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Childhood memory and the imagination in the poetry of Jorge Teillier

Stojkov, Teresa Rose, Ph.D.
The Ohio State University, 1990
CHILDHOOD MEMORY AND THE IMAGINATION IN THE POETRY
OF JORGE TEILLIER

DISSERTATION

Presented in partial fulfillment of the Requirements for the
Degree Doctor of Philosophy in the Graduate School of The
Ohio State University

By

Teresa Rose Stojkov, B.A., M.A.

The Ohio State University
1996

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1990
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ABBREVIATIONS

Jorge Teillier

MM  Muertes y Maravillas
PP  Para un pueblo fantasma
CN  Cartas para reinas de otras primaveras

Gaston Bachelard

PS  Poetics of Space
PR  Poetics of Reverie
WD  Water and Dreams
A child is born as I write, and, as I see it, aged as I am, he is already as old as I. That is how it seems to me; and on this basis what is life? - a perpetual dream, except for the instant one possesses, and which in turn becomes dream.

Marivaux
The present study focuses on the poetry of Chilean writer Jorge Teillier. This is a poetry which is marked on the surface with a dream-like and nostalgic quality and which places memory at the center of inspiration. Yet on a more profound level one can see that Teillier's poetry surpasses the anecdotal character of memory and creates a space, time and reality of its own. The anguished or desperate lyrical speaker of the author's contemporaries is replaced with a sensitive speaker nostalgic for the "paradise lost." The poet is seen not only as survivor, but also as guardian of that lost time. In this sense the "remembered" in Teillier's work corresponds less to reality or fact than to the realm of the imaginary.

It is the aim of this study to go beyond the literal level in Teillier's work to a level where images and their internal relationships are not obscured by factors such as grammar and syntax. My intent is to establish significant contextual relationships among a series of recurrent images. These contextual relationships, in contrast to the logic of grammar, guide the reader to a more profound and compositional reading of Teillier's texts.
1. Jorge Teillier

Jorge Teillier was born June 24, 1935 in Lautaro, a small town in the south of Chile. He attended primary and secondary school in Lautaro and Victoria. In 1953 he made his first journey to Santiago to study at the University of Chile. The trip would leave the indelible mark of a rite of passage. Thirteen years later Teillier commented on that pivotal moment: "Vuelvo a 1953, cuando como todo proviciano debí hacer el viaje bautismal de hollín de los trenes de entonces a Santiago, atravesando la noche como en un vientre materno hasta asomarme, a la lúida madrugada de boca amarga de la Estación Central."  

After completing his studies at the University, Teillier remained in Santiago and became involved in the publication of the Boletín de la Universidad de Chile, eventually becoming its director. He currently resides on the outskirts of Santiago.

Teillier is widely regarded as one of the best poets writing today in Chile. His poems have been

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translated into a variety of languages, including English, French, Italian, Swedish and Romanian. He was awarded both the Premio Municipal and the Premio Gabriela Mistral in 1961. In addition to his poetry, Teillier is author of numerous critical essays and theoretical pieces, some of which will be used in this study.

In spite of the critical acclaim that Teillier's poetry has received, the number of cohesive studies dealing with any portion of his work remains relatively small. This is not a situation specific to Teillier, rather it should be seen as a commentary on the current state of scholarship in the field of poetry. Studies of contemporary poets, even in Chile, the land of poets, usually exist only in panoramic form as prefaces to anthologies, or as journal length essays collected and edited by a single critic. A notable exception is the recent publication of *La joven poesía chilena en el período 1961-1973*: G. Millán, W. Rojas, O Hahn, (Concepción, Chile: Ediciones Literatura Americana Reunida, 1987) by Javier Campos. The difficulty of remaining contemporary is no small problem. One must count among the numerous obstacles the simple logistics of obtaining recent publications as well as the perplexity of maintaining an adequate critical distance.
without the insight of retrospect. With regard to Teillier, this has resulted in countless reviews and a handful of solid preliminary studies. That being the case, the first part of this study will outline the basic characteristics of Teillier's work in an attempt to consolidate the diffuse information that is currently available.

Jorge Teillier's poetry may be divided into two parts. The first stage roughly covers works written between 1953 and 1970 and resulted in the publication of six volumes of poetry. Most of these poems are collected in *Muertes y maravillas* (1971), although there are a few which have been excluded from that volume. These poems are characterized, in very general terms, by a reflective, personal tone which often takes on a magical dream-like quality. The provincial countryside and the childhood home serve as a permanent frame of reference. With the publication of *Para un pueblo fantasma* in 1978, Teillier's work reflects a shift in tone and thematic emphasis. Poems written in

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2 *Para ángeles y corriones* (1956)
*El cielo cae con las hojas* (1958)
*El Árbol de la memoria* (1961)
*Poemas del país de nunca jamás* (1963)
*Los trenes de la noche y otras poesías* (1964)
*Poemas secretos* (1965)
*Crónica del forastero* (1968)
preparation for this volume and thereafter reflect a
less personal tone and are more related to what Teillier
calls a "provincial existence" within the city. The
daily circumstance created by an implied conflict
between the two modes of existence creates a less
mysterious and more ironic and colloquial atmosphere.
In 1985 Teillier gave an interview in which he spoke at
length about the changes in his poetry. At that point
in time he stated:

"...hay una diferencia más o menos marcada entre
'Muertes y maravillas,' 'Para un pueblo fantasma y
Cartas para Reinas de Otras Primaveras.' O sea que
en 'Muertes y Maravillas' es más bien mi revelación
personal y los otros más bien un libro como los
demás y relacionado con la ciudad y las
circunstancias. El primero sería un libro de
revelación y el segundo un libro que trata de ser
comunicación, un poco diario de vida... menos
mágico... menos sueño... menos misterio."³

In the prologue to Muertes y maravillas, Teillier
introduces the reader to the first stage of his work
with the following words: "Creo que todos mis libros
forman un solo libro, publicado en forma fragmentaria, a
excepción de Crónica del forastero. Difícilmente uno

³ Interview with Pedro Araucario and Demian Moreno, June 1985.
Exact citation unavailable.
tiene más de un poema que escribir en su vida" (MM, 15).

One must not take Teillier's words too literally, even within the context of his first stage. After all, Neruda was reported to have made a similar comment. When asked what he was writing at the time he responded in typical fashion: "el mismo poema de siempre ... uno largo." Nevertheless there is enough continuity within the anthology to treat it as a stage in the poet's development.

Muertes y Maravillas is made up of the prologue mentioned above and eight sections of poems. The prologue consists of an essay written by Teillier entitled "Sobre el mundo donde verdaderamente habito." In the essay Teillier answers the fundamental question "what is poetry?" by describing his poetic world, his influences and his method of creation. Originally written in 1968, it echoes comments written three years earlier in "Poetas de los lares," a short theoretical piece that deals with what Teillier then saw as an important trend in Chilean poetry. The ideas set forth in this essay will provide the nucleus of a later chapter in this study.

4 Quoted by Delia Dominguez in her 1978 review of Para un pueblo fantasma.
The first section of *Muertes y maravillas*, dedicated to "los habitantes del país de nunca jamás," contains the sixty nine poems that make up *Para ángeles y gorriones* (1956), *El cielo cae con las hojas* (1958), *El árbol de la memoria* (1961), *Poemas del país de nunca jamás* (1963) and *Poemas secretos* (1965). The exclusion of *Trenes de la noche* and *Crónica del forastero* from this section would seem to suggest a fundamental unity among the publications listed above. The poems of this first section do, in fact, share two obvious tendencies. One is a descriptive tendency in which "el paisaje" is viewed as a signal of a hidden reality. The other is the presence of the "aldea" as a permanent frame of reference. The titles of the last three publications also present clues to the understanding of Teillier's most common themes through the mention of key concepts like memory, secrets and, from the childhood tale, Peter Pan's *never never land*. In 1960 Pedro Lastra wrote that "la crítica se ha referido a Jorge Teillier en términos vagos: 'un poeta de melancolía sureña y campesina' es decir, se ha visto en él lo aparente y externo; pero en realidad hay mucho más en esa poesía. Es la de Teillier una noble voz que se acerca a lo familiar, dándole una profunda y dolorosa dimensión existencial." Lastra also reports that on one occasion Teillier asked himself
"¿Cuál es mi condición?" and immediately replied: "Es ésta: soy el Sur." These words are confirmed in the first section of *Muertes y maravillas*. The poet's world is, in fact, predominantly made up of elements taken directly from the southern province: "el molino," "una naranja hundiéndose en las aguas," "el olor a pan amasado," "las fuertes ordenadoras curvadas con el peso de los baldes," etc. Yet, this says nothing of the force and emotion of Teillier's images, their power to reveal a hidden poetic universe nor the travesty of that secret place:

Donde una vez
los días fluyeron arrastrando luciérnagas,
ahora los resecos lechos acunan duendes burlones
que en la noche descuelgan las estrellas
que recuerdan los amigos aldeanos.

Donde una vez
Las tijeras de las mareas cortaban las rocas,
ahora las cadenas de la lluvia
amarran a todos los viajeros.

---

5Pedro Lastra Salazar, "Las actuales promociones poeticas," in *Estudios de Lengua y Literatura como Humanidades*, (Santiago de Chile, Seminario de Humanidades, 1960)126.
Ahora solos,
solitarios en el centro del espacio
los proscritos que aún no se conocen
velan al borde las hogueras
esperando el estallido de las nuevas navidades.

"Donde una vez," (MM, 47)

The common consensus among critics is that the
collection of being at Home pervades. It is a sensation
that is defined as much in its absence as in its
presence. Jaime Giordano also shows that hope and
disintegration are simultaneous occurrences. What
critics have failed to point out, however, is that the
city is not completely absent in this first stage. On a
number of occasions Teillier speaks of the city in near
apocalyptic terms.

Hemos consumido el fuego y el vino.
Los caminos que van a la Ciudad nos esperan.

"Historia de un hijo pródigo," (MM, 57)
La lluvia hace crecer la ciudad
como una gran rosa oxidada.

"Por última vez," (MM, 42)
...y la ciudad era un monumento fúnebre.

"Letra de tango," (MM, 42)
The second section of *Muertes y maravillas* contains ten poems of homage to figures as diverse as Lewis Carroll, Teófilo Cid and the poet's father. The most declaratory piece in this section is entitled "Los dominios perdidos" ("Lost Regions") and is dedicated to the French writer Alain Fournier, author of *Le Grand Meaulnes* (translated and subtitled in English as *The Wanderer or the End of Youth*). The poem reaffirms the intrinsic value of a dream-like childhood existence in which one is able to experience the essence of daily life:

Pues lo que importa no es la luz que encendemos día a día
sino la que alguna vez apagamos
para guardar la memoria secreta de la luz.
Lo que importa no es la casa de todos los días
sino aquella oculta en un recodo de los sueños.

Tú desapareciste diciéndonos: "no hay casa,
ni padres, ni amor; sólo hay compañeros de juego"
Y apagaste todas las luces
para que viéramos brillar
para siempre las estrellas de la adolescencia

(MM, 85-86)
The mention of Alain-Fournier is worth a brief digression. In 1963 Teillier published a short article in El Mercurio, entitled "El Gran Meaulnes cumple cincuenta años", in which he reports the genesis of Alain-Fournier’s novel from its autobiographical inspiration to its literary realization. At one point the title of the novel was to have been El dominio perdido. Teillier summarizes "Naturalmente, una obra se transforma mientras se realiza, y llega a sobrepasar la intención del autor. Lo que iba a ser sólo el testimonio de un amor empezó en un testimonio de realidades más altas, de una realidad secreta." The novel takes place in Solgne, but the visible countryside of the novel is one of dreams and mystery. In order to document the importance of this novel for Teillier, I quote the poet at length:

Este paisaje misterioso es el de un 'dominio perdido', cuya presencia invisible planea sobre todo "El Gran Meaulnes" confiriéndole perennidad, y dándole el carácter de testimonio de la búsqueda de una 'edad de oro' que alguna vez estuvo en la tierra. El país sin nombre buscado por el colegial Agustín Meaulnes—que estuvo una vez en él, sin poder hallarlo después— es ese paraíso perdido que confusamente el hombre sabe que estuvo alguna vez en la tierra, y cuya última muestra sería la infancia. Es ese "país sin nombre" que quieren
construir las utopias, y que han mostrado autores de la misma línea de Alain-Fournier en muchos aspectos: Gerard de Nerval, Milocz, Dylan Thomas en algunos de sus poemas. El Gran Meaulnes es una de las llaves para entrar a ese dominio perdido, oculto en los sueños más profundos.

Teillier is, of course, referring to the older Milosz, or O.V. de L. Milosz, as he used to sign his name. Czeslaw Milosz writes that his older cousin's assessment of his own age was negative and that he practiced millenarianism, a belief in the advent of a new epoch. He also believed that movement was a triad: the time of innocence, the time of the fall, and the time of innocence recovered. In his brief comments on Para ángeles y gorriones and El cielo cae con las hojas, Lastra makes note of the similarities in poetic temperament between Teillier and Milosz:

Le angustia un temblor soterrado de tiempo que pasa y una secreta nostalgia por cosas perdidas - siempre el tiempo, al final de cuentas-crea atmósferas neblinosas en torno a sus poemas. [..] No es raro que su lectura evoque la poesía de Lubisz Milosz.

---

Teillier's concern with things is clearest in the third section of *Muertes y maravillas*, "Cosas vistas." The title alone insinuates an opposition of the visible world with the invisible. Thirty nine brief untitled poems make up the section. Many of these poems focus on the peculiarities of "things" and how they may give meaning to individual lives (i.e., "Bajo una misma lámpara/unos escriben poemas/otros falsifican monedas"). Others celebrate simple things, nature and man's relationship to it:

Mosca

que sobrevives al verano:
al fin tengo alguien
con quien hablar.

13, (MM, 95)

Sections four and five of *Muertes y maravillas* reproduce Teillier's fifth and sixth books, *Los trenes de la noche* (1964) and *Crónica del forastero* (1968), respectively. The former is a single poem of sixteen numbered parts written, by the poet's own admission, at the window seat on the night train from Santiago to

---

7There are numerous examples of the visible-invisible experience:
Un hombre verá cosas invisibles/Cuando los deudos lo abandonen/y las canoas vengan desde el oeste.
The composition takes shape as the author travels back to the scene of childhood. As he travels he reflects on the final destination of his work. The year is 1964, but this is a scene that Teillier will return to edit a number of times. It is, in fact, the underlying image in another comment drawn from the essay "Sobre el mundo donde verdaderamente habito":

Sobre el pupitre del liceo nacieron buena parte de los poemas que iban a integrar mi primer libro Para ángeles y gorrones, aparecido en 1956. Mi mundo poético era el mismo donde suelo habitar, y que tal vez un día deba destruir para que conserve: aquel atravesado, por la locomotora 245, por las nubes que en noviembre hacen llover en pleno verano y son las sombras de los muertos que nos visitan, según decía una vieja tía (MM, 11).

Although the author identifies Crónica del forastero as the turning point in his work, I believe that Trenes de la noche is the first point of departure. Point of view had already begun to change since the primary frame of reference is the city and the lyrical speaker is unmistakably the city dweller, albeit reluctantly:

Nos alejamos de la ciudad
balanceándonos junto al viento
en la plataforma del último carro
del tren nocturno.

"Los trenes de la noche"

(MM, 102)

A complete return to the pueblo is already slipping from the poet's grasp:

Quizás debiera quedarme en este pueblo como en una tediosa sala de espera. En este pueblo o en cualquier pueblo de cuyos nombres ya no se pueden leer en el retorcido letrero indicador. Pero debo dejar el pueblo como quien lanza una colilla al suelo: después de todo, ya se sabe bien que en cualquier parte la vida es demasiado cotidiana.

"Los trenes de la noche"

(MM, 107-108)

The urban attitude initiated in *Trenes de la noche* is further developed in *Crónica del forastero*. This attitude is best reflected in the theme of the journey which, in the case of Teillier, contains as a necessary component the idea of a return. Transience is pervasive. But this is an altered vision, yet another revision of the constitutive journey-return movement.
The poet distances himself from the subject matter as he takes on the role of the outsider. In a 1968 review of the book for *El Mercurio* Herán del Solar comments that the "forastero" goes to lands that *were* his, he leaves his present condition of city man, conscious of how the world turns and how science and technology make advancement more and more complex, unforeseeable and alienating. The outsider crosses the years to the place of childhood which is always loyal to the visitor, and never stops enriching him with its subtle treasure. The journey is so critical that one feels as if they have arrived at a vitally necessary place. The outsider must pause in silence in order to preserve the delicate balance of life there.

The chronicle of the imaginary journey is presented as a collage of images, the first of which is the house, a symbol of refuge and security. The objective nature of the chronicle intensifies the feeling of distance and uprootedness first initiated in *Trenes de la noche*. Two stylistic elements in particular help reinforce the new attitude: first the use of a hidden narrator whose comments are distinguished from the main text through the use of italics and, second, the use of the "tú" as an objectifying element.
Y yo
juego con los recuerdos
a la gallina ciega.
¿Quién soy yo? ¿Quién pensabas tú que yo sería?
—Déjate de jugar a los recuerdos. Aquí estás
después
de años y años.
te hablo a tí

In a verse that recalls Alice's adventures through the looking glass, one receives the necessary reassurance that a recuperation is not yet futile. What had appeared to be just a game of memory is, in the end, what enables the outsider to continue living:

Mi mano pasa a través del espejo de la tarde
para hallar al adolescente
que iba a la capilla de madera anclada frente a la plaza
bajo el rosario de la lluvia repasado por todas las estaciones.

Where the traveler in Trenes de la noche is in the role of observer, mentioning places and towns and an occasional event, the "forastero" is archaeologist of the past who unearths myths and legends. The frontier
land is presented as the key to authenticity before a world in flux.

The final section of *Muertes y maravillas* is made up of a single poem that reviews a span of thirty years through a cataloguing of cultural activities, political transitions, references to literary figures, slogans, quotations, etc. The poem is clearly autobiographical, roughly covering the first thirty years of the poet's life (1938-1968). The volume closes with a bittersweet, yet optimistic, "Despedida."

In 1978 Teillier published *Para un pueblo fantasma*. A dense book of some sixty-eight poems, *Para un pueblo fantasma* represents a significant change in philosophy and world view for the poet. A sensation of solitude and absence, first suggested in the title, is made explicit in a number of poems, particularly in the revision of the poet's journey from Santiago to Lautaro. Yet this volume has the power to make many readers encounter what they "once were or loved" as Claudio Solar expressed it. Once again the tone is that of itinerant being, but the daily reality of the "ghost town," presumably the abandoned "pueblo natal," is itself transformed by emotion, memory and evocation. In the first part of the collection the poems are not organized around a nucleus of meaning or theme but
rather around various images that appear autonomous. Upon further reading, however, one begins to see a matrix of images emerge. Evocations and resonances abound: "las casas," "la lluvia," "el tedio," "los personajes borrosos." Two sections of Para un pueblo fantasma appear to repeat parts of Muertes y maravillas, "Cosas vistas" and "Libro de homenajes." They are only partial repetitions, however, since they both contain sizable additions. In the case of "Cosas vistas," the number of poems is significantly augmented, perhaps demonstrating the poet's on-going immersion in the essence of "things." With regard to the "homenajes," the number is doubled with revealing additions, such as the homage to Dickens and the mention of influential works like David Copperfield.

Los trenes que no has de beber (1979) was written in collaboration with illustrator Germán Arestizabal. It has the appearance of a children's book, and is even dedicated to "Ana y los niños." But these fragments of poems are not children's verses. The themes of "el viaje" and "el regreso" are present throughout in the image of the train. In spite of the child-like tone, one can detect the sensation of foreboding in the image of the modern city.
Teillier's most recent book, *Cartas para reinas de otras primaveras*, was published in 1985. The text of the poems is preceded by a curious selection of epigrams. The first two, although not contradictory, present two entirely different attitudes in the face of change. The first one by Maurice Barres states that "el cambio es más importante que la belleza." William S. Harrigan (alias Billy the Kid) responds with "los tiempos cambian, pero yo no cambio." To some critics dismay, *Cartas para reinas de otras primaveras* does not radically modify the essentials of Teillier's "oeuvre." To others there is a certain hint of "antipoesía" here. Language and tone are considerably more colloquial, and many poems are virtual litanies of popular culture. Skepticism, humor and irony are words that have often been used to describe these poems.

¡Para qué dar señales de vida?
No sé si recordarte
es un acto de desesperación o elegancia
donde al fin
el único sacramento ha llegado a ser el suicidio.

"Sin señal de vida" (35)

This is not just the reluctant city-dweller or seasoned urban man of previous volumes. These are the
thoughts and experiences of a radically displaced and profoundly distressed poetic soul:

Vas de un bar a otro enfermo de poesía,
de esa poesía que nunca has de escribir.
Tu pueblo está lejos, tu pueblo ya no existe.
Los fuegos de artificio te repugnan.
La ciudad de fiesta es un espejo enfermo.
En la estación aspiro el humo de la máquina.
Si, conductor, ya era tiempo.
"Semana Valdiviana" (CR, 26)

Nevertheless, the collection also includes work that is deeply reflective and tender. What seems to draw the collection firmly together is a complete immersion in a broader world of memory and, perhaps as a result, the prevailing sense of marginality. This is a marginality that would hint of eccentricity if it were not for the ironic and self conscious tone. Memories of out-dated popular culture coexist with provincial themes: prizefighters from the '30's, legendary cinematic stars (i.e., Laurel and Hardy), the music of Bob Dylan and Joan Baez, the Beatles and Rudy Valee. Gradually one comes to realize that there is a change in poetic view but not purpose. The poet comments: "yo creo que si habría un quiebre evidente, pero claro, va
sufriendo otras circunstancias, ya no eres el mismo...el país y el mundo no son los mismos, hemos sufrido experiencias bastante...cuando yo empecé a escribir no había el peligro de que la humanidad desapareciera apretando un botón rojo, existía como ciencia ficción...." The sentiment of loss is unambiguous and therefore all the more poignant.

