

As with the Pal civilization, mysticism & magic dominated. ~~They~~ ^{the ritual burial} ~~placed~~ ^{that indicated some mystical ideas} ~~amulets~~ ^{were also entombed.} Dancing took place & ornaments ~~were~~ ^{also} ~~entombed.~~ Bodies were dressed in garments. ~~Buried~~ ^{with their arms} ~~leave in~~ ^{extensils and ornaments.} Mystical beliefs seemed to ~~Neolithic~~ indicate another life.

3. The New Stone Age Mesolithic Period
The ~~of~~ characteristic of this civilization was the polishing of the shaped stone. For this reason it was called the Neolithic or New Stone Age. From stone better axes were made complete with a bevelled edge.

Clothing was woven from vegetable fibres & New Stone Ager in Andalusia recognized gold, amber & jet.

In addition to hunting & fishing they began to plant different cereals. They could navigate & sail rivers & lakes with small canoes called pirogues. (A History of Sp. Civilization Altamira NY 1968 p-9)

Evolution & time saw the domestication of animals such as the dog, goat, horse & bull. ^{Monumental canoes to} ~~Monumental~~ ^{boats} were built on wooden piles on large lakes in the open air these & constructed of earth & stone.

Also characteristic of the Mesolithic Period were the megalithic monuments built of large stones. The original concept was already known in Andalusia with different forms used by the Cro-Magnon. ~~Meant~~ ^{intended} for sepulchres there were 5 forms, dolmen, menhir, tumuli, menhirs & cromlechs. ~~Bodies were~~ The burial ritual placed ~~them~~ in a sitting position surrounded by familiar objects. or sometimes it was placed in a huge ~~subterranean~~ jar. Cremation was also in use. Later sepulchres were used for other purposes contained paintings that featured black, red, yellow colours palm trees & domestic scenes.

Book

5
2 cave paintings

Rock art also prevalent in this period. Showed great inspiration as it followed the contours of the rocks. Warriors, dancers, hunters & women dominated the paintings with remarkable movement of the figures indicating the dance. Some sources feel the dance portrayed was of a ritual nature. Also found in the caves were linear & semi circular signs thought to be ancient script.

Finally from this period was the pottery with its beautiful geometric designs. a architecture houses rectangular sometimes 2 storeys dry stone walling. Water supply head by rock led to front spring in hills

The megalithic culture was introduced to Spain through the Chalcolithic invasion. About 2600 B.C. Almerian megaliths began to appear in Almeria & surrounding areas. They established themselves at Los Millares & made an impact.

The Neoliths settled on the tops of hills near the Mediterranean coast in Andalusia. They brought with them a culture that had some of the same affinities as prehistoric Egypt. In a land rich with copper, gold silver & lead they established their settlement near the Andarax River that contained a cemetery of collective tombs. (Prehistoric Religion E.O. James NY 1963 p. 73)

Belief system of the Cult of the Dead.

1. disposal in a cave since they believed in recreating a security. The caves led to the depths of the earth & this was the subterranean realm of the Dead. The cave was the entrance to the underworld.

2. Skull Cult ^{Neolithic} ~~recurrent~~ feature of ritual since since Early Stone Age. In Almeria head ~~disemboweled~~ severed corpse placed in a canoe or stuffed in a sword fish & hung up in the son's house if there was a son. Skulls ~~were~~ washed & placed in a basket offerings made to it.

3. Secondary Burial Ritual involved cannibalism for purposes of imbibing qualities of the dead (Prehist. Rel. E.J. James NY 1963 p. 119)

4. Greeks believed soul separate from the body. This differed from Early Stone Age man who was unable to separate the two.

5. Fire was ~~believed to be~~ identified with mystical belief that it was a spiritual medium (the duende). It was therefore necessary to burn sacrificial offerings so that their vital essence could be released. Material nature was thereby converted to immaterial by the fire. Prehist. Rel. James NY 1963 p. 130

Alta Mira History of Spain ? Upper Paleolithic Period?

With the discovery of metal enormous improvements were made to the human condition. Extremely important innovations first appeared in Granada. The Stone was totally abandoned for making of tools copper or bronze substituted. Products were harder and flexible. Pipes & swords with gold plated hilts appeared. Silver too was found, the first known deposit appeared at Cuevas de Vera, Almeria, P. 11

The Iron Age

The Iberians

P.H. White Wall
During the Bronze Age ~~there were~~ ^{many} invasions of the Iberian Peninsula. ~~At this time~~ ^{Psychologists of our} people who were thought to have come from Africa also came around. They were known as ^{the Mediterranean} Iberians. ^{P. 4} These primitive settlers were ^{extremely} ~~passive~~ & conservative & loved the rich fertile land ^{to which} they had come. They were a highly advanced civilization & even had rules for writing poetry.

Notes on Van. Civilizations

7

Iberians

What? What?
mysterious
unseen

Over and over again they managed to maintain their passivity. This important characteristic enabled them to absorb the various influences of the conquering culture while remaining steadfast & faithful to their own set of beliefs that were rooted in something ^{ancient} & ^{unchanging}. Over the centuries this belief system has not changed & is one of the peculiarities that has given the Andal. culture its sense of antiquity & exclusivity & why it is sometimes referred to as the Culture of Death.

When these early oriental peoples came to Andalusia they had to cross the Pillars of Hercules. Once past the Pillars they found themselves in a vast mysterious sea that had been caused by the great geological upheaval that had submerged Atlantis & split Spain from Africa. ^{Heracles} ^{marveled} ^{at} ^{this} ^{body} ^{of} ^{water} ^{they} ^{came} ^{upon} ^a ^{*} ^{label} ^{flaming} ^{with} ^{wine} ^{at} ^{one} ^{end} [&] ^{at} ^{the} ^{other} ^{end}. ^{He} ^{watched} ^{the} ^{sun} ^{descend} ^{into} ^{the} ^{sea}, ^{hissing} ^{as} ^{it} ^{disappeared}. P. 15 ⁱⁿ ^{the} ^{morning} ^{when} ^{the} ^{sun} ^{rose} ^{once} ^{again} they gazed upon golden sands & a gorgeous green water. ^{In} ^{this} ^{beautiful} ^{land} the ancient Iberians put down their roots & imbued the already rich Andal. culture with their own ^{strong} ^{oriental} ^{ideas}. P. 15

The ^{ancient} Iberians were very far advanced in agriculture, industry & commerce.

* Paradise watered by 5 rivers & divided by ^{great} mountain ranges. Valleys & plains were fertile. The fertile soil from the rivers produced fruit in abundance. Streams sprung & wells watered the lush & verdant countryside with wheat

✓ ~~was~~ on the gentle southern winds. This paradise
even produced saffron, so cherished by Andalusians even
today.

✓ Short in stature the ancient Iberians were formidable
& skillful in battle, active in toil, faithful to their king
keen to study, courteous in word & above all loyal (P. 91
(Olivieri - History of Iberian Civilization)
NY 1969)

Tartessos

About the 3rd millennium the Phoenicians & Greeks
began to arrive in ~~and~~ Andalusia. Ancient Andalusia was
known to them as Tartessos, Tartessos was situated
in the lower valley of the Guadalquivir River. A mythical
land of fabled richness the Tartessians' were the ^{very kind & gentle} only
people in Andalusia to have their own king. King Arganthonius
who was said to have been nursed by wild animals after
being taken to the forest & left to die as a very young
child was also very kind & very generous. He saw to it
that his people respected all their visitors & ships that left
Tartessos were always laden with gold. Vessels that had
been to Tartessos were called the Ships of Tarshish. P. 31
The Greeks regarded Tartessos as equal to their Elysian
Fields. It was ^{also thought to be} the army the land of that Hercules visited
during his trials

Religion in Paleolithic Period

First stage of Shamanism among some tribes of Paleolithic Period was a new, horrible witchcraft practiced by women who wanted to conciliate evil spirits. The means they used to achieve this was to embrace everything that would horrify a savage: their barbarous men's fragments of dead bodies, poison & all kinds of fetters & curses formed its basis. (P. 6 Heland)

It has been suggested by Heland in his Gypsy Sorcery & Fortune Telling that this ^{witchcraft} was the primitive religion among the Paleolithic peoples. Many of its elements are today still part of voodoo. Over time it became a means of exploitation & control of the people.

~~the appearance~~

With Cro-Magnon Man a great historical event took place. A high civilization & refined religion were rapidly developed. In spite of advanced thinking Shamanism ^{was} still deeply rooted. The amulets, exorcisms, smoke, drums & bells continued to whisper the belief that all ills of life came from actions of evil spirits. (Heland, p. 6)

Nevertheless Shamanism with time began to overlap with nature worship ~~in spite of the~~ ^{even though there were} ~~of the~~ ^{are} ~~are~~ ^{who} ~~who~~ ^{cling} to its essential beliefs. (Heland p. 7). There had been little doubt that ~~into~~ ^{the} first primitive religion exuded an awful darkness in spite of the "romance" that surrounded it. It did not seem as if ^{new} Shamanism would ever dissipate it. (P. 7 Heland).

Neolithic Period Goddess Worship
explosion of goddesses
agricultural goddess Inanna, Ishtar
with Transition from food gathering to food production
female principle dominated the cult that centered on mysterious births
see other notes (Carroll) Neolithic

James
Cult of
Mother Goddess

Iberian Peninsula
cult spread to Ab. Pen & in Almeria
huge quantities of female figurines were produced. Many have been recovered from megalithic tombs & huts of Los Millares. Prominent in the cult of the Dead, part of every household had a sacred place in which like some others figurines from ~~Mallorca~~ At El Gual a small fiddle like idol was found suggesting presence of a Neolithic settlement around 2700 B.C. & their familiarity with the cult. P. 44 (1959) which no doubt had been brought along with them from Eastern Med Islands & Fertile Crescent. P. 44

From El Gual cult spread to west of Ab Penn.
The marble idols with merged face & eyes became a distinctive feature. P. 44

White Walls

where idols were found
oldest hilltop settlement to be identified in Andalusia was El Gual (Huelva) collection of huts of flint in the 5th mill B.C. It was ~~the~~ an important village & historically because it contained many of the characteristic elements of Andalusian life, in like manner. Agriculturally it produced wheat, rye, olive pits & grape seeds, that are still grown in the area. Inside the extraordinary cemetery of huts were few female figures were found ~~that~~ ^{indications that} belonged to the Mother Goddess cult. P. 101 - Brennan Josephs 1983

Mother goddess

myths &
rites of the
Near East
(P. 109)

came

The cult had been venerated in Andalusia since ~~the~~ ~~after~~ the Ice Age. The festival celebrated the miracle of fertility, birth, ~~when it reached~~ ^{derived from that eventually evolved into a mystic religion} ~~Andalusia~~ it was ^{became} ~~celebrated~~ a stylized religion. worshippers built the great megalithic tombs at La Cueva de Menga & La Cueva de Percebal. As a result Andalusia became the ^{earliest} ~~oldest~~ a most ^{important} ~~important~~ center for this oldest known religion. (P. 102 Josephs, 1983).

