

Letras Hispanas

Volume 14

TITLE: Contemplation, Expression, and Desire: The Poetics of Juan Antonio González Iglesias

AUTHOR: David F. Richter

EMAIL: david.richter@usu.edu

AFFILIATION: Utah State University; Department of Languages, Philosophy, and Communication Studies; Main 202G; Logan, UT 84322

ABSTRACT: This article examines the poetry of contemporary Spanish writer Juan Antonio González Iglesias. Although relatively unknown to many North American readers, fellow poets and critics in Europe have praised the award-winning poetry of González Iglesias since the 1990s. As a response to and renovation of movements such as the Generation of 1927, the “poetry of experience,” and *la otra sentimentalidad*, González Iglesias’s poetry is often situated among what some scholars call the “second wave of the Generation of 1980,” the Generation of 1999, the Generation of 2000, the neo-post-*novísimos*, or the *feroces*. The present essay offers close readings of poems primarily from two of González Iglesias’s most celebrated collections: *Un ángulo me basta* (2002) and *Eros es más* (2007). In his treatment of simple pleasures and contemplative reflection, as well as in his consideration of the vitality of desire and erotic expression, his poetry is fresh, sincere, varied, and diverse—ever difficult to enclose within comfortable labels. In both volumes, González Iglesias’s poetry makes bold claims about the transformative power of poetry, that is, how the work of art urges readers to reevaluate how they view the world and how they experience the human condition.

KEYWORDS: *Un ángulo me basta*, *Eros es más*, Contemplation, Poetry of Experience, The Body, Eroticism

RESUMEN: Este artículo examina la poesía del escritor español contemporáneo Juan Antonio González Iglesias. Aunque relativamente desconocido para muchos lectores norteamericanos, poetas y críticos europeos han elogiado sus obras desde los años 90. Como respuesta a y renovación de movimientos poéticos como la Generación del 27, *la poesía de la experiencia* y *la otra sentimentalidad*, la poesía de González Iglesias se sitúa frecuentemente en lo que algunos llaman “la segunda etapa de la Generación de 1980”, la Generación de 1999, la Generación de 2000, los neo-postnovísimos o los *feroces*. El estudio presente ofrece una lectura detallada de varios poemas que proceden principalmente de dos de los poemarios más celebrados de González Iglesias: *Un ángulo me basta* (2002) y *Eros es más* (2007). En su tratamiento de los placeres simples de la vida y la contemplación reflexiva, así como en diálogo de la vitalidad del deseo y la expresión erótica, su poesía es fresca, sincera, variada y diversa; resulta difícil, por lo tanto, de encasillarla en etiquetas académicas. En ambos volúmenes, la poesía de González Iglesias hace un llamado en favor del poder trascendente de la poesía, es decir, la manera en que la obra de arte urge al lector a reevaluar su perspectiva del mundo y su experiencia de la condición humana.

PALABRAS CLAVE: *Un ángulo me basta*, *Eros es más*, contemplación, poesía de la experiencia, el cuerpo, erotismo

DATE RECEIVED: 7/17/2017

DATE PUBLISHED: 5/15/2018

BIOGRAPHY: David F. Richter is Associate Professor of Spanish and Distinguished Associate Professor of Honors Education (2017–2020) at Utah State University. He specializes in 20th–21st century Spanish literature, including poetry of the Generation of 1927 writers, surrealism, contemporary Spanish narrative, and contemporary Spanish women writers. He is the author of *García Lorca at the Edge of Surrealism: The Aesthetics of Anguish*, published by Bucknell University Press in 2014.

ISSN: 1548-5633

Contemplation, Expression, and Desire: The Poetics of Juan Antonio González Iglesias

David F. Richter, Utah State University

Hay mucha luz. La tarde está suspensa
Del hombre y su posible compañía.
Muy claro el transeúnte siente, piensa
Cómo a su amor la tarde se confía.
—Jorge Guillén, *Cántico*, “Vida extrema”
(1.1–4)¹

No decía palabras,
Acercaba tan sólo un cuerpo interrogante,
Porque ignoraba que el deseo es una pregunta
Cuya respuesta no existe,
Una hoja cuya rama no existe,
Un mundo cuyo cielo no existe.
—Luis Cernuda, *Los placeres prohibidos*,
“No decía palabras” (1–6)

The intimate poetry of the contemporary Spanish writer Juan Antonio González Iglesias (Salamanca, 1964) frequently engages themes of pleasure, desire, mysticism, classical mythology, excess, and eroticism. Although relatively unknown to many North American readers, fellow poets and critics in Europe have praised the award-winning writings of González Iglesias since the 1990s. His collections have won several of the top poetry awards in Spain, including the Premio Vicente Núñez (for *La hermosura del héroe* in 1994), the Premio Internacional de Poesía Generación del 27 (for *Un ángulo me basta* in 2002), the Premio Loewe (for *Eros es más* in 2007), and the Premio Internacional de Poesía Ciudad de Melilla (for *Confiado* in 2015).² His works have also appeared in literary magazines and in a variety of notable Spanish poetry anthologies over the last 20 years, among them, *Feroces. Radicales, marginales y heterodoxos en la última poesía española; Selección nacional. Última poesía española; La generación del 99. Antología crítica de la joven*

poesía española; La inteligencia y el hacha (Un panorama de la Generación poética de 2000); and most recently, *Hacia la democracia: La nueva poesía (1968–2000)*. Some of Spain’s foremost poetic voices of the last few decades have praised González Iglesias’s contributions, including Luis Antonio de Villena, who has asserted that González Iglesias “es para mí uno de los tres mejores poetas nuevos de España” (“Entre”), and Luis García Montero, who proposed that González Iglesias should be “considerado como un poeta imprescindible en la poesía española de los últimos años” (García Montero and García Sánchez 20). His poetry has also garnered the esteem of European literary critics and academics alike who, in part, suggest that he is “uno de los poetas más sobresalientes del panorama literario español actual” (Marín A.), and that “se consolida definitivamente como una de las mejores voces de la poesía española contemporánea” (Fresán).³

To characterize the varied resonances embodied by González Iglesias’s work, critics

have spoken of a lengthy list of influential poets that, at least to some extent, underscores the genealogy of González Iglesias's poetic style, including the poetry of Seneca, Góngora, Bécquer, Whitman, Guillén, Lorca, Cernuda, Jaime Gil de Biedma, Pablo García Baena, Luis Antonio de Villena, and Luis García Montero. His lyrical tendencies are clearly informed by writers of the Generations of 1927 and 1950, the "poetry of experience," *la otra sentimentalidad*, the new epic, poetry of silence, minimalist poetry, and the post-*novísimos*.⁴ As a response to and renovation of those important influences and poetic movements, González Iglesias's oeuvre is often situated among what some call the "second wave of the Generation of 1980" (Villena, *Inteligencia* 18), the Generation of 1999 (García Martín), the Generation of 2000 (Villena), the neo-post-*novísimos*, or the *feroces* (Correyero). In his treatment of simple pleasures and contemplative reflection, however, as well as in his consideration of the vitality of desire and corporeal expression, his poetry is fresh, sincere, varied, and diverse—ever difficult to enclose within comfortable labels.