He perdido el amor a la sombra y al misterio.
Los astros son testigos que perderé hasta la pena.

The melieu of the present is one of cosmic loss.
With irony the poet asks not for the authenticity of the southern frontier, but for a paper moon:

Sólo quiero una Luna de papel
una luna de mentira
que sería de verdad
si creyeras en mí.
2. Teillier and Contemporary Chilean Poetry

In 1956 when Jorge Teillier published his first book of poems at twenty-one years of age, the dominant figures in Chilean poetry were Pablo Neruda, Nicanor Parra and the members of the Mandrágora group. Neruda published *Canto general* in 1950, just six years before Teillier's *Para ángeles y gorriones*. *Canto general* represents, among other things, the culmination of the social-partisan Neruda of the 1940's. The "General Song" is an immense work of some five hundred pages which has as its principle theme man's struggle for justice in the New World. The overall progression is chronological, moving from a pre-Colombian beginning to the actual moment of composition. The poet reformulates history through the use of multiple narrative voices and a variety of literary styles. Throughout the work the poet's social conscience dominates in his fundamental message. Neruda believes that revolution in Latin America has been an on-going process that must be carried to completion in the present. The goal of his poetry during this stage is to solicit the aid of the reader in the fulfillment of that task.
The year 1954 marks Neruda's return to lyric poetry with the publication of *Odas elementales*. Three more volumes of odes followed: *Nuevas odas elementales* (1956), *Tercer libro de odas* (1957), and *Navegaciones y regreso* (1959). Neruda's odes were simple verses praising the seemingly unpoetic things of daily life. In this phase of Neruda's trajectory inspiration and beauty were found in the ordinary. If Neruda's aim with *Canto general* was to convert the reader to the revolutionary cause, here it is simply to describe, in ordinary language, the marvel of the world as it is, the significance of life's more minute details. Therefore, the odes were didactic rather than overtly political and frequently ended with a philosophical lesson.

In addition to Neruda's influence, the decade of the 50's also brought forth the mature publications of the so-called Generation of 1938. The dominant figures of this generation were the poets belonging to the Mandrágora group. Their poetry is characterized by their declared association with surrealism, their devotion to Huidobro, although they widened the creationist scope to include conceptual and formal clarity, and their decidedly social tone. Influential members of this group include Braulio Arenas (1917-), Teófilo Cid (1914-1964), and Gonzalo Rojas (1917-). The
poetry of these individuals ranged from analytic and existential to direct and revolutionary.

Braulio Arenas, published a total of eight books between 1940-1956. Teófilo Cid, a less prolific writer, was at the peak of his career when Teillier's first book appeared in 1954. He published two books within that year: *El camino del Nièkol* and *Niños en el río*. Although also influenced by surrealism, Teófilo Cid adds a regional dimension to his poetry since he often looks to his native Temuco for inspiration.

Gonzalo Rojas is among one of the most resonant voices in contemporary Chilean poetry. As a youth he was linked with the Mandrágora group, but soon afterward declared his independence. His first book entitled *La miseria del hombre* (1948) reflects an on-going tension between a spiritualist tendency rooted in the poet's religious upbringing and a growing predilection for the material world. As a result, Rojas depicts the experience of luxury as both sinful and vital in his earlier poetry. This tension would eventually result in *Contra la muerte* in 1965.

Nicanor Parra (1914-) is also considered a member of the Generation of 1938. His poetry, however, represents a different line of development. With the publication of *Poemas y antipoemas* in 1954, Parra
departs from the prevailing conception of the poet and poetic language. According to Parra, the "anti-poet," in his most extreme stance, is a "persona non-grata" who has the right to prophetically, and skeptically, say anything. Suffice to say that the anti-poet is not the huidobran demigod, but the ordinary man whose own life reflects the ironic contradictions of the modern world. With regard to language, Parra rejected the metaphorical style of the older poets, calling it baroque and hermetic. He advocated a vernacular poetry that dealt with common problems and that was accessible to the general public through its essentially colloquial language. Parra's influence was immense. Many of his more notorious anti-poetic principles united the otherwise heterogeneous work of the subsequent generation, of which Teillier is a member.

When compared with the traditions outlined above, Teillier's work, does not present a significant conflict, he seeks to neither identify with nor reject their influence. His work does, however, present a number of peculiarities. First, political and social considerations do not play any role in Teillier's poetry. Equally removed are intellectual or religious speculation of the sort that one finds in the surrealist group of poets. Teillier has no program to advocate,
but a vocation to pursue. He understands that the important point is not merely a change of political or economic system, but a change of the human heart. The poet himself addresses these same issues in the essay mentioned earlier, "Sobre el mundo donde verdaderamente habito." In reference to Neruda's call to young poets, in the name of social realism, to construct a new political socialism, Teillier summarizes his own stance as follows:

Hijo de comunista, descendiente de agricultores medianos o pobres y de artesanos, yo, sentimentalmente sabía que la poesía debía ser un instrumento de lucha y liberación y mis primeros amigos poetas fueron los que en ese entonces seguían el ejemplo de Neruda y luchaban por la Paz y escribían poesía social o de "realismo socialista."

Pero yo era incapaz de escribirla, y eso me creaba un sentimiento de culpa que aún ahora suele perseguirme. Fácilmente podia ser entonces tratado de poeta decadente, pero a mí me parece que la poesía no puede estar subordinada a ideología alguna, aún cuando el poeta como hombre y ciudadano [no quiero decir ciudadano elector, por supuesto] tiene derecho a elegir a la torre de marfil o de madera o de cemento. Ninguna poesía ha calmado el hambre o remediado una injusticia social, pero su belleza puede ayudar a sobrevivir contra todas las miserias. Yo escribía lo que dictaba mi verdadero
Admittedly, the problem of the artist's political stance vis-à-vis the conflicts of his historical moment is not eliminated by a declaration like the one above. The resolution to remain apolitical is itself a political stance. Yet, the truth of Teillier's declaration is confirmed in his poetry where the manner in which experience is ordered by the poet's artistic imagination is of unmitigated importance.

Nevertheless several associations can undoubtedly be made between Teillier and the older poets, especially Neruda and Parra. For example, Teillier shares with Neruda an affinity for nature and the southern frontier. He shares with Parra a certain skepticism in face of the contradictions of the present and of life in the modern city. Like Parra's anti-poet, Teillier's lyrical speaker is not the prophet of the early Neruda nor the infallible demigod of the Huidobro followers. Yet Teillier clearly does not write anti-poetry.
3. Poets of the Hearth

Considered in this light, Teillier's poetry presents an anomaly. While his contemporaries, drawing thematically and stylistically upon previous traditions, were writing either a socially committed or an urban poetry that dealt with contemporary problems, Teillier emerged as the leader of a different trend. It is a trend that looks to the countryside, to familiar, domestic objects in the provincial home and to folkloric ritual of an elusive past as a way of restoring meaning to individual existence. The poetic process in this trend is as simple and yet as complex as a momentary glance back to the time, space and objects of childhood memory, recreating the warmth of the ancestral hearth, whether real or imagined. This trend has been given the name "poesía lárca" or poetry of the hearth. Although some critics believe that this tendency is latently present in previous traditions and/or poets, Teillier is its finest representative and its leading theoretician. In 1965 he wrote an essay entitled "Los poetas de los lares" ("Poets of the Hearth") in which he defines the aesthetic principles of "poesía lárca." In its essence, it is an attempt to discover the hidden meanings and
secret symbols of Nature and things. The poet seeks to capture his own essence in the process. The poetic world of a "poeta lírico" is, according to Teillier, a regional sanctuary where the notions of kinship, the patriarchal father and childhood experience possess mythical qualities:

Los antepasados y los parientes aparecen en esta poesía naturalmente no en su condición de mero parentesco, sino elevados a la categoría de figuras miticas, transfiguradas en ángeles guardianes ... también la nostalgia de los "poetas de los lares," su búsqueda del reencuentro con una edad de oro, no se debe confundir sólo con la de la infancia, sino la del paraíso perdido que alguna vez estuvo sobre la tierra.

As many critics have already noted, the return to a vanished time and to the very particular landscape of childhood inevitably gives rise to a nostalgic and melancholic tone. Chilean critic Juan Villegas points out that the nostalgic aspect of Teillier's poetry does not, however, diminish the transcendent nature of the poetry itself. On the contrary, Teillier's temporal

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9Jorge Teillier, "Los poetas de los lares," Boletín de la Universidad de Chile, 56, mayo (1965) 50-52.
sensitivity and his ability to skillfully move from anecdote to myth allows him to transcend the limitations of the provincial theme, and places him in a wider poetic tradition. Villegas is perhaps referring to the great similarity of purpose that Teillier shares with Rainer Maria Rilke as well as similarities in form and theme with other writers of diverse heritage, for example Georg Trakl, Dylan Thomas and Alain Fournier. Teillier acknowledges these writers and pays homage to them on a number of occasions. Commenting in an interview on the question of influence Teillier said: "Yo creo que en míno surgió una concepción de una poesía lárica o hacer una poesía lárica, sino que surgió mi poesía y después vino el punto de coincidencia que tenía mi poesía con la de muchos antepasados, que no son precisamente influyentes, sino que pueden ser parientes mayores...también con coetáneos y con gente más joven que yo."

The term "poesía lárica" does, in fact, have its origin in Rilke's work. As early as 1897 Rilke published a small volume entitled An Offering to the Lares which was later revised and collected under the title Early Poems. The theme of the Lares resurfaced 28

10Juan Villegas, "La mitificación de la pobreza en un poema de Jorge Teillier," Repertorio Americano, Ano VI No.1 (1979) 2.
years later in a letter Rilke wrote to Polish critic Witold von Hulewicz in which he ventures an explanation of the Duino Elegies. The letter is now indispensable to any study of the Duino Elegies and the Lettres Milanaises, both of which relate to Teillier's work. Teillier also quotes from the letter in "Poetas de los lares." The passage which he selects and expands upon is the following:

Even for our grandparents a "house," a "well," a familiar tower, their very old cloths, their coat, were infinitely more intimate; almost everything a vessel in which they found the human and added to the store of the human. Now from America, empty indifferent things are pouring across, sham things, dummy life ... A house, in the American sense, an American apple or a grapevine over there, has nothing in common with the house, the fruit, the grape into which went the hopes and reflections of our fathers ... Live things, things lived and conscient of us, are running out and can no longer be replaced. We are perhaps the last to still have known such things. On us rests the responsibility not alone of preserving their memory (that would be little and unreliable), but their human and laral value (laral in the sense of the household gods).¹¹

The word Lar and its derivatives are little used in English. Webster's lists it as a tutelary deity or spirit of an ancient Roman household. Although not commonly used in Spanish, since the Seventeenth Century Lar has acquired the following meanings: the hearth, the home, roots and place of origin. Rilkean scholar Egon Shwarz shows Rilke's ideas on the laral value of things derive from a series of lectures that Alfred Schuler delivered in 1915. The third lecture in the series, "Caena and Thermal Baths," was particularly influential. Shwarz quotes randomly from the lecture:

"Everywhere we observe the pomp and splendor in the past there lies hidden a mystery of the inner world...The rose is of all flowers the most quintessential, the symbol most inner to life...The ceremony that presents the innermost kernal of the caena romana, namely the prayer to the Lares, the prayer to the ancestors... (Schwarz, 93).

Rilke had stated: "On us rests the responsibility not alone of preserving their memory...but their human

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12Guerra-Cunningham, p. 45.

13Rilke and Schuler met at that time. Later Rilke was reported to have recognized Schuler's influence: "In the Sonnets to Orpheus there is a good deal that Schuler would have acknowledged too; indeed, who knows whether stating some of it so openly and at the same time so secretly doesn't come from the contact with him. (Schwarz, 93).
and laral value." Teillier, like Rilke, suggest that the "us" refers to the poet who, with the precision of an artesan, must strive to conserve "real things" which are on the road to extinction. The ultimate task of the artist is to see the thing in the object. Shwarz points out that the Rilkean notion of "thing" consists of equal parts of nature and art and the simple life, where man and environment, human labor and labor of the earth had not yet been separated. In the Lettres Milanaises Rilke describes the "living and loved thing that left the hand of the worker or artisan full of vibrations and that was humanized by usage." He advocates a return to the "rural and village humility" of the past where the mystery of an inner world lies hidden.

Heidegger studied Rilke as a poet in a destitute time, an era to which Teillier himself still belongs. It is the era of (high) technology in which "man has even forgotten that he has forgotten" the true nature of being and things. In this destitute time, where man has become the "viscous automata of self-will," the poet searches for an articulation of the true world. He must disregard the false gods of the present and heed Husserl's plea to "go back to the things themselves." The mature Rilke, always cognizant of man as technological being in conflict with that "other world"
of genuine humanness, follows Husserl's call to the origin, to the "thing" as man has authentically lived it from the beginning.\footnote{Cf. Alfred Hofstadter's Introduction to Heidegger's Poetry, Language and Thought, Trans. A. Hofstadter (New York: Harper & Row, Publishers, Inc., 1971).} Throughout the \textit{Elegies} Rilke maintains that modern civilization is antagonistic to art. Modern man consumes everything but spiritualizes nothing, and therefore is incapable of authentic existence.

Rilke called for a "reversion to the primeval" or at least a restoration of the preindustrial world. Teillier refers to a "tiempo de arraigo" which will create within the destitution of the present, the lost childhood of humanity, not merely that of the poet. To this end Teillier outlines four elements that he feels best characterize "poesía lárica": a) a return to the land, to the province and to the paternal house as a means of recovering a sensorial and "real" existence; b) an affirmation of the cultural over the social or the political; c) a common fraternity with things; d) the pursuit of a Golden Age of human existence on earth.

These particular characteristics perhaps best describe Teillier's own work. Nevertheless, through his poetry and theoretical writings, Teillier has become one
of the dominant voices in Chilean poetry since the early 60's. A number of younger poets have also drawn on the fundamental characteristics of "poesía lárica." The erroneous critical tendency to label something as elusive as imaginative work notwithstanding, it is now common to speak of a "generación lárica." Influential members of that group include Omar Lara, Jaime Quezada, Floridor Pérez and Enrique Valdés. The works of these poets will, of course, present their own peculiarities and evolutions, however their initial attitudes were the same.

In a 1968 interview with Omar Lara, Jaime Quezada described what he thought his poetry was about at that moment.

[Es]lo que está en mí y cerca de mí, lo que me llega y conmueve hondamente: los gestos y la casa, los oficios y el padre, los nueve meses y las mareas y la infancia. Es decir todo lo que tenga sentido humano vital. Amo al hombre y lo amo desde la infancia, porque como señala Eliot, todo tiempo es presente. Parece que esto fuese un volver atrás, yo creo que es un mirar hacia el futuro, algo así como una especie de esperanza en lo que somos. Vivimos en un mundo cada vez más aplastado por la sordidez, por las relaciones humanas que en el hecho no existen, por la pérdida de los auténticos valores frente a esto es doloroso ser
poeta y más doloroso sería no serlo, hay que salvar a la poesía y con ello podemos salvar al hombre.¹⁵

Quezada's mention of lost authenticity is a reference to the sham life of which Rilke was forewarning. The dummy life that Rilke identified as American must be understood in the widest sense of the word. Throughout Rilke's work "American" came to mean any part of the world that was complicitous with the modern technical mechanization of life. By the time he wrote the Elegies, there were "Americanisms" all over the European continent.¹⁶ It is imperative to point out that Rilke was an extremist in his stance and this lead him to praise virtually everything in the name of "completeness." Such a stance lead him to tolerate some of the most inhumane social woes. It politically translated to an aggressive conservatism which all too often resulted in fascist movements.¹⁷ To say that this

¹⁵Quezada's first two books are easily described as "poesía lírica." Las palabras del fabulador begins with a prime example: Digo pan/y la mesa se extiende su mantel/como un cuaderno de dibujo/y en un abrir y cerrar de ojos/ya no existe el pan/ni la mesa/ni el mantel/sólo el relato de mi hambre. Nevertheless, even in these earlier works there are notable differences, particularly the influence of Farra and anti-poesía. Later contact with Cardenal and the Solantime experience shift the thematic emphasis, tone and style, causing some critics to describe his evolution as a move from "los lares al profetismo." cf, Huérfanas de Jaime Quezada, El surx, Concepción, No.5 (1986), p. vi.


¹⁷Rilke's approval of the Italian fascist regime and his praise for Mussollini is no secret. However he died in 1926, before the
is not the case with the "lárico" movement in Chile would, at best, be an understatement. The point of departure may have been the same, that is an anti-technological and anti-consumerist orientation which tended to view bourgeois mediocrity with disdain. Comments taken randomly from interviews confirm this point:

"...A través de la poesía de los lares yo sostenía una postulación por un tiempo de arraigo, en contraposición a la moda imperante e impuesta por ese tiempo por el grupo de la llamada Generación del 50, compuesto por algunos escritores más o menos talentosos, representantes de una pequeña burguesía o burguesía venida a menos. Ellos postulaban el éxodo" (Jorge Teillier).

"La tarea del poeta es demostrar los valores que están implicados en el drama social de nuestro pueblo. Cuando el poeta se come pan, se lo come con el que lo hace, pensando en él, luchando por él, gritando con él, compartiendo una misma mesa. En cambio, el burgués, por ejemplo, se come el pan, se lo traga, engorda su panza sin pensar jamás en el"
sudor del hombre que lo hizo, en el derecho que debe tener una vida digna" (Jaime Quezada).

Related to the "lárico movement" in Chile is an earlier development in Argentina with the Generation of 1940. The Generation of 1940 was made up of poets like Enrique Molina, Juan J. Wilcock, Roberto Paine, Olga Orozco Alberto Ponce de Leon and Julio Denis (alias Julio Cortázar), to name a few. According to Carlos Giordano "Los poetas del 40 fueron la transcripción literaria de la mala conciencia burguesa que, abjurando de la tradición yrigoyenista, se rindió al capital foráneo..." Their poetry was characterized by contemplation of the peace and harmony of the natural world, and praise of rural life:

lejos está la tierra que no olvido

C. de Dios

Conozco unos lugares que enternecen mi andanza

Son recuerdos. Ese árbol queriendo todo el patio,

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18"Las posibilidades de una burguesía nacional había sufrido un rudo golpe con la caída de Yrigoyen. A partir de entonces, el sometimiento imperialista sigue una curva progresiva. Comercio, economía, finanzas, están en manos de ingleses. El radicalismo, partido burgués mayoritario años antes, se desintegra rápidamente; 'radicalismo-como dice Halperín Donghi- domesticado primero por la complicidad en los aspectos más turbios de la restauración conservadora.'... Años pues de degradación para el espíritu burgués, cuyo optimismo progresista se rompe en el 30 e inicia, a partir de entonces, el camino tortuoso de la humillación colonial" (C. Giordano, 44-45).
aquellos que no vuelven a su sombra, otras voces,
las tardes que venía oliendo a campo. Lejos quedaron, con la vida reservada de entonces.
Es bueno ver los hombres allí, alegres de campo, rigiendo altos montes, sudando entre las parvas.
Estas gentes descifran su futuro en el cielo, y sus mansas acciones confirman bestias y albas.

"Luz de provincia" Carlos Mastronardi

Another characteristic of their poetry was the so-called "nostalgia" for the past, for childhood and a lost age. For these Argentine poets childhood represented security and an attempt at participation in an eternal time. Regardless of their declared nationalist pretensions, poetry was a vocation, the search for a Rilkean angel: "Vivimos un instante difícil, en el que acechan desesperación y soledad, pero la verdad, como un ángel, alcanza a nuestra voz, sin apuro pero sin detenerse, porque es exigencia inevitable de una vocación consciente, ardiendo en la sangre." (C. Giordano, 21)

Lo que yo canto es esto, y lo perdido

Ferreyra Basso
Oh criaturas de entonces, tan distantes,
tan serenas aún y tan amadas

Santos Hernando

Oh sombras legendarias de la niñez, moradas
de la imaginación!...

oh recuerdos de voces lejanas, resplandores.
...oh cuanto hemos perdido

y en el polvo del tiempo cuanto prestigio ha muerto

J.R. Wilcock

The critics of the day described the poetry of the Generation of 1940 as "una poética de esencias primordiales: de acento local, de signo universal."
Carlos Giordano gave a fairer assessment of its national character: "el nacionalismo poético que proponen debe interpretarse como rescate, en y por la poesía, de un abstracto ser nacional." There are a number of other characteristics that would appear to coincide with Teillier and his contemporaries, for example the value of memory and the idea of a return:

Con voz grave y pareja
nombraré los recuerdos

Vuelvo a la casa donde nunca estuve:
tan sólo en la palabra de los otros

Eduardo Bosco
Although, the Generation of 1940 in Argentina never went as far as formally advocating the recuperation of tutelary gods, the province, family, the arcadian myth and childhood, the Rilkean influence is notable. This is not surprising considering the impact that Rilke has had on Twentieth century poetry in general. On the one hand, one wonders if many of this centuries best poems would have existed had Rilke not written *Duino Elegies* or *Sonnets to Orpheus*. On the other hand, it is equally legitimate to wonder the same about *Residencia en la tierra*, *Romancero gitano*, or Machado's *Soledades*, for that matter. Jaime Alazraki mentions the Generation of 1940 in his introduction to Cortázar's *Rayuela*. As he sees it "la generación de 40 vivió en una Argentina desilusionada y angustiada." These poets "vieron en Rilke y en el Neruda de *Residencia en la tierra* a sus silibinos gurus. En 1941 se publicó en Buenos Aires *Cartas a un joven poeta* de Rilke y sus exhortaciones se convirtieron para esa generación en su guía de descarriados." Just five years earlier Chilean poet Humberto Diaz-Casanueva was working in the Nietzsche Archives in Weimar, attending seminars given by Martin Heidegger and interviewing Edmund Husserl. In 1936 he began to translate *Duino Elegies*. Diaz-Casanueva's contact with German poetry and philosophy was more than
casual. By 1940 he was back sharing his experiences with his friends in Santiago and later in Caracas.\textsuperscript{19}

It would be short-sighted reductionism, however, to evaluate a trend that has been pervasive in different phases of civilization as a product of one cultural influence or another. It would also be inaccurate to reduce the "lárico" movement in Chile (or the Generation of 1940 in Argentina) to a singular poetic influence. What lies at the heart of the Rilke legend and cult is an unconscious, collective memory not only of a paradise lost but, more importantly, of humanity lost. Herein lies the time's destitution, to quote Heidegger. In a destitute time poetry becomes as essential as bread, it is hope—it is paradise regained.

