

Offprint from

COMPARATIVE
LITERATURE

Vol. 21
No. 2
Summer 1984

© 1984 by the
Board of Trustees of
the University of Illinois

STUDIES

Juan Ramón Jiménez and the Illinois Trio: Sandburg, Lindsay, Masters

JOHN C. WILCOX

Juan Ramón Jiménez's extensive reading in British, Anglo-Irish, and North American poetry has received careful attention,¹ but his interest in the major poets of Illinois has so far merited only passing comments.² This paper intends to remedy that situation, first, by presenting a brief chronology of Jiménez's interest in Vachel Lindsay (1879-1931), Edgar Lee Masters (1865-1950), and Carl Sandburg (1878-1967), and second, by pointing to analogies and parallels that help account for the Spanish poet's interest in poets whose sensibility and imagination differ markedly from his own.

Jiménez (1881-1958), or Juan Ramón as he is often called, is one of Spain's major "Modern" poets; he received the Nobel Prize for Poetry in 1956. He spent most of the first third of his life (until 1912) in the small Andalusian village of Moguer, where he remained in close touch with nature and kept a donkey, Platero. The poetry of the early years, influenced by contemporary Spanish and French schools, blends pantheism with impressionism, symbolism with decadentism; it values the rarefied sensory experience and dwells on a dreamer's frustrated ideals. His well known lyrical novel, *Platero and I* (1914), stems from these years. In 1912, Jiménez moved to Madrid where he lived without interruption until 1936, when the Spanish Civil War forced him into exile. In 1916 he was married, in New York City, to Zenobia Camprubí Aymar, a gifted woman of Puerto Rican and Catalán parents, educated in North America and fluent in English. The honeymoon inspired a book of poetry and poetic prose, *Diario de un poeta recién casado* (1917), which revolutionized "Modern" Hispanic poetic writing.

As a result of these changes, Jiménez's poetic horizon broadened. He remained alert to French poetry, became the arbiter of Hispanic poetic taste, and began serious reading of poets and writers from other literatures, especially from the Anglo-American traditions. The style of the poetry of the mid period (1913-36) is distinctly "Modern," as Anglo-American criticism understands that term.

The poems of these years are concerned with the subjective ego's perilous quest to find meaning in the modern age, as they meditate on love and death, on the beautiful and the eternal, as well as on the fate and purity of the work ("Obra") itself.

In 1936 the Jiménez moved to the Americas. They lived in Cuba (1937-38), resided on the East Coast (1939-51), and eventually settled, for the last years of their lives, in Puerto Rico. The poetry of the late period (1937-58) is a complex fusing of earlier voices: the sensualist, the aesthete, the "high-modern," the mere mortal who must confront his own demise. It is also a visionary poetry, in that it transvalues Spain's Mystic tradition and refines the pantheism of Jiménez's early years. *Animal de fondo* (1949) was inspired by moments of ecstasy and a sense of euphoria experienced by the poet during a 1948 voyage to Argentina and Uruguay.³

Jiménez's knowledge of the Illinois trio of poets can be culled from references found in his lectures and personal papers, as well as from critical studies of his work. Just recently, for example, Graciela Palau de Nemes, Jiménez's biographer, pointed out that reading of the North American poets began on the couple's honeymoon (in New York and other North Eastern cities, between February and June, 1916), when Zenobia read her husband translations of: "Poe, Keats, Emily Dickinson, Frost, Vachel Lindsay, Edgar Lee Masters, Edna St. Vincent Millay, Amy Lowell y a los *imagi-nistas*, que se habían puesto de moda."⁴

The poet himself, in "Calidad poética moderna de los Estados Unidos," a talk prepared for broadcast by radio in September, 1942, drew attention to the years 1912-1916 as being an intensely creative period for North American poetry, years of poetic rebirth which parallel his own, as he explained:

Cuando yo venía en 1916 a América, escribiendo, con la influencia viva del alta mar de un mes de difícil navegación y el recuerdo poético de Unamuno, mi verso libre del *Diario*, no sabía que en la Nueva York que me esperaba tendría pronto conmigo un montón de libros que expresaban la poesía en forma análoga a la que yo estaba escribiendo: *North of Boston*, *The Man Against the Sky*, *Spoon River Anthology*, *The Congo*, *Swordblades and Poppy Seeds*, antologías con poemas como "Renaissance" de Edna St. Vincent Millay, etc.⁵

In point of fact, Edgar Lee Masters's *Spoon River Anthology* had appeared in 1914, and Vachel Lindsay's *The Congo and Other Poems* in 1916. Both books, therefore, would have been of current interest in the Spring of 1916 when the Jiménez were in the Eastern

United States. Indeed, evidence indicates that they purchased copies of both books, as I shall be noting.

No books of poetry by Sandburg awaited Jiménez on his arrival, but Sandburg at that time was beginning to make his impact through *Poetry. A Magazine of Verse*, Harriet Munroe's new and extremely important journal to which Juan Ramón had access during his North American trip, as Nemes (*Vida*, p. 609) has remarked. We can safely assume that he read *Poetry*, and that it impressed him, for he immediately took out a subscription, and extant numbers in his library in Moguer run (almost completely) from 1916 until 1935.⁶ Jiménez had ample opportunity to read some of Sandburg in this journal and eventually purchased *Cornhuskers* (1918).