Astarte - Phoenicians

The mystical belief system of the Mother Goddess cult encompassed fertility, sexuality, birth, death & regeneration. The goddesses that were ^{initially} worshipped were Inanna & Ishtar. ^{The list eventually included} Astarte, Isis, ^{Asherah} ~~Isis~~, Cybele, Venus & Diana. The main ideas ^{of the cult} ~~was~~ that life & death were a natural process. Still exists in Andalusia today. (P. 103 Josephs, 1983).

The Mother goddess was worshipped in ^{sacred} sanctuaries & temples. She was also worshipped on the Island of the Moon near Malaga. The Andalusian cult reflected strong ^{Minoan} influences through the ritual cult dances & bull sacrifices. (P. 104 Josephs 1983). The ^{very old} ~~ancient~~ ~~Andalusian~~ ^{ritual} ~~of~~ ~~burning~~ a god was practiced, as were the rites of castration. Rites were accompanied by music of flutes & tambourine drums & virginals. Images & divine attributes formed part of the procession.

Orientalism

Mother goddess

The cults were derived from the myths & rites of the Near East. Eventually they evolved into the mystic religions of Andalusia (P. 109)

Parents & spectacles were never important in all the ancient rituals. The ancient practices are well preserved & can still be seen in Andalusia.

Beal Beaker Pot Animal Pots Beehive graves

found at El Garcel 2 Comuna near Sevilla. (White Wall) P. 101 At Los Millares near Almeria an extraordinary cemetery 100 graves of beehive type. Inside them were figures of Great Mother Golden Cult

Mother Golden Cult had been venerated since Ice Age in one form or another. Figures celebrate miracle of fertility & birth. When ~~the~~ ^{cult} reached Iberia it was already a stylized religion. Its worshippers built the great megalithic tombs at La Cueva de Menga & La Cueva de Romeral. P. 102 near Antequera. Made Andalusia earliest & most important center for this oldest known religion.

^{White Wall} The culture that developed from the cult of the Mother Goddess can safely be said to have begun in the 4th Millennium B.C. & had come from Mesopotamia. The spiral motif & bull worship were two important characteristics of the cult. P. 102

In addition to producing their own food, these Iberians developed mining. Worship with specific beliefs about fertility, sexuality, birth ~~and~~ ^{and} regeneration, was also in place. The goddesses that were worshipped included Amarna, Ashtar, Asherah, Astarte, Isis, Aphrodite, Cybele, Venus & Diana. The central idea ^{of the cult} was that life was a natural process & still exists in Andalusia today. P. 103

Most popular goddess in Andalusia was Astarte. Her temple was at Elche. P. 106 Gods were also worshipped. Hercules is mentioned P. 106

Temples of Hercules famous. one at Tyre
2 columns one of gold one of emerald
glowed in the night P. 107

Temple just off coast of Cadiz stood until
1143 A.D. P. 109

Goddess cult continued. Rites differed part may
differed but Mother Goddess remained part of all
the cults that followed original one, evolved into
the mystery religion of Andalusia. P. 109

South of Granada Beehive roof over a circular tomb that had
between 50-100 burial chambers. Tom contained
P. 205 narrow passages dro leading to the beehive roof over it.
Funeral rites were held at the circular entrance.

Spain
The beehive roofs & bell beaker pottery in
Los Millares indicate another culture had been there
known as the megalithic culture. P. 205 This culture
was located close to both Granada & Sevilla.

The megalithic culture represented the moment
when history began in Spain. It produced a new way
of life & a new religion. The people were primitive
hunters & fishermen who searched for gold with zest.
In their quest they often undertook long hazardous
sea voyages. Metals were thought to possess powerful
magic & were dangerous to mine. It was not considered
safe to mine them unless the ethereal powers that
oversaw them were appeased. Out of this arose a
cult known as a Mystery Cult. Part of its ritual
was to bury the dead in collective tombs & make
regular sacrifice to them. P. 206

South of Granada

In the lower Guadalquivir lived cattle
herdsmen who grew corn. A round headed race with
prominent broad noses they too, had adopted the
megalithic religion. Characteristic to the tribe was
their famous shell beaker pot. A huge bowl, richly
decorated it had evolved from the dot-dash pottery
of the Andalusian cave dwellers, that had been used
to hold the specially prepared mead for their rituals. Mead
was a sacred beverage that held both medical &
highly intoxicating properties & was essential to these
ceremonies. Around 2400 B.C. many of these people
emigrated to Madrid.

With the rise of the megalithic culture & their
famous beakers another art made its appearance
in Andalusia - Found in caves & rock shelters were the
mead cave paintings. Elaborately decorated with red ochre designs
snags & symbols & mingled with people & animals they
suggested to name their practices a cult of secrecy &
esotericism, magic & mystery. P. 208. Although
mead cave art was confined to the cave shelters
its symbols continued to be used by the megalithic
culture.

Neolithic

Chapter One

Reference on Dolmens

Characteristic of the Neolithic Period was the megalithic monuments built of large dolmen stones known as dolmens. The concept of ~~the~~ dolmen ~~was~~ ^{was} ~~original~~ to Andalusia & was meant to be a desublime. The dolmen took several forms.

~~By a narrow~~ The original dolmen was constructed of huge slabs of stone that rested horizontally on one another or stood vertically. The ~~megalithic~~ form was a dolmen covered with earth. A 3rd form was the Tumulid that was constructed from small stones and earth. The Menhir dolmen consisted of a great, huge stone that were set in an upright position ~~while~~ the Cromlech dolmen comprised a circle of stones. P. 10 Altamir 1968

~~Chem~~ No matter what the form of the dolmen was, the body was always buried in a sitting or prostrate position surrounded by familiar objects or placed in an enormous earthenware jar. Cremation was also an original burial concept of this prehistoric period. P. 10

But with Neolithic

Over time the megalithic monuments were used for other purposes. Pictures, symbolic or decorative, rustic scenes & palm trees were painted on the monuments in colours of black, yellow, red, brown & blue. The paintings showed great inspiration & like rock art outside of caves their use of ritual significance, followed the contours of these megalithic slabs of stone. Animals dominated the paintings but included warriors, dancers & hunters & women. ~~offspring~~ ^{figures} of the ~~figures~~ ^{figures} was remarkable & strongly indicated the dance. P. 11 Altamir 1968

James 1962

Extra Notes

Food gathering to production gradual process had an effect on disposal of dead

P. 34 Tombs more elaborate complex mortuary ritual Graves dug in the ground, covered with ^{original earth} & stone marker. Caves also used.

Royal tombs lavish with decoration & whimsical sculpture. Rare expression to beliefs in afterlife as well as hopes & achievements of present.

P. 73 In Iberian Peninsula Southern part -

Megalithic culture strong in Almeria made impact communal graves ossuaries cists dolmens corridor-tombs vaults.

P. 78 Chalcolithic Invasion of Spain introduced megalithic culture possibly preceded by metal-using navigators who settled in Vales Blancos Palaces & Campo y Puerto Blanco

P. 150 Art - Upper Paleolithic Spanish artists first to introduce men & women Rock shelter at La Vieja Alpera Alpera (bet Alicante & Albacete). Dancers both men & women - sacred form of dance. Successive generations of UP artists

Henry

P. 15th painted over the bull with a stag - done for cult reasons. Frame of a woman & a phallus represented the two poles of energy. Together they became the mystery of birth.

Aberian Goddess Cult - spread from Malta to Almeria. Female forms fiddle shaped with owl eyes.

Altamira - History of Spain 1911

P. 11 Pottery - prehistoric / Andalusians invented 2 kinds)

chief characteristics

(a) geometric patterns of stripes
zig zag lines

(b) bull mouth shaped
very artistic

Prehistoric Religion - James 1963

P. 14 reason for Cult of Skulls - death the most mysterious, disintegrative & critical situation to confront man. Rituals & Cuts of Devel extremely old. Artificial cuts suggested violence R18

ADP Reason for the Dance (no man on horse) to magical religious dance

P. 30 - as a surrogate for blood.
- appearing supernatural
- fear of dead person exacting vengeance for unattractive scars

P. 163 Cremation - for ritual & purification purposes
Cult of Devel symbolized life giving
Goddess symbolism - introduced 4000 B.C. represented life giving
to Mother Goddess in cave & man. Mother Earth found in tombs

Oh white wall of Spain! Oh black bird of Spain! Federico Garcia Lorca

The Mysteries of Andalusian Culture

Allen Josephs Iowa 1983

Chapter II

ORIENTALISM
P. 2

The roots of the Andalusian culture are not its from the ancient mysteries of the East. They are roots unknown & now difficult to understand, they were a unique plenitude that were to evolved from the prehistoric cults of the East. They are a brilliant & original culture. (P. xi preface)

As mentioned in the beginning Andalusia is thought to be the oldest civilization in the world. The culture was highly developed. There was median trade with Phoenicia & of witnesses. Most impressive look its remote antiquity has never ceased to exist. (P. 3)

After Neolithic had run its course, Andalusia was settled by a tribe of people whose origin was unknown. They thought to have come from Africa. That some sources called them Mediterranean Iberians. In any case they were considered to be the first Andalusians with a historical document.

They loved the rich fertile land to which they had come & for this reason their culture was deeply rooted in the land & had an "earthy quality". (P. 5)

This is very important because it has been the foundation of every aspect of the culture including their musical system primitive dances & their evolution.

The Andalusians have permeated the unique phenomena that belong only to Andalusia. They were passive & extremely conservative.

It was the passivity that gave to the culture a clear clarity of its own style & character. (P. 5) a real awareness that demonstrated the antiquity of the culture. It enabled them to absorb etc.


The ancient Andalus. culture was also agricultural & extremely conservative. History bears out these two salient characteristics - its passivity & agricultural nature. ^{What came the} ~~the~~ ^{complete} ~~lack~~ of change.

Over the centuries - etc
reason why one either loves or hates it.

NOTE

Oriental Influences

~~Ancient Andalusia~~ was also considered to be the most oriental civilization ~~in the known western world that had existed.~~
in the western part of the known world. The strong oriental influences began with the Mediterranean, Iberians & continued with many layers from the eastern Mediterranean & Near East. Historically verifiable from 1000 B.C. its layers have encompassed ^{included} early Iberians, ^{only} Aegeans, Maceans, Phoenicians, Carthaginians (P. 14) ^{Tartarians} Jewish & Byzantine. These layers became the back of the culture & provided unparalleled Oriental precedents that must still permeate it, & must be recognized if there is to be a full appreciation of the culture. (P. 14) Orientalism held sway ^{in Andalusia} from the time of the Moors until the Arabian Nasrids (1492). This is ^{the} ~~the~~ ^{oriental} ~~which~~ ^{is} not recognized & not appreciated. When the ancients came to Andalusia etc.



was to make it irreversible in the next life.

