
el agua clara corriendo,
mientras los dos asesinos
huyen hacia los hayedos.
Hasta la Laguna Negra,
bajo las fuentes del Duero,
llevan el muerto, dejando
detrás un rastro sangriento;
y en la laguna sin fondo,
que guarda bien los secretos,
con una piedra amarrada
a los pies, tumba le dieron. (121-138)

The relentless sensory presence of the Castilian landscape and its ever-increasing role as participant in the first 156 verses of the narrative poem have served to stimulate a dialogical relationship or synthesis within the reader between his/her own sensibility to the landscape and the narration of the events culminating in the deaths of Alvargonzález, his wife, and the innocent "buhonero" accused and sentenced for the crime. It is this synthesis that results in the concentrated awareness of experience that now leads to the reader's emotional response. The poet's medium has provided the reader with the sensory, cultural, and conceptual data necessary for that synthesis, culminating in the experience Longinus called the sublime. Here immediately after the climax of the series of portrayed events, the narrative character of the poem is suddenly interrupted by twenty-three verses of purely perceptual poetry, perceptual landscape referent after landscape referent organized into two short romances, the sixth and last in the series titled "Aquella tarde ..." and the first fourteen verses of the first romance of the series of five titled "Otros días":

Los hijos de Alvargonzález
ya tienen majada y huerta,
campos de trigo y centeno
y prados de fina hierba;
en el olmo viejo, hendido
por el rayo, la colmena,
dos yuntas para el arado,
un mastín y mil ovejas.

Ya están las zarzas floridas
y los ciruelos blanquean;
ya las abejas doradas

liban para sus colmenas,
y en los nidos, que coronan
las torres de la iglesias,
asoman los garabatos
ganchudos de las cigüeñas.
Ya los olmos del camino
y chopos de las riberas
de los arroyos, que buscan
al padre Duero, verdean.
El cielo está azul, los montes
sin nieve son de violeta. (157-178)

During this perceptual pause in the narration of events, there is no advancement of the drama involving the poem's human protagonists. The distance imposed by the nature of narrative poetry on the reader's orientation to the events being recounted suddenly disappears as the reader for the moment assumes direct sensory contact with the landscape. The central interest is no longer the development of a central character or series of characters, but the perception of the landscape itself. When "La tierra de Alvargonzález (CXIV)" is read as one of several primary utterances combined in concert to achieve the experience of reading the collection as a secondary utterance, the sensory nature of these verses find their complete significance. The perceptual character of the collection's sole narrative poem links it to the other poems of the collection. The use of the same preferred perceptual referents that characterize the collection's particular manner of existence of discourse binds "La tierra de Alvargonzález (CXIV)" to that sense of unified purpose shared by all the members of the whole, that purpose being the communication of the quintessentially Castilian collective perceptual experience with the landscape. It is this implicit purpose of the collection that has prompted many of Machado's readers to agree that "la poesía es para él [Machado] versos que no solo se ven, pero que también se perciben."[23]

It is significant not only that this most intense of several purely perceptual moments in the narrative appears immediately following the first of several climaxes in the portrayed action, but also that it concludes with the first occurrence of the estribillo that will be repeated three more times within the division "Otros días":

La tierra de Alvargonzález
se colmará de riqueza;
muerto está quien la ha labrado,
mas no le cubre la tierra. (179-182)

The estribillo conceptually summarizes the essence of the peasant/land

[23] Foster 66-67.

relationship--a relationship consummated only by death and the peasant's return to the earth that has sustained him throughout his life.[24] Yet Alvargonzález's death is unnatural on two related accounts: 1) it ocurrs in the spring and 2) the land cannot reclaim the body. Both anomalies are inconsistent with the natural order of the landscape. In the romance immediately following the estribillo, metaphorical associations based on cultural referents convert the landscape into a historical and cultural ideal:

> La hermosa tierra de España
> adusta, fina y guerrera
> Castilla, de largos ríos,
> tiene un puñado de sierras
> entre Soria y Burgos como
> reductos de fortaleza,
> como yelmos crestonados,
> y Urbión es una cimera. (183-190)

As in several other poems of the collection, the names "Castilla" and "España" serve to tie the sensory experience communicated through the preceding perceptual verses to conceptual correspondences both inherent in the perceived landscape and suggested by the conceptual referents of the poem. It is this dialogical synthesis between perceptual and conceptual referents that produces the feeling or emotional response in the reader. This referential strategy is very similar to that of both "Orillas del Duero (CII)" and "A orillas del Duero (XCVIII)," where a multiplication of sensory referents that communicate a new sensory experience based on the reader's own sensibility to the landscape are followed by a conceptually based subjective response to that experience.

