

Antonio Machado's 'Profession of Faith'

BULLETIN OF HISPANIC STUDIES, LXIV, 2 (April 1987)

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One of the most important expressions of Antonio Machado's metaphysical thought prior to the publication of the *Cancionero apócrifo* is found in *Campos de Castilla*, in 'Profesión de fe', which is the fifth in a series of poems entitled 'Parábolas'. The sixth poem of this series, 'El Dios que todos llevamos', serves as a sort of addendum to the ideas contained in 'Profesión de fe'. Although both poems are often mentioned by those who are interested in Machado's religious views, perhaps because they contain several passages which are difficult to interpret, none of the critics whom I have consulted has made a thorough study of either poem. I have also found that there is considerable disagreement with regard to what Machado was trying to say. In spite of the title 'Profesión de fe', a majority of those who have commented on these poems feel that they show the poet's *lack* of religious faith; others feel that Machado's 'profession' is authentic.¹

Since the one hundredth anniversary of his birth in 1975, the number of books and articles devoted to the study of Machado's work has been truly amazing. In spite of his enormous popularity and the fact that his work has been the object of many excellent critical studies, I am both frustrated and perplexed by the frequent misunderstanding of his religious and philosophical thought. A substantial majority of those who have studied his work have concluded that he is an atheist, or at least an agnostic, who does not believe in a supreme being, nor in life after death. Aside from the difficulty which many critics have in separating their own beliefs from those of the writer whom they are studying, I feel that there are two major causes for the misunderstanding of Machado's thought. The first is that since Machado was not a Catholic who believed in the official dogma of the established Church, many writers have interpreted his lack of orthodox belief as a rejection of all religious faith.² The second is that Machado was a pantheist who believed in the essential unity of God and the universe; although some critics have recognized this fact, many have not taken it into account when they attempt to understand his metaphysical writings.

It is not my intention here to make a detailed study of Machado's pantheism, but before I examine his 'Profesión de fe', it will be helpful to summarize his thinking briefly. When the apocryphal philosopher Juan de Mairena discusses a pantheistic concept of reality, he states that 'la metafísica de mi maestro lo era en sumo grado'.³ By way of explanation he asks us to imagine 'una teología, sin Aristóteles, que conciba a Dios como una gran conciencia de la cual fuera parte la nuestra' (OPP, 530). And not only is God thought of a sort of universal consciousness of which we are all part; in the *Cancionero apócrifo* Machado's other apocryphal author, Abel Martín, also defines God as the totality of all that is: 'En la teología de Abel Martín es Dios definido como el ser absoluto' (OPP, 336). God is not the creator of the world, since the world is merely an aspect of the divinity. As Machado

puts it: 'Dios no es el creador del mndo, sino el ser absoluto, único real, más allá del cual nada es' (OPP, 349-50).

Since Machado was born into the conservative environment of Spanish Catholicism, one might ask how and when he became acquainted with these unorthodox ideas. In 1883, shortly after his family transferred their residence from Seville to Madrid, Machado began to study at the Institución Libre de Enseñanza, where he came in contact with the ideas of the German philosopher, Karl Christian Friedrich Krause. Krause's philosophy was a type of pantheism, which he called *panentheism*,⁴ and in the only Spanish translation of his writings, he also refers to God as 'el Ser absoluto'.⁵ Like traditional pantheistic thought, Krause's panentheism teaches that everything exists and lives in God, 'fuera del cual nada es ni tiene realidad, y en el cual son esenciados y fundados todos los seres finitos'.⁶ Since Machado was undoubtedly acquainted with the idea of 'el mundo en Dios' long before his first poems began to appear in print, it is with justification that Pablo de A. Cobos has written that 'no hay poema, ni en Machado, ni en Mairena, ni en Martín que no se pueda inscribir en esquema panteísta, o panenteísta'.⁷ And since it is also clear that Machado's 'Profesión de fe' is based on a pantheistic concept of God, it is within this framework that I will now discuss the poem.