Paleolithic mysticism regarded the grave as a portal to the after life. Magic-religious dances were performed stamped out to ensure that the dead person could not return to exact vengeance for some old, unsettled score or burial that may have been negligent.

297, 417

2. The Neolithic Age is thought to have begun in Anatolia about the sixth millennium B.C. Many different immigrations settled in Almeria. Burial goods found in La Cueva de los Murciélagos reveal finely worked jewellery & woven esparto objects. Symington P. (N. Almeria)

At La Cueva de los Petrueros dated neolithic paintings dating back to 4000 B.C. portray animals & hunters. The famous Indalo ^{thought to keep away evil eye} also portrayed. Until recently the Indalo was painted on the houses of Mojácar. (P. 433 - Symington)

Cueva de los Murciélagos near Zuheros is a spectacular limestone cavern formation with spectacular limestone formations. Its walls portray Neolithic & Chalcolithic paintings of humans & animals. Since caves at this point of prehistory were no longer being used as living places, their function was for ^{perhaps} ritualistic. & was linked to the cave paintings. (P. 297)

About the middle part of the third millennium B.C. an important architectural contribution was made by prehistoric Andalusia in the form of the megalithic dolmen. The dolmen was constructed of enormous sized stones. Some had several chambers & they always had a door.

3 ~~stone~~ ^{megalithic} prehistoric dolmens may be seen at Antequera P. 258

Antequera was a hilltop with an important prehistoric settlement.

During this same period another culture had come to Los Millares in Almeria. Their economy was based on the basis of their economy was animal husbandry & working (with a hammer) of copper. This was later to influence primitive culture and led to it a metallic sound.

The gradual transition from stone to copper brought about ~~more~~ enormous improvements to the civilizations that were to follow.

Almeria was well situated geographically for the position for various cultural ~~exchange~~ ^{influence from N. Africa} exchanges. Baked by the hot Andalusian sun much of its wealth came from copper bronze & silver mined in its wild & rugged mountains that ~~ran down to the sea~~ gave up its mining wealth of copper, bronze & silver while

On the East Balearic volcanic hills descended to the sea & ~~at the~~ ^{some} end of the sandy beaches ~~was~~ a reef & it has been ~~it~~ has been said that for untold centuries that mermaids have frolic upon it. Because of its enormous wealth & situation it produced the first Bronze Age culture in Andalusia known as the Argaric Age. P. 436

Although there is very little left of the hilltop settlements of Antequera which was an important prehistoric settlement, Los Millares & Alpujuela archaeological excavations have found some bronze artefacts. Their fine workmanship suggests sea trade around beginning of 3rd millennium B.C. (P. 436)

The Iberians

At the beginning of the 1st millennium B.C. a tribe of people came ^{in from} North Africa, who were called Mediterranean Iberians.

Roman Spain ~~REASON~~ for \Rightarrow Orientalism comes to Andalusia
via Chapter II

Pillars of Hercules

Straits

14/2 narrowest part

Pillars were the Pillars of Hercules, Calpe on the African side
by all who came to them. Pillars were a place of dread & superstition.
To sail beyond them meant certain death. Straits
crossed the warm waters of the Mediterranean from
the frigid ones of the Atlantic & tideless lake known
as the Mediterranean Sea. P. 11

Once reached the low coastal land of Andalusia or S-
Prehistoric Spain soaked up the various cultures, such as the
Ancient Phoenicians & Greeks before them. P. 11
Andalusia

Iberian Peninsula in the beginning both a peninsula
& a sub continent, land of extremes elevation, climate
vegetation. P. 10

[A History of Spain Chapman 1948]
Phoenicians arrived 12-11th cent B.C. Dominant
Iberia were called Iberians. Iberians well advanced in
agriculture, industry & commerce. Also had a literature
that was 6,000 years old. P. 9

already have Historically Iberians first people to establish
relations with Phoenicians 11th cent at Cadiz. (P. 9)

\Rightarrow purpose & provided the beholds with a
deep satisfaction & reassurance.

Abundance in eas of
Andalusia exudes Orientalism from the
abundant flow of oriental cultures that have passed
through her portals over the centuries mostly
via the Pillars of Hercules. It is for this reason
so is considered to be one of the most oriental

civilizations of all time even though she
is part of the western world.

(p 235- Brennan
1987)

Mesopotamian Ibexes News

Sculpture 440 B.C. Lady of Elche

Prehistoric Iberian had their own School of Sculpture. At The school was based on Greek & Asiatic sources, men were portrayed as virile, women dignified & noble with ^{facial} expressions of deep religious gravity. ~~They~~ were ~~luxurious~~ Their ornaments were luxurious. Their headresses hieratic. Priests like these models betrayed Oriental influences of Chaldea, Egypt & Greece in their style.

The supreme example of Iberian sculpture is the Lady of Elche sculpted in 440 B.C. She is portrayed as beautiful with voluptuous lips. (P. 108 Ellis 1937). By her jewels she is Oriental. By her manner & strange beauty, she is above all else, Spanish. She is Spain radiant with youth that rises from the tomb in which she was buried twenty centuries ago. (P. 109) Ellis, 1937

① Orientalism

3

④ Orientalism really did not apply to a mixed bag of cultures as it has been ~~interpreted~~ suggested by some ~~uninformed~~ authors. Rather it was distinguished by its ~~own~~ ^{the} unique patterns & designs found in ~~the~~ fabrics, glassware & pottery & architecture ~~pertaining~~ to the culture of a particular culture. (P. 235 Brennan 1987)

⑤ Orientalism had its roots in Africa & found its way first to the Egyptian culture around 3100 & eventually to other cultures with whom Egypt came into contact.

4 ⑥ The term oriental or orientalism applies to ~~patterns & decorations~~ ^{sections} that are maze like & heraldic and ~~are~~ ^{are} equal to the volume in poetry. These patterns and designs may be found on ~~the~~ fabrics, glassware, pottery and architecture ^{associated} ~~of~~ ^{with} the culture. Their creators had an abnormal sensitivity to small variations of light, colour & space. This ability enabled them to create a pattern that enhanced the variations & enabled resulted in a much higher plane of beauty than could be achieved elsewhere.

The true oriental pattern was not a string of repeated things but was rather, a carefully thought out design, in which each separate element ~~independently~~ increased the potency of the others. (P. 235 Brennan 1987)

General designs were too complex to follow with the eye whereas a leaf or a scroll could be seen & its detail traced. Its constant reappearance was intended to create a transcendental state for the mind. Eternal recurrence meant divine order.

①

BOOK to get
* The People of the Sierra
Julien Pitt
(Rhonda)
ancient with origins
tribal customs still in use

To
Bibles

~~Golden Cist
Astarte
Ish tar~~ } Babylonian

Page 3
orientalism

~~Dionysus - Eastern~~

~~Cybele-~~

* BOOK - Nights & Days on the Gypsy Brothers
Ivail
Ervin Brown
Harper Bros NY 1922

Chapter 5. from White Wall

The oldest settlement to be identified on the Iberian Peninsula as Andalusian because of ^{its} many characteristics elements that were ~~identif~~ typical of Andalusian. It was El Garcel. This ~~prehist~~ ancient settlement was a collection of huts that had been established about the 5th millennium B.C. Agriculturally, the hilltop settlement produced wheat, rye, olive pits & grapes. At Los Millares another hilltop settlement the inhabitants grew wheat, barley & beans & worked copper & silver. The extraordinary

the in current prov. of Almeria

remains had one hundred passage graves of the beehive type. Inside the huts & tombs of the villages were found female figurines. (P. 101)

They belonged to the Great Mother goddess cult.

DESCRIBE figures

History of the cult: In addition to the two cults aforementioned that were practiced by prehistoric peoples the Great Mother goddess cult had been in existence since the Ice Age in one form or another. By the time it reached the Peninsula it had become a stylized religion known as the Iberian Goddess Cult.

Worshippers of the cult built great megalithic tombs such as may be seen in La Cueva de Menga & La Cueva de Romeral near Antequera. The result of this mammoth construction was that Andalusia became the earliest & most important center for this oldest Peninsular religion with its mystical connotations. (P. 102)

It can therefore safely be assumed that the ancient Andalusian culture developed as a consequence of the passage graves & megalithic tombs dating back to the 4th millennium. Some of the motifs such as the spiral & bull worship associated with the Mother Goddess (and still seen) were thought to have stemmed from Minoan Crete and seen in Anatolia from the 7th millennium B.C. (P. 102)

By the 4th millennium B.C. as well as agriculture & mining goddess worship & its mystical allusions were also established as an important part of the ancient Andalusian culture. Belief in fertility, sexuality, birth, death & regeneration were the principal ideas. The goddesses that were worshipped

~~9~~ (1)

Chapter III
Tartessos

Turdetani
Phoenicians?
Aegeans
Spartans

The Tartessians

It is not known precisely when the Mediterranean Iberians met up with the Tartessians another oriental culture that had come to Andalusia a settled in the lower valley of the Guadalquivir River.

5) The Tartessian culture was brilliant & the people like the ~~other~~ Iberians found a gracious. They too, loved & respected the land. ~~They~~ were the only Andalusian culture to have their own king.

6) King Arganthonius ^{who according to legend} was thought to have been raised by wild animals & lived to be 120 years old. He taught his people to welcome & respect all their visitors. King Arganthonius was very ^{just} & generous. It was not at all uncommon for ^{visiting ships} to leave Tartessos with a cargo full of gold. These vessels carrying such enormous wealth were known as the Ships of Tarshish.

4) The Tartessian culture was highly evolved & had rules for writing ~~poetry~~ as well as its own music.

