Time By Juan Ramón Jiménez: A Portrait of The Artist As An Old Man

Mercedes Juliá
Villanova University

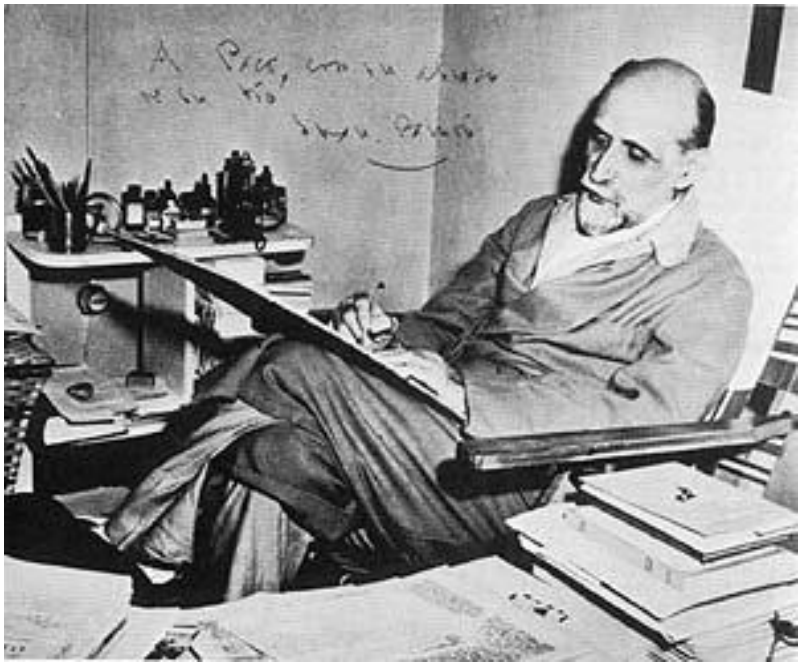
Waldo Frank, in *Virgin Spain,* a book that became popular during the thirties and early forty's, said that the two artists who had saved Spain spiritually from the political and economic upheavals that the Country underwent during the first part of the XX Century were Pablo Picasso and Juan Ramón Jiménez. According to Frank, these two Andalusian artists were able to adapt to the demands of conflicting and uncertain times and express their understanding and vision of the world in new and provocative ways. It is no coincidence that Frank noticed the very quality that the two artists shared, i.e., their capacity to deal with unpredictable and inconstant reality, by creating incisive paintings and poems capable of manifesting such irresolution. In other words, the art of Pablo Picasso and Juan Ramón Jiménez was malleable, transforming itself completely several times during their lives, as the artists were searching for diverse ways to portray the changing world they envisioned. Thus, the Picasso of the blue period is very different from the cubist artist who painted "The Three Musicians," or the expressionist painter, who exhibited his anguish and exasperation toward the political and social situation in his homeland, in the painting dedicated to Guernica, or again the Picasso who used ready-mades, colours, objects and forms, with playful ingenuity.

A similar quality of mutability can be observed in the poetry of Juan Ramón Jiménez, ever changing to the point of losing the readers he had gained in his first books. Referring to the second period when Jiménez was writing concise poetry, Waldo Frank observed: "Today, Jiménez is very little read."

The modernist and popular Juan Ramón of *Platero and I,* a work that had been translated into thirty four languages, was very different from the avant-garde poet of *The Diary of a Newlywed Poet,* and even more so from the post-modern Juan Ramón, who wrote *Space* and *Time,* or, indeed, the mystic poet of *God Desired and Desiring.* The radical departure from one conception of poetry to another had readers and critics totally perplexed. They wondered how an artist who had called on intelligence to find the "exact words of things," and who had subscribed to anonymity, could later be writing in long conversational sentences, full of repetitions, recording the names of friends and family in his poems. The poetry of his later years was left unread or for the most part misunderstood during Juan Ramón's life.