\textsuperscript{19}This information appeared recently in "Decenso hacia la noche." in \textit{Noticias: Revista bibliográfica de la Fundación Biblioteca Ayacucho}, Caracas: Venezuela, enero-marzo 1990, Ano 1, no.1, p. 3. The author, Francisco Rivera, states: "Como Rlike, uno de sus poetas favoritos, Díaz-Casanueva ha sabido conjurar su desesperación sumiéndose en ella."
4. Method

This study is phenomenological in the mode of the French philosopher Gaston Bachelard (1884-1962). As a philosopher Bachelard's entire career was devoted to the history and philosophy of science following the rationalist line in contemporary thought. At the same time he authored some of the most influential books in twentieth century continental criticism concerning the poetic imagination. Yet, given the American Critic's aversion to phenomenology, it is not surprising to find that Bachelard's work remains relatively unknown to the English speaking world. American critic Daniel Peck points out that this may be due to the fact that Bachelard lacks a sufficiently rigorous theory of language with which American critics might feel comfortable. Peck arrives at this conclusion via Jameson's critique of Bachelard in the *Prison House of Language*. But what most critics see as a drawback is viewed here as the principle value of Bachelard's work. Bachelard argues vigorously for the primacy and autonomy of the image itself. In doing so he arrives at a reading which is receptive to the resonances of those exceptional images that incisively characterize a poet's
"ouevre." The present study will attempt to implement several of Bachelard's methodological principles in a discussion of the experiences that may create meaning in Teillier's images of childhood and the provincial countryside. The basic assumption of my study is that these images transcend objective reality and signal a hidden reality.²⁰

Phenomenology is a method of inquiry that is solely concerned with human experience of objective reality. The phenomenologist is drawn to the experience of images and symbols as phenomena in the human psyche. This experience is non-linear and non-causal. The phenomenologist, therefore, takes issue with critical methods which assume that unconscious archetypes are sublimated into conscious form by some sort of "inner thrust."²¹ From this point of view, the onset of the

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²¹The terminology used here is Bachelard's. In his introduction to Poetics of Space he tells us: "Later when I shall have cause to mention the relation of a new poetic image to an archetype lying dormant in the depths of the unconscious, I shall have to make it understood that this relation is not, properly speaking, a causal one. The poetic image is not subject to an inner thrust. It is not an echo of the past. On the contrary: through the brilliance of an image, the distant past resounds with echoes, and it is hard to know at what depth these echoes will reverberate and die away" (p. xii).
image is not caused by facts of the poet's unconscious memory being liberated by verbal expression, or otherwise. Equally unacceptable are methods which assume that a poetic image contains either real thought or imitation of real thought. Although important, the phenomenologist does not see the ultimate task of the reader as the "understanding" of the image.  

For Gaston Bachelard, and many others, it is the function of the imagination to mediate the objectifying activity of the conscious mind and the subjective unconscious state from which the poetic image and poetic meaning emerge. Between 1938 and 1960 Bachelard wrote eight books on the subject of the imagination and its mediating function. Ultimately recognizing that the process he was attempting to describe was inaccessible to the rational method with which he began, Bachelard adopted various phenomenological principles in his last two studies: Poetics of Space and Poetics of Reverie. As Bachelard points out in the introduction to Poetics of Reverie, the value of the phenomenological method lies in its attempts "to illuminate the awareness of a

\[22\text{Cf. McNavage for further reading on the phenomenological approach versus the analytical method.}\]
subject who is struck with wonder by poetic images"\textsuperscript{23}. More to the point, it is a method that obliges systematic retracing to the imagining consciousness that creates and lives the poetic image, capturing the essence of its originality. To this end Bachelard's objects of inquiry became exclusively the preconscious activities of the imagination and the singular poetic image.

Inasmuch as they provide a methodological framework for this study, I shall outline Bachelard's principles as they appear relevant to my objective.\textsuperscript{24} My discussion will focus on poetic reverie and mediation, and the unique nature of the poetic image.

Poetic reverie is a creative experience perceived in a semi-conscious state. In Bachelard's words, it is the condition of "dream-like ephemeral being which transcends consciousness."\textsuperscript{25} Reverie is at the imagination's source and serves what may be called the

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\textsuperscript{24}McNavage's strategy is similar. However, his overall goal is somewhat more ambitious, since his discussion is aimed at preparing the reader "to make the transition into Christian cosmological awareness in the Renaissance and to begin to see the kinship between Vaughn's and Bachelard's perceptions of spirit-action" p.16.
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\textsuperscript{25}Gaston Bachelard, \textit{Poetics of Space} (Boston: Beacon Press, 1969)
\end{flushright}
"irreality function." It keeps the human psyche in the margin between the conscious and the unconscious where direct experience is suspended. In this purely subjective "elsewhere" things are mediated in a fashion that may be quite unrelated to the circumstances which occasioned their mediation. Composer Aaron Copland insightfully describes this same phenomenon with regard to the creative imagination and the composition and performance of music: "The creation of a satisfactory aural image is not merely a matter of musical talent or technical adroitness; imagination plays a large role here. The sonorous image, Copland continues," may be a form of superconsciousness, or perhaps subconsciousness—I wouldn't know; but I am sure that it is the antithesis of self-consciousness...the creative impulse takes possession in a way that blots out consciousness of the familiar sort."²⁶.

What Bachelard sees as poetic reverie is an experience that emerges through language, yet it surpasses the literal function of words. For the phenomenologist the lateral relationships between words are of more interest than the signifying features of the words themselves. The objective is to go beyond the

surface logic of language to participate in the original immediacy of imaginative articulation.\textsuperscript{27}

As Maurice Merleau-Ponty points out, when language is used aesthetically the reader's "thought moves through language as a gesture goes beyond the individual points of its passage," and meaning unfolds in the spaces or reveries between the words that appear on the page.\textsuperscript{28} Many others have theorized about this same process, not the least of whom are Mallarme and Cortazar who claims to write from that interstitial space. The essential point here is that poetic reverie and mediation make phenomenological reading possible by supplying what John McNavage aptly calls "a way in," conceptually similar to the function of empathy.

As mentioned above, Bachelard sees the poetic image as having an entity and dynamism of its own rather than being the recipient of an inner thrust from an archetype in the unconscious. Within the domain of the imagination - a state already defined as marginal to the conscious and unconscious mind - the poetic image "reverberates," it evokes a "sonority of being," it

\textsuperscript{27}Poetics of Space, p. xix.

takes hold in the reader and the reader shall experience its reverberations. Bachelard's use of reverberation is referable to Minkowski's analysis of the subject. With regard to reverberation Minkowski states:

It is as though a well-spring existed in a sealed vase and its waves, repeatedly echoing against the sides of the vase, filled it with sonority. Or again, it is as though the sound of a hunting horn, reverberating everywhere through its echo, made the tiniest wisp of moss shudder in a common movement and transformed the whole forest, filling it to its limits, into a vibrating, sonorous world...What is secondary in these images for us are the sonorous well-spring, the hunting horn, the sealed vase, the echo, the reflection of sonorous waves against the sides -in a word, all that belongs to the material world.

What one might glean from this passage is the extreme synthetic nature of the poetic image. During a reverberation incongruent associations among dissimilar contents on a variety of levels are simultaneously mediated. They are often mediated in a way that is alien to any of the elements as they would appear in objective isolation. According to Bachelard, the

\[\begin{align*}
29^{{Poetics of Space}}, \text{ p. xii.} \\
30^{{Cf. editor's note, p. xii, Poetics of Space.}}
\end{align*}\]
mediation which occurs during periods of pure imagination (i.e., poetic reverie) accounts for the element of surprise in the poetic image and gives rise to poetic meaning.

Central to Bachelard's study of the poetic image is what he calls the communicability of the image. The creative act of the poet's imagination, its intentionality, is repeated in that of the reader. The phenomenologist studies this fact of communication by trying to re-inhabit images, to transcend awareness of their definitive surfaces and to restore them to their original immediacy as impulses of the imagination. In a rather vain sense, the phenomenologist is acting as a perfect reader of poetry, not unlike Riffaterre's "super-reader." Here, again, Mr. Copland offers keen insight into the process as he describes the "gifted" listener: "nothing really tells him what he should be hearing, no treatise or chart or guide can ever sufficiently pull together the various strands of a complex piece of music—only the inrushing floodlight of

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Riffaterre originally formulated the notion of the superreader in his essay "Describing Poetic Structures: Two Approaches to Baudelaire's Les Chat." In this early essay he treats meaning as a function of reader perception and expectation. Later in *Semiotics of Poetry* there is at least the insinuation of some sort of "ideal reader" whose talent resides in what amounts to a keener sense of perception than the so-called "empirical reader."
one's own imagination can do that. [...] here especially
analysis and experience and imagination must combine to
give us the assurance that we have made our own the
composer's complex of ideas

The communicability or transsubjectivity of the
image could not be understood without considering the
onset of the image and its experience as a totally new
event in the conscious mind. On this point Bachelard is
most specific. The single-most attribute of poetic
reverie, and the one that makes the communicability of
phenomenological reading possible, is the ephemeral
remembrance of the "nucleus of childhood" which poetry
can revive. This is not a psychological recollection.
In this process such a past is an imaginative
experience, not a perceptual one. Its recreation
through reverie renews a childhood sense of wonder that
is essential. It offers the apprehension of "images as
they should have been imagined in the first impulse of
youth."

Considered in this light, the association of memory
with reverie not only reinforces the autonomy of

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imagination with regard to objective reality, but also underlines the real as only one particular case of the possible. According to Bachelard, the union of memory and imagination within reverie can thus create a "new being, transcending time and open to all possibilities. Reverie which looks for a lost childhood brings back to life lives which have never taken place, lives which have been imagined" and are beyond the bounds of family history and the cultural past.34

This study seeks a means by which to implement these assumptions in a discussion of childhood memory in Jorge Teillier's work and the images that recurrently surround that aspect of his poetics, particularly images of the provincial home, domestic warmth and the countryside.

In the following chapters the compendious nature of the previous sections will give way to an in depth study of Teillier's poetic universe. It is understood at the onset that not only those works written in verse constitute the poetic universe of a writer. Since a phenomenological study may operate on the philosophical as well as literary level, two theoretical pieces

written by Teillier will be consulted when deemed appropriate. On the philosophical level, method requires that neither chronology nor the poem as a generic whole be a primary concern.\textsuperscript{35} The rigor of literary analysis, however, does require a commitment not only to the study of the isolated image but also to other constituent elements of the poem.

\textsuperscript{35}Bachelard's studies are primarily philosophical, therefore he does not often concern himself with the poem as a whole. In a study which is primarily literary the poem as a whole is also a topic for analysis.
CHAPTER II

REVERIES TOWARD CHILDHOOD: "SOBRE EL MUNDO DONDE VERDADERAMENTE HABITO," TEILLIER AND BACHELARD

Art is not a better, but an alternative existence; it is not an attempt to escape reality but the opposite, an attempt to animate it. It is a spirit seeking flesh but finding words.

Joseph Brodsky

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Susanne Langer defines the true gift of music, perhaps the most abstract of arts, as insight rather than communication. Music articulates knowledge that cannot be rendered discursively. The same may be said of poetry. As Octavio Paz tells us, "thanks to the poet, the world is left without names. Then, for the space of an instant, we can see it precisely as it is."\(^1\) We have gained insight. The ability to express the beautiful and living truth, whether it takes the form of a poem or a sonata, is considered by some to be a minor miracle. Yet, incredulously, it happens. It happens precisely at the point where the imagination is able to simultaneously mediate the diverse elements that make up the structural framework of a poetic image, or an extended piece of music. At that moment the imagination takes fire and the poet and composer alike are said to find themselves in "a more than usual state of emotion."\(^2\) This is not a mechanical process. On the contrary, it is defined by the peculiar dynamics of a

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\(^1\)Octavio Paz, *The Monkey Grammarian*, tr. Helen R. Lane (New York: Seaver, 1981) 110. Poulet refers to that space as "the interior distance: interior vacancy in which the world is redispaced" (Poulet, viii).

creative drive, controlled entirely by the artistic imagination. Gaston Bachelard describes the state of emotion as a creative daydream or trancelike experience perceived in a semi-conscious state. It is often colloquially referred to as "another world," but not in the neurotic or escapist sense. Rather, it is an actively creative, alternative existence which is concomitant with the prosaism of everyday society. To paraphrase Brodsky, it is a spirit seeking flesh but finding a form, the result is art. Such a state of affairs leads Julio Cortazár to playfully, if not rhetorically, pose the question: Do you dream while you are awake when you write a short story? Bachelard responds with an emphatic yes and calls it reverie. The distinction between world and society alluded to above is integral to Bachelard's conception of reverie. According to the French philosopher, reveries situate the creator in a world free from the societal constraints of time and culturally acquired knowledge. Reverie makes the creator into "a person different from himself. And yet this other person is still himself, the double of himself." The singular poetic image may, in fact, be the seed of an entire universe imagined out of the creator's reverie (PR, 79).
The reader and listener's continued recognition of the beautiful in a sonnet by Keats or a Beethoven symphony is, perhaps, the truly incredulous event. The phenomenon is not dependent upon linguistic nor musical literacy, but is part and parcel of the recipient's imagining consciousness, controlled in every detail by the artistic imagination of the creator. In other words, the creator's state of emotion is communicated from within the piece as it is reinhabited by the recipient imagination. Perhaps one of the most poignant comments in this direction comes from Oscar Wilde in "The Critic as Artist" as he describes the sentient powers of music: "After playing Chopin, I feel as if I had been weeping over sins that I had never committed, and mourning over tragedies that were not my own. Music always seems to produce that effect. It creates for one a past of which one has been ignorant, and fills one with a sense of sorrows that have been hidden from one's tears. I can fancy a man who had led a perfectly commonplace life, hearing by chance some curious piece of music, and suddenly discovering that his soul, without being conscious of it, had passed through terrible experiences, and known fearful joys, or wild romantic loves, or great renunciations." Thus, duality of consciousness may be conferred upon the recipient.
As Langer points out, the illusion of life is the primary illusion of all poetic art. Bachelard had already begun an inquiry into literary dual consciousness in The Psychoanalysis of Fire. For Bachelard what lay at the heart of the matter was the question of what it means to be a sensitive subjective human in an objective, material world. What he argued for was that in dreaming before an inert object, a poet will always find a drama of life and non-life. Furthermore, there exists an intermediary region between the two where the dialectic is deadened. In a similar vein Coleridge calls poetry "a rationalized dream" that unites form to feelings at a level below conscious awareness: "What is the Lear, the Othello, but a Divine Dream/all Shakespeare and nothing Shakespeare."  

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3 cf. "Poesis" in Feeling and Form: "Since [literature's] normal material is language, and language is after all, the medium of discourse, it is always possible to look at a literary work as an assertion of facts and opinions, that is, as a piece of discourse symbolism functioning in the usual communicative way. This is a deception however. The poet's business is to create the appearance of "experiences," the semblances of events lived and felt, and to organize them so that they constitute a purely and completely experienced reality, a piece of virtual life...[the poet] must create and shape the illusion of directly experienced life. pp.208-213.

Literature on the double has flourished during this century and personal statements of the phenomenon have become routine, but no less necessary. Jorge Teillier's own statement is included in the essay "Sobre el mundo donde verdaderamente habito." The title of the essay already alludes to the more-than-usual state of consciousness which the poet as creator inhabits. Within the first lines of the essay Teillier describes with simple eloquence the newness and wonder of poetic creation. His opening comments bear witness to a soul which is discovering a world, the world where it would like to live: "Since I was twelve years of age, I wrote poetry and prose, but it was in Victoria, the city where I still live, that my first poem was born when I was about 16 years old. It was the first one that I saw, with incomparable surprise, as written by another." (MM, 11). Later Teillier expands the notion of a double in words that are distinctly Borgesian: "the person who writes is not necessarily me. To some extent I am present as a conscious being. On the other hand, the creation is born of my clash with my double, that person who I perhaps would want to be. That is why the poet is

5 All translations of "Sobre el mundo donde verdaderamente habito" are my own. For the purpose of reading ease I have translated Teillier's words for this chapter alone.
the least likely to say how he creates. When the poet wants to find something he goes to sleep" (MM, 18).

But is it really a sleeping state that Teillier describes here. Probably not. Teillier's observation bears a certain resemblance to Cortázar's clever inquiry into the waking dream. In both cases reverie is unquestionably a spiritual phenomenon which may recall the oneric state but differs from it in a fundamental way. As Bachelard remind us, reverie can be conscious of itself. Paradoxically, reveries are not easily recounted. Here the "dreamer" must rely on a different order of expression, the sort that Langer describes as insight. Therefore, in order to write a poetic reverie, the poet must bypass empirical language, which recounts fact yet says nothing of the truth, and gain access to the far more innocent and truthful expressions of human experience. In Bachelard's words, an excess of childhood is the germ of a poem.

Children live at the intersection of the rational world and the world of imagination. Eventually education separates the two and derogates the world of imagination to the garret with the poets. Because poets and children are both marginal beings in the rational world, there is a continuity of the great childhood reveries with the reveries of the poet. According to
Bachelard, in our childhood solitude reverie gave us freedom. Similarly, the solitudes of adulthood return us to the original childhood reveries and give us a way to inhabit the world. This is the main thrust of Teillier's essay: "The poet is a marginal being, but from that marginality and displacement his strength can be born; that of transforming poetry into a vital experience and entering another world, distant from the loathful world in which he lives ... [his] poetry is considered the leper of this world where the imagination is dying and where inspiration is relegated to the attic with old furniture" (MM,14). Nevertheless, imaginistic tendencies do not die easily, instead they become suppressed into the subconscious by reason and logic in an ever-more analytically oriented world. The task of the poet then is to recognize within the human soul "the permanence of the nucleus of childhood, outside history, hidden from the others, disguised, but which has real being only in its instants of illumination" (PR, 100).

If there is a vestige of truth in Wordsworth's line "the child is father to the man," then rational analytical thinking must retain some propensity for the imaginative awareness which is the universe of the child. The tendency, however, is to treat childhood in thematic rather than imaginative terms. Childhood is
not always a regressive state of being. It can be, and often times is, a deep source of pleasure and of poetic inspiration. Fortunately, some of the world's greatest poets have also been great dreamers of childhood wonder; Holderlin, Blake, Dylan Thomas to mention a few. Among these poets of childhood, one does not speak of influence, but rather of an affinity of poetic temperament. In the case of Dylan Thomas, like Teillier, he also chose early in his career not to sever the ties that bound him with his childhood. The central themes of his poetry arise from his Welsh upbringing, his near obsession with its facts and fictions. It has often been noted that Thomas recaptures in the natural landscape of Wales something of the lost Eden and a vision of paradise regained. Like Teillier, Thomas' obsession with his childhood was to lead him in the end to a rediscovery of innocence.6

Both Jorge Teillier and Dylan Thomas are given to theorizing about poetry, innocence and death. Thomas once remarked that he thought of his poetry "as statements made on the way to the grave." For Teillier, poetry is "the fight against our enemy time and  

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6 Clark Emery, The World of Dylan Thomas (Coral Gables, Florida: University of Miami Press, 1962) 1-2. Nowhere is the image of the child more compelling than in "Peaches," the first story included in Portrait of the Artist as a Young Dog, as well as "Fern Hill."
attempt at integration with death." He speculates that this is perhaps why childhood is present in his work. In his opinion it is the time closest to death.

Childhood and death often appear in juxtaposition in his poetry. For example the poem "La última isla" begins with the following declaration: "De nuevo vida y muerte se confunden." On another occasion, reflecting upon the child of yesteryear, the poet draws a discerning picture of the companionship with death:

abro los ojos para no ver reseco
el árbol de mis sueños
y bajo él, la muerte que me tiende la mano.

(MM, 27)

Perhaps nowhere is the juxtaposition more subtly effective than in the poem "Para hablar con los muertos." As the title suggests, the poet gives instruction for speaking with the dead. The striking thing about his instructions is that they also describe the most effective means by which we speak with children:

Para hablar con los muertos
hay que elegir palabras
que ellos reconozcan tan fácilmente
como sus manos
reconocían el pelaje de sus perros en la oscuridad.

Para hablar con los muertos
hay que saber esperar:
ellos son miedosos
como los primeros pasos de un niño.
Pero si tenemos paciencia
un día nos responderán
con una hoja de álamo atrapada por un espejo roto
con una llama de súbito reanimada en la chimenea,
con un regreso oscuro de pájaros
frente a la mirada de una muchacha
que aguarda inmóvil en el umbral.

"Para hablar con los muertos"

(MM, 46)

Children in Teillier's poetry have the gift to communicate with beings from different centuries, with shadows and dreams of dead ancestors even when they lack the language to communicate in this world, or, perhaps, especially when they lack that language.

Una niña que no sabe hablar sigue hablando con su sombraLa sombra de una muerte
quiere comunicarse con nosotros.