Whitehead
Josephs
1983
P. 10
8) Tartessos a tribal kingdom had contact with Aegeans. Made beautiful & costly swords & daggers & jewelry. P. 10

7) Ancient Andalusia was known as Tartessos to the Greeks & Tarshish to Jews. Old Testament Hebrews. Tartessos was many things to many people, a

Josephs 1983 ~~labeled the~~ land of enormous resources a ~~city~~ a kingdom, a mythic land. Ships that had been to Tartessos were called the "Ships of Tarshish." (P. 31)
The Greeks equated Tartessos with the Elysian Fields
It was the mythical kingdom Hercules visited during his travels. At Juvens the Jol Dorado to the ancient world streets paved with gold. P. 31

Josephs 1983 Tartessos thought to have emerged in 2nd mill. Considered a superior culture in Andalusia. Located west of the lower Guadalquivir River its ^{vast} metallurgical resources were well known to seafaring men. ~~with the~~ ~~invasion of the Sea People 1200 B.C. Tartessos came~~ ~~to an end~~ ~~the Minos & Mycenaean powers collapsed.~~ P. 42

10 The fate of Tartessos has remained an ~~mystery~~ ~~Some sources say the magnificent kingdom simply~~ ~~new waves of invaders~~ ~~disappeared.~~ ~~No matter~~ ~~what the reason, Tartessos left to Andalusia a great~~ ~~healthy, fertile land, products of both land & sea, Van~~ ~~alphabet & records of their legends, poems & history.~~ P. 49

~~Tartessos~~ ~~During~~ the time of Tartessos another very high oriental culture lived around the Guadalquivir river. Dolmens found at El Canambolo ~~date~~ ~~back~~ ~~to~~ ~~4000~~ ~~B.C.~~ & also indicate a very old civilization & a very mysterious land & people. (P. 50)

11 There is one of the myths of Tartessos that is still recounted.
Once upon a time the forests of Tartessos were ~~peopled~~ ~~by~~ ~~Cretes.~~ ~~The~~ ~~Cretes~~ ~~were~~ ~~the~~ ~~mythic~~ ~~guardians~~ ~~of~~ ~~Zeus.~~ ~~Zeus~~ ~~had~~ ~~taught~~ ~~the~~ ~~Cretans~~ ~~all~~ ~~about~~ ~~agriculture~~ ~~&~~ ~~metallurgy.~~ ~~The~~ ~~oldest~~ ~~son~~ ~~of~~ ~~the~~ ~~Cretans~~ ~~was~~ ~~Ganagoris~~ ~~whose~~ ~~job~~ ~~was~~ ~~to~~ ~~teach~~ ~~the~~ ~~art~~ ~~of~~ ~~bee~~ ~~keeping.~~ ~~He~~ ~~had~~ ~~a~~ ~~son~~ ~~by~~ ~~his~~ ~~daughter~~ ~~whom~~ ~~he~~ P. 50

Tartessos

or had abandoned on a mountain. The child
Habis was suckled by wild beasts & survived all
kinds of disasters. Raised by a deer he became
a hero & civilized his people. He gave them laws
& taught them how to cultivate the earth. The
nobles didn't have to work & Habis ruled Tartessos
for many many years. P. 60

The myth is enormously important because
it parallels & documents the characteristics of P. 50
Tartessian society & their own king - Arganthonius.

Josephs
3) Tartessos was the first independent flourishing
civilization in Andalusia. Isaiah warns them to
get away from God when he was swallowed by a
whale. (P. 166)

South
from
Granada
Bronze
1485
1) Rise of Tartessos occurred at same time as
the new Almerian culture (Bronze Age) or Tarshish
as it was also known. (P. 211)

2) Tartessos was discovered when a Samian named
Colaios who had been driven out of Egypt found
Tartessos. He returned with a cargo of gold
from Tartessos which he promptly sold to the Phoenicians
a city of seamen on the Ionian coast. They
immediately set out for Tartessos & upon
arrival were warmly greeted by their Tartessian
king, Arganthonius. The king encouraged the
seamen to found colonies & trading posts along
his coast P. 212

Bronze
P. 1485
dumb found

Pre Roman Turdetania 1998 From The Archaeology of Early Roman Baetica
Jose Luis Escacena & Maria Belen The Turdetani oriental people

Another culture that occupied Andalusia during the late Iron Age was the Tartessian culture. The Turdetanians have been historically placed with the Tartessians and were also thought to have come from Africa. They arrived on the Iberian Peninsula towards the close of the Neolithic Period. Associated more with the Atlantic part of Iberia their culture spread to western Andalusia. P. 23

2 The Turdetanian culture was also brilliant & well developed. Its existence lasted between the end of the Tartessian & beginning of the Roman conquest of Andalusia. When Romans did invade them they had only respect for them.

3 Not much is known about the Turdetanians. Living close to Gibraltar gave them access to Andalusia. Their basic economy was agricultural. They lived in round huts. Although they did not seem to engage in special labours, they did do metallurgical work. P. 24

4 From the 9th cent B.C. until the coming of the Phoenicians to Andalusia Tartessians & Turdetanians comprised the two main ethnic groups in Andalusia. In the 8th cent B.C. they Turdetanians traded with the Phoenicians.

5 There were many Semitic communities among the Turdetanians - later became Phoenician. P. 28

6 During the Tartessian as a major transformation of architecture took place - round huts & urban planning. This transformation, greatly

influenced the new models Phoenicians introduced that permitted better utilization of urban space & offered divisional space in interiors of the homes.

6) Turdetanian pottery showed reflected strong oriental influences especially from the eastern part of the Mediterranean. Their pottery was wheel turned & their ceramic traditions & colours were ~~as~~ obvious in the cooking vessels. P. 30 With the coming of the Phoenicians these influences were fused into the Turdetanian style of pottery making. P. 30

7) At the end of the oriental Tartessian period there was a decided absence of tombs & cemeteries that had dominated Andalucía. This was largely due to the new burial rites ~~instituted~~ ^{implemented} by the Turdetanians that were to distinguish this culture from the early ancient remains.

Pottery with patterns
At Almona symbolic decoration on small votive vessels denote strong oriental influences P. 96

Religion

8) The late Turdetanians followed a religion of the Atlantic Bronze Age.

Ancient Andaluicians by Mary E Downs

2) The Turdetanians were ~~one of the~~ most highly civilized people that the Romans encountered when they invaded Andalucía. In ancient sources their characteristics ~~were~~ ^{were} ~~one~~ ^{are} praised. Their country was ~~both~~ beautiful. They were a ~~gentle~~ ^{of the Tartessian} people.

Tweletani

(3)

Many Downs

Extra news about Samian merchant Kolaios landed at Tartessos on his 13th voyage (Herod H. 152) P. 44 Huelva most likely modern day site P. 44

Andalusians
6th & 5th cent. B.C.

Fragment Andalusia's during the "Oriental period" P. 44
about 200 cities. Many of these cities were fortified with walls, a special feature of their urbanization. Many engaged in trade & practiced crafts of a specialized nature. The modern Andalusian cities of Cordoba, Alhambra, Macarena, Huelva still reflect the wealth of these ancient oriental cities thanks to an abundance of agricultural products. P. 39

6th & 5th B.C. Pre Roman Iron Age.

11 Another oriental group living in Andalusia at this time were the Mastieni. Their association was with Mastia located in the upper Guadalquivir valley. P. 44

700-550 B.C. New Directions coming from the east saw new directions. The period of orientals saw the ~~was~~ rich such as ^{new way to make} (wheel made) ceramics, new technology with respect to use of iron, new burial rites (incineration) & new plans on how to lay out one's home (rectangular). P. 44

12 The Tweletani were considered to be "the hairs" of the oriental civilization of Tartessos. This was ^{initially} documented before 6 B.C. Another oriental group that occupied part of And.

bordered the Turdetani were known as the Bastetani, P. 50

Historical Background Michael Ponsich

(4) The fame of Turdetania soon spread. Its inhabitants quickly gained reputation for being well advanced because they knew how to write. The land to which they had come offered to them as it did to the ancient ruled Iberians unlimited wealth. The ^{secret} was that they too had discovered could be navigated & so Tartessos the still mythical land could be ~~it~~ visited. But like the ancient Iberians ~~they~~ ^{they} had had to pass the Pillars of Hercules & enter that vast mysterious sea before they could ~~profit~~ begin to ~~from~~ the wealth, P. 171

(14) The Guadalquivir river was now important in the history of ~~Andalucía~~ ^{Andalucía} both Tartessos & Turdetania simply because its navigability provided access for the new skills & new ideas ~~that were~~ ^{that were} being brought to the interior of Andalucía. This ~~was~~ ^{was} the most important addition to the foundation of the first layer of orientalism that ~~was~~ ^{was} to permeate the culture forever. It was out of this the oriental period

P. 172 ~~that~~ ^{that} were being brought to the interior of Andalucía by the two most important civilizations of the time. ~~They~~ ^{They} would add to the foundation of the first layer of orientalism ~~that had already been laid by the Iberians.~~ ^{that had already been laid by the Iberians.} This ~~was~~ ^{was} easy ~~to~~ ^{to} would shape Andalucía into the culture of ~~the River Doath.~~ ^{the River Doath.}

Escavencia of Belén
1998

The Turdetani Early Med Aborigines

after
Tartessos

History places the Turdetani among the early Phoenicians who were thought to be descended from ancient African peoples. (P. 23)
They arrived in Iberia at the end of the Neolithic Age & their occupation extended as far as West Andalusia. ^{Recent scholarship has said that concluded that} ~~They were associated~~ with the Atlantic Iberians of the Late Bronze Age. The Turdetanian world existed between the end of Tartessos & the beginning of the Roman conquest in Andalusia 206 B.C. (P. 23) Oldest evidence of Phoenician Turdetanian trade has been documented ~~at~~ ^{at} ~~the~~ ^{the} ~~end~~ ^{end} B.C.

There were many Semitic communities among the Turdetani. Carmona is an excellent ex. with its so-called towers & wall. (P. 28) Continued with their own ~~ways~~

The oriental influence (eastern Mediterranean colonists) was very strong in their ~~wheel~~ ^{wheel} turned pottery (ceramic) traditions & a column was used in their cooking vessels. The Turdetanians kept the Phoenician influences they had absorbed. P. 30

The First Layer of Orientalism ended with the Tartessians & with it the absence of Tombs & cemeteries. ~~Some~~ ^{Some} feel that this may have been due to the adoption of new burial rites.

The Turdetanian burial rites were also different from Med Iberian funerary. Their burial rites remained in place until the Roman conquest.

(RELIGION - in eastern & south eastern Andalusia (Alhambra, Gernera & Sevilla) the symbolic direction

of small votive vessels suggested strong oriental influences. (p. 36)

The late Turodetan communities adhered to a religious life style that has been traced to the end of the Atlantic Bronze Age. The presence of the oriental Phoenician & Carthaginian communities did not change the local language. The abandonment of the old Turodetan language actually created favourable conditions for the profound transformation socially & culturally that was eventually brought about by Rome. p.36

Altemira
1966

Chapter III
Early
The Greeks

Arrival The Greeks arrived at Tartessos in the 8th cent B.C. The oldest known Greek colony was established at Menorca. (P. 19) Since they too were interested in navigation & commerce there were many disputes between them & the P. other invading peoples especially the Phoenicians. The disputes were more often than not settled by warfare. (P. 19).
The Greeks finally chose to settle along the eastern coast of Spain. Two of their most important settlements may still be seen at Menorca & Ampurias.

Contribution The contribution of Greek culture that was fused to Andalusian culture was of great importance. Greek influences were expressed through art, literature, sculpture, objects, tunnels, paved roads, water clocks & bridges. P. 19

Major influences The major Greek influences were mainly the coinage of money, a short sharp sword made of steel called a falxata & pottery. (P. 19)
The Greek sculpture was rich & varied, mostly constructed from bronze & stone its characteristic was the arch, that may still be seen at temples & tombs. (P. 19)

Result of fusion The assimilation & interpretation of the Greek influences did not result in mere copies. Beautiful, imaginative Andalusian art was already in place. It required only a little more inspiration from the Greeks to produce the original works of art that are so expressive of Spain. (P. 19).