In his lecture, "Calidad poética moderna de los Estados Unidos," he emphasized that it was the rebirth poetry was experiencing in North America that most appealed to him, and he equated this renaissance with his own and Spanish poetry's: "Yo, renaciendo en mí mismo desde años antes, sentí como propio este renacimiento de la poesía de los Estados Unidos, equivalente en tanto al de la española" (*Crítica paralela*, pp. 298-99). However, from 1916 to 1936, living in Madrid, Jiménez, attentive to his own rebirth, paid little or no attention to the Illinois trio. Their names do not appear in the diary kept by Juan Guerrero Ruiz of his considerable dealings with Jiménez from 1916 to 1936. In fact, in 1934 Guerrero Ruiz wrote that Juan Ramón thought of E. A. Robinson and Robert Frost as America's most important poets.⁷ It is clear that he never considered the Illinois poets to be of the same caliber as Frost, or Yeats, poets whom he continually praised.

Nevertheless, once Jiménez had returned to North America, in 1936, his interest in these poets was rekindled. We find him referring to Masters and Sandburg in the introduction he wrote, in 1937, for *La poesía cubana en 1936*. In the Cuban poets he claimed to find the influence of North Americans -- "de algunos norteamericanos (de Walt Whitman a Masters, Frost y Sandburg)" -- and he specified the form this influence took: "tal tipo de verso libre apropiado para cierto libre patetismo humano del lado de lo primitivo y lo natural."⁸

Juan Ramón's observation on free verse needs comment, for, in 1916, in his *Diario de un poeta recién casado* he had used free verse to express spontaneous and basic ("primitivo/natural") human feelings. In addition, his keen interest in the possibilities of free verse never diminished. For instance, Howard T. Young, the most knowledgeable critic of Jiménez's interest in Anglo-American poetry, informs us (*Line*, pp. 143-45) that in "La Habana 1937" Jiménez and

his wife were presented with *The Oxford Book of Modern Verse, 1892-1935*, chosen by W. B. Yeats, and that the poet remarked on "‘el verso libre’, verso en prosa o prosa en verso" with which Yeats began the anthology. (Yeats turned Pater's prose description of the Mona Lisa into lines of verse, in order to "show its revolutionary importance.")⁹ This, together with the North American and Cuban poets' preference for free verse and poetic prose, could have encouraged Jiménez once again to write in that manner, for around 1941 he began a long prose poem, "Espacio," in "verso libre" but later turned it into "verso en prosa, o prosa en verso."

In 1916, however, there is no doubt, to judge from his proposed 1942 talk "Calidad poética moderna de los EE. UU.," that he was mainly interested in the directness of style of the North American poets. He wrote:

En realidad, la expresión, aunque muy diferente en cada uno de ellos, más estética en Robinson, más sensitiva en Frost, más ácida en Masters, más pintoresca en Lindsay, más pictórica en Amy Lowell, más popular in Carl Sandburg, tenía de común un estilo directo, sencillo y claro, con un acento tan natural como la vida misma, además de una técnica irreprochable y conciente. (*Crítica paralela*, pp. 299-300).

These comments, from 1942, though general and brief, do reveal a certain familiarity with the poets which presumably Jiménez's residence in North America since 1939 had helped foster. His greater awareness of the Illinois trio probably dates from that year. In fact, in the Jiménez archives, at the University of Puerto Rico, there is a document that lists the poets for whom he and his wife had requested translation rights. The latter part of this document, as reported by Young (*Line*, p. 10), reads thus: "Masters (antología) (yo) / Lindsay (escojidos) (yo) / Frost (todo) (yo) / Por pedir E. Dickinson (todo) (yo)." This indicates that Jiménez himself, not his wife, proposed to do the translations. We can add to this that, by the time he gave his 1953 lectures on "El modernismo," in Puerto Rico, he was perfectly familiar with the Illinois poets, with their principal books, and with what he considered their position in literary history.

In *El modernismo. Notas de un curso (1953)*,¹⁰ a book compiled after the poet's death from his students' notes, Juan Ramón mentioned that Masters died in 1950 and that his reputation immediately began to plummet. He presented the Illinois trio as part of the same

generation as Frost, Robinson and Amy Lowell, and suggested that their precursors were Poe, Whitman, Emily Dickinson and Vaughn Moody. "Estos poetas ya corresponden al simbolismo," he claimed, adding that they were part of the epochal movement of "modernismo." In Juan Ramón's opinion, their particular "Modernism" consisted in their ability to give the regional universal appeal. Phrases such as "cantando la región universal," "exaltación del corazón de la patria," and "regional elevado a lo universal" appear in his students' notes. Jiménez called this facet of "modernismo," "indigenismo," and he argued that an attachment to the deepest roots of their local culture was a salient characteristic of many of the great "Modern" poets, such as Yeats and Rilke. He also believed that this indigenous tie was a factor in their greatness, in that it allowed them to free themselves from the snares of *fin-de-siècle* decadentism.¹¹ Juan Ramón himself considered that his passion for Andalusia had acted as a similar *mæcenas* in his own poetic development, and, as "el andaluz universal," he looked upon himself as raising the regional to the level of the universal. Hence, though Sandburg, Lindsay, and Masters remained much more regionally rooted than Jiménez himself, the latter's interest in them is quite understandable.