"Historia de un hijo pródigo" (MM, 55)

When Teillier speaks of childhood he is not referring to an overly idealized childhood in which evil is absent. Instead he recognizes that "childhood is a state that we must reach, a recreation of the senses in order to receive, in its purity, admiration before the wonders of the world. Nostalgia - yes, but for the future, for what has not happened to us but should have" (MM, 15). In this state the demarcation between possibilities and destinies is blurred. An obvious paradox results: this past has a future. The use of the past tense is incidental. Teillier's poetry is not about a world which exists in time and space; it is a poetry which is continually bringing a world into existence, as for the first time. It is invention: "Yo no quiero recordar sino el futuro" (MM, p.143).  

Therefore, to read Teillier's poetry as a cipher of deep nostalgia for youth would be to seriously impoverish his work and reduce it to a vulgar search for immortality.

What the great dreamers of childhood reflect in their

7Jame Quezada writes in Huerfanías: "Escribo para un futuro que fue ayer/cuando mi voz tenía el sonido de una sirena de alarma.

Rilke also commented: "To the untrained and eager view the power of that which is entirely of the future looks so much like the authority of the past that the two are bound to be confused."
art is a nostalgia for the solitude and melancholy of the bored child from which rich imagination and creativity emerge. Moreover, the material of nostalgia more deeply explored brings forth a transformation of memory into vision. "Reverie toward our past, then, reverie looking for childhood seem to bring back to life lives which have never taken place, lives which have been imagined" (PR, 112). The same process lead Rilke to the magnificent line with which he ends the Ninth Elegy:

Look I am living. On what? Neither childhood nor future are growing less. . . .
Supernumerous existence wells up in my heart.

The central problematic then is how to express an origin of consciousness, that precise moment of insight. As mentioned earlier, analytical-oriented experience cannot supply adequate means for this expression. According to Ernst Cassirer, myth alone is the language in which the experience of origin is expressed: "What never is but always becomes, what does not, like the structures of logical and mathematical thought, remain identically determinate but from moment to moment manifests itself as something different can only be given a mythical representation."8 The ability to think

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and experience meaning mythically provides but one means to bridge the gap between analytical experience and the purely subjective elsewhere that we have been defining. Bachelard identifies the empirical lapse between the two sensibilities when he states that "the soul and the mind do not have the same memories." We might say then that the poet dreams at the frontier between history and myth, memory and imagination, and is at liberty to confuse the two. Bachelard forewarns that the further one goes toward the past, the more indissoluble the memory-imagination mixture appears. Thus Hobbes could proclaim:

Imagination and memory are but one thing, which for divers considerations hath divers names. (Leviathan, 1651)

Teillier is also keenly aware of the meshing of historical anecdote and myth, memory and imagination: "for me the important thing about poetry is not the purely aesthetic side but poetry as creation of myth, of a time and space that transcends the everyday while making use of the everyday." He later identifies the creation of myth as a distinguishing feature of "poesía lárica." Here we must recall that in his essay, "Los poetas de los lares," Teillier states that individuals,
particularly familial relations, are elevated to the category of mythical figures and are transformed into guardians of a mythical time and place. In this regard Teillier complements Rilke's technique in the Elegies.\(^9\)

Constituent elements of Teillier's poetry are mythical in the sense that they are exemplary. Each item becomes a repository for both an intrinsic and transcendent virtue. Thus he can write about "luces de linternas rotas" which illuminate through the centuries man's former splendor ("Luces de linternas rotas," MM, 67).

According to Bachelard, there are poetic reveries so deep that they rid us of our history and liberate us from our name. The desocialization of memory is a prerequisite to living and creating in the environs of another epoch. Teillier, the theorist, agrees when he states that his poetic world is "that world populated by mirrors that do not reflect our image but the image of the stranger we were in another epoch." As a poet who knows both the price and the rewards of childhood solitude, he will also concur with Bachelard's analysis; the evidence appears repeatedly in his poems:

\(^9\)"What Rilke undertakes [in the Elegies] is an exploration of the possibilities of earthly life...He parades before the reader, in the form of nearly mythic characters, various exemplary forms of human existence that have traditionally been considered especially meaningful or sublime...Rilke never tires in his praise of the earthly magnificence of these figures," Schwarz, 95.
Un día u otro
Todos seremos felices
Yo estaré libre
de mi sombra y mi nombre

"Edad de Oro" (MM, 76)

Un desconocido
nace de nuestro sueño
Abre la puerta de roble
por donde se entraba a la quinta de los primeros colonos,
da cuerda de relojes sin memoria
Las ventanas destruidas
recobran la visión del paisaje.

"Crónica del forastero" V, (MM, 114)

One must acknowledge the constant interplay of facts and values, realities and dreams, memories and imaginings in human life as being both psychologically and philosophically sound. However, examined within this dialectical context "the past is not stable; it does not return to the memory either with the same traits or in the same light." (PR, 104). Perception and/or imagination always intervene:

Si pudiera regresar
¿Te encontraría más nítida
que en mi memoria fiel?

"Si pudiera regresar" (MM, 41)

Entonces debo pedirle al tiempo
un recuerdo que no se deforme
en el turbio estanque de la memoria.

"Imagen para un estanque" (MM, 29)

Since the Copernican Revolution it has been
generally understood that the mind does not receive, nor
reproduce, a dependably objective reality; the mind
always enters into what it perceives and understands.
Langer goes even further in her analysis to state that
the literary past (or memory) is not an act of
perception at all but a conceptual structure. In
perception the imagination is restrained by associative
patterns, while in esthetic activity the imagination is
free. Unencumbered, the poet makes a semblance of
events that are experience-like, but not entirely
experiential; a virtual history.\textsuperscript{10} The virtual history
of literature, although a completed form, need not be
inspired by the author’s memories, or anyone else’s for
that matter.

\textsuperscript{10}Langer, 266.
y cuando salgamos de nuestro encierro
la lluvia encontrará caminos desconocidos
para escribir de nuevo nuestra historia.

"Vimos llegar mananas" (MM, 33)

Despierto teniendo en mis manos hierbas y tierra
de un lugar donde nunca estuve.

"Los conjuros" (MM, 60)

This last verse calls to mind Coleridge's flower. Here the link between the real and the imaginative (the present and the past) is not a flower but the land.

Images of soil, land and earth abound during the first stage of Teillier's work. In a poem significantly entitled "Alegria," land becomes the central metaphor for happiness:

Sabemos que nunca estaremos solos
mientras haya un punado de tierra fresca.

.........................

Es bueno beber un vaso de cerveza
para prolongar la tarde.

Recordar el centelleo de los rieles.

\begin{footnote}
11 Samuel Taylor Coleridge, "If a man could pass through paradise in a dream, and have a flower presented to him as a pledge that his soul had really been there, and if he found that flower in his hand when he awoke - Ay! - and what then?"
\end{footnote}
Recordar la tristeza
dormida como una vieja sirvienta
en un rincón de la casa.
Contarles a los amigos desaparecidos
que afuera llueve en voz baja
y tener en las manos
un puñado de tierra fresca.

"Alegria" (MM, 28)

Once again land is seen as proof of a kind of paradise; proof that happiness may exist. Holding proof of paradise in one's hands in the form of nature is repeated in a simple poem entitled "Regalo." Here earth, fruit of the earth and humanity are intertwined:

Un amigo del sur
me ha enviado una manzana
demasiado hermosa
para comerla de inmediato.
La tengo en mis manos:
es pesada y redonda
como la tierra.

"Regalo" (MM, 62)

A complete union between humanity and earth will, in the end, lead man to a the origin of human existence, paradoxically depicted as a perfect death:
Esa vieja voz nos hace reintegrarnos a la tierra, allí donde nos reuniremos y desapareceremos, para descubrir, por un momento, que podemos lograr una muerte perfecta. 
Una muerte perfecta como un cántaro.

"Sueño junto a una guitarra" (MM, 63)

To meditate on the stranger we were, beyond all recorded history, beyond family and nostalgia, one reaches an anonymous childhood, a pure origin of life (PR, 125). Childhood then appears like an archetype which has deeper roots than the individual's memories. The poetic childhood bears witness to the childhood of man, the threshold of original life:

Cuando la forma de los árboles ya no es sino el leve recuerdo de su forma, una memoria inventada por la turbia memoria del otoño, y los días tienen la confusión del desván a donde nadie sube y la cruel blancura de la eternidad hace que la luz huya de sí misma, algo nos recuerda la verdad que amamos antes de conocer

"Otoño secreto" (MM, 25)
Everything seen through the eyes of pure origin is seen with natural insight and innocence, transforming the observer into the "other," a being cognizant of belonging to two distinct worlds:

¿Es que puede existir algo antes de la nieve? Antes de esa pureza implacable, implacable como el mensaje de un mundo que no amamos pero al cual pertenecemos y que se adivina en ese sonido todavía hermano del silencio.

... ... ... ... ... ... ... ...

Para mirar la nieve en la noche hay que cerrar los ojos, no recordar nada, no preguntar nada, desaparecer, delizarse como ella en el visible silencio.

"Nieve nocturna" (MM, 26)

The last lines of the poem are clearly an invitation to the reader to enter a state of reverie parallel to the poet's experience. The verse is built on a series of rationally contradictory images, all of which revolve around the visibility or invisibility of things. This is a notion that is significant in
Teillier's work and will be discussed in greater detail later in this study. In "Nieve nocturna" the indication is that in order to see (i.e., experience) a thing (in this case the wonder of snow), one must rely on a different sort of sight capacity ("para mirar la nieve hay que cerrar los ojos"). It is beyond history ("no recordar nada") beyond language ("no preguntar nada") and beyond the traditional subject-object dichotomy (deaparecer, deslizarse como ella en el visible silencio"). As the reader realizes his/her own poetic being, ontological possession is attained. The poet, seeing himself as the invisible Other, experiences the first snow as "visible silence." The reader, awe-struck by this image, also moves in that direction.

Bachelard claims that when one has made the archetypal power of childhood come back to life through reverie all the great archetypes of the maternal and paternal forces appear; archetypes that create a universally accepted, depersonalized memory which possesses the great homogeneity of myth. Thus Teillier can speak of the mythical nature of time, space and character in his poetry. Here time is timeless, space is at once intimate and immense; the universe and the hearth. Characters are mothers, fathers, grandparents, distant ancestors, masked horsemen, hunters, etc. The
poem "Edad de oro," which begins with the verse quoted earlier (Un día u otro/Todos seremos felices, etc.) provides a perfect example. Mother, father, loved one and home are elevated to mythical proportions. Future and past become one in an interminable minute between the "pueblo" and "extraños países":

No sabremos
si la caja de música sueña durante horas o un
minuto
tú hallarás- sin sorpresa-
el atlas sobre el cual soñaste con extraños países
tendrás en tus manos
un pez venido del río de tu pueblo, y ella
alzará sus párpados
y será de nuevo pura y grave
como las piedras lavadas por la lluvia.
Todos reuniremos
bajo la solemne y aburrida mirada
de personas que nunca han existido,
y nos saludaremos sonriendo apenas
pues todavía creeremos estar vivos

"Edad de oro" (MM, 76-77)

In other examples Teillier transforms a real person into an archetypal entity. Juan Villegas identifies
this technique in the homage to Teófilo Cid, entitled "Aparición de Teófilo Cid." Within the first few lines of the poem, Teillier transforms the protagonist from friend and teacher to the guardian of a message for all mankind. The elegy to a friend becomes an elegy to the redeemer of humanity. Teófilo Cid 'appears' as the mythic hero endowed with special powers. He transcends death and time and wins the battle against evil. Evil is represented in temporal terms as a "despues," and in spatial terms as "la ciudad." Logically, Good is seen as the time before the Fall in the paradise of the frontier.12 The last verse of the poem eternalizes the memory of Teófilo Cid's poetry. Villegas would have us believe that Teillier's Teófilo Cid is complete myth. This may be an overstatement. There is still an element of empirical reality in mythical interpretation:

Ahora
que su recuerdo sea la llama azul que remienda los puentes
preparando el paso de la primavera
que viene a oprimir locamente los timbres,
y su palabra
esa flor que nos aguarda entre los escombros

del tiempo que nos vence
y que él ya ha vencido.

"Aparición de Teófilo Cid" (MM, 89)

The implication is not that the frontier as
"paradise' is a myth, rather that an Arcadia may still
be open to mythical apprehension. The reexperience of
an anonymous childhood and its archetypal myths are, in
fact, at the root of Teillier's thoughts on the lost age
of man: "in [the poet's] unconscious is the memory of a
golden age to which he has recourse with the innocence
of poetry. If I am strange in this world, I am not
strange in my own world, so reflects the creator [...]in due time, it seems that all poets in this society
consider themselves survivors of a lost age, an archaic
entity" (MM, 16).

Frente al semáforo rojo
me detengo
esperando cruzar la calle.
Un niño me mira
desde los brazos de su madre.
algo tiene que decirme,
algo tiene que decirle,
algo será él.
Hasta el cambio de luz
me hundo en esos ojos asombrados
irrecuperables.

"Cosas vistas" 19 (PP, 43)

Buried in a lost remembrance, the vital sensation of childhood glimmers in the poetic mind and suddenly everything is again. The poet achieves the fundamental gift of poetry when he discovers and brings to life what perhaps never was but is emerging now. A whole universe vanished may be preserved in a single recurrent image which resonates "with the sonority of being." For example, one would be hard put to count the many times that odors resound with childhood in Teillier's verse. "When memory breathes, all odors are good. Great dreamers know how to breathe the past" (PR, 136). This is perhaps why the verse "el olor a pan amasado" resounds with a childhood we may never have had. Likewise "el olor de los muebles de roble" in "Bajo un viejo techo" animates a childhood memory of security in all of us, whether or not real experience ever included "muebles de roble".

In short, the essay "Sobre el mundo donde verdaderamente habito" offers proof of a phenomenological project; the task of gathering the poetry of childhood reveries in actuality.
Esta noche duermo bajo un viejo techo,
los ratones corren sobre él, como hace mucho tiempo,
y el niño en mi renace en mi sueño,
"Bajo un viejo techo," (MM, 27)

The poem cited above as well as other resonances of childhood will be studied in more detail in the following pages. The point worth reiterating, however, is that unless the reader accepts Teiller's phenomenological project; unless he/she accepts his poetic world, a world that falls outside the norm and is free from the constraints of pure reason, he/she is in a poor position to judge his poetry esthetically.13

Moreover there is little reason to believe that the critic who cannot be awe-struck really understands his

13Here we take esthetic judgement to imply indifference about the reality of what is represented; in the standard terminology of esthetic criticism, esthetic judgement is "disinterested." A work of art is a product of a unifying imagination, it may be considered a system of closely knit internal relationships. When an esthetic critic looks for the principles of order in an individual poem, he is implicitly acknowledging that the poem constitutes a unique coherent universe of its own. The implied phenomenological reduction is that shutting everything else out, the mind is open to experience of the object. cf. O.B. Hardison Jr., ed., The Quest for Imagination: Essays in 20th Century Aesthetic Criticism (Cleveland: Press of Case Western Reserve, 1979).
poetry. Teillier also wrote in a later verse. "He vendido mi inteligencia para compar asombro."

To discover the imaginative roots of a poet like Teillier we must follow Bachelard's (and the poet's advice) and "go beyond the time of fevers [adolescence] to find the tranquil time, the time of happy childhood'. The reader and critic alike must enter a world where discovery is the norm. As Teillier tells us in the final pages of his essay: "My instrument against the world is another vision of the world that I must express through the exact (right) word which is so difficult to find." Teillier, like Paz, understands that within that non-discursive instant, when the world is left without names, we may finally encounter true knowledge of the world and perhaps a model of humanity.

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14"The critic who cannot be awe-struck is not equal to his material." Langer, p. 246.
Sé que he perdido tantas cosas que no podría contarlas y que esas perdiciones, ahora, son lo que es mío. ...Sólo el que ha muerto es nuestro, sólo es nuestro lo que perdimos

Jorge Luis Borges

...resonaba siempre en sus oídos como el mar en los caracoles el rumor de la casa natal y el sueño le traía el regazo de los verdes paraisos.

Jorge Teillier
All former spaces of solitude, places where it was celebrated and suffered remain indelible on the souls of poets. Their life is sensitized for a new reverie which is the poem. In poetic imagery Jorge Teillier achieves the sanctuary of the solitary being in repose. His recollections of solitude are most often experiences of domestic warmth calling into play classic unities of domesticity; mother, father, shelter, warmth and nourishment:

Bajo las vigas soñolentas
la madre saca el pan recién nacido
del vientre tierno de la cocina
y el padre ofrece el vino.

"Historia de un hijo pródigo" (MM, 56)

In the introduction to this study we said that the notions called to mind by the word Lar were integral to Teillier's poetic world. Not surprisingly, then, images of shelter and inhabited space are dominant. They include houses, mills, grain barns, as well as corners, secret rooms, attics and cellars. Throughout Teillier's work these images undergo modifications and transformations that parallel the poet's world view. In
each case what must be examined is how and where does the poetic imagination seek shelter, what are the poet's vital spaces, how are they inhabited, in what images does he finally attain shelter and silence? The basic thesis set forth in this chapter is that Teillier's images of home move from the spiritual recollection of a material paradise to complete spiritualization of a Paradise Lost. The most common physical contract for the experience of home is, of course, the house, although it need not be exclusively the house. Often times a provisional refuge or an occasional shelter may be endowed with virtues of home. Every space where one would like to withdraw, literally and figuratively, is a seed of a room, a house, or a universe. In all cases the images may give proofs and/or illusions of stability. For Teillier, the essence of the experience of home is a mental construct which seeks to coalesce with a physical manifestation whenever possible. Bachelard points out that the old saying "We bring our lares with us" rings true because it is the imagination that builds the notion of home out of feelings of shelter and protection. In the absence of any tangible shelter, it will even build its own "walls", it will comfort itself with the illusion of shelter.¹ In this

¹ "In short, in the most interminable of dialects, the sheltered
sense, nothing is ever really lost if we possess the experience of it. The phenomenological reduction is that once experienced it is ours to keep and reinhabit through poetry.

In the first stage of his work, Teillier's most vital space is the first house in the province. It is his corner of the world and his first universe. The house in which one is born is a valuable interpretive tool because it represents dream values that remain after the house is gone. Secret rooms, forgotten corners, attics and cellars that disappeared long ago house the unforgettable first experiences. In the first house the poet synthesizes the immemorial with the recollected (PS, 9-10). When the poet returns to the site of childhood, images of space mesh with the notion of home. Rilke recognized that the house "holds" childhood. The core of warmth radiating from that image arises from the embrace and not the physical aspects of the house:

being gives perceptible limits to his shelter. He experiences the house in its reality and in its virtuality, by memory and dreams. It is no longer in its positive aspects that the house is really "lived", nor is it only in the passing hour that we recognize the benefits. An entire past comes to dwell in a new house. cf. Gaston Bachelard, "the house: from cellar to garret. the significance of the hut", in PS, pp.3-37.
House, patch of meadow, oh evening light.

Suddenly you acquire an almost human face
You are very near us, embracing and embraced.  

Therefore, it is not particularly useful to treat the house, nor any part of it, as pure object. It is not a question of description. A person whose initial experience of shelter was in a house with both attic and cellar does not re-inhabit the experience through horizontal images. In these cases, as in the case of Teillier, we will see the house rising upward. Verticality, created by the attic-cellar polarity, will be the cornerstone of many images of space. The titles of two early publications reflect images of this type: El cielo cae con las hojas and El árbol de la memoria. "El techo", "los tejados", "raíces" and "la bodega donde guarda la sidra del año pasado" are recurrent images.

Teillier's images of space move from the expansiveness of the village as shelter to extreme condensation, to the center of the home and the hearth. In the latter case, rather than rising upward in vertical images, the house is seen as a concentrated being. This is the most primal refuge. Often times it

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2 Quoted by Bachelard, PS, 8.
is presented as merely a thought, an ephemeral dream of intimacy.

Un día volveremos al primer fuego

"Crónica del forastero", (MM, 132)

El día anterior al de cumplir cuarenta años
leo una novela de Charles Dickens

"David Copperfield" que me regaló mi padre cuando cumplí los 10

Ya no tengo una chimenea en el Sur para leerla frente a ella

Pero puedo hacerlo frente a imaginarias fogatas de San Juan

"Una novela de Dickens", (PP, 103)

Teillier repeatedly finds repose, and therefore poetry, in the image of the hunters leaving the hearth in the early morning, and their awaited return. The image is slowly reconstructed in an interminable daydream:

Mira: se encienden las hogueras de los gallos
Los cazadores preparan sus morrales.
Los caballos los esperan
rompiendo con sus cascos
el cielo que apenas pesa
sobre lagunas de escarcha.

"Relatos", (MM, 31)

This image has the power to open a whole region of shelter before the poet. Here memory does not record concrete duration. It is identified with solitude and therefore creation. The daydream deepens to a point where an immemorial domain is reached, beyond the history of this house and this morning. Real time is suspended. In actuality it may be something as familiar as the morning breeze that sets the reverie into motion:

Un viento de otra estación se llena la mañana
Huyes hacia tu casa
cuando el viento dobla los pinos
de las orillas del río
Ya no quedan grosellas.
¿Porqué no vuelven los cazadores
que vimos partir esta mañana?
Tú quieres que nunca haya sucedido nada
y en la buhardilla abres un baúl
para vestirte como novia de otro siglo.

Una mañana busqué grosellas al fondo del patio
En la tarde este mismo viento
luchaba con los pinos a orillas del río.
Se detienen los relojes
Oigo pasos de cazadores que quizás han muerto.
De pronto no somos sino un puñado de sombras
que el viento intenta dispersar.