Acogan Art Project 1999

Arrival The first Moebis settled on a small off shore island called Ciudad Vieja. The Spanish mainland was divided at the time into two principal cities & was separated by a wall. Where the Moebis settled faced the sea. The other part was inhabited by possibly the Tartessians. Those who were often referred to by the Greeks to the Iberians. There was great respect between the two cultures & a diligent guard duty in order to keep the peace. Over time goods were traded & suspicions did lessen. (P. 21)

The name Iberian was given to all Spanish inhabitants by the Moebis

Contribution In addition to the cultivation of the arts the Moebis also established schools & academies. (P. 22)

Face of Spain Brennan 1984

Peñon de Vélez - site of a Moebis settlement

600 B.C. Phoenicians from Ionia founded Mainake. Traded in gold & silver. Phoenicians who had first claimed the waters were by this time in decline (P. 92) Vied with Phoenicians successfully for rich trade in Andalusia (Josephs 1983 P. 38) Used 50 oared vessels. King Argemthonius wanted the Romans in his country when he couldn't persuade them to settle he gave them money & instigated to build a wall around their city against the Persians. (Josephs 1983 P. 38)

Aegean Art & Lit
P. 102-111

The Aegeans

1) In the 15th century B.C. the Phoenicians were not the only ~~ones~~ ^{seafaring} people to discover ~~find~~ ^{ships} ~~ancient~~ ^{early} ~~Greeks~~ ^{Greeks} from the Aegean World ~~came~~ ^{came} sailed into ~~Almeria~~ ^{Almeria}. They called the ~~Almerians~~ ^{Almerians} the Bronze Age People. (P. 102) ~~that had discovered~~ ^{that had discovered} ~~ancient~~ ^{ancient} ~~And.~~ ^{And.}

2) The Aegean civilization has been historically placed ~~at~~ ^{between} ~~around~~ ^{around} 3000 B.C. ~~ended~~ ^{ended} ~~with~~ ^{with} ~~around~~ ^{around} 1100 B.C. (P. 103)

3) Although ~~the~~ ^{this} ~~Aegean~~ ^{Aegean} civilization had its ~~beginnings~~ ^{beginnings} during ~~the~~ ^{the} ~~Mesolithic~~ ^{Mesolithic} ~~Period~~ ^{Period} ~~some~~ ^{some} evidence has placed them ~~during~~ ^{during} ~~the~~ ^{the} ~~Palaeolithic~~ ^{Palaeolithic} ~~Period~~ ^{Period} before 10,000 B.C. (P. 6) ~~was thought to have~~

3) The Aegean civilization ~~was~~ ^{was} formed from ~~two~~ ^{two} cultures, ~~the~~ ^{the} Minoan & Mycenaean. The former ~~had~~ ^{had} ~~on~~ ^{on} ~~Crete~~ ^{Crete} ~~with~~ ^{with} Knossos as its principal city.

The ~~Minoan~~ ^{Minoan} culture ~~was~~ ^{was} actually older than ~~where~~ ^{where}. It was ~~an~~ ^{an} artistically brilliant & technologically advanced. It had its own distinctive style of ~~art~~ ^{art} & architecture & systems of writing that ~~were~~ ^{were} equal to those of the Egyptian world. (P. 14) (P. 103)

3) While the culture borrowed & traded with Egypt, it remained independent. (P. 15) (P. 103)

4) The main motif of Minoan art was nature. All of its art ~~conveyed~~ ^{conveyed} a rich, serene world in which beautiful ~~women~~ ^{women} were ~~gorgeous~~ ^{gorgeous} in costumes & danced ~~bare~~ ^{bare} breasted ~~with~~ ^{with} ~~stree~~ ^{stree}. Young men were ~~always~~ ^{always} depicted as slim. Their ~~dress~~ ^{dress} was ~~the~~ ^{the} ~~belt~~ ^{belt} & their skill ~~leaping~~ ^{leaping} over ~~a~~

horns of a bull. P. 16

(5) Landscapes were lush & green. Streams flowed & were abundant with fish. The seas were also abundant with all kinds of sea creatures. P. 16
Knossos had no fortifications. There was no need for them in this land of peace & plenty.

The Minoan World was just the opposite known as the Minoan World it was primitive, rustic & extremely militaristic. P. 17

The landscape of Minoan portrayed scenes of carnage, chariots rushing off to smite their enemies. P. 17
Minoan seemed to exist in a void blank world where everything was dark & crude whereas the Aegean World was a veritable Garden of Eden. P. 17

Where the Aegean World was matriarchal the Minoan World was patriarchal. Eventually Knossos was conquered by the Greeks who destroyed its magnificent palace. At one time it was rebuilt. P. 165

Last Party. The destruction of the fortifications of Minoan was one of the many cataclysmic events that signalled the end of the Bronze Age. P. 206
In spite of their immense system of defense, the walls were breached. While the walls were intended to keep out the rustic villagers, they in turn were recruited by the mercenaries. They knew the wealth that lay behind the walls & did not miss the open opportunity to plunder it. The warriors who defended the city, many were away which left it vulnerable & unprotected. P. 204

Aegeans
Preziosi

6

During the Bronze Age the Aegean World
had interacted with a rich mosaic of cultures
including the mythical kingdom of Tartessos. Their
legacy to that mythical world is yet to be unveiled.

Bronze Age Migrations in the Aegean
P. A. Crossland & Arvid Birchall
1970

2

The Aegean World is thought to
have existed during the Chalcolithic Age of
(early Bronze Age, 3rd millennium B.C.)
between 3000 & 1400 B.C. & during the later
neolithic Period (4th millennium B.C.)

Some evidence has placed them as far back as the Paleolithic Period
around 10,000 B.C.

with
Early
Greeks

The Early Minoans or First Minoans
have been placed in Minoan during the 2nd millennium
B.C. They were the first group of people
to organize themselves militarily & to have
political systems. (P. 107) They are also the
first to build urban capitals & turn their
settlements into centers of strength. Their first
rulers were little more than "petty kings" (P. 107)
in time they became great monarchs (P. 107)
with royal dynasties that were at the heart
of heroic myths & legends.

Penon
Face of Spain
1987

Penon de Valez - Minoan settlement P. 92

Dance in Ancient (Hawley 1964)

Greece from prehistoric times dance played a
vital role in the rituals. Island of Delos

In Med. America time
there were Miso-Aberian dancing girls
at Cadiz. They were famous. P. 22.

6 I include with Crete Amfo-Aceem World
In addition to the richness of the arts &
comforts not known to other parts of the ancient
world one of the legacies that was to be
brought to Andalusia was the dance. While
the actual ancient dance of Crete may not have been
possible to reproduce without all elements of
it were used to Andalusian dance so that
~~the pictorial effect was preserved.~~ its cultural influence
that also included strange tales & legends were
preserved. The latter was to become part of
the Andalusian mythology - the tragic myth
of another part of the essence of the
Culture of Death.

7 prehistoric dances of Crete
The oldest Cretan dances were thought to have
originated with the Cretans (legend of Tartassos)
Remember The Cretans were etc. The dances were noisy
& frenzied. Their main ^{of characteristic} element was the leap. Danced
only by men they were accompanied by shouting &
clashing of weapons. (P. 30) ~~Associated with religion~~
This type of dance ^{has been traced to these} was also performed by various
Andalusian tribes whenever there was a serious
confrontation. The idea of the dance was to scare the enemy
off which ~~was~~ ^{it} was often did.

8 First associated with religion ^{by the Cretans} who appear according to some sources a tribe of
"great antiquity" P. 30 the dance & were called
"shamans" (shamans). P. 30

Dance in Ancient Greece

An early case among many primitive peoples the healing dance was ~~common~~ known. Its original purpose was two fold. The high leaps symbolized how high the people wanted the crops to grow & to frighten off evil spirits. It was both a dance of magic ~~dance~~ & a fertility dance. (p. 30)

In its earliest form the healing dance performed by the Cretes consisted of ~~high leaps~~ leaps & blood curdling yells. Compare to Dance in Galicia or Andalusia. In time metal cooking utensils & weapons were added & the original dance of fertility became an armed dance. (p. 31)

Looking back to the legend of Tantalos whereupon we recall the Cretans it is perhaps of interest to the reader to know that ancient tribal ^{war} dances contained many elements of the healing dance. Whenever there was a serious confrontation between two tribes designated members of each tribe would perform a war dance like the Cretan dance it was noisy. Arrogant & proud each man would do his best to scare off the other with high leaps & yells while the rest of the tribe ~~waited~~ & clashed together their arms of war together & added to the frightening spectacle their worst noises. Very often one tribe did back down & retreat.

12

The Mother Earth Goddess as she was called was also worshipped in Crete. Places of sacred worship were caves, mountaintops, meadows the seashore & in groves of sacred trees. Dancing an important part of this ritual as was singing & playing of instruments. P. 29

Mystical dances were also practiced. Sometimes these were simple circle dances. Very old women danced on sand on a altar that was covered by flowers from a meadow. Hands were clasped (mystical swastika) & dancing of mystical nature took place around a tree & a pillar or a musician. [RELATE where possible]

The ^{mystical} significance of the circle implied ^{something} ^{magical} ^{was} ^{al} ^{ways} ⁱⁿ ^{it} ^{self}. At intervals the women did turns. ^{Diomedes} ^{patterns} ^{of} ^{leaves} ^{of} ^{grapes} a full flared skirt, boleros & clumpy shoes. Breasts were left bare. Mystical dance was performed in order to induce Mother Goddess to appear. P. 32

The rites to a fertility deity became even more fringed than those of the Leafing Dance. Dancers often went into a trance & it was believed that the deity had taken possession of the body. ^{Andalucians} ^{mystical} ^{beliefs} ^{about} ^{the} ^{dance}. In ~~these~~ ^{the} rites a ~~woman~~ ^{trance-like} state the dancers made strange sounds. This element of the rites was well tension in Crete & was also part of secret initiation rites. P. 34

13

Another dance whose influences were later to be seen in Andalusian dance was the Snake Dance. In ^{many} ^{ancient} ^{primitive} religions a large snake usually a python was kept as an embodiment of the Mother Goddess. The python was brought from Egypt. The snake dance was always

Dance in Ancient Greece

13 performed in caves with a living python.
It was accompanied by snake handling rituals
& those were accompanied by a shuffling step
& shouting. (P. 35)

USE

for
The Mycenaean Period is called the "Age of Mythology" P. 41 A distinctive civilization it arose during the Bronze Age on the mainland of Greece, where in prehistoric times there had already been other cultures. A rich & famous civilization it eventually conquered the Aegeans & Crete. P. 40 * because dance was part of so many myths.