To summarize: the appeal of the Illinois trio for Jiménez took three forms. First, these poets were part of a poetic renaissance with which he identified; second, they made use of free verse in responding to the poignancy of human situations; and third, their success stemmed in large part from the fact that they judiciously selected those features of their region that would interest a more universal audience.

I now turn to Jiménez's interest in specific books of poetry of the Illinois poets. I limit myself to commenting on those found in the poet's library in Moguer.¹² As most evidence has come to light on Vachel Lindsay, I begin with him. The Moguer library contains *The Congo and Other Poems* and *The Chinese Nightingale and Other Poems*.¹³ *The Congo* has a number of passages underlined, but *The Chinese Nightingale* shows no signs of markings. Juan Ramón's handwriting on the flyleaf of *The Congo* indicates that the volume was acquired in "New York, 18 de abril, de 1916.) We can add to this, from Nemes (*Vida*, p. 608), the fact that Zenobia and Juan Ramón read the poem "The Congo" out loud together on their honeymoon, which is understandable as, according to Young (*Line*, p. 10), it "was a popular recital piece that lent itself perfectly to the purpose of introducing a novice to the more apparent possibilities of English rhythm." "The Congo" is certainly rhythmical and sonorous, as well as alliterative. Here is its well known refrain:

Then I saw the Congo creeping through the black
Cutting through the forest with a golden track. (pp. 3-4)

Juan Ramón in fact became more and more concerned with the rhythm of a line of verse, the more his poetry dispensed with traditional stanzaic forms. His fascination with "The Congo" is therefore an early manifestation of this concern. In addition, Nemes (*Vida*, p. 608) notes, in the right hand margin "The Congo" contains "instrucciones exactas de cómo modular la voz en la lectura, y J. R. y Zenobia lo leyeron con júbilo." This is interesting, for when Juan Ramón read Lindsay's "The Santa Fe Trail," he marked off the instructions that appear in a right hand margin.¹⁴ The technique must have intrigued him, for in the first section of the *Diario de un poeta recién casado*,¹⁵ there appears a poem entitled "Primer almendro en flor," to which he gave, also in the right hand margin, instructions for the reader's voice:

A Moguer
21 de enero

Primer almendro en flor,	(En voz alta.)
tierna blancura casta,	
cuál sales a mi encuentro	
lo mismo que su alma!	(En voz baja.)
... su alma, que venía,	
anoche, por La Mancha,	
velando mi desvelo	
con su hermosura blanca,	(Ya no se dice.)
en la nube caída,	
en las rápidas aguas,	
en las rondas de humo,	
en la luna que daba	
en mi alma . . . ¹⁶	

In addition to this, in his personal copy of *The Congo* Jiménez did mark off numerous passages in three poems, "The Santa Fe Trail," "The Fireman's Ball," "The Leaden Eyed." He also marked a fourth, "The Sun Says His Prayers," with an "x" (indicating that he had read it). Analysis of these poems shows that certain symbols appear in both his and Vachel Lindsay's poetry. Each poet combines images of fire and flame with the notion of "desire," and each of them has a budding rose that unfolds.¹⁷ Such minor parallels confirm Jiménez's impression that in 1916 he came across poetry written "en forma análoga a la que yo estaba escribiendo."

A further point to note, on *The Congo and Other Poems*, is that in Jiménez's copy there is an introduction by Harriet Monroe, the editor

of the journal *Poetry*, which in all likelihood affected the way the Spanish poet saw Lindsay. In the first place, Monroe singled out for comment the attention Lindsay paid to the way a line of verse sounds. She wrote (*Congo*, p. vii) that Lindsay gave each line "its own separate touch of melody." She described Lindsay as a "young Illinois troubadour" (p. v), who pleads for "poetry as a song art" and who wrote verse that appeals "to the ear rather than the eye" (p. vi).

Besides Lindsay's attention to euphony, Monroe discussed Lindsay's desire to surmount the barrier that separates a poet from his audience. Lindsay pleads, she wrote, "for a close relation between the poet and his audience, for a return to the healthier open-air conditions, and immediate personal contacts in the art of the Greeks and of primitive nations" (pp. viii-ix). Indeed, in "The Poem Games" section of *The Chinese Nightingale*, Lindsay describes the techniques he used to persuade his audiences to interact, as well as his efforts to put poetry to music *and* to combine it with dance. He suggests that: "every poem . . . has its dancer somewhere waiting, who can dance but that one poem" (see n. 13, p. 95).