This assumption is confirmed by what has been said about González Iglesias and other contemporary Spanish poets by critics such as Juan Cano Ballesta, who writes that "si por algo se singulariza la poesía de las últimas décadas es por su pluralismo y diversidad" (63). Further, José Luis García Martín contends that

[r]esulta difícil encontrar un denominador común que aglutine a los poetas que han ido apareciendo en los últimos años: [...]. Y es que la literatura actual siempre se caracteriza por su pluralidad, por la convivencia de diversas tradiciones y tendencias. ("Grupos" 117–18)

In his study of poetry since the 1980s, *10 menos 30. La ruptura interior en la "poesía de la experiencia,"* Luis Antonio de Villena notes that the "poetry of experience" was a

foundational movement for recent poets, even the "hegemonic current," to use Miguel García-Posada's term. But for Villena, Spanish poetry since the post-*novísimos* also demonstrates "inner ruptures" within the poetry of experience, that is, a desire to "buscar más o ir más lejos" (*10 menos* 30, 27); indeed to "*ir más lejos* [...] por la interiorización mayor, por la búsqueda radical del sentimiento" (*10 menos* 30, 39). Araceli Iravedra corroborates this assessment of the "heterogéneo" and "plural" orientation of the "poesía del cambio de siglo" when she writes that some of the notable features of those poetic works, González Iglesias's included, exemplify a

búsqueda de un sentido de originalidad a partir de la continua revisión de una tradición plural; afán de trascendencia, fundado en la aceptación del enigma de lo real y de un sesgo de misterio en el poema; despojamiento formal y cierta tendencia a la concentración y al fragmento; intensificación de la conciencia del lenguaje; [...] un culturalismo "caliente" o vívido; predominio de la imagen y generalización de la visualidad y lo pictórico; retorno a la simbiosis simbolista de pensamiento y emoción; y desactivación de la radicalizada polarización teórico-poética de años precedentes. (145)

Juan Antonio González Iglesias's poetic contributions over the past 20 years fully engage the inner ruptures, originality, yearning for transcendence, intensification of language, and symbolic symbiosis of thought and emotion alluded to by Villena and Iravedra, in addition to providing an innovative poetic voice that constantly challenges the boundaries of recent poetic advancements in Spain.

The present essay offers close readings of poems primarily from two of González Iglesias's most celebrated collections, *Un ángulo me basta* (2002) and *Eros es más* (2007). This study reveals the tensions and

tendencias within the poems, while at same time examining the works within the context of other influential poets and thinkers with whom González Iglesias's poems intertextually dialogue. For example, in poems such as "Alguien me habla de una biblioteca," "Tiene mi misma edad," and "Acepto que belleza es la fulguración" from *Un ángulo me basta*, the reader is confronted with texts that focus on the contemplation of simple pleasures, actions, or objects, much like the ecstatic celebrations of life and "fe de vida" noticed in Jorge Guillén's *Cántico*. In concert with what the German philosopher Martin Heidegger called *aletheia*, González Iglesias's poetry looks deeply into the inner realities and essences of being. However, the Salamanca poet adds a particular poetic "impurity" to the Guillenian poetics by focusing increasingly on the carnal and intimate inclinations of the lyrical subject through a confluence of themes related to reality, the body, and an exuberance for living.

In *Eros es más*, González Iglesias elaborates on the tensions between reality and desire through a contemplation of eroticism. In poems such as "Felicidad natural," "Hay algo en el amor," "Cuestión cuya respuesta no importa," and "Exceso de vida" the poetic subjects demonstrate the intensity involved in the self's yearning for the other in a space without limits. This heightened awareness of life and the pleasures of living are elaborated by the French intellectual Georges Bataille in a nuanced understanding of eroticism. For Bataille, the final aim of eroticism is an ecstatic fusion through which the self and the other attain a profound continuity. In González Iglesias's 2007 volume, the pursuit of pleasure grounded in the excesses of life communicates a poetics of urgency, sensation, and boundless desire. The two major currents in these collections, therefore, communicate both a contemplation that leads to the truth of being, and an inclination toward erotic drives that are based in sincere expression and an unbridled exuberance. In both cases, González Iglesias's poetry makes bold overarching claims about the

transformative power of poetry and how the work of art urges readers to reevaluate their view of the world and their experience of the human condition.

Un ángulo me basta: The Contemplation and Celebration of Common Things

By calling attention to the elemental truths of art, love, and death, González Iglesias's *Un ángulo me basta* evokes what Martin Heidegger calls *aletheia* to refer to the revelatory uncovering of the essence of being. In poems such as "Alguien me habla de una biblioteca," "Tiene mi misma edad," and "Acepto que belleza es la fulguración," this "unconcealing" of truth is evident as the lyrical subjects dig deep below the superficial facades of architecture, nature, and relationships in search of their inner souls. In his poetic meditation on the embedded essences of reality, González Iglesias's poetry advocates for a life based on simplicity and authentic experience wherein individuals embrace the pleasures and sensitivities of the spirit, mind, and body.

In his 1935 lecture, "The Origin of the Work of Art," Heidegger describes how the work of art contains an undercover essence or reality that is only perceived through a sustained contemplation of works of high artistic and poetic caliber. While referring to the often-commented Van Gogh painting of a pair of peasant shoes, Heidegger suggests that the work of art entails much more than the representation of the shoes' utility as an equipment-like covering for the feet. Certainly the spectator of Van Gogh's painting could surmise that the work simply portrays a pair of empty peasant shoes and nothing more. However, for Heidegger,

[a]s long as we only imagine a pair of shoes in general, or simply look at the empty, unused shoes as they merely stand there in the picture, we shall never discover what the equipmental being of the equipment in truth is. (32–33)

Therefore, Heidegger urges the spectator of the work of art to engage the painting on a deeper level, consider its essential qualities, and allow the inner souls of things to come forth.