The early Mycenaeans were hunters & warriors. They settled at the ^{in such a way} of steep hills & fortified their villages so that they gave the appearance of "forbidden" territories* (P. 40) The men wore beards & were not clean shaven as were the men of Crete. Their dress consisted of a shift that was loose, ^{over which they wore cloaks.} As their civilization prospered they became exceedingly wealthy. Their work in gold & silver earned them fabulous reputations. Part of their burial rite was to cover the faces of the dead with a gold mask. P. 41

The Aegean influence ^{on the} early Mycenaeans was ^{strongly} reflected in matters ^{of a religion.} Sacred trees, caverns, serpents & the bull sacrifice were practiced & revered. ^{Aegean} Greece above all left a powerful impact on the early Greeks. P. 41

Powerfully mystic the animal funeral dance was performed to infuse life into the dead person again. In the Pyrrhic Dance most important of all the animal dances, dances leaped high around the flames of a fire. P. 42

Instruments- A stringed lyre, flute, hand drum, bronze cymbals.

~~The primitive animal dance (Paleolithic Age) danced by the Shaman wearing mask & elements of various parts of various animals was further developed by the early Greeks. Like prehistoric man who saw how vital animals were because they supplied food & clothing the early Greeks were very conscious of animals. They were associated with the gods. The gods either showed them favour or demanded their sacrifice. Some animals held a place of worship. The owl for ex. was associated with Athena, the cow with Hera & the bull who was not worshipped but was sacred to Dionysus. P. 58~~

~~The Greeks were also aware that some animals did in fact dance. These included the ape, bear, cat family animals & dolphins. P. 59~~

~~Since prehistoric times animal dances have always been solemn & ritualistic while some of the original meanings have been forgotten. Those that belong to a mystical cult have not. Protected by several a mystical atmosphere & a rigorous description of detail these animal dances have survived. P. 59~~

The Bull Ritual of Crete & influence on

White
Wals
Josephs

In ^{ancient} Andalucía the bull was highly revered & has continued to be sacred to nearly all the civilizations of Andalucía. The Caves of Altamira were dedicated to the bull & were really underground temples of bull worship, ritualism. ^{its} Ancient art in these caves depicts the bull's association with fertility. The Mesopotamian god Enlil was a bull. This mystical belief was brought to Andalucía with the ancient ^{and} Iberians (check out). Other gods whose influences were at later points in history fused to Andalusian mystical beliefs were Osiris & Zeus who could turn into a bull or will Dionysus & gods of Phoenicia, El & his son Baal who were bull gods. (P. 134) Yaweh, for early Hebrews ^{was} also identified with the bull. P. 134

As a result of this god identification the bull became of the first subjects of ^{of Andalusian} art & literature. It was the first animal to receive ritual veneration in all the ancient societies.

Death of the Bull

But the bull, like the consort of the Mother Goddess had to die. In the bull rituals of Minoan world or Crete he was sacrificed. Although the two rituals differed the bull ^{still} had to suffer a sacrificial death. His death was the only way so it was believed to ensure the life of the community. Sacrificing its body & eating its flesh brought to the community a state of grace. It should be noted that sacrifice of the king or his surrogate was an early & mystical concept of ancient Andalucía.

and has continued down through the centuries with the Cult of the Virgin Mary (refer page # of certain Easter rituals) P. 135

In ancient Andalusia the bull cult was very popular. It was also believed that bullock, the bull man's organs & vegetables would issue from his body, were from his blood. Shunned to Cybele & Attis who sacrificed a bull over a grate so that they could be baptized in its blood may be found at Merula, Cadiz, Huelva, Cádiz, Sevilla, Jerez, Málaga, Ronda & Córdoba. P. 136

The bull cult in Iberia was by far the most ancient & reflected strong oriental influences. (EXPAND if possible)

A cave painting at Despeña Perros portrays the storming of bulls at Avila. Bulls wore rosettes on their heads to indicate their sacred nature. Despite the barbaric method used to kill the animal that clearly reflects the Andalusian ~~roots~~ culture of Death & rebirth (life & death a natural process) the bull was held in reverence. P. 137

After Xth bull sacrifices were forbidden on penalty of death. Bull considered to be the devil by the church. Animal became a symbol of darkness & death (mystically still is) ^{in concept} ~~Andalusian~~ ^{Andalusian} In spite of severe penalties ~~the~~ the bull cult customs ^{did not} stop,

Oriental Influence in
Aegean Culture
Ophiurek (Atlas of Ancient World)

More on Minoans
Aegean world great seafarers
2200-1450 B.C.
Called the Bronze Age civilization
named after King Minos.

Lived on an island of Crete P. 92
Did not speak Greek P. 93
1000 B.C. Minoans set off to find other lands. P. 92

Bull keeping - part of ritualism rites. After
bull was sacrificed. In Oriental religions bull linked
to the sky god. Bull may have come to Crete from
Near East. (P. 93)

Minoan Religion - Snake Goddess

worship revolved around her & her son
Bull sacrificed dancers human sacrifice
Bull killed with special ritual knife
Rite involved cannibalism

Dancers danced themselves into an ecstatic
state until goddess manifested herself at a
sacred tree or pillar P. 94

1600 - 1450 Mycenaean

replaced Minoans 1450 & became
dominant power in the Aegean. ^{Culture} mixture of Hellenic
& Minoan elements Cities started out as hill side
villages, became massive fortifications with walls
made of huge, irregular blocks. (P. 96)

Warfare their highlight of life
Fall in 1100

Phoenician
Atlas - mine

Phoenicians & Greeks
End of 9th cent Greeks began to trade with
Phoenicians. P's used their own script. (P. 97)

700 B.C. Greeks go to Spain (P. 97)

The Sea Peoples
(Sandars 1978)

NOT USABLE

In the latter part of the 13th cent
prosperity came to an end. There followed widespread
destruction & end of the Mycenaean World. A dark
period enveloped Greece for more than 300 years.
The question as to what had caused
such a strong civilization to suddenly crumble &
fall may be found in the annals of ancient
history. ¶

The major cause for such terrible disintegration
has been put on the Sea People. Warlike they
assaulted any country that came up against
them. As suddenly as they had appeared, they
vanished, who were they, from where had they
come, to where did they go?

The Sea People were not a single group
of people nor did they dwell in any one particular
place. They were known as people of the ancient
world other than this they did not have a
name. (P. 9)

Their existence has been confirmed by
13th & 12th century B.C. texts. Sources describe within
the texts during ~~the~~ Merneptah's reign of
attacks from W Libya & again during reign of

Ramesses 1186 B.C.

In that same year the Sea People lost a great naval battle. Ramesses III had prisoners branded. Forced into labour gangs they were manacled & wore distinctive head dress P. 9

The Dark Age lasted for 300 years. The period saw unparalleled earthquakes, widespread crop failures, famine & massive invasions. The Sea People of course were blamed P. 11

The Cult of the Virgin Mary
Michael P. Carroll
Princeton University Press
1986

NB: Mary's Golden Cult known only by her name in early Middle Ages. Cult by Mary present in first 4 centuries of Xth era. Both a merger of Christian approval in 5th and 6th.

that had dominated

Mary's cult not just another in line of mother goddesses in pagan religions. Although Mary is similar to the one her daughter is that she is completely dissociated from sexuality. Dissociation because she is seen as both virgin & mother. P. 35

"She is 'mother' because she gave birth. She is Virgin because she carried the Christ without aid of sexual intercourse, she has maintained virginity. The costumed from her not had intercourse after the birth. P. 6

"Paganism": The myth of a virgin impregnated by a god is not new. Found in many legends of myth with goddesses. Part of the world. Found in a female myth impregnated by gods. P. 6

The question of how in part a virginity is made able to it possible to classify the goddesses of the Near East. Caracite goddesses, Athena, Aphrodite, Artemis, etc. All have human & divine forms & those are graphic descriptions of them for modern. Differences between them, Mary she alone dissociated herself from sexual intercourse. P. 7

many of the goddesses were mothers for virgin mothers.

Let's

Original in the Isis cult was one of the most popular in the known world a woman would a man as precursor of the Virgin Mary cult. At first a lake Isis seems like Mary. Derived wife a mother. No sexual intercourse with other than her husband. But to the Roman world Isis meant promiscuity. Partly due to fact that she a her husband Isis were brother a sister. Below Roman concept of Egypt this type of marriage was acceptable, with Romans in power strong objection to it. P. 8

Temples of Isis also associated with feminine places. It was not unusual to dedicate a beautiful young woman by telling her that she should go to the temple to experience divine intercourse with a god. She will not submit to intercourse that the "god" was some enthroned astrologer who had an official title with the help of the divine priests. (P. 9)

There was only one virgin mother among all the goddesses. She was Demeter.

Chapter 2 - Previous Explanations

Religious goddess a Mary- 35,000 - 10,000 B.C. Their origin has been linked to oddom cult in the Upper Paleolithic. Reason is evidence provided by so-called pre-historic Venus. Statuettes have been found at Siberia a western Europe. Certain females with sacral marks protruding stomachs a large breasts a thighs a definitely pudgy. Associated with fertility.

Let's

The conclusions drawn by some savants are

Cannell, Out of Vrain
May

3

3

questioned for the following reasons. P. 37

When Paleolithic art according to Cannell was not portable, like the Venus figurines. It was rather, painted art, a term given to the cave paintings of Altamira in Spain & Lascaux in France. The caves are difficult to access leading to the conclusion that they were not lived in but were instead sacred sanctuaries. At the time a Paleolithic god or some evidence should have been found in the caves in the painted art. P. 34

Altamira

(cave)

The bulk of the art consists of animals horses, oxen & the mammoth, abstract geometric designs. Since depiction of made figures did not resemble the Paleolithic religion, it did not have a matrilineal emphasis.