Monroe's remarks on Lindsay parallel those Jiménez himself made in his 1953 lectures on *El modernismo* (n. 10, p. 141), where Lindsay is presented as a "juglar, mimando y representando sus poemas. A veces religioso, satírico, panteísta." Juan Ramón also compared Lindsay to Homer: "Lindsay es homérica, poeta para el pueblo" — and observed that homeric poetry was sung by "juglares ciegos." Earlier, in a 1948 lecture in Buenos Aires, Young notes (*Line*, p. 52), Jiménez declared that "a blind man . . . is in a unique position to measure the quality of poetry because he does not have to deal with the intrusion of form." Clearly, the communal and rhythmical aspect of Lindsay's poetry interested Juan Ramón, who began to see the "Illinois troubador" as a poet bent on freeing himself from traditional poetic norms. He was also fascinated by Lindsay's contact with the people, and with his concern for the audience. There is no denying the participatory element in Lindsay's work, one that puts people in touch with each other, all of which is akin to the delight experienced by the Jiménez as they first read "The Congo" together on their honeymoon in 1916.

Harriet Monroe also claimed Lindsay's poetry to be "our most indigenous art." "Indigenismo," as I mentioned, was another of Jiménez's preoccupations in *El modernismo*. Monroe saw Lindsay's poetry as a "return to primitive sympathies between artist and audience" which might "revitalize the world" (*Congo*, p. ix). Such a hope is implicit in Juan Ramón's belief that strong indigenous attachments help prevent decadence in art.

A final reason for considering Monroe's introduction to *The Congo* as crucial to Jiménez is that in it she referred to two of his most admired poets, Tagore and Yeats. (By 1916 Jiménez had begun translating Tagore and was making plans to translate Yeats.)¹⁸ Harriet Monroe boasted that *Poetry*, in its first number, discovered Lindsay, which it followed, in its second number, with another scoop, the introduction of Tagore. She then remarked that, though these are "two antipodal poets," this "coming together of East and West may prove to be the great event of the approaching era." This would certainly have intrigued Jiménez, in that it confirms his taste, convictions, and predilection for the best of Western and Eastern poetry.

Harriet Monroe then went on to describe the visit Yeats paid to Chicago in 1914, where, we learn, he spoke to Lindsay about "restoring the primitive singing of poetry," and, at a banquet given on March 1, praised Lindsay's "General Booth" with the following words: "This poem is stripped bare of ornament; it has an earnest simplicity, a strange beauty . . ."¹⁹ Yeats must have had in mind *Gitanjali's* song number seven, to which his poem "A Coat" (*Responsibilities*, 1914) alludes, an allusion Jiménez himself took up in a poem that begins, "Vino, primero, pura, / vestida de inocencia. / Y la amé como un niño" (*Eternidades*, 1918).²⁰ In addition, Yeats's reference to "earnest simplicity" is echoed by Jiménez in 1920, when he formulated, for the notes appended to his *Segunda antología poética*, the aesthetic principle of "lo sencillo y espontáneo."²¹ The stripping bare of ornament, together with the quest for an intense simplicity, are two basic features of what Jiménez would call "poesía desnuda." Hence, Harriet Monroe's introduction to Lindsay is in many respects a reflection of the "modern" in verse: rhythm, dramatism, "indigenismo," and the "naked." As such it could have provided Jiménez with a fitting stimulus while he was developing for himself "modern" aesthetic ideals.

It is evident that Edgar Lee Masters was another of the contemporary North American poets who interested Juan Ramón, for in the Moguer library there are copies of two of his collections of poetry: *The Great Valley* (pub. 1916) and *Toward the Gulf* (pub. 1918).²² The only marginal mark appears in the former, in "Emily Brossseau: In Church," a poem in which a ninety-year old woman sits beside her husband's coffin in church, the night before his burial, and speaks to him of the joy and beauty she experienced with him in their long life together. It is in parts a very moving poem, and the appeal to Jiménez and his wife is understandable.

It is, of course, *Spoon River Anthology* which has provoked more comment and interest. There is no record of Juan Ramón's

owning a copy, but Howard Young has informed me that while Jiménez was in the North East, he sent an eminent contemporary of his, "Azorín," pen-name of José Martínez Ruiz (1873-1967), a copy of *Spoon River*. In the Archives in Madrid there is a post-card from Azorín, which reads:

Querido Juan Ramón:

Acabo de recibir la *Spoon River Anthology*,
que leeré con muchísimo interés.²³

As Azorín wrote this note on the "6 de abril 1916," and as the book must have reached him by sea, we can deduce that Juan Ramón in all likelihood purchased it very shortly after his arrival in New York.