In this manner, Heidegger suggests, the spectator will discover the truth of being at work. Within this framework, Heidegger offers a more lyrically-infused description of the peasant shoes:

From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls. In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field. (33)

In Heidegger's explanation, a more essential reality of the shoes is revealed through Van Gogh's painting, and this description of the peasant shoes goes well beyond the object's use-value as equipment. Rather, Van Gogh's painting, according to Heidegger, allows the objects to speak for themselves, to reveal their own soul and connect their reality to the toil and labor of the peasant who wears them. Indeed, "[t]he work of art lets us know what shoes are in truth" (35) through a disclosure of being that the Greeks called *aletheia*. In his discussion of the revelatory or uncovering properties of *aletheia*, Heidegger writes that the highest qualities of art go beyond the consideration of beauty as the artwork seeks to both establish and enact the truth of being and existence. These lofty proposals underscore the necessity to allow art to speak to the spectator or reader as a result of serious

contemplation. In essence, the work of art for Heidegger constitutes a social imperative as it allows humanity's vision and understanding to be sharpened and enlivened.

One of González Iglesias's literary fathers, the Spanish poet Jorge Guillén, discusses similar properties of the uncovering of being in his most well-known work, *Cántico*, first published as 75 poems in 1928 but later expanded to over 300 poems by 1950. This collection, a treatise on exuberant living and the celebration of life, is replete with circular images such as the sun, the clock, a gold ring, and planets, all of which suggest completion, fullness, and perfection. Further, in this collection, Guillén positions the poetic voice's primary concern as the sustained contemplation of the essence of being. In the collection's initial poem, "Más allá," the lyrical "I" asserts its intentions to understand the deeper resonances of being: "Ser, nada más. Y basta. / Es la absoluta dicha" (1.41–42). In a later section of "Más allá" the poetic subject finds joy in the simple objects of life, including,

El balcón, los cristales,
Unos libros, la mesa.
¿Nada más que esto? Sí,
Maravillas concretas.
Material jubiloso. (4.1–5)

Here, the lyrical self celebrates the existence of common things; windows, books, and tables are seen as "solidified marvels, joyous material," much more than just mere objects. This offers an *aletheia*-like revelation of the being of things and therein renews how the reader sees the world around them. These simple objects are later called "todas las maravillas / en que el ser llega a ser" ("Salvación de la primavera" 3.7–8), thus demonstrating Guillén's commitment to representing the inner marvels of the commonplace.

In Guillén's text, the objects are allowed to speak for themselves and reveal their inner identity. This is perhaps elaborated nowhere more directly by Guillén than in his poem "Naturaleza viva," also from *Cántico*.

In this poem, Guillén pays homage to a common table. But like Heidegger's reflection on Van Gogh's peasant-shoe painting, the table in Guillén's text is also given a much deeper look. Rather than simply recognizing the flat surface and utility of the "tablero de la mesa" (1), "Naturaleza viva" calls attention to the organic nature of the wood and traces its origin to a forest tree, highlighting the value and history of the knots and veins contained within the wood. After suggesting that a more full contemplation of the table requires "al tacto, / Que palpa y reconoce / Cómo el plano gravita" (8–10), the lyrical voice exclaims:

¡El nogal
Confiado a sus nudos
Y vetas, a su mucho
Tiempo de potestad[!] (13–16)

For Joaquín Casalduero, this poem highlights the perennial life of the wooden table:

El espacio y el tiempo, el ser, las cosas, lo fugitivo es contemplado por un hombre atento para encarnarlo con su estado perenne, en el estado de la palabra, de "la vida viva para siempre." (208)

Here, the *aletheia*-like moment of uncovering reveals the living material of the table, its truth of being as a once (and perhaps still) living tree with nutrients flowing through its veins, and subject to the elements of nature that create knots in the grain.

The final stanza of the poem declares, again with exclamatory punctuation, that the "Materia de tablero" is "[¡]Siempre, siempre silvestre!" (20), underscoring anew the inner identity of the table as an animate object rather than the utilitarian table that has been taken from its natural state. The title of the poem also offers an interesting insight to the table's truth of being. In contrast to what is referred to in Spanish as a "still life" painting (*natureleza muerta*), the

text dedicated to the organic nature of the table reflects a *natureleza viva*, or a still life rendering in which life is not all that still, but rather lively. Guillén's poem focuses on the living matter within common things, and the exterior form becomes the medium through which the contemplation of truth and essence is considered. As Robert Havard writes, "[l]a esencia de una cosa reside en su forma, y, por lo tanto, el poeta se orienta a la forma porque quiere descubrir la esencia de las cosas" (56). As Heidegger, Guillén's contemplation on the inner truth of seemingly inanimate objects urges a renewal of how readers experience "commonplace" things in daily life as the table tells its own story and history in order to uncover the "'tesoros interiores' de las cosas" (Havard 58).⁵

In a Guillenian and Heideggerian fashion of his own, Juan Antonio González Iglesias also lets ordinary objects speak for themselves. *Un ángulo me basta* considers the disclosure of the essence of things ranging from exterior architectures and natural environments to intimate relationships and human interaction. However, González Iglesias's poetry adds a particular poetic "impurity" to the lyrical utterance as it goes beyond the purely poetic contentions of Guillén's meditations. The impurities of González Iglesias's poetics are based on an affirmation of the sensuality of the poetic subject, a consideration beyond art for art's sake. In his prologue to González Iglesias's 2010 volume of collected poems, *Del lado del amor*, Guillermo Carnero suggests that in *Un ángulo me basta*, "[e]l tono aquí es más meditativo, y el poema tiende a ser escueto, breve y conciso [...]. Se mantiene el éxtasis" (11).

At first glance, González Iglesias's poem "Alguien me habla de una biblioteca" speaks of the projected plans for the construction of a new library. However, the "cubo abierto" with "cristales solares" and angles based in "geometría" (3–5)⁶ quickly demonstrates a more intimate level of understanding beyond the use-value of the library. The poetic "I" recounts:

Los planos están lejos
 en otro mundo. Hay sensualidad
 en el contrato:

.....