"Relatos", (MM, 31-32)

The image of the hunters returning to the home also appears in a homage to Rene-Guy Cadou, "El poeta en este mundo". Much of the poem deals with the nature and purpose of poetry demonstrating a great affinity of poetic philosophy between Teillier and the French poet. One of the more salient images in the poem is precisely that of the hunters:

Tú nunca estabas solo
te iluminaba el recuerdo de tu padre volviendo de caza en el invierno
Y mientras tus amigos iban al Café,
A la Brasserie Lipp o al Deux Magots,
tú subías a tu cuarto
y te enfrentabas al Rostro radiante.

"El poeta de este mundo", (PP, 108)

In section XVIII of Crónica del forastero the hunt is associated with a rite of passage. The uninitiated is impelled to know as much as the father who not only loves the hunt, but also kindles the fire. The fire
that appears here is brought about by friction. In the innocence of the pure morning it reconstitutes the original conquest of fire since it represents first hand knowledge of fire and home:

Los mayores aman a salir de caza.
Te despiertan temprano.
Todo el día pasará de potrero a potrero,
se treparán los cerros.
Ves echar aves aún palpitantes al morral.
Tus pies van a añorar los esteros
y la pureza adánica de la mañana
reluciente como una escopeta recién bruñida.
A veces te dejan disparar
y aún te duele el hombro con el rechazo.
Te enseñaron que frotando perdernales se enciende una fogata.

"Crónica del forastero" (MM, 128)

The image of the hunters and the early morning fire has a before and after quality about it which continues to haunt the reverie of the poet. He will never be without a home as long as he has Memory to transport him:

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3Hoagy Carmichael and Mitchell Parish expressed the phenomenon very well when they wrote: "Sometimes I wonder why I spend the lonely night dreaming of a song. The memory of your melody haunts my reverie and I am once again with you, when our love was new and each
Si pudiera regresar,
recobrar la oscuridad,
que sucedió al griterio de los invitados
después que fue apagada de un soplo
la torta de cumpleaños.
Saber por qué sigo soñando
con esa mañana de caza
y el ruido del disparo que volteaba las perdices
se mezcla al puñado de tierra lanzado al ataúd.
"Si pudiera regresar", (MM, 41)

In addition to shelter the house provides continuity to human life, "without it man would be a dispersed being." Except in cases where a hostile circumstance intervenes, life begins enclosed and protected in the warmth of the first house (PS, 7). This is a material paradise which radiates well-being. Eventually one must leave the first house but it remains with us in its virtuality. In a poem entitled "En la secreta casa de la noche" space is everything yet this house does not exist. It is an imagined, secret place.

kiss an inspiration. But that was long ago and now my consolation is in the stardust of a song...Beside a garden wall where stars are bright, you are in my arms—the nightingale tells its fairytale of paradises where roses bloom. Though I dream in vein, in my heart it will remain my stardust melody, the melody of love's refrain", Hoagy Publishing Company.
Perceptible limits of shelter are felt but never verified. The secret house is a universal childhood experience. However, the image does not come from a nostalgia for childhood but is given in its actuality of protection. It is complete and beyond further desire:

Cuando ella y yo nos ocultamos
en la secreta casa de la noche
a la hora en que los pescadores furtivos
reparan sus redes tras los matorrales,
aunque todas las estrellas cayeran
yo no tendría ningún deseo que pedirles.

"La secreta casa de la noche", (MM, 36)

The house's protection and resistance heightens in the second and fourth verses in direct counterposition to the threat of the night wind and the rumbling of the locomotive, respectively:

Y no importa que el viento olvide mi nombre
y pase dando gritos burlones.
como un campesino ebrio que vuelve de la feria,
porque ella y yo estamos ocultos
en la secreta casa de la noche.
El temporal del último tren
pasa remeciendo las casa de madera.
Las madres cierran todas las puertas
y los pescadores furtivos van a repletar sus redes
mientras ella y yo nos ocultamos en la secreta casa
de la noche.

(MM, 37)

The central image here is a house characterized by
mystery (secreta) and darkness (de la noche). Far from
creating a foreboding image the "secreta casa de la
noche" is a haven of security. It recreates the safety
a child finds in imaginary hiding places. Night time,
which on one level inspires fear and caution, is also
associated with the hour of creation. It is the time of
dreams and imagination. On more than one occasion it
has served as the temple of the poetic soul. One need
look no further than Neruda's "Arte poetica" for
corroboration. In Neruda's poem the standard day and
night values are inverted. The day is fearful while the
night is exalted, it is the hour of the poet and
creator. Teillier also characterizes the night as a
fleetingly vital time which offers a precarious refuge:

He confiado en la noche
pues durante ella amo la vida,
así como los pájaros
aman la muerte a la salida del sol.
Pero la noche no es sino una brizna de pasto volando al resoplido de un potrillo.

"He confiado en la noche", (MM, 30)

In a later poem, "Juegos", Teillier again transforms night into the time of the unfettered imagination, but he also points up the different sensibility one needs in order to receive from the night its secret power:

Los niños reciben de la noche
los cuentos que llegan
como un tropel de terneros manchados,
mientras los grandes repiten
que se debe hablar en voz baja.
Los niños se esconden
bajo la escalera de caracol
contando sus historias incontables
como mazorcas asoleándose en los techos
y para los grandes sólo llega el silencio
vacío como un muro que ya no recorren sombras.

"Juegos", (MM, 73)

The individual's refuge in the night extends to the "pueblo". Among the many examples of night bathing and comforting the collective life in the province is the following verse taken from a poem entitled "Un año, otro
año", its warmth is reminiscent of the Rilkean image mentioned earlier:

    El pueblo duerme en la palma de la noche
    El pueblo se refugia en la noche
    como una liebre asustada en una fosa
    "Un año, otro año", (MM, 50)

In this poem the poet, within the comfort and tedium of his daily existence (Bebo un vaso de vino/con los amigos de todos los días/El dueño del hotel cuenta las moscas) muses on nightfall. Daytime is depicted as routine and banal while night is the time to creatively dream. Old lives are resurrected in the night behind closed doors and unused windows:

    Nadie mira hacia las ventanas
    después que el día huye
    entre las humaredas de los álamos
    Ha huido este día que es siempre el mismo
    como la historia contada por el anciano que perdió la memoria.
    Termina el trabajo. Y todos miedosos ávaros que alguna vez disparen contra las sembras del patio,
    carpinteros ebrios, con las ropas aún llenas de virutas,
ferroviarios enmolinados, pescadores furtivos,
estan en silencio
la hora del sueño pronunciada por relojes
invisibles. (MM, 50)

Ghosts of yesterday await the invisible hour. It is the timeless hour which represents the space of an imagining consciousness. On the one hand, the poet recognizes that "los detenidos calendarios dicen que no se debe hablar", but he also knows that in the the exitless routine of daily existence "bebemos mal vino/y hablamos de cosas sin asunto". Within this context the poet constructs yet another version of the "secreta casa de la noche":

Nadie mira hacia las ventanas
Nadie abre una puerta
Los perros saluden a sus amos difuntos
que entran a salones
a contemplar el retrato
que un domingo se sacaron en la plaza.

(MM, 50)

All former residents of the home remain inhabitants long after death in real time has occurred. Examples are numerous in both stages of Teillier's work: deceased grandfathers who rise in the night to tend the orchard,
mothers who never age, fisherman who cast their nets endlessly, etc. . The second poem in Para un pueblo fantasma, "Nadie ha muerto en esta casa" is a succinct statement of the poet's philosophy. The interminable fire burning in the hearth and the absence of death in its presence leads one's thoughts to the confounding of existence and non-existence:

Nadie ha muerto en esta casa
Ninguna mano busca una mano ausente
El fuego aún no añora a quien cuidó encenderlo.
La noche no ha cobrado sus poderes.
Nadie ha muerto pero todos han muerto
Rostros desconocidos se asoman a los espejos
otros conducen hacia otros pueblos nuestros coches
yo miro un huerto cuyos frutos recuerdos.

(MM, 18)

The poet shows us how a mythical past will come to life with the abandonment to night and dream. In the following example, rather than focussing on the center of the home, the reverie descends to the depths of the cellar. This is not the descent into the inferno. It is the subterranean space of the house which stores provisions and exudes age:
El abandono silba llamando a sus amigos
La noche y el sueño
amarran sus caballos frente a las ventanas.
El dueño de la casa baja a la bodega
a buscar sidra guardada desde el año pasado.
Se detiene el reloj de péndulo.
Clavos oxidados
caen de las tablas.
El dueño de la casa demora demasiado
- quizás se ha quedado dormido entre los toneles-
"Relatos", (MM, 31)

The poet feels safe in the darkness and mystery of the night. Even the cellar, which is always dark, harbors no evil or threat. In contrast, day break disturbs the harmony of the night and throws the home into temporary disarray:

El día entra en la casa
como un perro mojado de rocío
"Relatos", (MM, 31)

One of the best examples of the poet reinhabiting the dreams of the first house is the poem "Bajo un viejo techo". Through a dream an actual dwelling place retains the treasure of former days. When an origin of
experience comes back to the poet in a new house, he travels to the land of Bachelard's Motionless Childhood:

Esta noche duermo bajo un viejo techo,
los ratones corren sobre él, como hace mucho tiempo,
y el niño en mí renace en mi sueño,
aspira de nuevo el olor de los muebles de roble,
y mira lleno de miedo hacia la ventana,
pues sabe que ninguna estrella resucita.

"Bajo un viejo techo", (MM, 27)

Here the house image appears in its simplicity as a "viejo techo". The synecdochic image is immediately effective. The roof is the most essential portion of any house. Its purpose is announced in its structure, it covers and creates shelter for all that is under it. Attics, cellars, bedrooms, kitchens, etc. are only made possible by this essential structure. To have "a roof over one's head" is to have a home. The long poem entitled "Treinta años después" begins with a striking commentary on that fact:

Treinta años después

1938-68

A qué hora volveré a casa esta noche
Cuando me quedan treinta años por recorrer
No es hora de tener hogar
Mi casa sólo puede tener un techo
El móvil tejado del viento
Mi casa es la respiración del tiempo y de la noche. (MM, 136)

The roof of a house rises up to a point where thoughts are clear. It also is associated with lightness and vision. The upper regions of a house are always places for solitary thinking. Children stow away in attics to bury themselves in books and make believe worlds. Teillier's own comments reveal a predilection for the upper regions of a house. He tells how as a child he heard the footsteps of death (poetry?) from the tower in the house where he would go to read: "...sentía sus pasos subiendo la escalera que llevaba a la torre de la casa donde encerraba a leer". The reading tower even has resonance in a short verse from Para un Pueblo fantasma:

La niebla hace a todos personajes
de un libro de cuentos de hadas
leído en la torre que se encenderá
"Cosas vistas", 50, (PP, 50)

Perhaps the most significant image in "Bajo un viejo techo", the image which sparks the imagination is
the action of the mice running across the roof. The present anecdote taps into a deep recollection of a former solitude and reverie from which a naive experience is given poetic voice. This night (esta noche) writes the invented memory of that night (esa noche), long ago. It is an imaginary time when the world is seen as always fresh:

Esa noche oí caer las nueces desde el nogal,
escuché los consejos del reloj de péndulo,
supe que el viento vuelca una copa del cielo,
que las sombras se extienden
y la tierra las bebe sin amarlas,
pero el árbol de mi sueño sólo daba hojas verdes
que maduraban en la mañana con el canto del gallo.

(MM, 27)

In another example, "Poema de invierno", the cyclical rituals of winter play on the imagination of the poet. Against the backdrop of a severe winter evening in the country another drama unfolds. It is the drama of increased intimacy and protection as the house is besieged by winter. The severity of the outside environment increases the house's value as a place to inhabit. A reminder of winter pushes the imagination to organize in images of outside and inside (el invierno
and la casa), cold and hot (la helada and el fuego),
black and white (la noche and la nieve). Ultimately the
dialectic is paralleled on the reality-imagination
continuum. The imaginary world of the child is deeply
embedded in concentric circles of enclosed space: the
universe, the winter evening, the house, the child's
room, the child's dream. The verse arrangement further
increases the effect:

El invierno trae caballos blancos que resbalan en
la helada
Han encendido fuego para defender los huertos
de la bruja blanca de la helada.
Entre la blanca humareda se agita el cuidador.
El perro entumecido amenaza desde su caseta
el tempano flotante de la luna.
Esta noche al niño se le perdonará que duerma tarde
En la casa los padres están de fiesta.
Pero él abre las ventanas
para ver a los enmascarados jinetes
que lo esperan en el bosque
y sabe que su destino
será amar el olor humilde de los senderos
nocturnos.
El invierno trae aguardiente para el maquinista
y el fogonero.
Una estrella perdida tambalea como baliza.
Cantos de soldados ebrios
que vuelven tarde a sus cuarteles.

En la casa ha empezado la fiesta.
Pero el niño sabe que la fiesta está en otra parte,
y mira por la ventana buscando a los desconocidos
que pasará toda la vida tratando de encontrar.

"Poema de invierno", (MM, 35)

It is both the child's and the poet's privlege to see what no others see, to live on the "other side". In his winter reverie the poet-man knows that life's feast takes place "elsewhere" and that he will spend his life seeking another existence. "This side" and "beyond" is a variation of the inside-outside dialectic. The theme is described in greater detail in a later verse from Crónica del forastero:

No soñamos con ser médicos ni abogados, ni empleados de banco. Para otros está el pasear como tenientes con las buenas muchachas del pueblo (sin embargo, cuánto daríamos para que apareciera una mujer en el frío lecho de estudiante).

Leemos a hurtadillas bajo el púlpito, o bajo las
sucias ampolletas de las pensiones a Dostoievski, Hesse, Knut Hamsun...

Somos los que viven
al otro lado del río o de la vía ferrea.

"Crónica del forastero" (MM, 120-121)

It is reported that Baudelaire once declared all dreamers like a severe winter: "Their own nest will be warmer, all the downier, all the better beloved".4 Jorge Teillier is a great winter dreamer. Winter is not antagonistic to the happiness of dwelling. On the contrary, the reminder of winter creates a powerful image of repose, shelter and silence amidst other hostile environments:

Ninguna ciudad es más grande que mis sueños.
volveré al invierno de sur
cuando las raíces blanqueadas por la lluvia muestra la calavera del tiempo
bajo el sorpresivo vuelo de carbón y nieve
de quelthues que no se cansan de pedir agua.

"Crónica del forastero", (MM, 123)

4Bachelard quotes Baudelaire but does not give the exact reference. He also quotes another excellent verse by Henri Bosco on the subject without full documentation: "When the shelter is sure, the storm is good."
Tantos milagros para nada
Cuando oir un sólo nombre
cae nieve legendaria
haciendo inclinarse las ramas

"Tantos milagros", (MM, 75)

Nieva
y todos en la ciudad
quisieran cambiar de nombre.

"Cosas vistas" 1, (MM, 94)

In a winter poem entitled "Un desconocido silba en el bosque" two worlds are differentiated by those who hear "un desconocido silba en el bosque" and those who don't. For those who do, a world of dream, mystery and fairytales is opened when they hear the distant signal. This is the same world of Alain-Fournier's Meaulnes who is beckoned by a whistle from the woods on his wedding night. He leaves his home in a blind search for Franz, the brother who never reappears. In the end, Meaulnes is never able to return to a domestic life:

Un desconocido silba en el bosque.
Los patios se llenan de niebla
El padre lee el cuento de hadas
y el hermano muerto escucha tras la puerta.

(MM, 72)
In this example the inside-outside spatial relationship is represented differently. As poetic imagination travels between house and non-house a higher level of reciprocity between the two is established. The first verse is a third person narration of the events inside the house at the sound of the signal. In the second verse the view is personalized to the first person plural but the vantage point shifts to the outside. "We" (those who hear it) are temporarily disoriented at the sound of the signal:

Se apaga en la ventana
la bujía que nos señalaba el camino.
No hallábamos la hora de volver a casa,
pero nos detenemos sin saber donde ir
cuando un desconocido silba en el bosque

(MM, 72)

At that moment "we" enter the space of a different dream. It is the winter dream which brings "nieve legendaria" and has the power to liberate the imagination entirely from past and future. For those who hear the signal in the woods there is a different language, an alternate mode of communication:

Detrás de nuestros párpados surge el invierno
trayendo una nieve que no es de este mundo
y que borra nuestras huellas y las huellas del sol
cuando un desconocido silba en el bosque.
Debíamos decir que ya no nos esperen,
pero hemos cambiado de lenguaje
y nadie podrá comprender a los que oímos
a un desconocido silbar en el bosque.

(MM, 72)

In contrast, on a rainy, winter day the poetic imagination seeks refuge alone in very compact space: a corner, a bedroom or an attic. The shelter must offer greater resistance in a rain storm in order to complete its function. Therefore the opposition outside-inside does not attain the same level of amiable reciprocity. Whereas one nestles around the hearth of a home in the silence of a snow storm, in a rain storm one burrows into a room or a corner, motionless to the hypnotizing effects of the rain drops on the roof. The poem "La ultima isla" narrates a rainy day. It begins with images of cyclical time (life-death cycle) and vertical space( from the sky to the earth):

De nuevo vida y muerte se confunden
como en el patio de la casa
la entrada de las carretas
con el ruido del balde en el pozo.
De nuevo el cielo recuerda con odio
la herida del relámpago,
y los almendros no quieren pensar un sus negras raíces.

"La última isla", (MM, 28-29)

Again, in contrast to the delicate fingers that allow snowflakes to gently fall in "Nieve noctorna", the fury of the rain storm wounds the sky and frightens vegetation. In this environment the sheltered being gives different limits to his shelter, he withdraws into a lonely silence:

El silencio no puede seguir siendo mi lenguaje,
pero sólo encuentro esas palabras irreales
que los muertos les dirigen a los astros y a las hormigas
y de mi memoria desaparecen el amor y la alegría
como la luz de una jarra de agua
lanzada inútilmente contra las tinieblas.

De nuevo sólo se escucha
el crepitar inextinguible de la lluvia
que cae y cae sin saber por qué,
parecida a la anciana solitaria que sigue tejiendo y tejiendo;
y se quiere huir hacia un pueblo
donde un trompo todavía no deja de girar
esperando que yo lo recoja,
pero donde se ponen los pies
desaparecen los caminos,
y es mejor quedarse inmóvil en este cuarto
pues quizás ha llegado el término del mundo,
y la lluvia es el estéril eco de ese fin,
una canción que tratan de recordar
labios que se deshacen bajo tierra.

( MM, 29)

Images from the first verse fold over to the second
verse. Verticality is repeated as the words of the dead
reach up to the stars and back down to the ants that
inhabit the earth. The wound produced by the rod of
lightening is paralleled by the violent disappearance of
happiness and love from the memory of the poet. The
spark from a jar of water crashing in the night
reproduces the the lightening imagery. By analogy, the
violence of a crack of lightening in the night blots out
memory.

The third verse addresses the inhabited space of
the lyrical speaker. Within the upper regions of the
house the noise of the rain on the roof is relentless.
A noteworthy change was made between the first
publication of the poem and its appearance in *Muertes y maravillas*. In the first version it is rain "que cae y cae sin saber por que/ parecida a la anciana que teje". In the later publication the measured clanking of the knitting needles as a metaphor for the tapping of the rain on the roof is made more vivid by the repetition "tejiendo y tejiendo". The gerund form of the verb is also phonetically closer to "tejado". Motionless and without possible exit (donde se ponen los pies/desaparecen los caminos) the sheltered being is entombed and wonders if this might be the end of his world. The poem ends where it began: "De nuevo vida y muerte se confunden". This is a poet who is content to be waiting alone in his room where he can meditate on life and death.

When the skies clear and the rains stop, a different reverie takes place. The space of the imagination is widened to an earthly, communal dwelling as it is in the poem "Bajo el cielo nacido tras la lluvia". Heidegger tells us that under the sky already means on the earth. "Both these also mean 'remaining before the divinities' and include a 'belonging to men's being with one another'. By a primal oneness the four - earth and sky, divinities and mortals - belong together
in one."\(^5\) Through the repose of the "primal oneness"
the poet comes to reflect on the nature of happiness.
The unspoken question is "¿Qué es la felicidad?" The
response occupies the first 18 lines of the poem in a
movement from rich images of the province to a more
abstract interpretation of the question:

Bajo el cielo nacido tras la lluvia
escucho un leve deslizarse de remos en el agua.
mientras pienso que la felicidad
no es sino un leve deslizarse de remos en el agua
O quizás no sea sino la luz de un pequeño barco,
esa luz que aparece y desaparece
en el oscuro oleaje de los años
lentos como una cena tras un entierro.
O la luz de una casa hallada tras la colina
cuando ya creíamos que no quedaba sino andar y
andar.
O el espacio del silencio
entre mi voz y la voz de alguien
revelándome el verdadero nombre de las cosas
con sólo nombrarlas: "álamos", "tejados"
La distancia entre el tintineo del cencerro
en el cuello de la oveja al amanecer

\(^5\)Martin Heidegger, *Poetry, Language and Thought*, p.149.
y el ruido de una puerta cerrándose tras una fiesta.

El espacio entre el grito del ave herida en el pantano,
y las alas plegadas de una mariposa sobre la cumbre de la loma barrida por el viento.

"Bajo el cielo tras la lluvia", (PP, 24)

When Teillier speaks of the space between voices or the distances between one act in nature and another, he approaches Julio Cortázar's phenomenology, which is a free adaptation Merleau-Ponty's theories. According to Cortázar, meaning is not contained in either of the two parallel forms or things, but in the gap of consciousness created by their lateral existence. Furthermore, the artist (Other) inhabits the silence of that interval and seeks to articulate his circumstance. This phenomenon would seem to be conceived of as happiness in Teillier's poem. It would also seem, then, that images from the first verse are another expression of the gap: the flickering of the boat's light which appears and disappears in intervals, the space between each new stroke as the oars disappear under the water.