In reference to *Spoon River*, Nemes (*Vida*, p. 608) remarks: "lo impresionó mucho [a J. R.]." In addition, in the third section, "América del este," of the *Diario de un poeta recién casado*, Jiménez refers specifically to *Spoon River*. In "Cementerio alegre" he is describing the cemetery in Montclair, New Jersey, and begins: "Está, como el de Spoon River, en la colina que pisa ya levemente la primavera, al otro lado, el más bello siempre, del río" (*LP*, p. 381).²⁴ Also, almost forty years later, in 1953, Juan Ramón told his students that: "la *Spoon River Anthology* cuenta la tragedia humana de un pueblo del Oeste Medio. Todos los muertos cuentan lo que fue su vida en realidad, muy diferente de la creída en vida" (*El modernismo*, p. 113). Juan Ramón's familiarity with *Spoon River* was therefore more than superficial, but it is not easy to specify what it was that attracted him to Masters's poetry. The paradox, as explained by Young (*Line*, p. 151), is that Juan Ramón was "an avowed enemy of the anecdotal in poetry who nevertheless . . . was wont to leave this prejudice behind . . . when it came to English verse." It is possible that the pathetic strain in Masters's narratives moved him, for they are akin to parts of *Platero y yo* and to his "Historias para niños sin corazón" ("El niño pobre," "La cojita") of the *Segunda* and *Tercera antología poética*. The *ambiente* of *Spoon River* is narrow-minded and oppressive, and the poet Jiménez, thought mad by the inhabitants of Moguer, ("--Un loco . . . un loco, un loco!--"),²⁵ would no doubt have been intrigued and in sympathy. Voltaire Johnson, for instance, complains that *Spoon River* made him: "stand in a magic circle / By the sword of Truth described!"²⁶ Such ironies were probably not lost on the ever alert mind of Juan Ramón Jiménez. Gicovate (nn. 2 & 25) has already suggested that the inclusion in the *Diario* of a series of "Epitafios" might owe

something to the *Spoon River Anthology*, and a few further similarities in the work of both poets should be pointed out. The elliptical suppression and resonance, which characterize the synthetic style of "Mrs Sibley" (e.g., "The secret of the stars, — gravitation," [p. 119]), is found in the second section of the *Diario*, in "Mar de pintor" (e.g., "Cielo verde malaquita. — Emociones.— [LP, p. 426]).²⁷ In addition, Masters, like Lindsay, has images of fire and light which pertain to the soul's quest. Similar imagery occurs in, for example, Jiménez's *Piedra y cielo*, though in a more enigmatic and subtle manner.²⁸ Also, Masters and Jiménez link the "butterfly" to the spirit's quests, though Masters is more heavy and literal than Juan Ramón.²⁹

To conclude these comments on Jiménez's interest in Masters, let me mention a few homely thoughts with which Juan Ramón would have been in intuitive agreement, but which would never have entered his poetry in so direct a manner. He would have concurred, with "Ezra Bartlett" (p. 121), that love of a woman inspires the soul toward an ecstatic vision; he would have agreed, with "The Village Atheist" (p. 249), that "only those who strive mightily" achieve "immortality"; and he might well have approved of "Samuel Gardner" 's notion (p. 240) that, as "the branches of a tree / Spread no wider than its roots," there is no reason to suppose that "the soul of man / Be larger than the life he has lived."

Such simple conceptual parallels, taken together with the stylistic features that occur in both poets, offer sufficient evidence to account for Jiménez's more than passing interest in Masters, and they again help to corroborate his impression that "modern" North American poetry was analogous to his own.

Carl Sandburg, the third of the Illinois poets to interest Juan Ramón, was in all probability the most well known of the three during the years Jiménez spent in North and Central America after 1936. However, his name rarely appears in the Spanish poet's writings. But in Moguer there is a copy of *Cornhuskers* (pub. 1918), though it is unmarked; and in "El modernismo," his 1953 lectures, *The People, Yes* (pub. 1936) is mentioned, with the brief comment on Sandburg that "se supone popular."

Sandburg's early book, *Cornhuskers* (1918), provides some interesting parallels with work Juan Ramón had already completed by the time it appeared. By 1918, Jiménez had published his *Diario*, and had written *Eternidades* and *Piedra y cielo*, and these are the books in which parallels occur. In relation to the *Diario*, where the metaphor woman/land begins to emerge (see, for example, the second poem in "América del este," LP, p. 286), Jiménez would

have found these lines by Sandburg apposite: "I cried over beautiful things knowing no beautiful thing lasts. / The field of corn-flower yellow is a scarf / at the neck of the copper sunburned woman, the mother of the year, the taker of seeds" ("Autumn Movement").³⁰ In relation to *Eternidades*, in which Juan Ramón had written:

Yo no soy yo.
 Soy este
 que va a mi lado sin yo verlo:
 que, a veces, voy a ver,
 y que, a veces, olvido. (*LP*, p. 676)

he might have been intrigued by Sandburg's "Chicago Poet," which begins: "I saluted a nobody. / I saw him in a looking-glass. / He smiled -- so did I" (p. 101). Also in relation to the *Diario* and to *Piedra y cielo* (whose second section is "Nostalgia del mar"), a few lines from Sandburg's "The Sea Mold" would have struck another resonant chord: "Not so long ago . . . the sea was large . . . / And today the sea has lost nothing . . . it keeps all." The poem ends with: "The sea is large. / The sea must know more than any of us" (p. 125). In *Cornhuskers*, therefore, Jiménez could have encountered a foreign contemporary who used images and themes he himself had previously treated. It is quite possible that such a comparison would not impress Jiménez, for we come back to the fact that Sandburg is far too literal and down-to-earth for the Spanish poet's taste. In one poem Sandburg even writes: "I wonder how far Ophelia went with Hamlet?" He subsequently asks: "Does a famous poet eat watermelon?" ("Potato Blossom Songs and Jigs," p. 96). This impish humor, homely candor -- which we find to a certain extent in all three of the Illinois poets -- is totally alien to Jiménez.