'Profesión de fe' appeared for the first time in 1912, in the first edition of *Campos de Castilla*:

Dios no es el mar, está en el mar; ríela
como luna en el agua, o aparece
como una blanca vela;
en el mar se despierta o se adormece.
Creó la mar, y nace
de la mar cual la nube y la tormenta;
es el Criador y la criatura lo hace;
su aliento es alma, y por el alma alienta.
Yo he de hacerte, mi Dios, cual tú me hiciste
y para darte el alma que me diste
en mí te he de crear. Que el puro río
de caridad, que fluye eternamente,
fluya en mi corazón. ¡Seca, Dios mío,
de una fe sin amor la turbia fuente! (CXXXVII, v, OPP, 226-27).

As the poem begins, Machado makes a distinction between God and the sea. In many poems of this period the sea is a symbol of the unknown, the veil which obscures our knowledge of the ultimate reality, as in the words from 'Proverbios y cantares' (CXXXVI, xv): 'de arcano mar vinimos, a ignota mar iremos' (OPP, 215). On other occasions, the sea also represents the totality of manifested being, as in those poems where the poet compares his life to a drop of water in the sea 'gota / de mar, en la mar inmensa' (XVIII, OPP, 77), and 'gota / de mar en el mar inmenso' (CXXXVI, xlv, OOP, 222).⁸ In 'Profesión de fe' we find that the image of the sea can be interpreted in both ways. When Machado states that God is not the sea, but is rather *in* the sea, he is referring to the pantheistic concept that, while God's infinite Being is not limited to or identical with the manifested universe, He is present in all that exists as

the ground of its being.⁹ Since God is more than what exists, it could also be that the sea—the manifested universe—represents the unknown that veils or hides the ultimate reality which is its source. (The idea that physical existence serves to hide the ultimate reality is similar to the oriental concept of *maya*, with which Machado was quite familiar.) God is not the unknown, nor is His being limited to the manifested universe. However, we can still experience His presence (intuitively), as a reflection of the ultimate reality—‘como luna en el agua’—or as a distant glimmer of purity—‘como una vela blanca’. As the totality of all that is, God has two modes of being: pure unmanifested being which is dormant or inactive—‘se adormece’; and being which has been manifested or actualized—‘se despierta’.¹⁰

When Machado states that God created the sea, it may be, as some writers have suggested, that he is using the same imagery which he employs in the *Cancionero apócrifo* and in later poems, where he refers to God as the creator of ‘la Nada’. There he states that God created *la Nada*—nothingness or non-being—when he gave us the ability to form logical concepts which can never encompass His divine reality.

However, if in lines five and six the sea is equivalent to a state of nothingness, it is difficult to see how it could then give birth to the divinity, as is stated in the words: ‘Creó la mar, y nace de la mar...’. Also, there is the problem of why the poet uses the masculine form of ‘el mar’ in the first four lines of the poem, but then changes to the more poetic feminine form ‘la mar’ in lines five and six. In other places Machado uses either the masculine or the feminine form more or less interchangeably, but not necessarily in the same poem. Since he changes gender here, it may be a sign that the meaning of the symbol is somewhat different. Perhaps Machado uses the feminine form to indicate that the sea represents, not the unknown, but rather the totality of manifested being. According to the pantheistic conception of reality, God ‘created’ the universe through the manifestation of His own substance; the universe is an emanation from God, just as the drops of water which form the cloud are an ‘emanation’ from the sea. And as the universe enters into a state of activity (like the cloud that evolves into a storm), God awakens or is born, as the essence of all that exists: ‘Creó la mar, y nace / de la mar cual la nube y la tormenta...’. The act of God, who gives birth to Himself through the manifestation of His own substance, introduces the circular pattern which will be the basis for several other important images in the poem.

This brings us to the crucial point which has been the focus of most, if not all of the negative interpretations of the poem and, by extension, of Machado’s entire religious and philosophical thought. I am referring to the lines which state:

es el Criador y la criatura lo hace...

and:

Yo de hacerte, mi Dios, cual tú me hiciste
y para darte el alma que me diste
en mí te he de crear...