Thanks to critics such as Graciela Palau de Nemes, Ricardo Gullón, Antonio Sánchez Romeralo, and lately a team of specialists, among them Javier Blasco, Richard Cardwell, and Michael Predmore, who are studying the prose and poetry of Juan Ramón in their different epochs, and who are also publishing much of the poet's unedited books of prose and poetry, today we are beginning to understand the poetry of Jiménez in the context of his entire Obra. For his ability to express modern human concerns in many different forms, Juan Ramón Jiménez is considered today, as Octavio Paz[1] and José Hierro have pointed out, the trunk of the tree that comprises all of Spanish contemporary poetry.

Juan Ramón at the end of his life had divided his Work in seven periods, or times as he called them; however most critics differentiate three unique epochs: the modernist period, which culminated with the publication of *Platero and I,* in 1914; the avant-garde poetry or "poesía desnuda" of the second period, which began in 1916 when the poet married Zenobia Camprubí, and ended in 1936, the year the Jimenez' came to America, exiled from Spain; and finally the years of exile in Cuba, the United States and Puerto Rico, which point to a new type of poetry, or as Jiménez said, a poetry which aimed towards a different kind of nudity "hacia otra desnudez" (nudity in his poetic language is synonymous of authenticity and truth). This third period, while taking into account his earlier interests and poetic symbolism, moved towards achieving a metaphysical understanding of the world of matter and spirit, using many new approaches. Thus, the emphasis on concision, disregard for narration, precision of words, anonymity, and interest in form and structure, the characteristics of his second period of "poesía desnuda," gave way to mostly long verses and prose, lines full of repetitions and references to many people and artists. Moreover, and as he mentioned in the poem *Time,* Juan Ramón wanted to duplicate the conversational style of his mother in his poetry: "My living mother, from whom I learned everything, used to speak like the whole of Spain. And the whole of Spain speaks to me now, from far away, like my distant mother" (*Time & Space*, l7). Juan Ramón had now a need to go back to his childhood and capture the essence of those early years: the colours, the sounds, the places, and the people. All of these memories, and even earlier verses, were re-written (often in prose) and presented in the new books of poetry.



Juan Ramón Jiménez during his last years in Puerto Rico

The main preoccupation of the poet during the latter part of his life was to bring to light the mysteries surrounding the functioning of the cosmos and man's

relationship to it. Of course, in this quest God played a crucial role. The teachings of Spinoza were the main guide for Juan Ramón's conception of his own god.

For Spinoza, God was equated with Nature, and it encompassed all reality and all substance.[2] According to the Dutch philosopher, God was immense and therefore impossible to be grasped by our limited human intelligence; individuals could only imagine a god similar to them, in order to feel some sort of consolation. Following Spinoza, the Spanish poet created a personal god in his own image; a god who was really his creative consciousness, and to whom Juan Ramón dedicated one of the most profound books of poetry of all times, titled *Animal de fondo (Animal of Depth*). In this book all poems are written in praises of a god who is desired by the consciousness of the poet to sing the beauty of nature that he was witnessing, and desiring by all forces of nature to be appreciated.

A long prose, which the poet titled *Time*, was conceived by Juan Ramón during the third and last period of his life in America; it constitutes a vision the poet had in 1941, while he and his wife were living in Florida. This poem can be viewed as the autobiography per excellance of Juan Ramón Jiménez, and many of the experiences the poet relates in the text coincide very closely with the *Diary2* of his wife Zenobia, written during the same period.[3]

It is important to say at the outset that Juan Ramón wrote the prose of *Time* while he was preparing his poem *Space*, as he himself stated in a letter to a poet/friend, Díez-Canedo:

> Florida, as you know, is a totally horizontal reef and therefore their atmospheric space is and it is felt immensely immense. In 1941, as I was leaving, almost resurrected, the hospital of the University of Miami [. . .] I became transported by a kind of intoxication, an uncontrollable flight, which began to dictate to me a poem of space in one interminable strophe of long verses. And next to this poem, and parallel to it, as it usually happens to me, came to my pencil an endless paragraph in prose, which had been dictated by the plane extension of Florida, and it is the writing of time, a memorial fusion of ideology and anecdote, without any chronological order; as a never ending strip going back to my entire life. These books are titled, the first *Space*, and the second *Time*, and their subtitles are: Strophe and Paragraph.
>
> (*Cartas literarias*, 65-66. My translation)