Armonía

cuánto cuidado para no romperte.
 Cuánta belleza en lo que no está hecho,
 en lo que todavía puede hacerse
 bien. Cada obra de arte concebida
 con tanta precisión es una forma
 de humildad y optimismo. Hacia ella va
 mi difusa esperanza cosmológica
 esta mañana, en este bar ruidoso.
 Alguien me habla de una biblioteca
 y yo siento el placer de las cosas futuras.
 (8–10, 12–22)

The library comes to metonymically embody much more than a building constructed of concrete as it creates an association with experience, knowledge, pleasure, hope, optimism, and the future. The library, an “obra de arte” (16) that contains within it the opening of new horizons and new ideas, reflects an other-worldliness capable of capturing the inner truths of its existence. The *aletheia*-like description in González Iglesias’s poem dedicated to the library reveals the deeper experience of library-goers and the reader sees the library under a new, more enlivened lens. This poem demonstrates a sustained optimism in the future. It celebrates “lo que no está hecho” (14) as it acknowledges the opportunities for learning and the personal development of humanity. Further, González Iglesias removes the consideration of the library from a perspective based solely on use-value and instead redirects the focus on the experiences, growth, and feelings to be achieved in the future library. The recognition of the library’s significance culminates in the final line when the poetic “I” creates a personal connection to the library, to the “placer de las cosas futuras” (22) that will be felt there.

The reflections here on the essence and significance of a future library correlate in many senses with González Iglesias’s understanding of the “poetry of experience,” an important literary context and trend for writers

in Spain (and elsewhere) since the 1960s. According to American scholar Robert Langbaum’s influential 1957 volume, *The Poetry of Experience*, modern poetry inherently contains within it deeply subjective and objective tensions. Modern poetry rearranges immediate experience through a fictional poetic “I,” albeit based on autobiographical realities at times. In this conceptualization of poetry, Langbaum recognizes the importance of common things, objects, in this manner:

The romantic lyric or poem of experience, on the other hand, is both subjective and objective. The poet talks about himself by talking about an object; and he talks about an object by talking about himself. Nor does he address either himself or the object, but both together. He addresses the object in order to tell himself something; yet the thing he tells himself comes from the object.
 (53)

Poets from Spain are indebted to Jaime Gil de Biedma for their understanding of the poetry of experience as his 1959 article on Baudelaire, “Sensibilidad infantil, mentalidad adulta,” first introduced the term to readers of Spanish. Later, in his 1977 study of Luis Cernuda’s works, “Como en sí mismo, al fin,” Gil de Biedma explains the tensions of modern poetry in terms of a double identity:

[L]a fundamental experiencia del vivir está en la ambivalencia de la identidad, en esa doble conciencia que hace que me reconozca—simultánea o alternativamente—uno, unigénito, hijo de dios, y uno entre otros tantos, un hijo de vecino. El juego de esas contrapuestas dimensiones de la identidad [...] configura decisivamente nuestra relación con nosotros mismos y nuestras relaciones con los demás. Era ésa la experiencia, creía yo, que debe servir como supuesto básico de todo poema contemporáneo. (*El pie* 341)

Following Gil de Biedma, poet and critic Luis García Montero also recognizes the subjective and objective tensions within modern poetry by suggesting that in the same way that a reader sees himself or herself in a poetic text, the poet also comes to a better knowledge of himself or herself through the poetic utterance. To this end, García Montero describes in *Poesía, cuartel de invierno* that

[l]a poesía nos convierte en extranjeros de nuestra propia intimidad, y por eso llegamos a conocerla con ojos nuevos, con objetividad, con la mirada de un viajero que no se deja confundir por los usos de la rutina. [...]. Se trata de la elaboración de nuestra mirada. (13–14)

In line with this understanding of the poetry of experience, González Iglesias's poem devoted to the library (and others considered shortly) communicates the essence of an object, but within the framework of the experience of the self and others. In turn, the focus on the inner essences of things aims to accomplish what Langbaum calls "the context of a larger and intenser life, by shifting to a new perspective" (227).

González Iglesias's poem "Tiene mi misma edad" provides another contemplation of the deeper truths of reality, this time based on the perspective of a handicapped gardener. One could imagine a gardener as simply a field worker who cuts grass, prunes trees, and picks weeds. However, in this poem, González Iglesias's gardener takes on a more important role as the poet portrays this laborer in a more essential or humanized light. Through elevated diction González Iglesias describes the gardener in nearly shamanistic terms; he cares for and cures the natural environment amid the "fragmentos / del paraíso próximos a casa" (8–9). This gardener is like an ancient "auriga del amanecer" (12), one who governs the sunrise due to his intimate relationship with nature "[mientras] dialoga con el sol de tú a tú" (20). Additionally, this "hombre libre"

(17), as the poetic voice calls him, shuns the materialism of the world in his "desprecio del oro" (15). Even though poor and disabled, the gardener recognizes a supreme pleasure in living amid nature, which many others ignore. The botanical laborer enjoys a more intimate contact with his natural surroundings and "[t]rata directamente con la tierra" (19). The gardener embraces his natural environment and thus more fully engages living. González Iglesias praises the purity and compassion of the gardener: he is unfamiliar with the "mordedura / de la envidia" (24–25) and he is "lejos de los jerárquicos" (26) that tend to define the material world. The gardener comes to synecdochically embody all those who engage life slowly and contemplatively, and his "paciente / azada es medicina contra melancolía" (31–32). As in Guillén's work, the subjects and objects in González Iglesias's poems find pleasure in the subtle nuances of lived experience.

The individuals and objects in these poems speak for themselves; they call upon the reader to not just look at material reality, but to more deeply experience the simple joys of existence. In this sense, Enrique Jerez's review of *Un ángulo me basta* and of the poet's vision and task seem on point:

El poeta actúa como detector de materiales poéticos: la contemplación de un documental sobre animales salvajes, de una lección de artes marciales, de un plano arquitectónico o de una entrevista televisiva enciende la emoción del poeta. Lo cotidiano se eleva a categoría de hallazgo, de *inventio*, a través de una mirada plena de amor al objeto. Todo lo que tocan sus ojos se convierte, milagrosamente, en barro poético. (156)

The poetry based on a heightened experience demonstrates—for González Iglesias like it does also for Guillén, Lorca, Cernuda, Antonio de Villena, and others—"la transmisión de su propio ideal de belleza mediante la comunión

con las cosas más sencillas y básicas de la realidad circundante, un naturalismo que habla por sí solo” (González-Badía Fraga 645).