It has been concluded that the art is not associated with fertility but represents a gross notion of a hunter-gatherer. For do they look like goddesses. The conclusion is that ~~there are~~ ~~figures~~ who is no evidence to suggest that a goddess did exist in the Paleolithic period either in the painted art or the figurines themselves that do not seem to resemble any goddess of any sort. P. 34

The Neolithic Period was quite different. It had an explosion of goddesses. The first goddesses to be attached were ^{of} agricultural societies between the Neolithic and the Neolithic period. The approach in the Neolithic period is different. P. 39

? The approach in the Neolithic period is different. P. 39

Expansion

The bond between carnal love (earth) & a godden cut is ancient. Fornication naturally fosters the earth principle & the JE cult. Mithra religion. The development of agriculture also changed the cut by transference of the godden of the cut to an earth Mother (of the Paganism) were in some way linked to the land it is then possible the cut of the mother godden did exist. (my thought)

ORIENTAL

Chapter 5 Cut of Cybele

originated in Asia Minor, Phrygia. Most info from archaeological sources. P. 91. Generally portrayed as a godden sitting on a throne holding a tympanum & flanked either by two lions or one across her knees. Excavation at Catal Haruk (Turkish?) a geolithic settlement from 6th millennium B.C. discovered a terracotta statue of a woman sitting on a throne flanked by two lions. Sometimes around 1st mill B.C. cut spread to Mexico. She arrived in Rome 804 B.C. Actually introduced to Rome during 3rd mill when Hannibal's army ^{came by H. Italy} fought Italy. So many social disruptions ^{caused by H. Italy} decided to consult Sibylline books. They of country

foretold that only when Attal recovered the Mother of Mt. Ida (center of Cybele cult) would Attal be drawn out. Delegation sent to get the statue that was worshipped as the Mother as also. Made its way back across the Med & landed at Ostia. So was then carried in a boat up the Tiber to Rome. Arrived made irregular shaped stone. P. 91

Unsurmountable assoc. with the cut forbade Romans to believe in gods. Most were of Phrygian origin. But mid 1st cent it had become very popular. Restrictions lifted. Like many or not. P. 92

Examine the Precolonial culture with their own features ideas.

The Mestizoism
They were called
Mestizos as they were called
for the rich, fertile land to which they had come.
Their culture was deeply rooted in the earth. They were
passive & extremely conservative yet gracious
& hospitable.

Short in stature, new dark, those ancient
Americans were formidable & skillful in battle.

They were in the land with every, both born to
study, faithful to their leader whom they called "king"
& were above all, loyal. (Division - History of American
Migration NY 1969, p. 91)

by the name of the culture

Inherited over a era, the Americans

managed to maintain their ^{own} passivity. This possibility

enabled them to absorb the unknown when they

conquering nations while remaining grateful & loyal

to their own set of mystical beliefs that would

rooted in something called the ^{new} miracle, a powerful

and serene love, felt but never seen.

And belief system, customs & traditions

Over the centuries, this Andean culture has

not changed. It is ^{the} ~~the~~ ^{constant} ~~constant~~ ^{along with} ~~along with~~ ^{the} ~~the~~ ^{fact} ~~fact ^{that} ~~that ^{it} ~~it ^{has} ~~has ^{never} ~~never~~~~~~~~~~

given that culture its ^{own} ~~own~~ ^{distinct} ~~distinct ^{character} ~~character~~ ^{and} ~~and ^{an} ~~an ^{intrinsic} ~~intrinsic ^{quality} ~~quality~~ ^{of} ~~of~~ ^{beauty} ~~beauty~~ ^{and} ~~and~~ ^{death} ~~death.~~~~~~~~~~

~~the~~ ^{its} ~~its~~ ^{name} ~~name, ^{the} ~~the~~ ^{"culture} ~~"culture~~ ^{of} ~~of~~ ^{death} ~~"death~~.~~

(White Wall)

The Med Theorians

Any other of the advancement of the Med theorians
 theories were not from their own work. It
 provides an excellent example of the Med theorians
 were done on notes of the Med theorians in their
 This Med theorians has strongly indicated that the
 off boundaries were connected to certain marked
 a medical trial a medical relation holds. The
 and seemed to edit the medical (P. 6 of History
 of Spain. Atlanta NY 1966)

With the coming of the Med theorians to
 Andalusia and the Med theorians their
 course, one of the Med theorians their
 change was the cut of the Med theorians

Caves were no longer used for homes. They
 became good places that led to the depths
 of the earth. These depths were believed to be
 a subterranean level where the Med theorians
 The score was the entrance of the Med theorians
 had continued but instead of camps Andalusia cited
 was used as medical places where the Med theorians
 as for various reasons.

The belief that the soul separated itself from
 the body was also derived from the more primitive
 periods in their the two could not be separated.

The rock shelters of La Vache (France) and
 at Alpera between Alicante and Murcia are
 more than 40,000 years old combined with birds
 and mammals. The medical figures are shown
 on the walls of the caves.

the animals while the legs of two of the
with bows,

Both were heavily decorated, painted head-dresses,
Two women wear spirits, a woman is naked. (p. 152)

The attitudes of the women suggest a sacred
dance. The painter's subject African influences possibly
Southern Rhodesia. (E.O. James NY 1969 p. 151)

Golden Symbolism

It is thought that Golden symbolism
was first introduced around 4000 B.C. in Crete.

Once it was established it became a dominating
force a symbol eventually from its centre Malta.

to the Minoan Peninsula, most especially Minoria which
was in Andalusia. (p. 153-154)

The golden represented the life giving principle
in both nature & man. In her old Jan Mather

could she was formed from clay and porcelain.
Open arms were outstretched or ^{stretched} a 3rd arm

held a snake. She was wearing a ^{floral} ^{floral} skirt
and a high crown. The ^{floral} skirt has for

continued her traditional Andalusian costume.

The Minoan Golden Cut formal its expression
in hundreds of female figures in a medallion forms

a hats at Lass Millas. Unlike the Minoan golden
the Minoan golden was not ^{floral} a 3rd arm

been carved with head incisions. (p. 154) ^{more the}

then a fiddle shape was more characteristic of the Med Africa
culture. At El Gonal a fiddle-like idol was

found. (p. 158) Eventually the cut of the Dead
came over to the Mother Golden Cut their in its

At the heart of turn became the cut of
the Viroon Minoan. This Havers described match of

the symbolism of the golden cut its influences

Med Alberici's 9

The Virgin Mary was another
one another of the personalities that have shaped
the culture of Death.

In Alberici's the Albanian Peninsula esp. Radalucia

3 times their had a profound effect on his
own day life, birth, death, his subsistence in a
rural environment. His belief system & the
accompanying ritualism was introduced to the
struggle & stress of those major events.

The essence of Radalucia has up until today
been the same is still rooted in the preoccupation
of death. Gypsy philosophy was for centuries reviewed
around 3 elements of birth, here a death.

The purpose of this book in several work chapters
will be to explore the culture of Death & the
4 great milestones attached to it as well as the ambiguity
3 levels of materialism that has in addition to the ambiguity
a exclusivity & ritualism with its exact exoticism.

Chapter V The Carthaginian Conquest of Andalusia

- 1 Location ^{History} of the Empire
- 2 History of its Founding
- 3 ~~Enrichment of Andalusia~~

2 Phoenician Power on the Wane

(a) Display of Carth power

(b) Subversive Tactics

(i) Result - loss of trade for Tartessos

~~Bitter War Declared on Phoenicians~~

c War Declared on Phoenicians by Tartessos

(i) SSS went to Tunis

(ii) tables are turned

* (d) Conquest of Phoenicia (Gadir - Cadiz)

H.B. (e) Hannibalian Barca ~~218 B.C.~~ 3rd cent B.C.

5

237 B.C.

3 First Punic War

(a) 2nd Carthaginian invasion of Spain

(b) policy of peace & reconciliation

c Hannibal

declares war in Rome 218 B.C.

defeated 202 B.C.

4 ~~The Carthaginians in Andalusia~~ (a) Enrichment of the ^{(i) Jews} ^{orig.} ^{and the} ^{remains} (b) Arts Culture

(a) commercial influence

(b) stimulation of Ornage

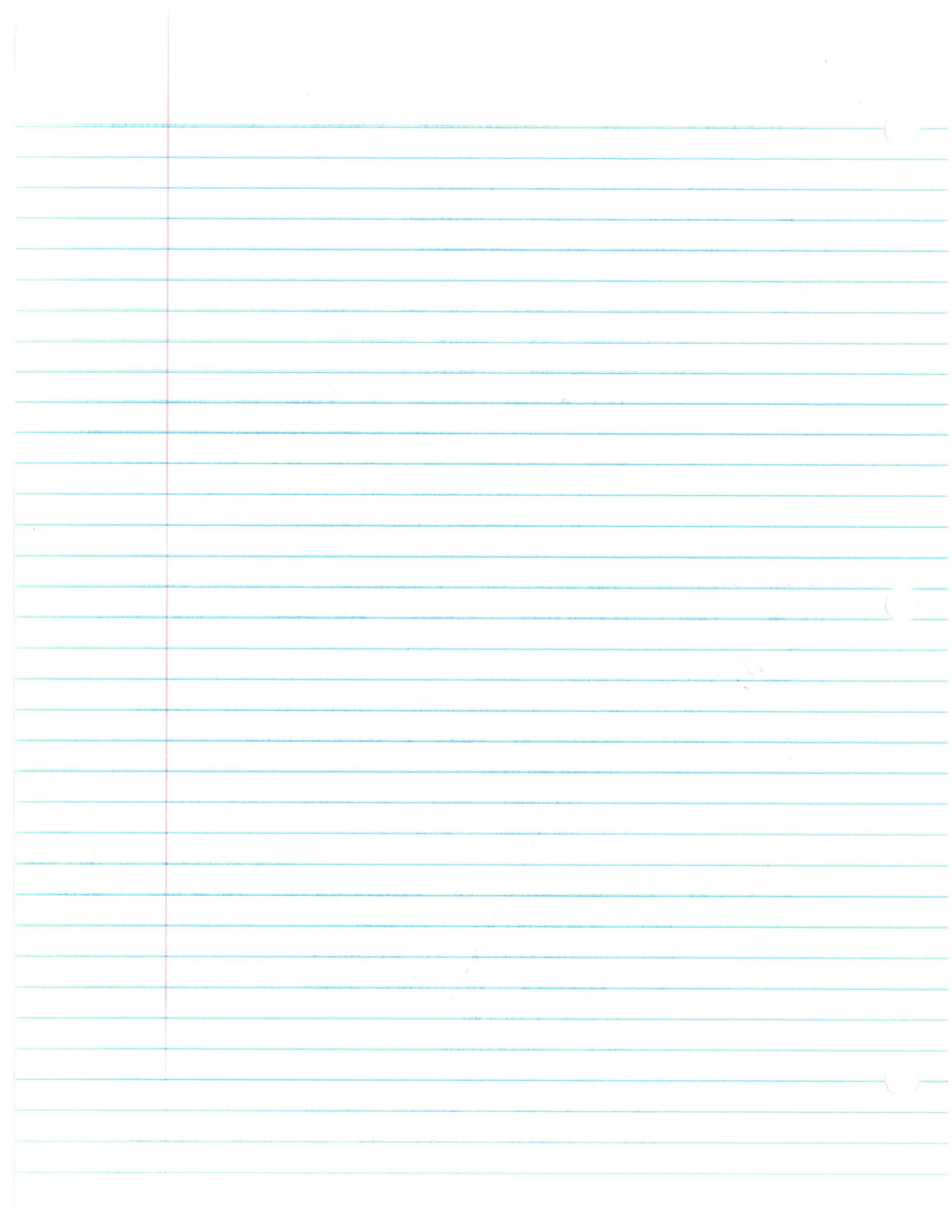
c influence in other areas

(i) Ibiza

(ii) Catalonia

(d) Rome's heavy tread

(e) tragic aftermath of their presence



Chapter V

The Carthaginians conquest

In the 6th cent B.C. the Phoenicians were attacked by the Tartessians at Gadir (Cadiz). Not ~~sure~~ ^{certain} that they would be strong enough to resist the P's asked the Carthaginians in Tunis to help them. [3 centuries before the Phoenicians] (the Carthaginian capital had been founded at Carthage. Carthage was important both militarily & commercially. After coming to their aid, the Carthaginians decided to conquer the Phoenicians. (Altamira, 1966, p. 27.)