The poem *Space* was first published in 1943, and it consisted of two stanzas, written in verses of eleven syllables. Later, Juan Ramón added a new stanza and rewrote the poem entirely in prose. The final version of *Space* was published in 1954. *Time*, on the other hand, was never published during Jimenez' life time. It was typed, subsequently corrected by hand, with blank spaces left to insert some quotations, and was kept unfinished in a folder with other books and manuscripts. One can speculate as to why the poet did not complete the manuscript. Perhaps the most likely reason is that after publishing *Space* in 1954, Zenobia became very ill, and Juan Ramón, also ill and depressed, withdrew from this and many other projects. Be that as it may, the prose of *Time*, some forty one pages, typed double-spaced, with a few unfinished lines, and hand-written corrections, are sufficiently complete to be appreciated and

understood. Moreover, it is quite a fascinating and original text, very different from anything else ever written by the artist.

I said a moment earlier that the main concern of Juan Ramón during this third period in exile was to understand the workings of the cosmos and of God, and to such quest he dedicated several extraordinary books of poetry: *La estación total, Romances de Coral Gables, En el otro costado, Una colina meridiana, Animal de fondo* and *Espacio.* But parallel to this interest, there was always another anguishing undertaking that dealt with the personal life and destiny of the poet himself. Juan Ramón in the third epoch was an exiled person, who felt insecure in a new culture; he had lost his family and native land and, what was crucial to him, his language. Though this despairing side of the poet, as well as his awareness of his own limitations and his fear of death, had been expressed in poems throughout Juan Ramón's life,[4] it is during this third and last period in America when the frustrations intensified; and it is in the prose of *Time* where one finds the best evidence of the humanity of Juan Ramón: his disappointments, loneliness, doubts, sadness, and also his approach to poetry, his daily activities, memories, his understanding of the world and of God, and his constant awareness of his approaching death. This despairing side of Juan Ramón, as presented in this poem, is only known to those readers who are familiar with this text and with his last book of poetry titled, *De ríos que se van (On Rivers that are Leaving).* For most people, Juan Ramón Jiménez is a kind of quixotic figure, who devoted his entire life to unravel the mysteries of nature through poetic symbols. This long and autobiographical prose is definitely very different from anything else the poet ever wrote, and its study will allow us to appreciate the person, and the poetry of Juan Ramón Jiménez much more intimately.

Mª Ángeles Sanz Manzano, in her study on Juan Ramón's autobiographical texts,[5] indicated that Jiménez was familiar with Rousseau's *Confessions* (p. 43) and therefore it is quite possible that as the French philosopher had done, Juan Ramón used the prose of *Time* to create a self-portrait for posterity. In this description, Juan Ramón, following Rousseau, took also the opportunity of defending himself and clarifying many misunderstandings and accusations.

But this portrait is definitely not a narrative that follows chronologically the life and incidents of the poet's life, as had been the case in the *Confessions*. *Time* is written as a long monologue in a stream of consciousness style, singling out a few privileged moments, to compose a kind of puzzle or collage of random events. One may ask why he included these incidents and not others, and what does this portrait tell us about Juan Ramón Jiménez himself. In this essay, I would like to unravel these questions and explain the poetic prose utilized by Juan Ramón, and whether one can find some kind of form in this lengthy poem.