The glowing inner reality of things, the celebratory “fe de vida” (as Guillén called it), is also evident in González Iglesias’s oeuvre in terms of exterior beauty and a contemplation of the physical body. In other words, the diminutive and simple things serve as synecdoques for the *aletheia*-like revelation of greater truths and more immediate drives. This is evident in the first poem of *Un ángulo me basta*, “Acepto que belleza es la fulguración,” where González Iglesias writes that “belleza es la fulguración / natural de las cosas naturales” (1–2). The natural brilliance of objects, which is the embodiment of their beauty, is centered immediately (in the poem and in much of the collection) on the body:

Me digo que tus dientes mostrados en sonrisa
son eso. Que tus ojos me dan tanta dulzura
porque cumplen remotas instrucciones genéticas.
Que tu cuerpo de hombre con mi cuerpo de hombre
construyen un lugar necesario en el mundo. (3–7)

In the subsequent homoerotic embrace of the lovers, “cruza por mi cerebro la palabra milagro” (12). The primordial necessity of human bonding, even eroticism, is shown here as the natural course of human beings. This encounter, this embrace of bodies, is the beautiful miracle celebrated by the poet. In his study of body in González Iglesias’s poetry, Alejandro Simón Portal notices the constant presence of the flesh throughout the poet’s work:

Todo, o casi todo, crece y depende de la piel. El cuerpo, como Eros, es una lucha de extremos, desde la carencia al exceso. La belleza es inútil y absurda desde lejos, pero supone sacrificio su presencia. Un cuerpo hermoso se confirma cuando es contemplado. (15)

Seen in this light and with this introduction the entire poetic collection examines the people, places, and things that elicit that

truth and beauty, with sustained attention given to the human body. Hence, González Iglesias’s title, *Un ángulo me basta*, a phrase that suggests at once that satisfaction in life comes from simple pleasures and contemplation. The sought-after space, according to the poet, “es el lugar para la serenidad, porque, entre otras cosas, es el lugar para la lectura” (139), the corner in which to sit with a book and discover the self, the other, and the world with new eyes.

Eros es más: The Body, Eroticism, and Excess

In a more recent collection, *Eros es más* from 2007, the consideration of contemplative pleasures pays sustained attention to the body and eroticism. But this is not a new topic for González Iglesias. In *Esto es mi cuerpo*, an earlier collection of poems from 1997, for example, the pleasures of the body take center stage in “una poesía que canta a la plenitud y la belleza del cuerpo humano” (García Martín, *Selección* 23). Lines like the following pervade that collection, and from its onset orient González Iglesias’s poetic project toward the body:

[...] He percibido cómo
mi cuerpo transmitía
esa felicidad,
que iba de mis labios a sus labios,
de mi torso a su torso, de mi piel a la suya.
 (“Del lado del amor duerme mi cuerpo” 17–21)

In this opening poem of *Esto es mi cuerpo*, the topics of love and togetherness are inextricably linked to the body and its pleasures. Further, the poem presents a symmetrical identification between the self and the other (the labios–labios, torso–torso, piel–la suya) to underscore the homoerotic connection between the two lovers. The feeling of physical delight is transmitted from the one to the other, and vice versa, the body always at the center of both the poetic utterance and the

amorous experience. In its celebration of the body and desire, González Iglesias's poetry—from its very beginnings—connects to that of other Spanish poets from the late twentieth and early twenty-first centuries often associated with González Iglesias, writers such as Aurora Luque and Luis Muñoz, who also praise eroticism and the human form.⁷

In “Esto es mi cuerpo,” another text from the same series of poems, the body also receives sustained attention in the relationship between the self and the other:

Esto es mi cuerpo. Aquí
coinciden el lenguaje y el amor.
La suma de las líneas
que he escrito ha dibujado
no mi rostro, sino algo más humilde:
mi cuerpo. Esto que tocas es mi cuerpo.
.....
Esto es una entrega. Soy pequeño
y grande entre tus manos.
Ésta es mi salvación. Éste soy yo. (1–6, 22–24)

Here the body is displayed in its sensitivity and vulnerability, and the title of this poem (and of the collection) connects with themes of love and sacrifice evident in similar lines uttered by Jesus Christ, and later in terms of love and desire in the works of Walt Whitman. In both contexts, as in González Iglesias's poems, the surrendering of the body to the other as an act of submission and sacrifice proves key, even an act of “salvación” (24).

The pleasures of the body and erotic encounter are further developed in González Iglesias's 2007 poetic collection, *Eros es más*. In an interview with the poet Vicente Núñez for the Spanish newspaper *ABC*, González Iglesias's question regarding which is more important, *eros* or *logos*, elicited a minimalist response asserting that “eros es más.” This statement gave birth to the title of González Iglesias's collection, a series of poems that elaborates on the tensions between reality and desire through a contemplation of sensuality. In poems such as “Felicidad natural,” “Hay algo en el amor,” “Cuestión cuya

respuesta no importa,” and “Exceso de vida,” for example, the poetic subjects demonstrate the intensity involved in the self's yearning for the other in a space without limits, what French intellectual Georges Bataille understood as an ecstatic fusion between the self and the other.

In his prologue to *Eros es más*, González Iglesias notes the centrality of eros to the construction not only of human identity, but also of poetic expression:

[Núñez] [t]enía razón. Eros es más que logos. Dicho en español, el amor es más que el lenguaje. Nada se puede comparar a ese principio que cohesionan todo lo que existe, más rico que el amor, que el sexo y que el deseo. (273)

And more than scientists, physicists, biologists, chemists, mathematicians, psychologists, and even artists, it is the poets (according to González Iglesias) who best approach the deciphering of the elemental truths of eros. The writer continues:

El único código humano que puede intentar dar cuenta íntegra de *eros* es el *logos*. Y más concretamente la forma plena del lenguaje: la poesía, aunque en la tensión final se vea desbordada por el asunto. (274)

In turn, this collection of poems issues a bold statement about the role of poetry in living life to its fullest intensity. González Iglesias suggests this connection in the epilogue to his 2010 volume, *Del lado del amor*:

Parece seguro que a todos los seres humanos se les concede el lenguaje por igual. Sin embargo, unos pocos mantienen con él una relación especialmente intensa. Son los poetas. Es probable que con el amor suceda algo parecido. [...]. Es una cuestión de intensidad, en amor y en lenguaje. Estoy con los que creen que uno y otro son la misma cosa, en una genealogía que se remonta a Platón y a Cristo. (338–39)

It is the poets, then, who seek to underscore the relationship between intensified conceptions of language, love, and living, and whose poems urge the reader to do the same.

In his 1957 work, *Erotism*, and echoing Plato's *Symposium*, Georges Bataille reminds us that a central aim of eroticism is to achieve physical, emotional, or mystical fusion with an Other.⁸ Bataille argues that as discontinuous beings, humans seek to "substitute for the individual isolated discontinuity a feeling of profound continuity," a fusion where all barriers are gone (15). If for González Iglesias it is poetry that best approaches the description of Eros's power (but which fails in the end), for Bataille "poetry" and "eroticism" are both slippery signifiers with undefinable qualities, both of which signal the anguish of the abyss. A desire for the unifying sought through eros, or the recognition of a sort of erotic imperative, comes to the fore in *Eros es más* in poems that underscore the constant yearning of erotic desire, but also through the more attuned and vivid pleasures of living focused on one's own body, spirit, and surroundings. For Curtis Bauer, who translated *Eros es más* in 2014,

there is a deeply generous voice—profoundly kind, loving, and brilliant—inside these poems; there is a speaker concerned with revealing the presence of love and honor in our daily lives that is so often hidden by the rush of modern obligations and contemporary social constraints. (xii)

González Iglesias's poems capture this generosity, contemplation, and engagement with living with delicate force.