It is this part of the poem which has caused a majority of the critics to conclude that, for Machado, God is only an invention of his imagination, a product of wishful thinking, which has no objective existence outside of his own mind. Antonio Sánchez Barbudo’s opinion is

representative of those who have interpreted Machado's words in this way; referring to the above-quoted lines, he writes:

Esto tiene poco o ningún sentido, si tomamos sus palabras literalmente. Si cree en un Dios creador, consciente, fuera del mundo y de nosotros, entonces lo único razonable sería ponerse en su manos, adorarle; y ninguna necesidad tendría de *hacerle*, de crearle. En cambio, si no cree en Él, o al menos no está nada seguro de su existencia, y sólo sabe que se encuentra él aquí, en el mundo, esperando la muerte, entonces tiene mucho sentido, sí, buscando salvación, querer 'crearle', inventarle: querer divinizar la propia conciencia. Y ésta es realmente la posición de Machado, y por eso dice 'he de hacerte'. No creía él en Dios, aunque diga aquí 'mi Dios'; no creía en un Dios consciente, creador, aunque diga 'tú me hiciste'. La confusión—que es confusión a propósito, buscando efecto—proviene de llamar 'Dios', Dios creador, a lo que no es en verdad sentido como tal.¹²

On the other hand, some other critics who have taken into account Machado's pantheistic view of reality have expressed an opposite point of view. Once it is recognized that God is all that is, it is possible to see that each creature contributes to the divine substance—each is a *co-creator* with God—through his or her own existence. A good example of this point of view is found in the words of Bernard Sesé:

De cualquier modo, en el pensamiento del poeta, nunca se llega a negar o repudiar a Dios por completo. Se diría que Machado tiene un conocimiento intuitivo de Dios, conocimiento difuso e insólito, del que da testimonio, por ejemplo, el poema titulado 'Profesión de fe'... En él expresa el poeta una idea que le es grata: el mundo es un aspecto de la divinidad: Dios participa de la esencia de toda criatura; el hombre debe recrear en sí, descubrir, inventar la parte de Dios que lo habita, en un impulso de amor puro, de caridad en el sentido profundo de la palabra.¹³

The poet's own brother José takes a similar view, when he refers to this act of creation as an attempt to awaken the God within: 'El camino para llegar a Dios—ya lo dice el Poeta—es lograr crearlo en uno mismo, despertando al que llevamos ya en el fondo del alma'.¹⁴ To awaken the God within is, in fact, to begin the task of purifying the self, with the hope that we may someday be as pure as He made us: 'Yo de de hacerte, mi Dios, como tú me hiciste'.

Thus it is that when the poet speaks of giving back to God the soul which he was given in the beginning—'para darte el alma que me diste'—he expresses his desire to become one with the Creator. God's essence constitutes the foundation of each soul—'su aliento es alma'—and just as we have our being in God, He also exists or lives through each soul—'por el alma alienta'. Finally, Machado's longing to experience this oneness is again reflected in his desire to attune himself to God, so that he may be a channel for the everlasting current of divine love: 'Que el puro río / de caridad que fluye eternamente, / fluya en mi corazón. ¡Seca, Dios mío, / de una fe sin amor la turbia fuente!'.

As we examine the entire poem, we become increasingly aware of the reciprocal relationship between the Creator and that which is created, or as Machado puts it in the *Cancionero apócrifo*: 'el ser que todo lo es al serse a sí mismo' (OPP, 330). This inevitable result of Machado's pantheistic philosophy is seen five times in the course of the poem:

1. creó la mar <—> nace de la mar.
2. es el Criador <—> la criatura lo hace.
3. su aliento es alma <—> por el alma alienta.
4. yo he de hacerte <—> cual tu me hiciste.
5. para darte el alma <—> que me diste.