The Structure of *Time*

A close reading of *Time* allow us to realize that there are three motifs that repeat themselves throughout the poem at different intervals and which are very important for the creation of a rhythmic structure of the text, as well as a mood conducive to creativity. The motifs are: dreams, music and readings. These activities, together with the writing of poetry, are perhaps the ones Juan Ramón preferred above all others, and in the prose of *Time* they appear regularly as the poet moves from one subject to another. In many parts of the text, especially when the

topic narrated is too upsetting, the lyrical voice will immediately think of a piece of music in order to lessen the anguish. For example in the first Fragment, as the poet speaks of his dead mother and the civil war, the music of Beethoven comes suddenly to the rescue, and the subject is changed abruptly:

> The evil foreign feet that step upon your life and death, upon my own life and death, will pass as they step on you, Spain. But then you will join the new fruit and flower of a future paradise where I, alive or dead, will live and die without a voluntary exile. The splendid high tones of Beethoven's *Eroica*, which Bruno Walter played yesterday, do not leave my ear fixed on it as on a record. (*Space &Time,* 17)

Other times, it is the reading of a beautiful letter (from a book of letters of famous people that he and his wife were reading at the time),[6] or a book he had received in the mail that motivates Juan Ramón to change his mood and begin a different subject. The constant mention of famous people, such as the poet Shelley, Eloísa, Leonardo, and others, together with their exemplary and tragic lives function in the text as models of conduct the poet held as important. Also the actions of these remarkable people are remembered in the writing, so that they become part of the present of the speaker. In the poem they represent the ideal companions and friends of the lonely poet.

Dreams were also an integral part of Juan Ramón's life; and *Time* begins and ends with two dreams, a happy one, at the beginning of the poem, and a tragic one at the end. Juan Ramón did not differentiate between dreams, fantasy and normal reality, because all of these states helped him reach an understanding of the mysteries of nature. As he said in an early prose, "the vision and remembrance of the so called reality are fused and balanced by the remembrance and vision of our own fantasy, dreams and nightmares" (*Elejías andaluzas* 195, my translation). Not only was reality composed of dreams and fantasy for Juan Ramón, but also of things that transformed themselves, according to the perspective from which they were seen. For example, in *Platero and I* the old myrtle tree, which the poet could see from the balcony of his house, was always different from the tree as he looked at it from another angle. They were "two myrtle trees, which I never saw as one: one that I could see from my balcony, top rife with wind or sun; the other, the one that I saw in Don José's yard, from the trunk up." (*Platero*, 26). Reality was therefore a composite of sensations produced by light and memories of different and varied experiences.

Dreams allowed Juan Ramón to tap in the subconscious and explore hidden forces, forms and intuitions that otherwise might not be discovered or understood. Also they introduced different time perceptions, since in our dream-state time seems to flow slower or differently than when we are awake. Additionally, a dream state or an intense experience can sometimes help lessen the anguish produced by the consciousness of our mortal condition. Juan Ramón explained the above in the Fragment 7 of *Time*:

> How quickly life flows by when we are "grown ups," what a repeated nightmare it becomes from time to time. At times a very fertile or extraordinarily busy year stops; then we look younger and that year, as when

> we were children, seems to last a century. . . I used to go to my dreams as to a show. . . (*Time and Space*, 47)

Together with the three motifs mentioned above -- dreams, readings, and music-- this poem is a composite of many memories and ideas that were important for Juan Ramón, and are presented without any apparent order. For Arturo del Villar, the entire poem can be viewed as a dream which bears no relation to the will of the person who is awake. Juan Ramón, according to this critic, used his intelligence to create in this poem the impression of a dream-state, the same way he would create any other subject (p. 37). Manuel Rozas was of the same opinion, when he wrote about the irrational poems of the *Diary of a Newlywed poet*, an irrational estate which, according to Rozas, was created by Juan Ramón using his intellect (p.150). While this is most probably the case in the earlier poetry, as Teresa Gómez Trueba has also indicated when analyzing Juan Ramón's *Libro de sueños*,[7] in the last poetry Juan Ramón relied in his subconscious more than ever before. Antonio Sánchez Romeralo has pointed out that during the exile years Juan Ramón became very interested in understanding his own nature, and allowed his subconscious to enter into the poetry. That is why, according to this critic, a double appears in the poem *Space*, who is talking at some point and cannot be stopped (*Poesías últimas*, pág. 35). In the prose of *Time* the writing takes different turns, as the poet possibly allowed his subconscious to be guiding the subjects and order of the composition. This would explain why at the end of the first fragment of *Time* the lyrical voice is surprised as to the large amount of time he has spent on one incident. He says: "It is eleven o'clock. Is it possible that I have given twenty minutes to this affair?" (*Time and Space*, 15). I am not suggesting that the entire poem is written from the subconscious, without any rational interference, what I am proposing is a delicate combination of the two processes: thoughts and subjects flowing freely from his subconscious, while the poet's intelligence directs the narrative to make it clear and coherent. Juan Ramón clarified his method at the beginning of the First fragment of *Time*:

> "My main disagreement with the interior monologists, their outstanding representatives being Dujardin, James Joyce, Perse, Eliot, Pound, et al. is that while I believe that the interior monologue must flow, it must also be lucid and coherent. The only thing that should be missing is argumentation. This is how a poem about poems without the link of logic would be." (*Time and Space*, 7-8)

This sensitive combination of the use of the subconscious, together with a guiding intelligence to make sense of it all, is part of the "otra desnudez" continually alluded to by the poet during this third epoch, and which consisted, as Antonio Sánchez Romeralo has also explained, in being as sincere and authentic as possible. By allowing the thoughts to flow without controlling or selecting them, Juan Ramón was expressing that which constituted his true preoccupations.

The prose moves from one subject to another naturally by a word that evokes a memory, a letter from someone that arrives that day, a symphony heard, or a bird which suddenly begins to sing. Sometimes the poet will discuss an issue because the memory of it makes him angry and upset, other incidents are narrated because their remembrance is pleasing. It is suggested therefore that memories have a life of their

own, independent of the will of individuals who cannot control what will be remembered of the past.

All together the text is an amalgam of different subjects, in what appears to be an incessant monologue of someone who has lost control. But the confusion is only apparent, because the monologue is creating a picture of those aspects of Juan Ramón's life that were significant to him. Ultimately the prose tries to fuse in the present, the memory of past and present events, desires and thoughts that constitute the biography of Juan Ramón Jiménez.

Space and Time

Another aspect of the prose of *Time* which is vital for comprehending this poem, is its relation to the poem *Space*. Many of the experiences and situations expressed in *Time* appear also in the poem *Space, and* that is why a first reading may give us the impression that *Time* could just be a first draft of *Space*. Nonetheless, and as I have studied elsewhere,[8] the differences between these two texts are complex but can be explored through an understanding of modern scientific concepts of space and time, which Juan Ramón knew. Juan Ramón was acquainted with Einstein's theories through his years in the Residencia, when Einstein visited Madrid;[9] also at the Residencia he had read Spinoza's *Ethics*, a philosopher he greatly admired, as he had stated in several occasions.[10] He was also familiar with Leibniz's theory of the Monads. *Opúsculos filosóficos,* is a book that explains the thoughts of the German philosopher, and which can be found among Juan Ramón's books in his library in Moguer. In *Opúsculos* Juan Ramón had written some lines in the margins, highlighting those aspects of the theory that he found fundamental, such as the definition of substance: "Substance is a being capable of action. It is simple or complex. Simple substances do not have parts. Complex ones are the sum of simple substances or monads. Monad is a Greek word and it means that which is one" (*Opúsculos*, s/n). The above quote, which had been marked in the margin by Juan Ramón, clearly explains how the universe is a composite of many substances. The total substance of the universe is divided temporarily in simple, as bodies and souls, and complex which are the sum of them. Therefore according to Leibniz, all substances are harmoniously interacting with one another and are part of God, or the infinite substance: "The ultimate reason of things, said Leibniz, must lie in a necessary substance, in which the differentiation of the changes only exists eminently as in their source; and this is what we call God" ("Monadology," 185). For Leibniz, while the souls of the individuals upon their deaths became part of the complex substance of the universe, the body of each person was destroyed.