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6"The silence of the interval" is none other than Poulet's "interior distance" --"the total vacuity of thought." cf. Georg Poulet, Introduction to The Interior Distance.
The last two verses of the poem answer the questions ¿Qué fue y Cómo era la felicidad?, respectively. In both cases the images are light and fleeting: "dibujar en la escarcha figuras sin sentido/sabiendo que no durarían nada" or "breve como el sueño del aroma derribado,". The poet concludes his reflection with a maxim for happiness that advocates the celebration of the interval of thought which is depicted here as a zone between past and future.

Pero no importa que los días felices sean breves
como el viaje de la estrella desprenda del cielo,
pues siempre podremos reunir sus recuerdos,
asi como el niño castigado en el patio
encuentra guijarros para formar brillantes
ejércitos.
Pues siempre podremos estar en un día que no de
ayer ni mañana
mirando el cielo nacido tras la lluvia
y escuchando a lo lejos
un leve deslizarse de remos.

(WP, 25)

Winter is also the season by which the passage of time is measured. Passing years are counted by the number of winters withstood by the shelter in the
province. Again it is the most essential part of the house that the poet calls upon in order to express a personal reflection on age:

Los tejados se inclinan
bajo el peso de las lluvias
de infinitos inviernos

"Los tejados se inclinan", (MM, 44)

The house's spent virtues of protection and resistance are transposed into human values in lines 4-9:

Frente al violento resplandor
de los árboles frutales
una anciana dormita en la cocina.
Duerme porque ya hay demasiado tiempo,
porque ya no hay esposo, ni hijos, ni fuego en la cocina
El tiempo ha sido demasiado largo.

(MM, 45)

The image is subtly effective because who of the adult human family has not felt battered by the seasons of life, nor spent by a lonely passage of time. Yet there is always a window open to another existence. It
may be signaled by a whistle (Un desconocido silba en el bosque), or a gesture, or a winter's breeze:

Un gesto rehace todo:
Cuando la casa se incendia
su vida sigue entera
en la hoja chamuscada de un cuaderno,
el alfil sobreviviente del ajedrez.
En otro lugar
lejos de esta tierra y de su tiempo
espero tu rostro
donde se reúnen todos los rostros que he amado,
y comenzaremos a ser otra vez los desconocidos
que hace años se miraban y miraban
sin atreverse a decir que iban a amarse.

"Después de todo", (MM, 44)

In another poem entitled "Ventana" the central image is precisely that of a window opening to a different world. It is also reminiscent of the story of Hansel and Gretal and their search for the home in the woods. For Teillier, the home in the woods is the "pais de pureza":

Todas las nubes
me anunciaban que tu legarías,
cuando despertaba para volverme
hacia la ventana de los sueños.
Pero tú debías extraviarte:
los pájaros se comían las migas
que sembré para señalarte el camino.

"Ventana", (MM, 38)

A matter that no critic has dealt with at any length is the identity of the "tú" in Teillier's poems. This is puzzling since the poet repeatedly addresses "tú". The first thing that warrents comment is that it is not always the same person to whom the poet speaks. Often times he is addressing or calling the Other, summoning him into existence. On other occasions it is the beloved who is being addressed or described ("Tarjeta postal", "Carta", "En la secreta casa de la noche") which is the case with the verse cited above. The second verse confirms this reading. The poet futilely attempts to maintain the memory of the young girl as she appeared before her betrayal to the adult world:

Alguien vestido de negro te vigilaba
y quería transformarte en otra,
para que yo no te reconociera.
Hasta que de pronto nos encontramos
y la realidad hecha pompas de jabón
voló de retorno al país de la pureza.

"Ventana", (MM, 39)

A short verse from the "Cosas vistas" section of
Muertes y maravillas plays on the last three lines of
"Ventana"

Temo no verte más
cuando las pompas de jabón
que echas a volar por la ventana
se llevan tu rostro.

"Cosas vistas" (MM, 94)

There has been at least one claim that this is a
poetry vitually free of eroticism.7 When a romantic
love does appear it is the childhood "novia" who, like
Peter Pan's Wendy, could not avoid leaving Never Never
Land. The poet waits for a winter reunion around the
hearth of the home set deep in the woods:

Tú, como en mis sueños vienes
atravesando las estaciones,

7Julie Jones is the only critic who has commented on this
subject. In her analysis she assigns more significance to the
female figure than I feel is legitimate. In attempt to identify
Teillier's work with a certain "visión pastoril" (a legitimate and
substantiated claim) she likens Teillier's female figure to "la
Aminta de Ariosto, la Eva de Milton". cf. "El paraíso perdido de la
niñez en la poesía de Jorge Teillier", Revista Chilena de
en las lluvias de la infancia
en tus manos hechas cántaro.
En el invierno nos reunirá el fuego
que encenderemos juntos.
Nuestros cuerpos harán las noches tibias
como el aliento de los bueyes
y al despertar veré que el pan sobre la mesa
tiene un resplandor más grande que el de los
planetas enemigos
cuando lo partan tus manos de adolescente.

"Carta de lluvia", (MM 37)

Nevertheless, this is not an entirely infantile
view of romantic love. The need for a shared warmth is
at once evident in the image of fire which is not
completely devoid of sexual value. Gentle heat is at
the source of the poet's consciousness of happiness.
Nostalgia is translated here as the memory of warmth.
Significantly, passion (ie. fire) is transformed into
hearth and home in the last three lines of the verse.
Undoubtedly, one of the most powerful objects of reverie
known to man is the fire confined to the fireplace.
Contemplation before an open fire is intensely personal
and philosophical.\textsuperscript{8} Not surprisingly then, fire is a recurring theme in Teillier's work:

\begin{quote}
Sentados frente al fuego que envejece
miro su rostro sin decir palabra.
Miro el jarro de greda donde aún queda vino,
miro nuestras sombras movidas por las llamas.
Ésta es la misma estación que descubrimos juntos,
a pesar de su rostro frente al fuego,
y de nuestras sombras movidas por las llamas.
Quizás si yo pudiera encontrar una palabra.
Ésta es la misma estación que descubrimos juntos:
aún cae una gotera, brilla el cerezo tras la lluvia.

Pero nuestras sombras movidas por las llamas viven más que nosotros.
Sí, ésta es la misma estación que descubrimos juntos:
- Yo llenaba esas manos de cerezas, esas manos llenaban mi vaso de vino-
Ella mira el fuego que envejece.

"Sentados frente al fuego", (MM, 40)
\end{quote}

\textsuperscript{8}Gaston Bachelard, \textit{The Psychoanalysis of Fire}, see Chapter 2.
This is the adult contemplation of the beloved's figurative disappearance. The poet sees in the aging light of the open fire three objects: her face, their shadows and wine. Heat is not essential to this fire and there is no direct warmth emanating from the hearth. The fire of this reverie is a cold fire which animates shadows and not people (Pero nuestras sombras movidas por las llamas/viven más que nosotros). On the other hand alcohol (vino), the water that flames, is the food which warms the soul. In the poet's reverie, he does not fix his gaze upon the fire but upon the glass of wine while his beloved looks into the fire that will transform and age.

The pairing of alcohol with fire is an easy one since alcohol has many of the same properties as fire. It flames up, it warms the heart and radiates heat to the whole person. Yet the differences are also notable. Alcohol produces an individualized phenomenon. It is an interiorized, consumed heat. It also disappears with what it burns leaving no ash. A new path emerges when the powers of both fire and alcohol

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are extinguished as they are in the final lines of "Historia de un hijo pródigo":

La madre apaga el fuego de la cocina y lleva a la niña a su lecho
El temporal habla a la casa en el lenguaje que olvidamos
El padre nos acoge, pero no lo reconocemos.
Quizás nuestros rostros queden en el espejo, junto al último caballo de la tierra, y una muchacha que no ha nacido
Hemos consumido el fuego y el vino.
Los caminos que van a la Ciudad nos esperan.

(MM, 57)

The path to the City is an inevitable one. Teillier's ideology is unequivocally opposed to the large modern city. Throughout his work the city gains in profile against the tableau of the natural, patriarchal world close to the home and earth. The city appears as an artificial metropolis of modern, technologized life. It is a reality stripped of magic. The provincial home, like Rilke's castle, gains all the more in spiritual value as a site of the old, healthy, pre-modernized world in contrast to the quasi-Babylon of the city. Teillier lives between these two worlds and
has a difficult time doing so. "Historia de un hijo pródigo" is a testament to that fact:

Aquí se encienden velas.
Un espejo despierta.
en su fondo muestra la cuñeta en donde mirábamos elevar volantes
Una calle atravesada por un tren fatigado
(Desde la ventanilla miramos pasar sin amor ni odio a nuestro pueblo).¹⁰
Una casa donde el viento se entretiene en lanzar cartas y cuadernos por la ventana.
Un sendero en donde el último caballo de la tierra y una muchacha que aún no nace esperan que apaguemos las velas.

(MM, 56)

In the verse cited above, the poet's view is from the indifference of the train window where he is neither here (the province) nor there (the city). His movable shelter is the low ceiling of the train car which transports him between two existences. The bleak realization (off-set in italics) that he belongs nowhere is an admission of loss and original abandonment which

¹⁰My emphasis
is made all the more disturbing through the union of the house and feminine images:

No nos hallábamos aquí.
No nos hallábamos en ninguna parte.
El cuerpo de toda mujer era al fin una casa deshabitada.
Las palabras de los amigos eran las mismas de los enemigos.
Nuestro rostro era el rostro de un desconocido.

Likewise, the poet visits the house of the beloved in a train reverie only to find it uninhabited. Its emptiness also leads to the city:

Por última vez
fuí a tu casa
y frente a la reja de la calle
sólo había un pájaro muerto,
y yo no te vería nunca más
y la ciudad era un monumento fúnebre.
De vuelta
todas las muchachas hermosas se parecían a ti,
no quería oir más
las canciones que escuchábamos juntos,
y tú habías citado un verso mio
escrito en la misma Estación
"Me acostaré con cualquiera menos contigo".
Las ruedas del tren me repitan esa frase
y yo me desperté cerca del pueblo
que no sería más el mismo pueblo
"Por última vez", (MM, 42)

By the poets own admission, departure from the
"pueblo" is unavoidable, conditioned as it is by
exterior forces. It is as immenent as the expulsion
from paradise. Now he is the ritual inhabitor of the
night train (Los trenes de la noche) and a stranger in
both spheres (Crónica del forastero). Neither angel nor
demon, he is no longer able to recognize or be
recognized:

Ya no reconozco mi casa
En ella caen luces de estrellas en ruinas
"Los conjuros", (MM, p.59)

Temo llegar al pueblo
porque a otro esperan allí
"Camino rural", (MM, p.49)

Teillier is not giving poetic voice to the advent,
in historical terms, of the modern industrialized city
as Rilke did. The evils of Teillier's city are much
later and more insidious. Teillier's city is rusted and deserted, it is a place of mass transit, mass communication as well as mass human movement. It is the aftermath of industrialization; the invasion of high technology and a consumer economy:

La lluvia hace crecer la ciudad
como una gran rosa oxidada.
La ciudad es más grande y desierta
después que junto a las empalizadas del Barrio Estación
los padres huyen con sus hijos vestidos de marineros.
"Letra de tango", (MM, pp. 42-43)

Pronto amanecerá.
En las ciudades
miles de manos se alargan
para acallar furiosos despertadores.

(TN, p.102)

Where Rilke's abhorrence of modern life was confined chiefly to the city, Teillier's circumstance extends beyond the city to encompass the larger loss of which Rilke forwarned. Teillier gave an eloquent description of the problematic in an interview with Lucia Guerra-Cunningham shortly after the publication of
Para un pueblo fantasma: "When a consumer economy invades a poor town like Lautaro, there is no longer any place for poetry: people no longer make spiritual commitments; they long only for the acquisition of useless commodities; they live on credit. In Lautaro, and by extension in Chile itself, we first went through a period when, due to political dissension during the Allende years, all of us, inside and outside the family structure, were enemies. Now we are competitors with buying fever. There is no longer an ethical sense of anything."\(^{11}\)

How does the sensitive individual, uprooted in a world destroyed by money, power and technology, survive the loss. How does he warm himself when the ancestral hearth is waning. In the following example the hope for intimacy is not lodged in the house of the past, but rather in an image of immensity - the forest, however paradoxical that may seem. Yet, when one reads the verse, it is apparent that something other than objective impressions are expressed. Forests are enchanted places of hidden grandeur and secret depth. The hunting image also makes a reappearance:

Me senté junto a una hoguera a punto de extinguirse
sin poder recordar
cuales eran las piedras de donde nacía el fuego,
éas piedras que me ensenaron a frotar
una mañana de caza.
El bosque se estremece soñando
con los grandes animales que lo recorrían.
El bosque cierra sus párpados
y me encierra.
Quizás sea necesario perder hasta la casa natal.
Que nuestras manos no reconozcan nuestros rostros.
Que todos nos nieguen.
"Crónica del forastero", (MM, 130)

Teillier's answer is a complex one. Not even a
whisper of the morning hunt can be resurrected from the
lifeless fire. However, fear and trepidation disapate
in the natural sanctuary. The forest's peace is
transferred to inner peace in spite of, or perhaps
because of the loss. "Walls" are erected and the
anxious soul is calmed. At the moment of the world's
night: "alguien en la noche/ya a tomar un carbón
encendido para trazar círculos de fuego/que lo protejan
de todo mal". The poet's future would seem clear:
Quedaré sólo en el bosque de pinos
De pronto veré alzarse los muros al canto de los gallos.
Podré pronunciar mi verdadero nombre.
Las puertas del bosque se abrirán
mi espacio seré el mismo que el de las aves inmortales
que entran y salen de él,
y los hermanos desconocidos sabrán que ya pueden reemplazarme.
"Crónica del forastero" (MM, 134.)

The verse above closes "Crónica del forastero". "De pronto veré alzarse los muros al canto de los gallos": one finds a certain symmetry in this line since the volume's epigram, credited to Herman Bloc, insinuates the closure: "En el fondo de toda lejanía se alza tu casa".

Abandonment of the "pueblo" and the authentic life in the province is essentially what confers spiritual value to the provincial home transforming it into an oneiric flight, a reimagined paradise. It attains the level of mythical thought, eternally lost and eternally regained.
Escribes que tendremos una casa
aunque yo he perdido tantas casas.

"Carta a Mariana", (PP, 66)

Recuerda que tu casa puede desvanecerse como
el oleaje rojizo de los ciruelos.

"Crónica del forastero", (MM, 125)

Lo que importa
es estar vivo
y entrar a la casa
en el desolado mediodía de la vida.

"Crónica del forastero", (MM, 132)

Mythical thought is not ignorant of a thing's objective nature. Objectivity is tempered, however, by the user of the thing, who empowers it with a nature beyond the material facts. In a notable example of the poetic imagination creating the illusion of shelter, the poet wanders the streets of Madrid only to find, joyfully, that he has not left his home at all. In every inch of the city he finds his own corner in the abode of the unconscious. This would seem to be a confirmation of the proverb quoted earlier that "we bring our lares with us". Prefaced by a lucid

12McNavage, p.47
realization of the objective, "Que raro estar vivo en pleno Siglo XX", the poet writes:

Podría estar horas frente a la vitrina de esa librería
donde se ve un reloj sobre una chimenea en cuya boca se interna una locomotora.
Hay que viajar para no viajar
De nuevo aquí la noche podría ser mi mejor amiga
Pero prefiero el atardecer donde los árboles sobrevivientes piensan en mí
y recuerdo los labios silenciosos de los cerezos de la Frontera

Entro al Metro o a los cines sólo para dormir como en el vientre materno...
Entre el estrépito de las bocinas me doy cuenta que aquí nadie puede estar "solitario como una montaña diciendo la palabra "Entonces"
y vuelvo a un silencio aldeano quebrado sólo por el silbato lejano del afilador de cuchillos.

"Un día en Madrid", (PP, 96)

Even though memory may be encumbered by facts, the poet retains an element of dream and goes beyond merely assembling exact recollections. Gradually the
experience of home that was lost over time and, more importantly, through the vicissitudes of interior and exterior life appears from out of the shadows. It recovers its entity in the serenity and imprecision of the secret inner life and is redissolved in the interior vacancy\footnote{Bachelard, PS, 57. and Poulet, The Interior Distance, p. VIII.} What is secret can never be communicated objectively. A secret thought, by its nature, is fused with subjective being. In the Notebooks of Malte Laurids Brigge Rilke described the relationship of being and the lost house:

I never saw this strange dwelling again. Indeed, as I see it now, the way it appeared in my child’s eye, it is not a building, but is dissolved and distributed inside me: here one room, there another, and here a bit of corridor which, however, does not connect the two rooms, but is conserved in me in fragmentary form. Thus the whole thing is scattered about inside me, the rooms, the stairs that descended with such ceremonious slowness, others, narrow cages that mounted in a spiral movement, in the darkness of which we advanced like the blood in our veins.

The complete spiritualization of the thing is what draws Teillier closest to poets like Holderlin, Milosz and Rilke. This is precisely the ability that modern,
technological man has lost, he "consumes everything and
spiritualizes nothing". Perhaps Teillier's prosaic
existence in Madrid or Santiago is not unlike that of
Malte, the declassé in Paris:

Había una vez una muchacha
que amaba dormir en el lecho de un río.
Y sin temor paseaba por el bosque
porque llevaba en la mano
una jaula con un grillo guardián
Para esperarla yo me convertía
en la casa de madera de sus antepasados.

"Cuento sobre una rama de mirto", (CN, 12)

To dream a house, to be a house, to have it in
one's veins- these are but variation of ontological
possession. Only in this light can Borges' claim have
real meaning: only the things which he has lost, those
that are no longer a physical possession, are truly his
own. Perhaps this is why Teillier contemplates the
voluntary destruction of his individual paradise: "Mi
mundo poético era el mismo donde ahora suelo habitar, y
que tal vez deba destruir para que se conserve." (MM, 11)

Do we possess a thing or does the experience of the
thing -the essence of its function- possess us, so that
we may, in turn, express at least the memory of its
possession and essence. Many artists and philosophers have wrestled with the enigma. Heidegger, of course, took up the matter in his discussion of the "The Origin of the Work of Art" and then again in "The Thing" and his thoughts are worth a brief digression. The question formulated was "what is pregiven to the poet or painter, and how is it given, so that it can then be regiven in the poem or painting? What is given is the "thing qua thing". For example the jug's thingness resides in its being as vessel. We become aware of the jug's holding nature when we fill the jug. "As we preserve the thing qua thing we inhabit nearness". Nearness occurs in consequence of the abolition of all distances. This happens whenever "primal poetry" is present, poetry that "allows us a taste for inner destiny". In Bachelard's words, "not only our memories, but the things we have foorgotten are "housed." Our soul is an abode. And by remembering "houses" and "rooms", we learn to "abide" within ourselves. Now everything is clear, the house images move in two directions: they are in us as much as we are in them.

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14Martin Heidegger, p. 181. "When and in what way do things appear as things? They do not appear by means of human making. But neither do they appear without the vigilance of mortals. The first step toward such vigilance is the step back from thinking that merely represents - that is, explains- to the thinking that responds and recalls." (my emphasis).
The Rilkean interpretation of the same phenomenon is the following: "if you wish that a thing speak to you must take it for a time as the only thing that exists", you must take it into your inwardness.

Los árboles están lejos
pero un día
llegaremos a ser árbol
"Cosas vistas", (MM, 94).

In a reflection on a painting by Marc Chagall, "El poeta en el campo", we see even more clearly the joining of world and things. This poem has received little commentary yet it illustrates some of the most important images and themes in Teillier's poetry and theoretical pieces, respectively. The first verse creates the complete pastoral scene while the second verse contemplates the nature of poetic art. But, yet, there is more. What is apparent here is a tremendous affinity between poet and painter in their craft:

También podríamos estar tendidos
en el primer plano del cuadro
con la chaqueta manchada de pasto
y de nuestro sueño
quizás surgirían
un caballo indiferente
una vaca de lento rumiar
una choza de techo de paja.

Pero
el asunto
es que las cosas sueñen con nosotros,
y al final no se sepa
si somos nosotros quienes soñamos con el poeta
que sueña este paisaje,
o es el paisaje quien sueña con nosotros
y el poeta
y el pintor.

"El poeta en el campo", (PP, 111)

In a contemplation before Chagall's work, the frame of the painting dissolves and this painting communicates. The contemplator is suddenly somewhere else, the work of art opens its way of Being to him and he becomes the inhabitor of "nearness".\footnote{This follows more or less Heidegger's analysis of Van Gogh's Peasant Shoes. In spite of the fact that Derrida attacked Heidegger's analysis on the basis of "logocentrism, it also approximates Derrida's theory of differance: For Derrida, the margin of any work is, in fact, not a limit but an extension of the work. Derrida would see Chagal's painting as a particular painting - "El poeta en el campo"- and as a statement about art that goes beyond the immediacy of the work. In Bachelard's view art, like science, works by going beyond the margins of assumed unity. In at least this matter Derrida and Bachelard agree: the goal is to transcend immediacy. For more on Derrida and Bachelard, cf. Roch C, Smith, "Bachlerad's Logosphere and Derrida's Logocentrism: Is There a Difference?", Stanford French Review 5(2): 217-228.} He is the
painting— he inhabits the house, he hears the cow grazing and the horse shifting about. Through art he achieves the essence of home, he dwells. Neither the painting nor its contents, as meaningful as they might be as symbol, are static objects created solely for distant observation. Moreover, Teillier does not seek a referential truth in the painting and may be suggesting that his readers not seek a referential truth in Art in the general sense. For Teillier, the painting is not a reproduction of a particular entity that exists in any given time or space, it is the reanimation of the things general essence.\footnote{cf Heidegger on Van Gogh's "Peasant Shoes" in \textit{Poetry, Language, Thought}, 17-57.} It is not surprising, then, to find that Teillier quotes Chagall at the beginning of \textit{Poemas del país de nunca jamás} in a verse that speaks to the search for dwelling:

\begin{quote}
Sólo es mío
el pueblo que está en mi alma

................
Las calles me pertenecen
pero no hay casas;
fueron desde la niñez destruídas.
\end{quote}
Sus habitantes vagan por el aire en busca de alojamiento.