The circular pattern suggested by each of these groups of phrases reinforces the poet's request for unity with the divine spirit. The image of the circle is also a universal symbol of oneness, which emphasizes the notion that all things are part of the *Gran Todo* that is God. Furthermore, the circle is implicit in the pantheistic concept that all being has its origin, and its ultimate destiny in the Divinity, as it is stated by Krause when he describes the central theme of his philosophy: 'la idea de Dios como Dios y Ser Supremo sobre el mundo, y fundamento de la vida, en quien toda vida finita tiene su fuente y tendrá su plenitud última' (*Ideal de la humanidad para la vida*, 248).

Our study of Machado's profession of faith is not complete, however, until we also examine what he has to say in the poem which follows. In this short composition, which appears for the first time in the 1917 edition of *Campos de Castilla*, the poet offers a restatement of the main theme of 'Profesión de fe':

El Dios que todos llevamos,
 el Dios que todos hacemos,
 el Dios que todos buscamos
 y que nunca encontraremos.
 Tres dioses o tres personas
 del solo Dios verdadero. (CXXXII, vi, OOP, 227).

Those who see this poem as another declaration of the poet's lack of belief have based their comments primarily on the phrases 'el Dios que todos hacemos' and 'el Dios que todos buscamos / y que nunca encontraremos', which they interpret as a further indication that for Machado the search for God is futile, since He has no existence outside of our desire. Little effort is made to explain what the poet means by the phrase "el Dios que todos llevamos" and, surprisingly, none of those who see this poem as a statement of non-belief has even mentioned the last two lines where Machado speaks of 'el solo Dios verdadero'. Once again Sánchez Barbudo's words are representative of those who interpret the poem this way:

[El poeta] habla de un Dios puramente inmanente, dentro de nosotros... Un Dios que 'buscamos', dice Machado—verdadero buscador de Dios, y, en este sentido, verdaderamente religioso—pero que, afirma muy rotundamente, 'nunca encontraremos'. Y esto no porque falte la gracia divina o porque falte el verdadero deseo, la voluntad, sino porque ese Dios, que 'todos llevamos', es sólo el que nosotros mismos 'hacemos': el que fabricamos movidos por nuestro deseo.¹⁵

In a more positive vein, Bernard Sesé refers to Machado's three aspects of God as 'una especie de Trinidad original, compuesta de una parte de cada ser humano, de su esfuerzo creador, de su búsqueda espiritual.'¹⁶

After what has been said about Machado's pantheistic conception of reality, it should be evident that the phrase 'el Dios que todos llevamos' is a reference to the divine spark that each person carries in the depths of his or her soul. 'Luz del alma, luz divina', Machado has written in another poem (CXXXVI, li, OPP, 223). In an interview he has stated that 'Todos llevamos un poco de Dios en el corazón',¹⁷ and Juan de Mairena also defines God as 'el padre de todos, cuya impronta... llevamos todos en el alma' (OPP, 435).

The second part of Machado's Trinity—'el Dios que todos hacemos'—is another indication that, since we are all part of God, we 'create' Him through our own existence. And, as the poet's brother has stated with regard to the previous poem, this phrase also has the connotation that, when we attempt to purify our being, we awaken the God within.

The final member of Machado's Trinity—'el Dios que todos buscamos / y nunca encontraremos'—show us his way, not of denying God's existence, but of stating simply that His infinite being can never be encompassed by His finite creatures. God can be experienced in the sense that His presence can be felt intuitively, or 'en sueños' as Machado has often put it metaphorically; but God can never be 'found' in the sense that the part can never contain the whole. José María Gonzalez Ruiz has expressed this idea succinctly: 'A pesar de la asimilación que de Dios hace el hombre, Dios sigue trascendiendo; Dios no puede ser agotado jamás por ninguna búsqueda humana. Aún más, destino de la fe es "buscar siempre a Dios sin encontrarlo jamás". Aquí "encontrar" tiene claramente el sentido de posesión intelectual absoluto'.¹⁸

The use of capitalization, or the lack of it, as well as the etymological meaning of the word 'persona' which is *mask*, gives us the key to what Machado wishes to say in the last two lines of the poem. When the word 'dios' is not capitalized, it means that what is described is something less than 'el solo Dios verdadero'. Therefore when Machado refers to the members of his Trinity as 'tres dioses', he acknowledges that none of these ideas corresponds to the divine being in an absolute sense. And when he refers to them as 'tres personas', he also implies that they constitute three ways of thinking which, like the veil of *maya*, actually hide the true reality which is behind them. Again he implies that any attempt to conceptualize the Divine is doomed to failure, because of the limits of human thought.