The poem *Space* begins by stating that all substances are related, and as such, the speaker shares in the substance of the universe: "'The gods have no other substance than the one I have.' I have, like them, the substance of all that has lived and all that remains to be lived. I am not only present, but a streaming flight from beginning to end." (*Time and Space*, 55). Space for Leibniz and for Juan Ramón is then "something purely relative, a place where simple and complex substances are found." Time, also purely relative, is for both of them "an order of successions" ("Correspondence," 211). Furthermore the German philosopher stated that "instants apart from things are nothing, and time can only be measured and understood as the successive order of things.[11] Time therefore is instrumental in measuring the different

moments of a person's life. In an aphorism, Juan Ramón defined time as "the passing of our consciousness through eternity."

Hence while in the poem *Space* Juan Ramón saw himself as a miniscule piece of the substance of the spheres and defined himself as "a streaming flight from beginning to end;" in the prose of *Time* the poet was dealing with the episodes that transpired during his own existence. Javier Blasco has summarized it in the following way: "*Time* defines the individual as history and in history; *Space* defines the person in relation to eternity" ("Tres registros," p.63. My translation). I will give a couple of examples to show the difference in these two perspectives. The fact that a civil war in Spain had forced the poet into exile is mentioned in *Time,* where Juan Ramón comments about both the Spanish civil war and the Second World War and how sad the poet felt far away from his native land. These specific circumstances and his emotional state are not mentioned in the poem Space, because Juan Ramón's personal situation would be unimportant in the totality of the universe. Hence there are two different outlooks: in the poem *Space* the speaker sees himself from the perspective of the cosmos and as such he is but a minute thing; in *Time* the speaker sees himself as a human being and therefore his particular destiny becomes crucial.

Both poems deal with similar experiences but seen from the points of view mentioned above. I will remark on another instance, to show what I am proposing. In both poems the artist recreates an event in the Florida swamps.[12] In the poem *Space,* the incident is described in the following way: a lonely dusty road becomes the meeting place of the poet's body with his own consciousness. The lyrical voice confronts his total truth which amounts to the fact that when a person dies his or her consciousness will become part of the substance of the universe, while his body will be destroyed. According to Leibniz, "the soul follows its own laws, and the body its own likewise, and they accord by virtue of the harmony pre-established among all substances, since they are all representations of one and the same universe." ("Monadology," 192). That is the reason why at the end of *Space,* the body of the narrator speaks to his own consciousness, as a lover who is upset because she is leaving him:

> Consciousness, I, the third one, the fallen one, I say to you (do you hear me consciousness?). When you become free of this body, when you become the other (what is the other?), will you remember me with deep love; the deep love that I believe you and my body have had so fully, with the double conviction that made us live together so faithfully? (Space, 72-73).

While this dialogue is occurring, all the animals in the swamp are hiding, with the exception of one crab. This dramatizes the confrontation of the speaker and the universe; a confrontation that is symbolized in the poem by a fight between the poet and the small crab. The poets of Juan Ramón's generation viewed symbols as a way to penetrate into the mysteries of nature; and the mission of the poet was to uncover these obscure forces. The symbol of the crab functions in that way in the poem *Space*. Near the end of the text, the lyrical voice crushed the crab with his shoe to see how strong the animal was and what the animal was hiding inside. The poem ends by disclosing to the world the content of the crab's body: there was nothing there: only an empty crab shell, a huge hole, which simultaneously represented the poet's body and, in a separate dimension, the entire universe.