In the poem "Felicidad natural," the poetic "I" suggests that:

Es bueno para el cuerpo contemplar los trigales
verdes esta mañana de principio de mayo.
Es bueno para el cuerpo imaginar
que esta alta pradera, tan sometida al viento
que parece estar hecha sólo del mismo viento,
no terminara nunca en una suma

de áridas aristas.
Es bueno para el cuerpo que el único sonido
sea
el rumor de la lluvia sobre el techo del coche.
Es bueno para el cuerpo detenerse.
Y salir. (1–12)

With these lines, González Iglesias recognizes the intimate connection between the body and its environment, focusing anew on the importance of a thorough and patient consideration of the imagination and the various senses. These preoccupations enliven the body; indeed, they add texture and pleasure to living. What is more, and by way of the anaphoric repetition of "Es bueno para el cuerpo," the poetic subject suggests that this exuberant life is connected to a mystical communion involving the spirit as well as the body and its surroundings.⁹

In line 9, and with the usage of the lone word "sea," González Iglesias formally insists on the slow and contemplative tone that is evoked with words such as "contemplar" (1), "imaginar" (3), "rumor de la lluvia" (10), and "detenerse" (11). This focus on deferral directs the reader not only to the poetic themes of contemplation but to the very action of contemplation itself. The linkage between nature, slowness, and the body calls attention to the erotics of the intellectual experience. In the final lines of the poem González Iglesias writes:

En un punto indeterminado de esta península,
[la más occidental de Europa,
recuerdo la liturgia de la Iglesia de Oriente,
que en el momento de la comunión
se limita a decir:
lo bueno,
para los buenos. (13–18)

The good tidings of great joy, which here draw upon Eastern religious thinking, are rooted in the simple pleasures of living, "lo bueno," from which one infers the previously alluded to calm contemplations, imaginations, and sensuality. Whereas for the intellectual

thinking is a matter of the mind, according to Fruela Fernández, González Iglesias's poetry shows that "el poeta piensa con todo el cuerpo" (31). This poem dedicated to "natural happiness" places at its center the effects that a deepened relationship to one's surroundings have on the pleasure and goodness experienced by the body, thus connecting González Iglesias's poetry to that of poets like Walt Whitman, who is "the poet of the body" ("Song of Myself" 422) and who "sing[s] the body electric" ("I Sing the Body Electric"), or Luis Cernuda, who writes that instead of using words to communicate, "[a]lcercaba tan sólo un cuerpo interrogante" ("No decía palabras" 2).

If the poem "Felicidad natural" suggests a celebration of a life-force evident in the simple contemplations of the natural environment with the attempt to cohere all that exists, a further consideration of the pleasure evoked by eros is highlighted in "Hay algo en el amor," although in this text it is through an even more persistent mystical and supernatural consideration of reality:

Hay algo en el amor que pertenece
a este mundo. En los múltiples
instantes en que todo
tiene sentido desde que llegaste,
en toda la materia de pronto convertida
en regalo, pradera que pisamos,
terrazza que se asoma o muralla que guarda,
también en la dulzura de los días,
en la rutina humilde de tenerte
a mi lado,
lo noto. (1–11)

The poetic subject here recognizes the immediate and tactile aspects of love—seeing, touching, and tasting, all the effects of the visible world—, the connection to time and place, and the sweetness of physical contact with the other. But the second of the two strophes indicates a stark antithesis suggested by the initial word, "Pero" (12). There the subject declares that "algo en el amor no es de este mundo" (12). In concert with the pure poetics

of Guillén or the neo-romanticism of Pedro Salinas, the "I" here yearns for a connection with the other in a consciousness that belongs to a mystical beyond, or "más allá." A fusion with the beloved is sought, for example,

[...] en la temperatura
de tu piel, cada vez que nos quedamos
dormidos juntos, y cada mañana
en que no espero más que tu primer
beso, cuando recobras
a ciegas tu lugar entre mis brazos.
Entonces se anticipa lo que un día tendremos
definitivamente.
Para poder nombrarlo
se me hace necesaria la noción de solsticio.
No lo razono más. Es una especie
de primicia. (14–25)

In these lines, and seemingly evoking a similar "amanecer" in Jaime Gil de Biedma's "Albada," we read that the otherworldly "something" belonging to love resides in the experience of togetherness, the moments of warm bodily temperatures and morning embraces. This brand of connection is based on both present and future experience, in addition to the communion and revelatory illumination afforded by amorous contact. González Iglesias employs metaphors of both the solstice and the first fruits in order to approach the otherworldly sense of this intense cosmic experience. In Javier Fresán's review of *Eros es más*, the critic suggests that "eros termina revelándose como la fuerza cósmica que une a todos los seres de la naturaleza y que se manifiesta en cualquier sitio." The idea of the solstice communicates at once the highpoint of summertime, the sunlight at its maximum splendor, and the length of the day at its greatest. This yearly moment, like the first fruits of the fields, also signals a new beginning, a novelty, or an abundant new harvest. The aspects of love "not from this world" are beyond reason or calculation—indeed the fruits of an intense experience and indescribable connection with the beloved other.

The poems examined here, “Felicidad natural” and “Hay algo en el amor,” suggest that fusion is not only sought with the body or nature but also through a connection that Bataille would call an “inner experience,” or a communion with an irrational force emanating from beyond oneself. This sensation is further approached in *Eros es más* in “Cuestión cuya respuesta no importa.” There the subject proposes that the precise answers to questions regarding desire, interpersonal communication, and the poetic utterance matter little:

No importa la respuesta
sino la sensación
casi física
.....
y este raro
placer que proporcionan
las cosas del espíritu. (6–8, 14–16)

This poem implies supernal sources of pleasure: subtleness, sensation, and spirit, and the title and contents of this poem seem to echo Cernuda’s “No decía palabras,” from *Los placeres prohibidos* wherein the Sevilla native suggests that

el deseo es una pregunta
Cuya respuesta no existe,
Una hoja cuya rama no existe,
Un mundo cuyo cielo no existe. (3–6)

The elusiveness of desire, the difficulty in approaching both its source and its fulfillment, appear in the form of eros as a higher powering force, one that motivates and enlivens beings.