However, there is one serious attribution of influence which must be discussed. Agustín Caballero, who edited and introduced *Libros de poesía* (see n. 16), the second volume of the standard edition of Jiménez's poetry, gave prominence in his prologue to a possible connection between Sandburg and Jiménez with these words:

Poetry is the journal of a sea animal living on land,
 wanting to fly in the air. (La poesía es el diario de un
 animal marino que viviese en tierra y quisiese volar por
 los aires.)

Casi con absoluta seguridad son estas palabras de
 Sandburg en *Poetry Reconsidered* las que han inspirado
 a Juan Ramón el título de su libro:

"En fondo de aire" (dije) "estoy",
 (dije) "soy animal de fondo de aire" (sobre tierra),
 ahora sobre el mar. . . . (LP, p. lxi)

To be precise, the citation is one of thirty-eight "Tentative (First Model) Definitions of Poetry" which form part of Sandburg's 1928 collection *Good Morning, America*. As far as I can determine, there is no "Poetry Reconsidered" by Sandburg; but Number 10 of the "Tentative . . . Definitions of Poetry" does read almost the same as the Caballero citation, except for the fact that it contains no preposition "in." Instead, we find: "Poetry is the journal of a sea animal living on land, wanting to fly the air" (p. 317).

Caballero believes that Jiménez was sufficiently inspired by this definition to call his major visionary work *Animal de fondo* (*Animal of Depth [of air]*). To the extent that I too have noted other parallels between this book and the Illinois poets, my reading corroborates Caballero's point of view.

However, Sandburg's "Definitions" are, in general, too down-to-earth for Jiménez's taste, though number 3 would have touched a sympathetic chord: "Poetry is the report of a nuance between two moments, when people say, 'Listen!' and 'Did you see it?' 'Did you hear it? What was it?'" This recalls Juan Ramón's butterfly symbol:

Mariposa de luz,
 la belleza se va cuando yo llego
 a su rosa.
 Corro, ciego, tras ella . . .
 la medio cojo aquí y allá . . .
 Sólo queda en mi mano
 la forma de su huída! (LP, p. 777)

In addition, *Good Morning, America*, which contains these definitions, like much of Sandburg's work, blends poetry and prose; it would therefore have been of added interest to Jiménez. Hence, though it seems likely that Jiménez read Sandburg sometime in the 1940s, it will be left to future research to determine exactly which books were in the Spanish poet's possession at that time.

In conclusion, I suggest that for Juan Ramón the Illinois poets are an aspect of the antithetical poetic self. Yeats, in *A Vision*, implies that those who are bent on self-renewal need strive toward their opposite self. That, possibly, is what a part of the Spanish poet subconsciously effected in his readings of these three poets.

Contact with them made good sense for Jiménez, both in the mid 1910s and the late 1930s, for during those years he was breaking out of his acquired aesthetic molds: he experimented with free verse, with new rhythms, new themes; and he became interested in situating himself historically. The Illinois trio in some small way encouraged Jiménez in his experiments; they let him know that he was not alone in sensing the need for change. Initially, they might even have inspired him to become more than the prominent national and regional poet that he was in his early years. That Illinois poets contributed to the change in Jiménez's work, and indirectly to the international reputation he enjoys today, is surely worthy of note.

JOHN C. WILCOX · University of Illinois

NOTES

1. By Howard T. Young, see: *The Line in the Margin: J. R. J. and His Readings in Blake, Shelley, and Yeats* (Madison: Univ. of Wisconsin Press, 1980); "Luisa and J. R.," *RevL*, 6 (1974), 469-86; "Anglo-American Poetry in the Correspondence of Luisa and J. R. J.," *HR*, 44 (1976), 1-26. By the present author, see: "W. B. Yeats and J. R. J.: A Study of Influence and Similarities and a Comparison of the Themes of Death, Love, Poetics, and the Quest for Fulfillment-in-time," Diss., Univ. of Texas, Austin (1976); "Enticing Yeats to Spain: Zenobia and J. R. J.," *YER*, 5, no. 2 (1978), 5-12; "William Butler Yeats: Un 'lirico del Norte' en la poesía de J. R. J.," *Insula*, Nos. 416-17 (1981), 8; and, "'Naked' versus 'Pure' Poetry in J. R. J., With Remarks on the Impact of W. B. Yeats," *Hispania*, 66 (1983), 511-21. On Emily Dickinson, see: Harriet S. Stevens, "Emily Dickinson y J. R. J.," *CHIA*, 166 (Oct. 1963), 29-49; A. M. Fagundo Guerra, "The Influence of Emily Dickinson on J. R. J.'s Poetry," Diss., Univ. of Washington (1967); Carl Cobb, "J. R. J. and Emily Dickinson," *REH*, 4 (1970), 35-48. On T. S. Eliot, see: Candido Pérez Gallego, "J. R. J. y T. S. Eliot," *CHA*, 376-78 (oct.-dic. 1981), 911-25; Howard T. Young, "J. R. J. and the Poetry of T. S. Eliot," *RMS*, 25 (1981), 155-65. On Walter Pater, see my "An Inquiry into J. R.'s Interest in Walter Pater," *JSTCL*, 7 (1982-83), 185-99. An earlier draft of this paper was given, to celebrate the 1981 centennial of the birth of J. R. Jiménez, at the 34th Annual Foreign Language Conference, Lexington, KY (April 23-25, 1981) and the author is grateful for the audience's positive response and encouragement.