In *Time* the situation in the Florida swamps is different; many animals surround the speaker in the same dusty road. There are crabs, black breezes, turtles, a dead wolf and a rabbit, a serpent, white cranes, a butterfly, a flower, mosquitoes. The list is metonymic and represents the entire creation. The lyrical voice looks at everything lovingly, while sensing that nature is indifferent to his feelings:

> Everything seems to ignore me. How foreign I feel walking fully clothed through these paths in the immense swamps. But I recognize everything. I see the whole of nature as something that is mine, but nature looks at me as an alien thing. . . (*Time*, 18)

In both poems the tragedy is personal, it is the consciousness of the poet which will end with his death, which is at stake here; but in the poem *Space* the speaker has divided himself into two substances: his body and his soul, to try to understand the mechanisms of nature. These subtle differences clearly show how time and space are intimately related for Juan Ramón. Bakhtin refers to this time/space relationship as chronotope and suggests that in literature the connection is expressed spatially through the metaphor of the road. According to Bakhtin, it is in the road of literary fables from classical antiquity to today where all important meetings take place (*Dialogic Imagination*, 98). In both texts, the meeting of the lyrical voice with the universe occurs in a dusty road of the swamps, and ultimately constitutes a crucial moment, a moment when the poet dramatizes the tragedy of the passage of time and the end of his life.[13]

Time and Life

Time, according to Simone Weil, "is the most profound and the most tragic subject for human beings. One might even say it is the only thing that is really tragic. All the tragedies which we can imagine return in the end to the one and only tragedy: the passage of time" (*Lectures on Philosophy*, 197). Time is the main subject of poetry, and for Juan Ramón's generation it represented change and a desire to find answers to their mortal condition. The prose of *Time* has a melancholic tone due to the awareness that the poet's life on this earth was temporary. In the first fragment of the poem, the lyrical voice asks a rhetorical question which he answers with a quote from Ferrán, a romantic Spanish poet whom Jiménez admired:

> I have love and a woman, I often visit with nature, I follow art in general, I read everything, I dedicate all day and all night to my work. . . What am I missing? "What you are waiting for day and night and never comes, what you are always missing while alive – this is death." (*Time and Space*, 18)

The memory of what the poet had experienced and what he had dreamed are mixed in the present of the writing, and become his recorded life. Hence the poem is an effort to consolidate, in a timeless frame, a chain of incidents that somehow had affected Juan Ramón and had remained in his memory. That is why at one point in the text he says:

> Every memory breaks against me like a wave, an immense undulation and reaches to the last pore of my totality filling me with its condensed substance. One memory, another one, another one, with a slow and constant rhythm. I

> am only the entrance of perception, and the rest of the world, an invasion exiting through me. There is no exit in me or entrance into other things. I and my past remain alone. (*Time and Space,* 28)

So what are those incidents that the author privileged in this prose and which constituted his life? A first reading will form the impression that the narrator talks incessantly about anything that comes to his mind; one thing reminds him of something else, and this again of something else. The text, as I said earlier, appears composed in a surrealist mode, as automatic writing, without any rational order. However a careful study suggests that this chaotic presentation is only superficial, because somehow the narration is creating the impression the poet wanted to achieve. That is, the series of different events that are presented in a disorganized fashion, are composing a picture for posterity of the unaffected and truthful life in which the poet believed. For instance, Juan Ramón mentions his simple daily activities with his wife, his readings, the mail he receives, the music he hears, his love of genuine people and animals. He also remarks on unpleasant incidents that happened to him, and he takes the opportunity to explain in detail and clarify for posterity his points of view. He also blasts a few individuals, writing their full names, for having acted out of self-interest, or for having been insincere in their criticisms of him:

> To write against others, against me, is a natural thing, and I deserve whatever is said, except lies and calumnies. I write what I feel like against what I do not like, but never out of the need to make friends with other people's enemies. . . (*Time and Space,* 35)

The negative commentaries on some poets become examples of the very things Juan Ramón abhorred: opportunism, falsehood, affectation. Also other poets and people he admired become models of authenticity. The Krausistic precepts which had guided the artist throughout his life constitute the back-bone of Jiménez' artistic and ethical preoccupations, as described in this prose. The poet's love of nature, his unpretentiousness, his quest for understanding and creating an ideal world through his poetry, and his need to clarify and justify many misconceptions for posterity, all of these aspects establish the material that compose his memories and hence his life.