Marc Chagall

What significance might this have for the discussion thus far. Images of the first house as tangible, concrete shelter decrease in proportion to the "inward taking' of the lyrical speaker. The house is given in its original function as Dwelling which, it should be added, is precisely its "laral value". To preserve the house as Dwelling is to inhabit the "nearness" of it. The function Dwelling is taken into the soul. World and thing are joined through "the pain of the rift of their difference" (Heidegger, 181). One would assume that this is what Rilke had in mind when he formulated the passage from the Notebooks as well as the so-called positive doctrine. The doctrine, which relates directly to Teillier, is the transformation of the visible into the invisible, and is at the center of Rilke's world view. It takes shape more in the Duino Elegies and the Lettres Milanaises, than in an actual document set forth by the poet. Although statements made by Rilke with regard to the doctrine are much more effective when viewed within the context of a whole work, we shall examine just a few which appear relevant.
From the *Lettres* we find that, according to Rilke, the world was visible up until the eighteenth century. Visibility means the almost graspable realization of the crafts and accomplishments, the destinies and feelings and secret impulses of the world. Visibility was lost with the French and industrial revolutions. In pondering the dilemma of the sensitive individual (i.e. the poet) in a degenerate world Rilke proclaims in the Seventh elegy "...The World exists nowhere but within". We must "build it within." The Ninth Elegy states that as far as things are concerned we "change them completely in our invisible hearts" and the earth will "resurrect in us invisibly". The task of the true poet is to take what is left of the visible world into his inwardness and preserve it there, making it invisible. But today "everything has become airy and floating, the events that affect us the most renounce visibility. Now the machine represents the visible, floods the world with its products aimed solely at profit whereby the vital human meaning of a thing is not taken into consideration." In the Ninth Elegy Rilke urges:

Tell him about things. He'll stand amazed, just as you did beside the ropemaker in Rome or the potter on the Nile
...And these things whose lives are lived in leaving - they understand when you praise them. Perishing, they turn to us, the most perishable, for help.

In a culture where visibility in the Rilkean sense is not just perishing, but has ceased to exist, the poet must attend to the old, to the simple and respected or his mission will be superfluous. Lucidly Rilke proclaims: "And these things whose lives are lived in leaving - they understand when you praise them." It is only in the old and lost, or nearly lost, that the world is still visible. Omar Lara, a contemporary of Teillier, warns that one must hunt for what can still be seen:

Mira donde pones el ojo
cazador
lo que ahora no ves
ya nunca más existirá
lo que ahora no toques
enmohecerá

For Jorge Teillier the mission is not superfluous, it is germaine to his poetic existence. To see the invisible in the visible is to preserve the home in the

17Schwarz, 107.
house, the dwelling in the shelter. All visible things must be seen through the preserving glance of the invisible. D'Annunzio once said: "The richest experiences happen long before the soul takes notice. And when we begin to open our eyes to the visible, we have already been supporters of the invisible for a long time." One need only recall the "silencio visible" of the first snow in the province ("Nieve nocturna") for an example. This image restores to man not merely the snow nor the house, nor a particular location. What is restored to the soul is the basic character of Dwelling. There are numerous examples that might be cited in this regard. In "Otoño secreto", the first poem in Teillier's first publication (Para ángeles y gorriones, 1956), the seed of the same phenomenon appears. The poem is made up of two symmetrical verses which begin with the description of a state of affairs, followed by a prescription for its survival:

Cuando las amadas palabras cotidianas
pierden su sentido
y no se puede nombrar ni el pan,
ni el agua, ni la ventana,

---

18 Gabriele d'Annunzio, Contemplazione della morte, 2nd ed. (Milan, 1912), pp.17-18.
y ha sido falso todo diálogo que no sea
con nuestra desolada imagen,
aún se miran las destrozadas estampas
en el libro del hermano menor,
es bueno saludar los platos y el mantel puestos
sobre la mesa,
y ver que en el viejo armario conservan su alegría
el licor de guindas que preparó la abuela
y las manzanas puestas a guardar.
Cuando la forma de los árboles
ya no es sino el leve recuerdo de su forma,
una mentira inventada
por la turbia memoria del otoño
y los días tienen la confusión
y la cruel blancura de la eternidad
hace que la luz huya de sí misma,
algo nos recuerda la verdad
que amamos antes de conocer:
las ramas quiebran levemente,
el palomar se llena de aleteos,
el granero sueña otra vez con el sol,
encendemos para la fiesta
los pálidos candelabros del salón polvoriento
y el silencio nos revela el secreto
que no queríamos escuchar.

(MM, 25)

The first verse alleges that when we have lost something in its concrete, tangible form, it is surely a loss but a rather paradoxical loss. We still have the power to recognize and seize those things which will never be lost, because their usage and meaning remain invariable even though the object itself may change. The first verse deals specifically with things inside the house: "mesa", "platos", "mantel", "ventana", "armario", as well as personal spaces in the house: cupboards and wardrobes. Bachelard claims that all dreamers respond to the words cupboard, drawer and wardrobe; they are positive images of secrecy. Bachelard continues: "In the wardrobe of a house there exists a center of order that protects the entire house against uncurbed disorder" (PS, 79). Sometimes a family's whole history is contained in the secret hiding places of a cupboard or a wardrobe: old photographs, a grandmother's lace finery, earthenware, linens, etc. Milosz says that "A wardrobe is filled with the mute tumult of memories". In "Cosas vistas" No. 28 Teillier writes:

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19 Quoted by Bachelard, PS, 79 (Milosz, Amoureuse initiation, 217)
En el espejo de mi armario
veo mi imagen borrada
por la del antepasado que jamás conocí

(MM, 45)

Teillier's cupboard in "Otono secreto" is one which
is filled with the fruit of human endeavor ("el licor de
guindas que preparó la abuela) as well as fruit of the
earth (y las manzanas puestas a guardar). It does not
merely hold the object but the experience of the object;
it is the place where happiness is "conserved". The key
words for the first precept are conservar and guardar

Like the "armario" in which happiness is conserved,
other small space in the house keep valuable possessions
safe. The trunk in the attic always contains
unforgettable things, for the current resident as well
as for those to whom the treasure will be bequeathed.
It is unthinkable that the closed trunk in the attic
will not contain an almost supernatural treasure of the
past:

Tú quieres que nunca haya sucedido nada
y en la buhardilla abres un baúl
para vestirte como novia de otro siglo.

"Relatos" II, (MM, 31)
The second verse of "Otoño secreto" addresses the exterior world and focusses on images of nature: "árbol", "otoño", "sol", "trigo". A deeper level of contemplation is reached before nature. When all that is left is the fragile memory of what should be conserved and guarded, then something must come forth to remind us of the truth of original experience. The road to truth is lead by the words recordar and sonar: "El granero sueña otra vez con el sol". The granery, along with the mill, and the "bodega de trigo", are magically vital places in the province. They breath life by virtue of their function as producers of basic sustenance: "trigo" and "pan". There is a certain depth to the simplicity of their contents:

Eres el peso profundo y secreto
de los granos de trigo
en la balanza de mi mano.

"Crónica del forastero", (MM, 125)

The "molino" reappears often as the place where secrets are guarded, and where time and progress have not yet waged their battle. When one reads Teillier's images of the "molino" and the "carretas de trigo", one has the unmistakable presence of solid earth underfoot and sky overhead along with true knowledge of the world.
This is a powerful home image of which one must take possession, regardless of historical circumstance. In the presence of an image like this, even a life-long urban dweller will find a home in the country where "la realidad secreta brillaba como un fruto maduro" (MM, 113):

Es el mismo de otro siglo el gesto del campesino al descargar un saco de trigo,
él polvillo de la molienda danza en el sol sin memoria,
escuchamos el trote de los ratones entre los sacos dormidos en la bodega,
y el oculto resplandor de las cosas tiene un secreto revelado por los aromos.

"Crónica del forastero", (MM, 132)

Vives frente al molino.
La mañana está llena de carretas cargadas de trigo.
Los mapuches pacientes esperan vender su trigo.
Te asomas a la bodega a ver dormir los sacos.
Cavas la tierra en busca de tesoros guardados por los gnomos.

"Crónica del forastero", (MM, 112)
Within the safety of the molino we even dare to finally seize the lives we should have had, we dare to dream a past for the future:

No me has contado ninguno de tus secretos.
Pero tu mano es la llave que abre la puerta del molino en ruinas donde duerme mi vida entre polvo y más polvo,
y espectros de inviernos,
y los jinetes enlutados del viento que huyen tras robar campanas en las pobres aldeas.

Saldremos en silencio,
sin despertar al tiempo.

Te diré que podremos ser felices
"La llave", (MM, 36)

The fifth section of "Crónica del forastero" elucidates even further the poet's understanding of the world-things relationship and the dwindling visibility of both. Again "los granos de trigo" and "el fuego" are the images of permanence. Perhaps as a preamble to the more mature poetic statement below Teillier wrote in "Poemas secretos" (1965) that: "Un hombre verá cosas
invisibles/cuando los deudos lo abandonen/y las canoas
vengan del oeste" (MM, 63):

El sol quiere alcanzar el árbol de nuestra sangre,
derribarlo y hacerlo cenizas
para que conozcamos a los visibles sólo para la
memoria
de quienes alguna vez resucitaremos en lo granos de
trigo
o en las cenizas de los roces a fuego,
cuando el sol no sea sino una antorcha fúnebre
cuyas cenizas creeremos ver desde galaxias
El silencio del sol nos despierta.
¿De dónde viene ese chirriar de puertas invisibles?
Los visitantes miran la mesa vacía y tratan de
decirnos que hace falta derramar la ofrenda de vino
en las tumbas.
En el corazón de los alerces se apaga un tic-tac-queo
repitiendo:
"No hay tiempo, no hay memoria".
"Crónica del forastero", (MM, 116)

As soon as man gives thought to his loss, it is
misery no longer. Language and thought are what open up
once more the possibility of authentic human existence
(Heidegger, xv). In counter to a life where man goes on
ravaged by false meaning and is nothing more than a cog in the wheel of massive, material production, a life in which he dwells as a genuine human being opens up. As Bachelard insinuates, to dwell does not mean to occupy a particular house in a particular location. Space and location will never be synonyms for the poetic imagination. To equate the two would be akin to equating metaphor and image. For Heidegger the relationship between man and space is none other than Dwelling, Dwelling is the basic character of Being. The real debacle, then, is in the plight of Dwelling which is not merely the loss of the house, its location or any resident object. The real plight of Dwelling is much more profound, it lies in the fact that "mortals must ever search anew for the nature of dwelling, that they must ever learn to dwell" (Heidegger, 161).

Poetry renews the dwelling life of man. It opens intimate, subjective space anywhere and everywhere, and has a constitutive role in human life. Here we take poetry to mean all art. The letting-dwell nature of poetic art is a result of the full apprehension of life's natural poetry. Man finally comes to rest in the asylum of poetic existence. For Jorge Teillier, "...no importa ser buen o mal poeta, escribir buenos o malos versos, sino transformarse en poeta, superar la averia
de lo cotidiano, luchar contra el universo que se deshace, no aceptar los valores que no sean poéticos, seguir escuchando el ruiñor de Keats, que da alegría para siempre ... Y de nada vale escribir poemas si somos personajes antipoéticos, si la poesía no sirve para comenzar a transformarnos nosotros mismos, si vivimos sometidos a los valores convencionales" (MM, 13, 16).

La casa del poeta no tiene llave
La llave puede ser la azada
con que el amigo revuelve las papas
en el gris desorden del huerto
o la mesa
donde las revistas de poesía de todo el mundo coexisten con la chicha de manzana
la sal y la harina (no pudimos hallar el aceite)

"El poeta en Valdivia", (PP, 124)²⁰

²⁰Other examples are numerous:
Un vaso de cerveza
una piedra, una nube,
la sonrisa de un ciego
y el milagro increíble
de estar de pie en la tierra
"Cosas vistas" 44, (PP, 48)
Camino hasta el centro de una roca que me acoge
en el centro del mundo
y el mundo y ella y yo nos amamos con tierna indiferencia.
"Cosas vistas" 24, (PP, 44)
The recuperation of the hidden world in all its natural splendor is true hope in a hostile world. Recuperation is only linguistically oriented toward the past, spiritually it is a move forward because it is what allows man to continue to be and to Dwell. The poet will unearth his own myths, legends and values for the future. This is creative magic and is one of the most essential purposes of human endeavor: to resurrect a new vitality in the existence of man and things.
CHAPTER IV

THE UNION OF MEMORY AND IMAGINATION: AN ARCADIAN POETICS

Todo poema, con el tiempo, es una elegía, nuestras son las mujeres que nos dejaron, ya no sujetos a la vispera, que es zozobra, y a las alarmas y terrores de la esperanza. No hay otros paraísos que los paraísos perdidos.

Jorge Luis Borges

One foot in Eden still, I stand
And look across the other land.
The world's great day is growing late,
Yet strange these fields that we have planted
So long with crops of love and hate.

What had Eden ever to say
of hope and faith and pity and love
Until was buried all its day
And memory found its treasure Trove?

Edwin Muir
A poetic image bears witness to a soul which is discovering its world. The last chapter of this study focussed on the fundamental poetic images that give unity to Jorge Teillier's world. The house, apprehended in its full dream potentiality, became a nest in the world, a place where one could live in complete confidence if, in a dream, one participated in the security of the first home (Lo que importa no es la casa de todos los días/Sino aquél en un recodo de los sueños). The poet created an environment that would satisfy, or would at least have the potential to satisfy the desire to be at home. We saw that Teillier created an earthly place. However, an earthly place is not necessarily authentic, in Teillier's case it is a mental interval for words. It takes shape in "the total vacuity of thought."¹ This was very clear in "Bajo el cielo tras la lluvia". In the interval of thought Teillier attempts to reconstruct a universe before its unmaking, before the linkage between centuries, places and things was broken. Nevertheless, this is not a catastrophic view. The fallen universe still maintains,

¹Poulet, p. 153.
in part, a stability through the persistence of things and the most fundamental way in which they are apprehended by the poetic imagination.

Jorge Teillier apprehends things in a retrospective leap of images. His eye not only records what there is to see, but imagination makes him see through the broader optic of affective memory. Time is converted into a second "space" because images of time, like images of space, can be summoned up by a sudden glance. The past comes to the poet out of chronological order and detached from historical continuity. When Teillier refers to his grandfather, it is not the person he knew in actuality, but rather the grandfather of "our grandfathers". His is a universal, ancestral history which leaps from one epoch to another and not generation to generation. The fundamental discontinuity of imaginative thought allows the poet to find outside himself simultaneously what he was, what he might have been and what he will yet be in an ageless past.

When we read the images of Teillier's ancestral history - "el bosque", "la casa", "el molino", "las carretas de trigo", etc. - we sense the poet's inner peace. It is a tranquility born of the certainty that, even if only a vicarious experience, meaning and
authenticity are attainable. Like the majority of one's most cherished memories, Teillier's oldest memories are at least a century old, and often times much older if we were to go back and put in the dates that empiricism records. His ancestral forest or house is his experience as part of an ensemble of experiences accumulated in the thing itself. Beyond personal memory rises historical memory—a cosmic memory of sorts.²

Teillier's interpretive sensitivity comes to terms with the evils of civilization, having done this it lets the province become his model for utter calm and childlike innocence. Therefore, Teillier does not merely remember and recreate the southern province as it was in the first half of the twentieth century. As stated in previous sections, that information is anecdotal and irrelevant. It can not account for the fact that when one reads Teillier's images, one has the same memory. His poetic landscape seems to pass into the reader, or vice-versa, and the reader knows not how this transformation has occurred. Suddenly we are among

²Perhaps the concept of an historical memory is better understood when we consider an opposite phenomenon. That is, from certain political and economic perspectives "historical amnesia" has become much more prevalent. Poulet also discusses ensemble in his essay on "Hugo" in The Interior Distance, 153-181.
the few who have first hand experience of the Wheat
Field and thus know what poetry is:

Pocos saben aquí lo que es un poema,
pocos han puesto su cara al viento en medio de un
trigal.
"El poeta de este mundo", (PP, 109)

Teillier's ancestors are our ancestors too; his
loss is our loss. Patterns of images help in the
understanding of the phenomenon, they will guide the
journey. The important and life-preserving event is
memory's voyage into the imagination. It is the journey
itself that should be analyzed, yet it is often only the
sojourn that gets described by literary critics. This
has overwhelmingly been the case with Teillier's poetry.

In a related matter Jaime Giordano says that "lo
más característico de la poesía de Teillier no es la
selección de imágenes entre lo recordado, sino el
recuerdo mismo, dado como realidad pre-existente al
sujeto que recuerda". (Giordano, p.294) This may refer
to the prelogical and primitive (not basic) character of
Teillier's theory of memory. It is conceived of as
complete exteriority, therefore not individual.3 Memory

3Teillier himself makes the distinction between primitive and
basic. He uses primitive as a synonym of wisdom.
is projected into outside objects, it lives in them and not in us. For Teillier, the imaginary is so immanent in the real that a continuous path leads from the real to the imaginary. One can no longer distinguish what he remembers from what he imagines. The distinction may be of little importance since that which may be imagined already exists. ("Sabes que hay mundos más reales que el mundo donde vives").

When one places memory in the thing, the thing becomes animate. It is capable of preserving thoughts and feelings as well as producing them. For example, both the "lámpara" and the "linterna" are fundamental repositories of memory. The light shed by these objects often guides residents from other epochs home (ie. "Un desconocido silba en el bosque"). In that sense their function is similar to the images of fire and the hearth. New lights are replaced with the figurative old light which illuminates the road to and from invisible places:

Queríamos cambiar lámparas nuevas por viejas

Escogimos guijarros redondos

---

4 Bachelard, Air and Dreams, p.4.
En vez de pronunciar una palabra
Se regresa de paises que no se pueden ver

(MM, 76)

These images of light have true evocative powers and shine with the memory of the past. Time is never lost because it is outside among things. Permanence is assured by the fact that there will always be someone who will recover the memory in the thing, who will dare to dream and extend a hand to revitalize time. In the following verse a "linterna rota" has supernatural powers as it shines brighter than sun light through time and space:\(^5\)

Luces de linternas rotas
pueden brillar sobre olvidados rostros,
hacer moverse como antorchas al viento
la sombra de potrillos muertos, guiar la ciega
marcha de las raíces.
Una débil columna de humo a mediodía
puede durar más que las noches de mil años,
la luz de una linterna rota

---

\(^5\)It should be pointed out that a "linterna" is not strictly speaking a non-electric lantern as we know it in English. It appears to have acquired the equivalent of flashlight, or any other individually held light.
ha brillado más que el sol en el oeste.

"Luces de linternas rotas", (MM, 67)

The poet is the being who will dare to dream. He will communicate with the memory contained in things, they will speak to him since he has been entrusted with the task by virtue of his sensitivity. Teillier assumes his role as guardian wittingly: "el poeta es el guardián del mito y de la imagen hasta que lleguen tiempos mejores" ("Los poetas de los lares",). Again, with the proverbial "lámpara" in hand he sets out in search of the "visible":

Una anciana te dio una lámpara.
Durante años has buscado su luz,
para que te saluden las sombras de otro tiempo.

Una lámpara humilde
que revele las raíces,
que haga crecer la oscuridad protectora
contra la luz cruel sin memoria.

"Crónica del forastero", (MM, 113)

The light shed from the "lámpara" or "linterna" is transformed into "la luz inmemorial de las palabras", or a poetry of communication which will illuminate "...las fiestas de los pobres,...la felicidad de comer un poco más los domingos,...los escalones de piedra gastados por
los pasos de los antepasados" or simply "este cuarto de techos ahumados" (MM, 63). In the homage to Alain-Fournier, the words of the poet "se encendian como girasoles ... la única realidad", they take flight like birds that know "que siempre hay una ventana abierta al fin del mundo."

Theoretically Teillier stated that this constitutes a "realismo secreto", as opposed to the "realismo social" of many of his contemporaries: "El poeta no se siente solo, sino siempre rodeado de un mundo físico al cual pertenece y que le pertenece, y de antepasados que lo acompañan en su tránsito terrestre." ("Los poetas de los lares", p 49). The secret collaboration between the poet and "los antepasados de sus antepasados" is revealed when the poet salvages their existence from the chaos of the present in a poetic reverie. He recovers not only for himself, but for all of humanity something

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6 Teillier coins the phrase poetry of communication in his essay "Los poetas de los lares". A section of the essay is devoted to "El poeta, hermano de las cosas: hacia una poesía de la comunicación. He describes the "poetas líricos" as: "observadores, cronistas, transuyentes, simples hermanos de los seres y de las cosas. Los habitantes más lúcidos, tal vez, pero en todo caso, habitantes de la tierra...no se desecha el lugar común, pero el lugar común ya enoblecido por el uso, como los guijarros transformados por los ríos en claros homenajes al paso del tiempo...Fue la poesía que tratamos es [...] una poesía de comunicación...Si la poesía, por naturaleza, constituye una "sociedad secreta" (al decir de Miguel Arteche), no es menos cierto que su misión es la de – sin ceder en lenguaje y visión – incorporar a ella todo hombre que se le acerque." (Poetas de los lares, p. 51.)
of their existence deposited long ago in the physical world around him. He rebuilds with his words.

In addition to images of light, the river is also directly endowed with the power of memory. The banks of a river are for contemplation and represent a place where the imagination comes to rest in the grandeur of past ages.

Mientras dormimos junto al río
se reúnen nuestros antepasados
y las nubes son sus sombras.
Hablan de su resurrección
los ríos cuyos primeros puentes contruyeron,
las herramientas aún guardadas en los galpones.