It is obvious from this that God is indeed a reality for the poet—to deny his belief would be to remove the basis of his entire metaphysical thought—but God's absolute being can only be apprehended indirectly, that is, intuitively or non-rationally.¹⁹ Thus, the true meaning of the poem is not a negation of the Divinity nor of the poet's religious faith, but rather an affirmation of God's existence, and of our inability to possess Him within the limits of our finite understanding.

Like all serious thinkers, Machado must have had his moments of doubt and skepticism; but what some critics have considered his lack of belief was actually the profession of a different set of beliefs, coupled with the recognition of our inability to find rational proof of God's existence. This inability to know with certainty is indeed frustrating; we would all rather have proof of such things as the existence of God, the meaning of life, of life after death, etc. But Machado saw clearly, as some of his critics have not, that the lack of rational proof is not an indication of non-existence, nor of unreality. In a poem from

'Proverbios y cantares' he has given us an ironic description of the typical rational nihilist, which could also be a description of those who have denied his faith:

El Hombre es por natura la bestia paradójica,
un animal absurdo que necesita lógica.
Creó de nada un mundo y, su obra terminada,
'Ya estoy en el secreto—se dijo—, todo es nada' (CXXXVI, xvi, OPP, 215).

Man is an absurd creature who accepts only the empty abstractions of reason and then makes the discovery that 'everything is nothingness'. It is obvious from his satirical description of those who act in this way that Machado is far from satisfied by this negative approach.

Perhaps this is why, in two other poems from 'Proverbios y cantares', he encourages the pessimistic thinker who has seen only nothingness:

¿Dices que nada se crea?
No te importe, con el barro
de la tierra haz una copa
para que beba tu hermano. (CXXXVI, xxxvii, OPP, 220)

¿Dices que nada se crea?
Alfarero, a tus cacharos.
Haz tu copa y no te importe
si no puede hacer barro. (CXXXVI, xxxviii, OPP, 220)

A positive answer to life's questions may not be a certainty, but as Machado has stated in one of his letters to Unamuno: 'Una fe negativa es también absurda' (OPP, 1016).

For a final indication of the poet's religious convictions, we can turn again to the words of his brother José, which serve as a conclusion to our discussion of his profession of faith. At the end of a section of his book entitled 'Su verdadera religiosidad', José declares:

Así fue que Antonio buscó a Dios con Dios mismo y al que nunca pudieron convencer ni apologistas ni teólogos ni predicadores... Si a esto se añade el esfuerzo de toda su vida en encontrar a Dios en la naturaleza, veremos que es un verdadero ejemplo de religiosidad *activa* y que lo mismo en este aspecto, como en el de la poesía, deja abiertos caminos de infinita trascendencia para los demás.²⁰

In spite of the difficulties caused by the paradoxical nature of his poetic language, we have found that it is indeed possible to arrive at a clear understanding of Machado's religious and philosophical beliefs. With the help of personal testimonials such as those of his brother, and using as a point of departure the pantheistic philosophy which Machado learned as a young man, we have been able to conclude that his religious faith, although unorthodox, was nonetheless authentic. By bringing forth these points, I hope to have contributed to a better understanding of the poet's 'verdadera religiosidad', so that his writings can indeed serve, in the words of his brother, as 'paths of infinite transcendence' for those who follow.

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NOTES

1 Of the critics whom I have been able to consult, seven interpret these poems negatively, that is, as a statement of non-belief (P. Cerezo Galán, Leopoldo de Luis, A. Sánchez Barbudo, José María Valverde, Alberto Gil Novales, Rafael Lapesa, Angel Martínez Blasco). Only three critics have made a completely positive interpretations (José Machado, Bernard Sesé, José María Gonzalez Ruiz), while three others whose interpretation was basically positive feel that, along with his faith, Machado also expressed certain doubts or uncertainties (Aurora de Albornoz, Jerónimo Mallo, Kessel Swartz). Several other writers who mentioned these poems did not try to interpret their meaning, or did not do so clearly enough to be considered positive or negative.