When Juan Ramón sensed his death approaching, he became interested in leaving an image of himself for posterity. *Time* presents from many different angles, as a cubist painting, the memories, attitude and aspirations of the man Juan Ramón as he understood them. Ultimately this prose constitutes a measure of a life faithful to the strictest ethical and artistic principles. As Juan Ramón said in the fifth fragment of *Time,* "if it were possible for the poet to be himself, without his accomplished work, he alone with his life. . ." (*Time and Space,* 38). Jiménez wished that the exemplarity and beauty of his own existence, of his own consciousness, could become poetry in and of itself. For this reason he recreated in this autobiography the spiritual life he most desired, a self-portrait where poetry, life, and time were forever fused.

Notes

[1] *Conjunctions and Disjunctions.* New York: Macmillan Col, 1982, p. 12. Also in *El arco y la lira.* México: Fondo de cultura económica, 1973, pp. 94-95.

[2] "By God I mean an absolutely infinite being; that is, a substance consisting of infinite attributes, each of which expresses eternal and infinite essence." *Ethics. Treatise on the Emendation of the Intellect and Selected Letters.* Translated by Samuel Shirley. Indiana/Cambridge: Hackett Publishing Co., 1992, p. 31.

[3] *Diario 2. Estados Unidos (1939-1950).* Edition, Translation, Introduction, and Notes by Graciela Palau de Nemes. Madrid/Puerto Rico: Alianza Editorial, 1995.

[4] For example in the book *Jardines lejanos,* the personal fears and struggle of the poet appear in the daunting figure of a double who converses with the lyrical voice in some poems. Poems VII, "¿Quién anda por el camino?" (p. 135); XII- "¿Soy yo quien anda esta noche?" (p. 146); and XXV- "En el dulce sol de otoño" (p. 237-38). *Jardines lejanos.* Introduction by Ignacio Pratt. Edición del centenario. Madrid: Taurus, 1981.

[5]Mª Ángeles Sanz Manzano, *La prosa autobiográfica de Juan Ramón Jiménez. Estudios de sus autobiografías, autorretratos y diarios.* Alcalá de Henares: Publicaciones de la Universidad de Alcalá de Henares, 2003. The critic mentions the book *El modernismo. Notas de un curso,* in which Juan Ramón mentions Rousseau´s *Confessions* in page 169-

[6] The book is titled *A Treasury of the Worlds's Great Letters.* New York: Simon and Schuster, 1940.

[7] "*El libro de sueños* de Juan Ramón Jiménez y su problemática aproximación al surrealismo." *Hispanic Review.* 71.3 (Summer 2003): 393-413.

[8] Juan Ramón Jiménez en los espacios del tiempo." *Revista de estudios hispánicos* Vol. XXVIII, núms. 1 y2, 2001, pp. 65-74.

[9] Later, in l948 Juan Ramón read *The Universe and Doctor Einstein,* by Lincoln Barnett, a book found among his books at the University of Puerto Rico en Río Piedras. Barnett explains that while the world of substance is encompassed in the total space of the universe, time is also one aspect of space, and therefore can be measured spatially.

[10] Juan Ramón dedicated a page to Spinoza, as part of his project *Vida* (still unpublished). The page was published, together with other unedited texts in *ABC*, Madrid, October 23, 1984, p. 46.

[11]*Philosophical Writings*. "Correspondence with Clark" (1715-16). London: Everyman, 1995. P., 211

[12] This event is also narrated in more detail by Zenobia Camprubí in her *Diary 2. Estados Unidos (1939-1950).* You may read pages 137 to 238 (years 1940-42). Edition, Introduction and Notes by Graciela Palau de Nemes. Madrid: Alianza, 1995.

[13] There are other experiences mentioned in both poems, but while in the prose of *Time* the experiences take on a personal dimension, in *Space* they are universalized. For example, the ideal woman is symbolized by Eloísa, the wife of Peter Abelard, in *Space*, while in *Time* the ideal woman is his wife Zenobia.

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