While an ideal fusion is the goal of eros, Bataille recognizes the constant tension that is present in all forms of eroticism since the desire for love is inextricably linked with a propensity toward death. That is, if the foundation of human happiness is the attainment of a connection with the primeval “other half,” as Plato suggests, then if this desired union or continuity is not achieved, the result would

be isolation and anguish. Bataille elaborates this impasse by stating that

in spite of the bliss love promises its first effect is one of turmoil and distress [since] [...] this continuity is chiefly to be felt in the anguish of desire, when it is still inaccessible, still an impotent, quivering yearning. (19)

“Exceso de vida,” the first poem of González Iglesias’s 2007 collection, connects the concerns of eros with the inevitability of death. The initial line in that poem states that “Desde que te conozco tengo en cuenta la muerte” (1). This utterance is infused with the impatience and urgency of desire, which the poetic “I” outlines as follows:

De pronto tengo toda la impaciencia de todos
los que amaron y aman, la urgencia incompañable
de los enamorados. No quiero geografía
sino amor, es lo único que mi corazón sabe.
En mi vida no cabe este exceso de vida. (6–10)

The only drive that matters for the lyrical self is that of love. It yearns for the excesses of life rooted in human contact and recognizes the pleasures and exuberances of living a sensually-oriented existence. The final lines of the poem summarize the erotic imperative as one that connects the body to the other in a time and space without limits:

Sueño con el momento perfecto del abrazo
sin prisa, de los besos que quedaron sin darse.
Sueño con que tu cuerpo vive junto a mi cuerpo
y espero la mañana en la que no habrá límites.
(16–19)

As in “Felicidad natural,” the usage of anaphora here also invokes the persistence of desire. In these poems, González Iglesias proposes an engaged sense of living through the intensified contemplation of eros. The poems suggest that life, love, and the natural and supernatural forces of desire all aspire to a fusion wherein, echoing

Bataille, “[a]ll limits are completely done away with” (129). The imperative nature of eros is at once one of patient contemplation and reflection, but also one of urgency and constant yearning.

Conclusion

The poems by González Iglesias examined here, with Guillén, Whitman, Cernuda, and others in mind, underscore the role that poetry has in enriching the understanding and perspective of the reader. In this sense, poetry can restore humankind to itself by urging a more sustained connection to the inner truths and realities of things. If the origin of the work of art is indeed founded in *aletheia*, in the uncovering of greater truths of being as Heidegger suggests, then the study of artistic and poetic discourses is certainly worthy of our attention. The contention here is that poetry indeed has a transformative effect on how individuals see the world, how they experience reality, and how they form communities. The poems from *Un ángulo me basta* and *Eros es más* discussed here seek to uncover those poetic truths and urge a consciousness based in contemplation, expression, and engaged living. In his prologue to *Eros es más*, González Iglesias calls this poetic pursuit the attempt to access “verdades elementales” (274). If it is the role of the poet to illuminate such truths, then clearly the role of poetry is foundational in the establishment and discernment of knowledge. Curtis Bauer suggests the transcendental power of poetry when he writes that “the poems in *Eros Is More* can be read as lessons in how to live a more observant life and speak a more deliberate language” (xiv). And for poetry critic Jay Parini,

[p]oetry therefore returns us, through language, to the natural world, [as it is able to] transform reality, to affect readers in deep and permanent ways. [...]. [P]oetry makes it possible for people to live more intensely, with greater awareness. (xiii, 7)

In González Iglesias’s work, poetry is the expression of the intimate connection between desiring and yearning, and the impetus for a fuller experience of the pleasures of life, the world, and those who inhabit it. *Un ángulo me basta* and *Eros es más* highlight this restoration of the self to itself through poetic language that enables a renewal of perspective and an intensity in the experience of living.

Notes

¹ In the case of poetic quotations throughout this article, parenthetical citations given in-text refer to poetic line numbers (preceded by poetic section numbers, if applicable).

² Juan Antonio González Iglesias has also published *Esto es mi cuerpo* (1997), *Olímpicas* (2005), and *Del lado del amor (Poesía reunida 1994–2009)* (2010). In 2014, Curtis Bauer published an English translation of *Eros es más (Eros Is More)*. In addition to writing poetry, González Iglesias is a Professor of Classics at the University of Salamanca, and he regularly publishes literary and cultural reviews in *El País* and *ABC*.

³ Alejandro Simón Partal’s recent publication, *A cuerpo gentil: Belleza y deporte en la poesía de Juan Antonio González Iglesias*, is the first book-length study to consider the poetry of González Iglesias. Partal summarizes the focus of his volume in this way:

La poesía necesitaba un giro en su orientación, como hemos ido reiterando a lo largo de este estudio, para su digna subsistencia y para que no se confunda con algo fosilizado. Y este cambio de giro lo lidera, entre otros, nuestro poeta: porque procediendo de un discurso y una educación clásica, ha situado la poesía en una modernidad que la dota de una identidad en devenir; porque ha conseguido reformular una perfecta síntesis entre la tradición clásica y los mitos de nuestro tiempo; porque ha marcado una nueva perspectiva en cuanto a la poesía masculina, donde un hombre ama y disfruta del cuerpo de otro hombre desde la normalidad y la serenidad, desde lo extraordinario de toda excelencia cuando de ellos emerge el camino sublime de lo excepcional. (230)

⁴ Araceli Iravedra's lengthy 2016 study and anthology, *Hacia la democracia: La nueva poesía (1968–2000)*, offers an in-depth analysis of the poetic movements in Spain since the 1960s. The interested reader can refer to pp. 80–167 of the introduction where Iravedra differentiates the mayor currents in Spanish poetic production of the late twentieth century. In addition to elucidating tendencies such as the poetry of experience, the new epic, poetry of silence, and the Generation of 2000, she also situates González Iglesias's poetry alongside other influential writers of the period, including Víctor Botas, Ana Rossetti, and Aurora Luque (743).

⁵ Relatively few critics have acknowledged Heidegger's mobilization of the concept of *aletheia* within the context of Spanish poetry. In addition to Havard's insights on Guillén and Heidegger, two other notable contributions to this field are Jonathan Mayhew's discussion of Heideggerian concepts with relation to José Ángel Valente, and Carlos Feal's study of the concept of *aletheia* in the writings of Pedro Salinas. Grant MacCurdy also addresses the inter-textual relationship between Heidegger and Guillén through their similar understanding of death.