"Crónica del forastero", (MM, 115)

The chief water image in Teillier's poetry is the river. Few other bodies of water appear, though the haunting presence of "la lluvia" must be acknowledged as a powerful water image. Unlike the lake, the river is not a characteristically still water. Yet this is a tranquil flow of water that roots the poet in the world. One must not succumb to the temptation of treating the flowing water image as merely the standard metaphor for the passage of life. A superficial reading of Teillier's poetry might result in such an erroneous
assumption. When reading Teillier's images of the river it would be best to keep in mind Claudel's comment that "water is the gaze of the earth, its instrument for looking at time". Rivers have vision as well as permanence. Teillier's river, like Claudel's "seeing" water, has memory. Its duty in the natural order is to whisper its memory back to man throughout the ages. In an evening reverie entitled "Quien ha estado", the poet reflects on his rooted space in the world. He repeatedly questions who or what existed in that space in past ages. Time and again the response is: "no había sino un ruido/pero no era un ruido/sino el ruido de un río. In the end the river, which is personified by its exercise of memory is the permanent inhabitor of that space:

y quién estará
en cien años más
en el lugar que ahora llamo mi casa
cuando yo no sea sino el silencio
quien estará en un vacío rodeado por la noche
sin saber nunca si aquí hubo casas o calles

7Paul Claudel, L'Oiseau noir, p.229.
y nadie sino el ruido de un río silencioso
podría recordarlo.

"Quien ha estado aquí", (PP, 23)

The mirror that water provides is also fertile
ground for images of eternity. Even Narcissus, standing
before his reflection, feels that his beauty continues
beyond the known and his reflection reaches into the
infinite. (WD, 21) Teillier begins with the reflection
of mirrors and ends up dreaming profoundly with water.
How many times has his "espejo" reflected back not his
image but the face of the person he was in another
epoch, or the mirror in the wardrobe reflected the
ancestor he never met. The transition from the mirror's
finite surface to the fluid, eternal reflection in the
river is a natural progression. Teillier is in complete
sympathy with water's narcissistic function. This is
not egotistical narcissism. It is more akin to the
aesthetic contemplation which alleviates human sorrow
and the pain of loss.

Nadia no tiene edad porque ella es la nube
Que siempre va al volver a mirarse en el río.
Nadia vivirá en mí sin que yo me de cuenta

(PP, 69)
Veo pasar un rostro desconocido en el canal que corre frente a la casa
Ese rostro
será mi rostro un día.
"Crónica del forastero", (MM, 112)

Narcissus' contemplation leads to hope because in meditating on his beauty he meditates on his future. Both terms of the narcissistic dialectic are explored, seeing and revealing oneself. For Teillier that discovery can pave the way to a new domecile:

Tú me dices que todo se recupera
y que mi rostro aparecerá
en un río que ya he olvidado
y hay un camino para llegar a una nueva casa.
"LLuvia inmóvil", (PP, 29)

"The imagination will see only if it has "visions" and will have visions only if reveries educate it before experiences do, and if experiences follow as a token of reveries." (WD, 16). Teillier finally comes to the purely imagined memory when water is the seed of the reverie as it is in "Puente en el sur". In this poem

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8Bachelard, Water and Dreams, p.23. Bachelard goes into more depth on the Narcissistic function of water images.
the poet is enveloped in several layers of memory: first 
the memory of yesterday and then yesterday's memory. 
This reverie before tranquil water is also part of the 
winter dream and brings a soulful repose. His images of 
water are as profoundly experienced as his images of 
fire and hearth. In the following verse, tranquil water 
flows at the bottom of memory:

Ayer he recordado un día de claro invierno. He 
recordado 
un puente sobre el río, un río robándole azul al 
cielo. 
Mi amor era menos que nada en ese puente. Una 
naranja 
huniéndose en las aguas, una voz que no sabe a 
quien llama, 
una gaviota cuyo brillo se deshizo entre los pinos 

Ayer he recordado que no se es nadie sobre un 
puente 
cuando el invierno sueña con la claridad de otra 
estación. 
"Puente en el sur", (MM,39) 

On the other hand, images whose seed of reverie is 
the southern wind often induce memories of heirarchal, 
yet harmonious nature when all was right with the world. 
When alone in an alien place, the poet's reverie returns 
to a protective friendship with the southern wind which 
is always stronger:
A la ciudad debe acompañarme el viento del sur.
El viento que barre con cardos y girasoles.
El viento que siempre tiene la razón y todo lo
torna vacío

The wind reverie has velocity and transformational
powers. It becomes the the breath of the land - the
village will always palpitate life in the morning
breeze. From the memory of the southern wind a
forgotten childhood emerges and a village is
revitalized:

Y el viento que nos siguió toda la noche
con cantos aprendidos
de torrentes donde no llega el sol,
ahora es ese niño desconocido
Pronto amanecerá.
Las estrellas desaparecen
como semillas de girasol
en el buche de los gorriones.
Los tejados palpitan en carne viva
bajo las manos de la mañana.
"Trenes de la noche" (MM, 102)

In all of these examples the sudden radiation of
the past in an object, event or material element is made
swiftly and effortlessly because the image has a luminous life of its own. As Poulet explains, "suddenly the object is no longer an object and the spectacle is no longer a spectacle. All at once a human being appears to himself in so total an envelop and penetration of things that he cannot detach himself from them.". Everything the "I" apprehends is "myself". Poulet's comment was made with regard to memory in Victor Hugo's work. The conception of memory in Hugo and Teillier is similar, especially if we keep in mind Giordano's earlier comment. Poulet quotes a striking passage from Hugo which illustrates the same point. In part it reads:

And how true it is that we deposit ourselves in the objects that surround us! We think them animate, yet they live with the mysterious life we have given them. At each phase in our life we cast off our entire being and forget it in some corner of the world. All that entirety of inexpressible things which was ourself remains there in the shadow, making one with the things upon which we have imprinted ourselves without our knowledge. Finally one day by chance, we see those objects again; they abruptly rise up before us and, all at once, with the omnipotence of reality, restore our past to us. It is like a sudden light; they recognize us, they make themselves known to us, ... and they render to us a charming phantom of ourselves. (Poulet, pp.166-67)
Teillier poetically apprehends elements of a vertiginous past in this fashion. The vanished universe is preserved in an odor ("el olor a pan recién amasado"), a sound (los martillazos y chillidos de tablas que anuncian que el pueblo resucita), or a day at the fair. It "flares up" just as the forgotten childhood does, and suddenly rootedness (expressed as "certeza" below) and order are achieved. The survival of this existence always occurs in the fissures of the present experience. Its survival is as precarious, yet as assured as that of the ever-present wild flower which tenaciously persists in any margin of space left to it:

Yo había conocido antes esta certeza,
esta alegría humilde,
si:unas flores silvestres creciendo entre los rieles,
bautizos donde los padrinos
no tenien dinero que lanzar al aire.
Pero sólo ahora sé
que he crecido para ellas
manos de campesinos, -raíces mías, raíces nuestras -
manos que son más que manos; terrones pardos y fecundos
para que el oro vuelva a su lugar
y el hierro no sea más una herramienta de sepultereros.

Y entre la multitud del día de feria respiro un aire puro

"Día de feria"
(Para ángeles y gorriones, 23)

An object as simple as a lone thistle dancing in the night breeze may also be an untapped memory, a glimpse into the hidden reality. It travels simultaneously through space and time joining them in the same phenomenon. The thistles flight, an image of pure lightness and liberty, is especially seductive to the imagination. As Teillier depicts it, it is strength and vitality waiting to be apprehended.

Pero un solo cardo puede vencer la noche.

Un cardo blanco que atraviesa el pueblo esperando que alguien lo atrape.

De pronto se oyen caballos que atraviesan el puente de madera.

Hay ancianos que se despiertan para oírlos recordando las leyendas que iluminaron de oro sombrío sus días.

Algo indecible revelan y el vino derramado de la oscuridad
This is pure illusion heralded by the thistle: "aparecen cardos que traen/los mensajes blancos de la mañana desterrada". As Giordano suggests the illusion of a secret place is inseparable from the notion of lost time, the poet never really loses consciousness of the fact that the illusion is all that remains of an experience forever lost. Here the memory is preserved in the flight of the thistle, the thistle then becomes proof that one may pass through paradise in a dream:

Ellas soñaron con tejados de alerce curvados por la nieve,
con niños que coleccionan viejas revistas deportivas
y queman los libros de estudio al fin del año escolar.
Al despertar tendrán en sus manos un cardo
"Los misterios de Lima", (PP, 91)

Nevertheless, there are those who are of a different sensibility. They do not recognize the secret world and will never awake with the certainty that paradise is recoverable. They are the beings who do not see the child in the man, nor hear the whistle deep in the woods ("Un desconocido silba en el bosque"), nor do they grasp the significance of things:
Hay una muchacha que ignora el significado de una flor de cardo aunque la tuvo en sus manos en una ceremonia de la Edad de Media

(PP, 90)

It must be emphasized that these objects or events - the "linterna", "el viento del sur", "el cardo", "las carretas de trigo", etc. - do not simply fulfill the role of "recollecting sign". They have true evocative powers, the same as Proust's famous madeliene. Their sole function is to evoke a region of experience, designated memory, in which the landscape of dreams and the visual landscape of the quintessential provincial existence are superimposed; they are virtually indistinguishable.

For Teillier recognizing is being; what appears to be or could be is. In a classic example of restitutive memory, thirty years of life becomes but a dream in the instant that the poet possesses a recollection of childhood.

Te reconoces en ese niño que esta mañana de escarcha

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9 Both Bachelard and Poulet have made the clarification between recollection and evocation repeatedly in their work, as would most critics working in the same orientation.
sale a comprar pan
y saluda al lechero
cuyo silbato despierta las calles.
Tú eres ese niño
y eres el niño que a campo traviesa
va hacia la casa de los vecinos
con un ganso bajo el brazo
bajo la luna espiada por cohetes
en la que no se verán ya nunca más
la Virgen, San Jose y el Niño.

"Imagen", (MM, 73)

This is not unlike the phenomenon of entering Chagall's painting. For the moment that the mind's eye glimpses the scene, the world is imaginatively locked at a place in time. The lyrical speaker passes into the scene just as he passes into the pastoral scene of Chagall's painting. The scene has triggered his reveries just as the flight of the thistle, the whistle in the woods and the sound of mice running across the roof in "Bajo un viejo techo". The morning of this day, and of his youth, are filled with warmth and the experience of existence. Within the "interior gulf" the speaker spontaneously recreates the Golden Age. This is precisely when time stops - Se detienen los relojes - as they have done so many times before.
While there is a clear contrast between the poet's two worlds, they cannot be separated due to a special association of time and place. Giordano states that time is felt only in places. "El espacio es el modo como el tiempo se manifiesta ante nosotros" (Giordano, p.296). This type of association is characteristic of the pastoral tradition. Pastoral is often thought of as synonymous with Arcadia and a Golden Age; with the pure and honest country life that is infinitely more preferable to corrupt, urban society. Julie Jones refers to a "visión pastoril" in Teillier's art but goes no further with the question. Giordano discusses briefly the use of idyll. Obviously Teillier does not write classical pastoral literature. There are no shepards wandering the fields in his poems, although there may be several close equivalents. However, the pastoral tradition is not defined by subject matter alone, but rather on a series of broader characteristics which lead at least one critic to believe that the pastoral tradition is inescapable. Andrew V. Ettin, a younger but no less prominent pastoral scholar, believes that pastoral images have permeated all literature.

Moreover, the pastoral tradition has become part of the way in which we imagine the world. We have all lived in Arcadia in some place in some time.\textsuperscript{11} Borges might have agreed, judging from his verse on the inevitability of elegy cited at the beginning of this chapter.

Although this analysis may seem ambitious, one must concede that it is applicable to a large number of poets from numerous and distinct backgrounds. Jorge Teillier figures prominently among that group. Perhaps this is why there is no real structural contrast between his two worlds. Often times a brief pastoral scene or moment will appear within a nonpastoral context or vice-versa. The pastoral moment becomes imaginatively real, it is a picture unfolding in the mind's eye which allows the poet to dissimulate the busy and unfriendly world he has left. \textit{Crónica del forastero} is precisely the chronicle of that mental journey. The same is true for certain portions of \textit{Trenes de la noche} and \textit{Para un pueblo fantasma}. The pastoral moment is short lived, its duration is completely dependent upon a trick of the mind.\textsuperscript{12} The pause in time, whether explicit or merely implied by an oneiric signal, is an imaginative device

\textsuperscript{11}Ettin, p.142

\textsuperscript{12}Ettin, pp.142-44
through which golden pasts are recoverable. In *Crónica del forastero* that past is simultaneously the poet's own childhood, an earlier epoch, and the beginning of humanity. The book length poem begins with the now characteristic whistle in the woods, the humble home, the "molino" replete with "carretas", and the "rio":

"No hay que silbar en la bosque"

Sí

no debo llamar al perro ya desaparecido.

Debo regresar solo.

La casa se abre

y es una fosa donde dormir

amparado por las hojas,

un manantial interminable

para el desierto mediodía.

Mi rostro quiere recuperar la luz que iluminaba

en el verano traído por la corriente del río.

Frente al molino

descargan los sacos de una carreta triguera

Los gestos son los mismos

aunque la tierra se llene de cohetes

que llevan hacia otros mundos.

"Crónica del forastero", (MM, 111)
In this passage several elements of the idyllic experience come together at the signal of the whistle (i.e. onset of reverie): the traditional season of the classical pastoral, summer; the ideal pastoral time of day, noon; the notion of time circling back or the illusion of its complete detention in the idyllic environment; childhood. The poet immerses himself in the scene before his imaginative eye and leaves behind the non-pastoral context. The opposition is never made explicit. If one follows Teillier's journey, the pastoral world will become imaginatively real. To pastoral characters, nature is often times a friend whose company and generosity they enjoy, for example the southern wind, the embracing forest or the guiding rooster in the following passage:

Los gallos me despiertan
y sus cantos
prometen ayudarme a alzar la casa.
"Crónica del forastero", (MM, 111)

The dominant impression of the pastoral environment is the desire to be at home, to reach an ideal place. Even when the idyll is imperfect, idyllic values are always present:
Ahora
bosques quemados.

Tierra
que muestra su desnuda y roja osamenta.

Faltan madera y trigo.

Sobran radios portátiles

y hoy día tenemos televisión.

Sin embargo

la tierra permanece.

Un día
volveremos al primer fuego.

Y los sobrevivientes

apenas podrán conservar

un ramo de gencianas y una palabra amada.

"Crónica del forastero", (MM, 131-132)

According to Schiller the concept of poetry itself implies that poets will always be guardians of nature and myths of golden epochs. This is true even for modern poets who must decide what path they should choose "in an age and under conditions like ours." The modern poet’s conflict is the same as that of any era; it is the conflict between a limited reality and limitless ideas. When poets can no longer function as guardians of nature because they have felt the influence
of the artificiality of civilization as Teillier has, "they will act as nature's witnesses and its avengers. They will either be nature or they will seek the lost state of nature." The poet's phenomenological horizons will determine what road to follow. Schiller tells the poet to let nature's perfection become his model of calm and childlike innocence. He urges: "Let [nature] envelop you like a lovely idyll, in which you can always return to yourself from the aberrations of art and artifice, in which you gather courage and new confidence for your course and through which you rekindle, in your heart the flame of the ideal that is so easily extinguished in life's storms." This last line is itself poetry. It also speaks to Teillier's choice of enclosure in the forest when the ancestral flame is on the verge of being extinguished.

Significantly, the use of idyll presents the pastoral vision not as a lament but as a cause for enthusiasm; it depicts not only a lost Arcadia but the attainable ideal of a future Elysium. Schiller's idyll becomes the correlative poetic expression of the ideal of humanity. The myth of Arcadian simplicity releases the potential for a future innocence and peace:

Detrás de las colinas siempre es invierno.

Hay bescasinas lentas sobre las vegas
y cazadores que acechan su vuelo.
Hay amigos que han esperado años
para compartir un viejo vino.

Detrás de las colinas siempre es invierno
y la muerte se abre como una mano
donde cabe toda la noche,
mientras aquí sobrevivir
es nada más que una gastada historia.
Detrás de las colinas siempre es invierno.

"Detrás de las colinas", (MM, 64)

The idyllic atmosphere above is hidden from view
and must be reimagined from the vantage point of an
"aqui", where one does not live but survives. A purely
imaginative Golden Age emerges from behind the curtains
of memory and nostalgia, both of which equal and subvert
the passage of time. In Cartas para reinas de otras
primaveras, Teillier recognizes memory's power to meet
and negotiate the power of time: Las horas valían menos
que hojas desechables/daba lo mismo perder un mes, un
día, el recuerdo de un día ("Viaje de invierno", p.50).

Therefore, Teillier's universe is not timeless. On the
contrary, it is all time and all place. What differs

13 On this subject we must recall Bachelard's comment that time
happens only in space, neither of which should be confused with
is his conception of continuity, which is dynamic and periodic. Continuity, as he experiences it, centers around images of land, earth, and nature. True solace for the poet resides in his spiritual adherence to a world in which "las cosas se dan por rotación no por aceleración".

It was stated in an earlier chapter that images of soil, land and earth link the real with the imaginative and the past with the present in Teillier's poetry. In following these images we find Teillier's "treasure trove" which is finally excavated through dream and memory. They also serve as a pledge that, transcending all notions of time and space, the continuity of the ages remains as both Arcadia and Elysium for the sensitive soul.

place. For Teillier this translates poetically to the following verse:

Después de todo
hay tantas y tantas tierras.
Yo no me impaciento.
Tenemos todos los años del mundo para recorrerlas.
CONCLUSION

...the uses of language for "alternity", for mis-construction, for illusion and play, are the greatest of man's tools by far. With this stick he has reached out of the cage of instinct to touch the boundaries of the universe and of time.

George Steiner

On April 25th 1974 Denis Donoghue gave a lecture at the University of Glasgow in which he defended the concept of imagination, a concept currently under attack in the last quarter of the twentieth century. Donoghue warned that if the very idea of imagination was under scrutiny there was no reason to believe the image secure.¹ In this study I have willfully assumed the privilege of subjectivity in an attempt to ransom not only the imagination, but also the primacy of the poetic image in face of the current challenge. I believe this task to be both pertinent and necessary in the analysis of Jorge Teillier's poetry.

My analyses depend upon a sense of the subject's constituting consciousness and our ability, as readers,

¹Donoghue, p.4.
to participate in it. Nevertheless, the intellectual spirit at large dictates a different modality. I am referring directly to those schools of thought which remove man as creative source and install him as a mere function of systems and codes. Their interest lies not in the subject, but in structures, whether those structures are material, social or linguistic. Yet, every structure still needs to be mediated by someone, namely the subject. I have attempted to demonstrate that one of the most forceful mediatory processes in the human psyche is the imagination. This fact is often ignored by the objective perspective where rigor of method has altogether denied the freedom of the speaking subject and the imagination. The assumption is that the poet says only what the structures of language or society permit him to say. This brings up the greatest "chicken and egg" question of our critical era: which came first, the speaking subject or the structure. The debate rages on.

However, this study is not concerned with pedantry. I have clearly taken up the cause of the poetic imagination as a free and non-erring term in artistic creation. Moreover, I have favored the complete dissolution of the subject-object and self-structure dichotomies. In both my reading and analyses I attempted to show that Teillier's poetry requires intuitive
understanding rather than intellectual outlining. It has been the primary assumption that the strength of Teillier's poetry lies not in exterior form but in the slowly emerging patterns of images that poignantly define his poetic world. It is only through intuitive and imaginative reading that one is receptive to patterns of images. I have utilized Teillier's theoretical writings, particularly "Sobre el mundo donde verdaderamente habitio", as a means of framing his poetic world. Although many poets dabble in philosophical and theoretical projects, I believe Teillier's comments and observations are imaginatively useful and should be included in any discussion of poetic imagination.2 More importantly, however, is the fact that many of these comments reflect a clear interest in phenomenological concerns. As a theorist, Teillier makes common cause with the likes of Bachelard, Poulet, Cortazar and even Borges.

My expressed goal was to examine poetic imagination as it manifests itself in a matrix of images. In the process a more adequate means for reading not only Teillier's poetry but that of an entire generation of

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2On a purely theoretical level I find Teillier's essays as complementary to his early work as Neruda's essays in Caballo verde de la poesia are to Residencia en la tierra.
poets was presented. Whether one accepts the label "generacion lárica" or not, the fact remains that the work of a large group of poets, beginning with Teillier, has consistently eluded in depth studies. It has been neglected not because of quality or worth, but because critics have been at odds on how to treat it.

In the introduction it was stated that Teillier's poetic imperative was not merely a change of the structures that govern our lives (ie. social, political, or otherwise), but a change of the human heart. His poetry addresses the task of imagining a human community not only as an Arcadian idyll but as ideal compatible with modern civilization. To create in poetry a model of humanity has been no easy task for the modern poet. For a poet writing in post-World War II Latin America, one might even say that it requires a Sisyphean effort. As a few of Teillier's critics have asked, of what use is the Arcadian myth "in a time and under conditions like ours". The insistence on provincial simplicity and bucolic peace may exemplify more humane values, but what does it really have to say to modern man. What the Arcadian myth provides is an imaginary counterview that contradicts Teillier's experience of competitive/exploitive, socio-economic institutions.
Teillier unites what is with what might be. His success lies in his dynamic feeling toward the ideal which is an experience that originates in the unconscious. His talent lies in the ability to externalize and objectify the imagined experience. Alternative realities are not always Romantic and/or escapist in nature. They may be the most humane things man can hope for in any era. Through alternative realities and existences, whose "superstructure" is language and thought, Teillier "is able to exit from his own skin" (Steiner's phrase) and "dwell" elsewhere. It is conceivable then that man is most truly human when he recognizes the conditionals, hypotheticals and imaginaries of human existence.
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