2 Speaking of this same point, José Bergamín has observed that ‘esto es motivo de frecuente equívoco entre españoles que no quieren entender cómo se puede ser cristiano sin ser católico’, ‘Antonio Machado el bueno’, *La Torre*, XII (1964), 258. The wife of Machado’s brother José, who lived with the poet during the last years of his life, feels that his lack of support for the official dogma of the Church does not contradict his true religious faith: ‘No practicaba la religión, pero sí fue un hombre de creencias religiosas, como él mismo lo indica en sus poemas... Su religión era personal, no la oficial’; ‘Mi cuñado Antonio Machado: charla con doña Matea Monedero, viuda de José Machado’, *Estafeta literaria* (1975) Nos. 569-70, 25.

3 Antonio Machado, *Obras: poesía y prosa* (Buenos Aires: Losada, 1973), 531. All references to this edition will be included in the body of the text with the abbreviation OPP.

4 Throughout history the term ‘pantheism’ has been used rather indiscriminately to describe several different types of monistic philosophy; according to modern terminology, the principal difference between *pantheism* and *panentheism* is that the former is based on a theory of the absolute identification of God with the universe, as in the philosophy of Spinoza, whereas the latter is based on the unity, but not the identity, of God and the universe. According to panentheism, God and the universe are one in that they share the same essence, but all that exists can never exhaust the infinite potential for being which is in the Godhead. When Machado declares that ‘el mundo es sólo un aspecto de la divinidad’ (OPP, 350), it is clear that he is a panentheist like his teachers in the Institución Libre de Enseñanza, even though he states that the philosophy of Abel Martín is based on ‘una concepción panteísta’(OPP, 531).

5 C. Ch. F. Krause, *Ideal de la humanidad para la vida*, with Introduction and Commentary by Julián Sanz del Río (Madrid: Martínez García, 1871), 34.

6 *Ideal de la humanidad para la vida*, 243.

7 Pablo de A. Cobos, *El pensamiento de Antonio Machado en Juan de Mairena* (Madrid: Ínsula, 1971), 236.

8 Aurora de Albornoz has also observed that the sea in Machado’s poetry is used to represent two rather different concepts: ‘El mar es, a mi entender, en los poemas de este momento [*Campos de Castilla*], lo desconocido. Y lo desconocido no es sólo la muerte, sino también la vida con todos sus misterios...’ Then in addition to its use as a symbol of the unknown, she has observed that the sea can also represent the concept of absolute being: ‘Podríamos ver en el mar otro simbolismo que caería dentro de su concepción heraclitana del mundo: el mar como símbolo del ser óntico, del ente, que encierra el principio y fin de todas las cosas... Este simbolismo—Mar-Ser—creo verlo—conscientemente expresado—en poemas más tardíos... Mas en algunos de los del momento que estudio [*Campos de Castilla*] también parece estar intuido’; *La presencia de Miguel de Unamuno en Antonio Machado* (Madrid: Gredos, 1968), 247-48.

9 In spite of the fact that the Church has condemned the doctrine of pantheism, this same concept is found in the writings of Paul, when he states that there is ‘one God and Father of all, who is above all and through all and in all’ (Ephesians 4:6). God is ‘in’ all that exists, but He is also ‘above all’, in the sense that He is more than, or is not limited to, the existing universe. The panentheistic notion of the ‘world in God’ is also found in the well-know passage: ‘in [God] we live and move and have our being’ (Acts 17: 28).

10 What Machado says in ‘Profesión de fe’ corresponds to his thinking in the *Cancionero apócrifo* where the divine substance is defined as ‘unitaria y mudable, quieta y activa’ (OPP, 317). In ‘Al gran pleno o conciencia integral’ the totality of being is again described as ‘quieto y activo’ (OPP, 337).