2. Apart from Howard Young's works (n. 1), comments occur in principally the following studies: Enrique Díez-Canedo, *J. R. en su obra* (México: El Colegio de México, 1944); Bernardo Gicovate, *La poesía de J. R. J.: Obra en Marcha* (Barcelona: Ariel, 1973); Graciela Palau de Nemes, *Vida y Obra de J. R. J.: La poesía desnuda*, 2nd ed. (Madrid: Gredos, 1974).

3. The interested general reader can find a brief introduction to Jiménez's poetry at the beginning of my review of Young's *Line in the Margin*, in *Blake: An Illustrated Quarterly*, 16, no. 4, 236-37.

4. *Inicios de Zenobia y Juan Ramón Jiménez en América* (Madrid: Fundación Universitaria Española, 1982), p. 147.

5. Juan Ramón Jiménez, *Crítica paralela*, estudio, notas y comentarios de texto por Arturo del Villar (Madrid: Narcea, 1975), p. 298. (Miguel de Unamuno, the renowned Spanish philosopher, novelist and poet, published *Del sentimiento trágico de la vida* in 1913 and was removed from the Rectorship of the University of Salamanca in 1914, for implacable criticism of the King. He died at the outbreak of the Civil War, in 1936).

6. Young, *Line* (p. 276, n. 57), notes that the collection begins in Jan. 1916 and

continues "with gaps until June 1935." However, in July 1981, I found that issues for 1916 began in June. I wish to thank the Research Board of the Univ. of Illinois (Urbana-Champaign) for contributing to my expenses on that trip.

7. Juan Guerrero Ruiz, *J. R. de viva voz* (Madrid: Insula, 1961), p. 381.

8. J. R. J. *Estética y ética estética* (Madrid: Aguilar, 1967), p. 143 and see also, E. Díez-Canedo (n. 2), p. 97.

9. See: Young, *Line* (pp. 143-44; p. 276 n. 66). The first few lines of Pater's "Mona Lisa," after Yeats, are: "She is older than the rocks among which she sits; / Like the Vampire, / She has been dead many times, / And learned the secrets of the grave." In the "Introduction" to his *Oxford Book*, Yeats explains why he chose to turn Pater's prose into poetry, and J. R. J. underlined the explanations.

10. Eds. Ricardo Gullón and Eugenio Fernández Méndez (México: Aguilar, 1962), pp. 68, 112-13.

11. For further clarifications, see Ricardo Gullón's introduction to *El modernismo* (n. 10) and his *Direcciones del Modernismo* (Madrid: Gredos, 1963).

12. Additional research, in the archives in the University of Puerto Rico, which I hope to undertake in the future, should turn up new material.

13. The Jiménez purchased *The Congo and Other Poems* (New York: The Macmillan Co., 1915) at Brentano's in 1916; all quotations in this paper are from the 1915 edition. They owned *The Chinese Nightingale* (Norwood Press: Mass. U.S.A., 1917); but I cite from *The Chinese Nightingale and Other Poems* (New York: Macmillan, 1930). *Poetry, A Magazine of Verse* published poems by Vachel Lindsay in the following numbers, which are extant in J. R. J.'s Moguer library but unmarked: Vol. 8, no. 3, June 1916 (pp. 109-121); Vol. 10, no. 4, July 1917 (pp. 169-175); Vol. 11, no. 1, October 1917 (pp. 14-19); Vol. 11, no. 6, September 1918 (pp. 291-99); Vol. 14, no. 5, August 1919 (pp. 256-261). All the poems in Vols. 8, 10, and 11 appear in *The Chinese Nightingale*. Vol. 12 has "The Empire and China is Falling Down," and Vol. 14 has a collection of six "Whimseys."

14. Juan Ramón also underlined and bracketed several passages in this poem.

15. The *Diario*'s first section was written as J. R. journeyed to New York (though possibly revised later).

16. J. R. Jiménez, *Libros de poesía*, ed. Agustín Caballero, 3rd ed. (Madrid: Aguilar, 1967), p. 220. All subsequent references to this edition are abbreviated to *LP* and included in the text.