⁶ All writings by Juan Antonio González Iglesias cited in this study come from his 2010 volume of collected poems, *Del lado del amor*.

⁷ The connections between González Iglesias's poetry and Luque's and Muñoz's are numerous. The interested reader could refer to "Carpe noctem," for example, where Luque writes that "Desear es llevar / el destino del mar dentro del cuerpo" (12–13) or "Escultura líquida," where Muñoz portrays "los cuerpos de tormenta, el suyo / que es un ciclón de seda, el mío / que es un tronco volcado" (5–7).

⁸ Even though *Erotism* did not appear until 1957, Bataille's interest in the study of the erotic is evident in his writings published many years earlier, namely his 1928 novella *Story of the Eye*; several articles published between 1929 and 1930 in the review *Documents*; *The Hatred of Poetry* published in 1947 (reissued as *The Impossible* in 1962); and many of his poetic works, written primarily between 1942 and 1957.

⁹ Although outside the purview of this study, Bataille's interest in the mystical writings of San Juan de la Cruz and Santa Teresa de Ávila could also lead to insightful connections to the works of González Iglesias, whose poems likewise touch on themes related to mysticism and the *más allá*.

Works Cited

- Bataille, Georges. *Erotism: Death and Sensuality*. Translated by Mary Dalwood, City Lights Books, 1986.
- Bauer, Curtis. Introduction. *Eros Is More*, by Juan Antonio González Iglesias. Translated by Bauer, Alice James Books, 2014, pp. xi–xvi.
- Cano Ballesta, Juan. Introduction. *Poesía española reciente (1980–2000)*. Ediciones Cátedra, 2001, pp. 21–64.
- Carnero, Guillermo. Prologue. *Del lado del amor: Poesía reunida (1994–2009)*, by Juan Antonio González Iglesias, Visor Libros, 2010, pp. 9–16.
- Casalduero, Joaquín. *Cántico de Jorge Guillén y Aire nuestro*. Editorial Gredos, 1974.
- Cernuda, Luis. *Poesía completa*, edited by Derek Harris and Luis Maristany, Ediciones Siruela, 2002.
- Correyero, Isla, editor. *Feroces: Radicales, marginales y heterodoxos en la última poesía española*. DVD Ediciones, 1998.
- Feal, Carlos. "Lo visible y lo invisible en los primeros libros poéticos de Salinas." *Bulletin Hispanique*, vol. 93, no. 1, 1991, pp. 183–206.
- Fernández, Fruela. "Hablando en Finisterre con Juan Antonio González Iglesias." *Clarín: Revista de Nueva Literatura*, vol. 7, no. 39, 2002, pp. 26–31.
- Fresán, Javier. Review of *Eros es más*, by Juan Antonio González Iglesias. *De ciencia y ficción*, 6 May 2007. Accessed 8 Oct. 2009.
- García Martín, José Luis, editor. *La generación del 99: Antología crítica de la joven poesía española*. Ediciones Nobel, 1999.
- . "Grupos, tendencias y generaciones en la última poesía española: Algunas reflexiones sobre un falso problema." *Poetas en el 2000: Modernidad y transvanguardia*, edited by Salvador Montesa, Congreso de Literatura Española contemporánea, 2001, pp. 111–27.
- . editor. *Última poesía española: Selección nacional*. Libros del Peixe, 1998.
- García Montero, Luis. *Poesía, cuartel de invierno*. Editorial Seix Barral, 2002.
- García Montero, Luis and Jesús García Sánchez. Introduction. *Eternamente, la ciudad eterna / Un centauro ... y otras obras*, by Felipe Benítez Reyes, Juan Antonio González Iglesias et al., Fundación de los Ferrocarriles Españoles, 2014, pp. 7–22.
- Gil de Biedma, Jaime. *Las personas del verbo*. Editorial Seix Barral, 2003.

- . *El pie de la letra: Ensayos completos*. Crítica, 1994.
- González-Badía Fraga, Concepción. "Federico García Lorca y la poesía de la experiencia." *Federico García Lorca: Clásico moderno (1898–1998)*, edited by Andrés Soria Olmedo et al., Diputación de Granada, 2000, pp. 643–49.
- González Iglesias, Juan Antonio. *Del lado del amor: Poesía reunida (1994–2009)*. Prologue by Guillermo Carnero, Visor Libros, 2010.
- Guillén, Jorge. *Cántico*. Editorial Sudamericana, 1962.
- Havard, Robert H. "La metafísica de *Cántico*: Jorge Guillén, Ortega, Husserl y Heidegger." *Sin Nombre*, vol. 14, no. 4, 1984, pp. 54–71.
- Heidegger, Martin. *Poetry, Language, Thought*. Translated by Albert Hofstadter, Perennial Classics, 2001.
- Iravedra, Araceli. *Hacia la democracia: La nueva poesía (1968–2000)*. Visor Libros, 2016.
- Jerez, Enrique. Review of *Un ángulo me basta*, by Juan Antonio González Iglesias. *Voz y letra* vol. 14, no. 1, 2003, pp. 154–57.
- Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*. W. W. Norton, 1963.
- Luque, Aurora. *Portvaria: Antología 1982–2002*. El Toro de Barro, 2002.
- MacCurdy, G. Grant. "Death in *Cántico*: Jorge Guillén and Martin Heidegger." *Romance Notes*, vol. 22, no. 3, 1982, pp. 277–83.
- Marín A., Diego. Review of *Eros es más*, by Juan Antonio González Iglesias. 6 Sept. 2007. Accessed 8 Oct. 2009.
- Mayhew, Jonathan. "Valente's *Lectura de Paul Celan*: Translation and the Heideggerian Tradition in Spain." *Diacritics*, vol. 34, nos. 3/4, 2004, pp. 73–89.
- Muñoz, Luis. *Correspondencias*. Visor Libros, 2001.
- Parini, Jay. *Why Poetry Matters*. Yale UP, 2008.
- Partal, Alejandro Simón. *A cuerpo gentil: Belleza y deporte en la poesía de Juan Antonio González Iglesias*. Visor Libros, 2016.
- Villena, Luis Antonio de. *10 menos 30. La ruptura interior en la "poesía de la experiencia"*. Editorial Pre-Textos, 1997.
- . "Entre el gimnasio y la biblioteca." *El País*, 27 Jan. 2007. Accessed 3 July 2017.
- . editor. *La inteligencia y el hacha (Un panorama de la Generación poética de 2000)*. Visor Libros, 2010.
- Whitman, Walt. *Leaves of Grass: The First (1855) Edition*. Introduced by Harold Bloom, Penguin Books, 2005.