The same strategy is repeated some three hundred verses later in the poem's eighth major division, "La casa." The season has changed. Instead of conveying the sensory experience of a rural Castilian spring, the reader now experiences autumn. First the multiplication of perceptual landscape referents:

> Es una tarde de otoño.
> En la alameda dorada
> no quedan ya ruiseñores;
> enmudeció la cigarra.
> Las últimas golondrinas,

---

[24] Foster notes that the repeated refrain has a double effect: "Se refiere no sólo a la falta de un entierro conveniente--un regreso a la tierra--sino también a una presencia persistente del espíritu del padre que sigue acechando la tierra de la cual es tanto una parte inseparable" (Foster 74).

que no emprendieron la marcha,
morirán, y las cigüeñas
de sus nidos de retamas,
en torres y campanarios,
huyeron.
Sobre la casa
de Alvargonzález, los olmos
sus hojas que el viento arranca
van dejando. Todavía
las tres redondas acacias,
en el atrio de la iglesia,
conservan verdes sus ramas,
y las castañas de Indias
a intérvalos se desgajan
cubiertas de sus erizos;
tiene el rosal rosas granas
otra vez, y en las praderas
brilla la alegre otoñada.
En laderas y en alcores,
en ribazos y cañadas,
el verde nuevo y la hierba,
aún del estío quemada,
alternan; los serrijones
pelados, las lomas calvas,
se coronan de plomizas
nubes apelotonadas;
y bajo el pinar gigante,
entre las marchitas zarzas
y amarillentos helechos
corren las crecidas aguas
a engrosar el padre río
por canchales y barrancas.
Abunda en la tierra un gris
de plomo y azul de plata,
con manchas de roja herrumbre,
todo envuelto en luz violada. (523-562)

These are many of the same details, the same referents, as before, only now they are sensed in a different context. The brambles, instead of being in bloom, are withered, the storks have left their nests, the elms have lost their leaves, the poplars are yellow, and the green hue over the land has changed to gray. As in "Otros días," the sensory experience is followed by a conceptually based subjective response to that experience:

¡Oh tierras de Alvargonzález,
en el corazón de España,
tierras pobres, tierras tristes,
tan tristes que tienen alma!
Páramo que cruza el lobo

aullando a la luna clara
de bosque a bosque, baldíos
llenos de peñas rodadas,
donde roída de buitres
brilla una osamenta blanca;
pobres campos solitarios
sin caminos ni posadas,
¡oh pobres campos malditos,
pobres campos de mi patria! (563-578)

The sudden appearance of the first person possessive adjective "mi" should not entirely surprise the reader of the collection; he/she will recall other poems with a similar referential strategy. Like the "hoy siento por vosotros, en el fondo / del corazón tristeza, / tristeza que es amor!" of "Campos de Soria (CXIII)," the outright assertion for the first time in the poem of the presence of the perceiving subject followed by that subject's subjective outburst has an arresting effect on the reader. Suddenly there is an additional human participant in the landscape/human relationship, a relationship that until now has been communicated principally through the characters' responses to the details of the portrayed action. In narrative literature, responsive understanding and emotion are realized within the reader through the cathartic process. As a consequence of the protagonist's(s') affective encounter with the circumstances portrayed by the narrative, the reader is reminded of his or her own experience with similar emotions and feelings. In lyric poetry, when there is neither protagonist nor plot, the responsive understanding and emotion are realized as the language of the poem places the reader in the position occupied by the poem's speaking subject. In perceptual poetry, it is the sensory language of the text that makes such a transfer possible because the emotional response in the reader has much more to do with how the perceptual text dialogues with the reader's experience in his or her own extratextual sensory world than with any outside agenda. Machado combines the referential strategies of both narrative and lyric poetry in "La tierra de Alvargonzález (CXIV)." It is this combination that gives the poem both its contextual uniqueness and relation within the collection as a secondary utterance. The language of Machado's only narrative poem is structured in uninterrupted dialogic interaction with the languages of the other poems that surround it.

The overall perceptual nature of Machado's discourse is its most unifying characteristic; it unifies each poem internally in both the structural and conceptual sense; it unifies the poem as a primary utterance within a secondary utterance; and finally, it unifies the collection as a whole with the heteroglossia beyond the boundaries of its own language, that is, with the dialogical situation dictated by the reader's extratextual world.

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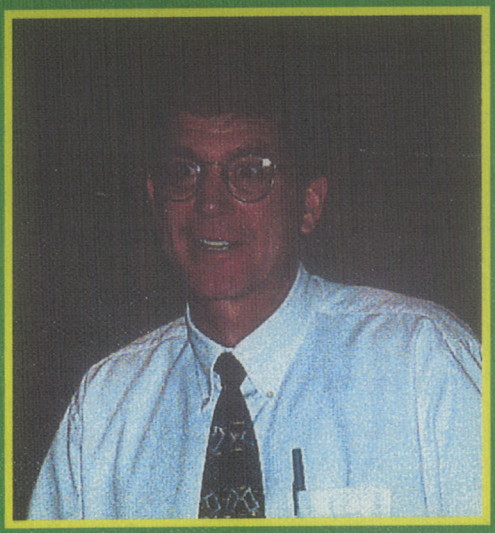

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