11 As Machado states in the *Cancionero apócrifo*: ‘Quien piensa el ser puro, el ser como no es, piensa, en efecto, la pura nada... El pensamiento lógico sólo se da, en efecto, en el vacío sensible’ (OPP, 333). This is also the concept which Machado has expressed poetically in ‘Al gran cero’ (OPP, 335-36).

12 Antonio Sánchez Barbudo, *Los poemas de Antonio Machado* (Barcelona: Lumen, 1969), 239. As an indication of how this negative interpretation of Machado’s ‘Profesión de fe’ relates to his overall view of the poet’s religious belief, Sánchez Barbudo has written: ‘Pero hay también quien deseando muy sinceramente a Dios, definitivamente no cree en Él. Tal era el caso de Machado, que, como vamos a ver, creía sobre todo en la nada... Era, pues, Machado de los fideístas que, más propiamente, o con más claridad al menos, podríamos llamar ateos, aunque ciertamente ateos insatisfechos: hombres que sienten la falta de Dios’; *El pensamiento de Antonio Machado* (Madrid: Guadarrama, 1974), 38.

13 Bernard Sesé, *Antonio Machado: El hombre, el poeta, el pensador* (Madrid: Gredos, 1980), 696-97. As he addresses the larger scope of Machado’s religious thought, Sesé adds: ‘Por aproximaciones sucesivas, la noción de Dios se precisa así en el pensamiento de Machado. La existencia de Dios no se discute: ni siquiera parece dudarse de ella... Siendo Dios el ser absoluto, fuera de él sólo puede existir la nada, especie de extensión milagrosa del ser’ (697-98).

14 José Machado, *Últimas soledades del poeta Antonio Machado (Recuerdos de su hermano José)* (Santiago de Chile: multigraphed, 1958), 46.

15 Sánchez Barbudo, *Los poemas de Antonio Machado*, 287. In his study of Machado, Leopoldo de Luis refers to the search for God as a ‘busca inútil’. He quotes only the first four lines of ‘El Dios que todos llevamos’, as if this were the entire poem, and then he states: ‘Machado llegó a concebir un Dios inmanente, un Dios íntimo... No lo encontraremos porque es nuestra propia ansia de amor, nuestro cumplimiento amoroso’, *Antonio Machado, ejemplo y lección* (Madrid: Clásicos y modernos, 1975), 118-19. In a similar vein, P. Cerezo Galán writes: ‘¿No es ésta la actitud más propia de un hombre que sólo tiene a Dios en el ansia desesperanzada y en el esfuerzo humano por hallar su rostro en el mundo? Creo que sí’, *Palabra en el tiempo* (Madrid: Gredos, 1975), 365.

16 Antonio Machado: *el hombre, el poeta, el pensador*, 697.

17 P. Pla y Beltrán, ‘Mi entrevista con Antonio Machado’, *Cuadernos Americanos*, LXXIII (1954), 237.

18 José María González Ruiz, *La teología de Antonio Machado* (Barcelona: Editorial Fontanella and Madrid: Ediciones Marova [co-edited], 1975), 79.

19 Like Bergson and other existentialist thinkers of his time, Machado insists on the limits of rational thought, which can never comprehend the dynamic vitality of true being: ‘Pensar es ahora descualificar, homogeneizar... El ser ha quedado atrás’ (OPP, 333); and again: ‘el ser no es *nunca* pensado; contra la sentencia clásica, el ser y el pensar (el pensar homogeneizador) no coinciden, ni por casualidad’ (OPP, 334). This is not to say, as some critics have mistakenly concluded, that all efforts toward understanding are doomed to failure and that life is therefore without meaning. Machado sees the poetic or intuitive mode of consciousness—‘conciencia de visonario’ or ‘conciencia integral’—as the true key to meaning: ‘Este nuevo pensar, o pensar poético, es pensar cualificador... Este pensar se da entre realidades, no entre sombras; entre intuiciones, no entre conceptos’ (OPP, 334).

20 José Machado, *op. cit.*, 45.