17. For the combination of "desire" with fire and flame, see "The Fireman's Ball" (pp. 28-29). This recalls *Animal de fondo*, especially "un fuego con su aire" (*LP*, p. 1289) and "dios deseado y deseante" (*LP*, p. 1293). For the rose, see again "The Fireman's Ball" (p. 37), which recalls "Sol en el camarote" (*LP*, pp. 255-56).

18. For Tagore, see Nemes, *Vida*, ch. XVIII. (J. R. J. and Zenobia translated into Spanish 20 volumes of Tagore's works.) For Yeats, see Young, *Line*, pp. 109-119.

19. The quotation concludes: "and you know Bacon said, 'There is no excellent beauty without strangeness.'"

20. Tagore wrote: "My song has put off her adornments . . . Ornaments would mar our union." (*Collected Poems and Plays*. [New York: Macmillan, 1966], p. 5). Yeats wrote: "I made my song a coat / Covered with embroideries . . . there's more enterprise / In walking naked." (*The Collected Poems* [New York: Macmillan, 1967], p. 125). Juan Ramón (*LP*, p. 555) continues to describe his song as "Luego se fue vistiendo / de no sé qué ropajes; . . . Mas se fue desnudando. / Y yo le sonreía." The connection between these poems has been noted by Eugenio Florit (*La Torre* [1957]); Luis Cernuda, *Poesía y Literatura II* (Barcelona: Seix Barral, 1964); and, principally, Robert Johnson, "J. R. J., R. Tagore and 'La poesía desnuda'," *MLR*, 60 (1965), 534-46. See also my "'Naked' versus 'Pure' Poetry" (n. 1).

21. J. R. J. *Segunda antología poética (1898-1918)*, (Madrid: Espasa-Calpe, 1969), pp. 25, 262. See also, Young, *Line* (pp. 119-22).

22. Also, various poems by Masters appeared in *Poetry* from 1916 to 1928: Vol. 8, no. 4, July 1916 (p. 180); Vol. 11, no. 1, October 1917 (pp. 1-5); Vol. 14, no. 1, April 1919 (pp. 14-16), and no. 3, June 1919 (pp. 117-174); Vol. 17, no. 4, Jan. 1921 (p. 181);

Vol. 21, no. 1, October 1922 (pp. 28-31); Vol. 22, no. 5, August 1923 (pp. 249-50), and no. 6, September 1923 (pp. 291-303); Vol. 23, no. 5, February 1924 (p. 242); Vol. 32, no. 3, June 1928 (pp. 119-122).

23. Archivo Histórico, Caja 34: 323/20. My sincere thanks to Howard Young for providing me with this piece of evidence.

24. Gicovate (n. 2), pp. 146-47 already noted this fact.

25. J. R. Jiménez, *Libros inéditos de poesía*, 2, ed. Francisco Garfias (Madrid: Aguilar, 1964), p. 88 (compare also, p. 91).

26. Edgar Lee Masters, *Spoon River Anthology* (New York: Macmillan, 1924), p. 172. (The title of every one of *Spoon River's* poems is the name of a person, which is listed alphabetically in the Table of Contents of most editions.)

27. In regard to style, "Mrs Sibley" is most uncharacteristic of *Spoon River*.

28. For flame/soul in Masters, see "Emily Sparks" (p. 18) and "Benjamin Fraser" (p. 21). For comparable imagery in Jiménez, see *LP*, p. 779, for which Ricardo Senabre Sempere provides an illuminating metapoetic reading: "El proceso creador en J. R. J.," in *J. R. J.: El escritor y la crítica*, ed. Aurora de Albornoz (Madrid: Taurus, 1980), pp. 259-65.

29. In one of the poems of *Spoon River* Masters compares life to a wonderful piece of cheese and presents man nibbling at it, like a mouse, until the massive hand of fate traps him. For butterfly/spirit in Masters, see "Benjamin Fraser" (p. 21) and "Jonathan Swift Somers" (p. 128); in Jiménez, see, for instance, *LP*, p. 777 — "Mariposa de luz[.]"

30. I cite from: Carl Sandburg, *Complete Poems* (New York: Harcourt, Brace, 1950), p. 86. Poems by Sandburg were published in *Poetry* intermittently from 1917 to 1932: Vol. 10, no. 1, April 1917 (pp. 1-11); Vol. 12, no. 4, July 1918 (pp. 175-84); Vol. 13, no. 1, October 1918 (pp. 22-25); Vol. 15, no. 5, February 1920 (pp. 233-46); Vol. 19, no. 6, March 1922 (pp. 295-302); Vol. 41, no. 1, October 1932 (pp. 1-5).

I have been most fortunate to have the advice of Sandburg specialists at the "Carl Sandburg Collection Development Project" of the University of Illinois (Urbana-Champaign). I wish to thank professors James Hurt and George Hendrick, of the Dept. of English, for putting me in touch with Professor Penelope Niven McJunkin (Earlham College) who searched out the information I needed. I am not only indebted to her but also extremely grateful for her invaluable help.