3 centuries before the Phoenicians the Carthaginian capital had been founded. It was called Carthage. In the 3rd cent B.C. the Carthaginians established Carthago. As in Carthage, Carthaginian rule in Andalusia was harsh & militaristic.

- (a) As Phoenician power began to weaken, their descendants, the Carthaginians began to display
 - (b) ~~their~~ militaristic & commercial power in the Mediterranean. They settled in Andalusia & made Cadiz their center.
 - (c) The Phoenicians had enjoyed for the most part a prosperous & peaceful relationship with the Tartessians but in the 6th cent B.C. Tartessos attacked them. At Gadir (Cadiz). ~~Not sure~~ ^{certain} that they could resist ~~the~~ ^{approximately} Tartessians, the Phoenicians called on the Carthaginians in Tunis to assist them. ~~Interested~~ ^{interested} only in ~~the~~ ^{the} Carthaginians ~~after~~ ^{promising} to help the Phoenicians ~~decided~~ ^{but} to conquer them. ~~It~~ ^{it} ed They conquered much of Andalusia rule was harsh ~~militaristic~~ ^{militaristic} / ~~Annexation~~ ^{Annexation} p. 2437
- In the 3rd cent B.C. Hasdrubal & Hannibal, the Carth took control of

much of Andalusia & increased
operations. (P. 421 Symon) ^{in some areas they} met with lots of
strong resistance, ^{but} in other areas there
was surrender & many men joined the

Carthaginian army. (Altamira 1966, p. 28) ^{in parts of Spain}
The Carthaginians were in Andalusia for 200 years

white influence of Carthaginians was principally
commercial. ^{they also left their impress on many customs &}
stimulated exchange of money that took shapes
a symbols of African origin. They introduced
swords with undulating blades. (Altamira 1966 p. 29)

them (i)
white
bn
contrib.

Carthaginians

(2) In the conquest of Phoenicia by the Carthaginians ^{had been feared} ~~dark~~ ^{interest was to exploit} ~~Andalucia~~ ^{the silver mines & collect} ~~the cities as well as soldiers for their army & money~~ ^{Carthage rule harsh & militaristic.} ~~where the P's~~ ^{where the P's}

(3) After ~~During~~ the 3rd century the situation changed. Under ~~Hamilcar Barca & his relatives etc~~

(4) 1st Punic War ^{situation led to} ~~During this same century~~ ^{Rome also} ~~became a problem & resulted in~~ ^{the first Punic} ~~war between the two cultures.~~ ^{war} ~~The Roman~~ ^{take-over of Sicily led to a more thorough} ~~invasion of Spain by the Carthaginians.~~ ^{How} ~~the conquest was not easy & they met more~~ ^{with Spanish} ~~resistance.~~ ^{However a policy of peace & conciliation} ~~was ordered & as a result many Carthaginian~~ ^{married Iberian women.} ~~A capital was finally~~ ^{established & called Carthago.} ^{(P. 12) Roman Spain 1948 Chapman}

(5) ^{in order to keep the Carthaginians} ~~at bay~~ ^{Rome set herself up as the} ~~protector of~~ ^{the Greek colonies already established in Spain.} ~~Therefore when Hannibal~~ ^{relative of Hamilcar Barca} ~~attacked a city~~ ^{demanded} ~~Rome~~ ^{cried} ~~out "broken treaty".~~ ^{(P. 14) Chapman 1948}

(6) In 218 B.C. Hannibal formally declared war on Rome. He was finally defeated in 202 B.C. ^{1948 (P. 16) Chapman} ^{among Spanish tribes} ~~hard to find them~~ ^{as new kind of warfare by those tribes who lived in the more mountainous areas called} ^{made the conflict extremely difficult & long.}

ADD AIM of Carthage p-(5a)

(b) 1 The Carthaginians were in Andalusia & other parts of Spain for 200 years. While their influence was reflected mostly principally in ~~commercial~~ commerce they also left their impact upon many Spanish customs & assisted the Andalusian culture to a higher level than what it already had achieved.

(b) 2 The Carthaginians taught the Andalusian people how to increase their mining resources. Their wealth stimulated the courage of money that took the shapes & symbols of African origin. Another major contribution to Andalusian culture was the introduction of the undulating sword. (Altamira, 1966, p. 29)

Other Parts In Ibiza one of the 5 Balearic of Spain Balearic Islands the Carthaginians left a faun means a mark & with a tail in a dancing

(b) 3 position. (Greenmore P. 18 1972), while at Ampurias (Cataluña) decorated ^{Carthaginian} ceramics reflected an abundance of beautiful dancing girls & instruments (P. H. Greenmore, 1972) had also

(b) 4 The Carthaginian conquest, ~~settles~~ brought to Andalusia ~~the~~ ^{the} intrusion of Rome. This intrusion spoiled any further contributions the descendants of Phoenicia might have made & under Rome's heavy ^{culture} began to ~~fade~~ ^{fade} ~~away~~ ^{away} ~~and~~ ^{and} ~~eventually~~ ^{eventually} ~~they~~ ^{they} ~~to~~ ^{to} ~~die~~ ^{die} ~~out.~~ ^{out.} the Carthaginians ^{it too,} (Greenmore P. 5 1972)

(b) 4 In spite of the fine contributions the Carthage had made to Andalusia the results of their invasions literally wiped out the Tartessian civilizations.

Hist. or Sp. Civliz.

Attamira

1968

follows Carth's making $\frac{5}{a}$ Carthage then ~~Carth~~

The Phoenicians actually founded the colony of Carthage in the 9th century B.C. off the north coast of Africa, today known as Tunis. By the 7th cent B.C. Carthage was the most important Phoenician city & had prospered rapidly. P. 24

Ask for Carth help

(d) It is not exactly known why ~~but~~ a bitter war broke out between the Phoenicians & the Carthaginians at Carthage. The Phoenicians enlisted the aid of the Carthians & ~~instead~~ after a brief bit of help, were subjugated by them. ~~It~~ the conquest of all Spain followed ~~under~~ ^{was} to carried out by Mago, Hamilcar Barca, & Hasdrubal as well as ~~the~~ ^{some parts} ~~most~~ of the Peninsula put up fierce resistance but to no avail. The Carthaginians subdued them. P. 24

Army: (d) Carth

Contributions ~~the~~ Aim of Carth (not Phoenicians) was to increase their army & store of gold. Est mints to make coins continued with the salting of tuna industry & construction included palaces, forts, temples & roads. P. 25

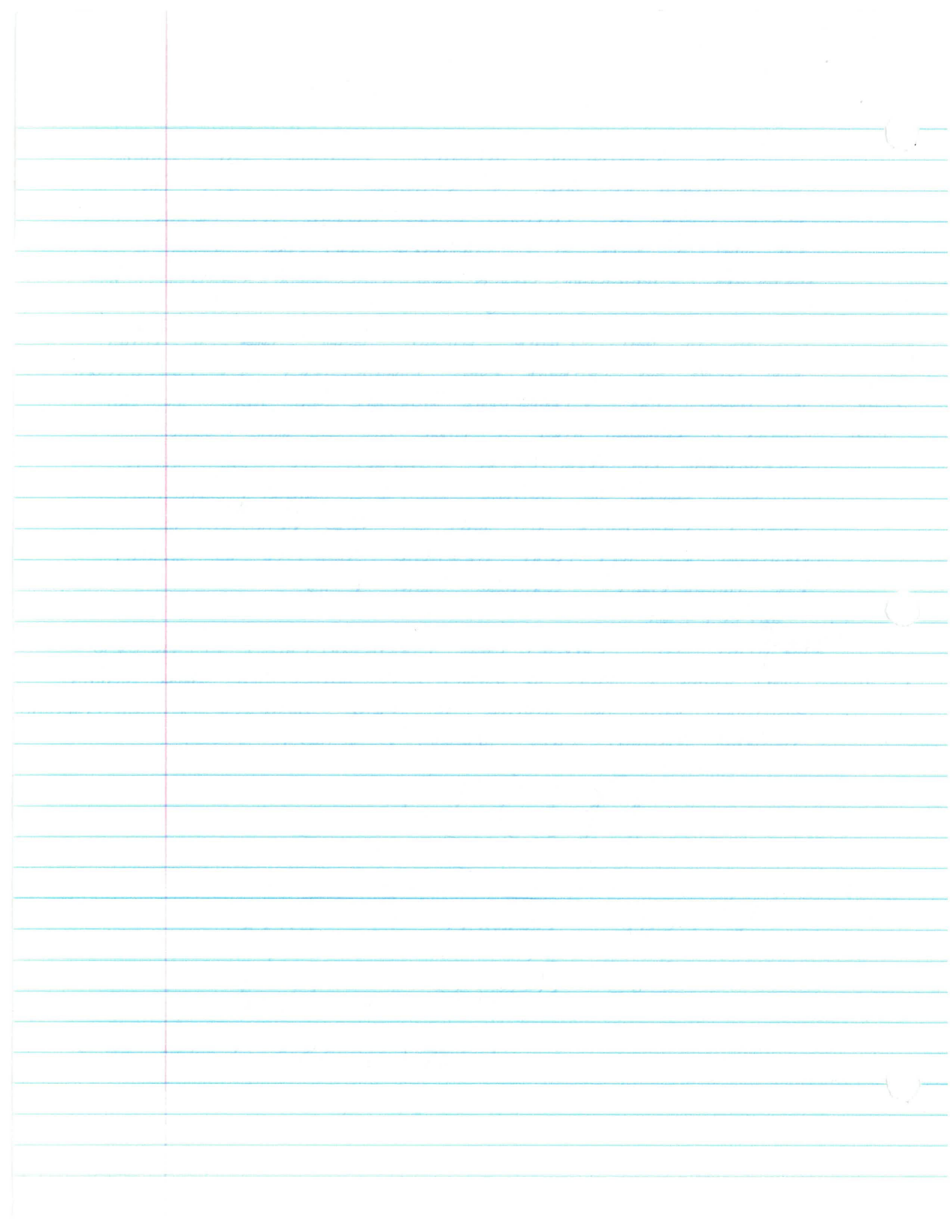
ADD

Elissa princess of Tyre

See Romans in Anal.

Carthage - Carth info

P. 1



Carthaginians 7

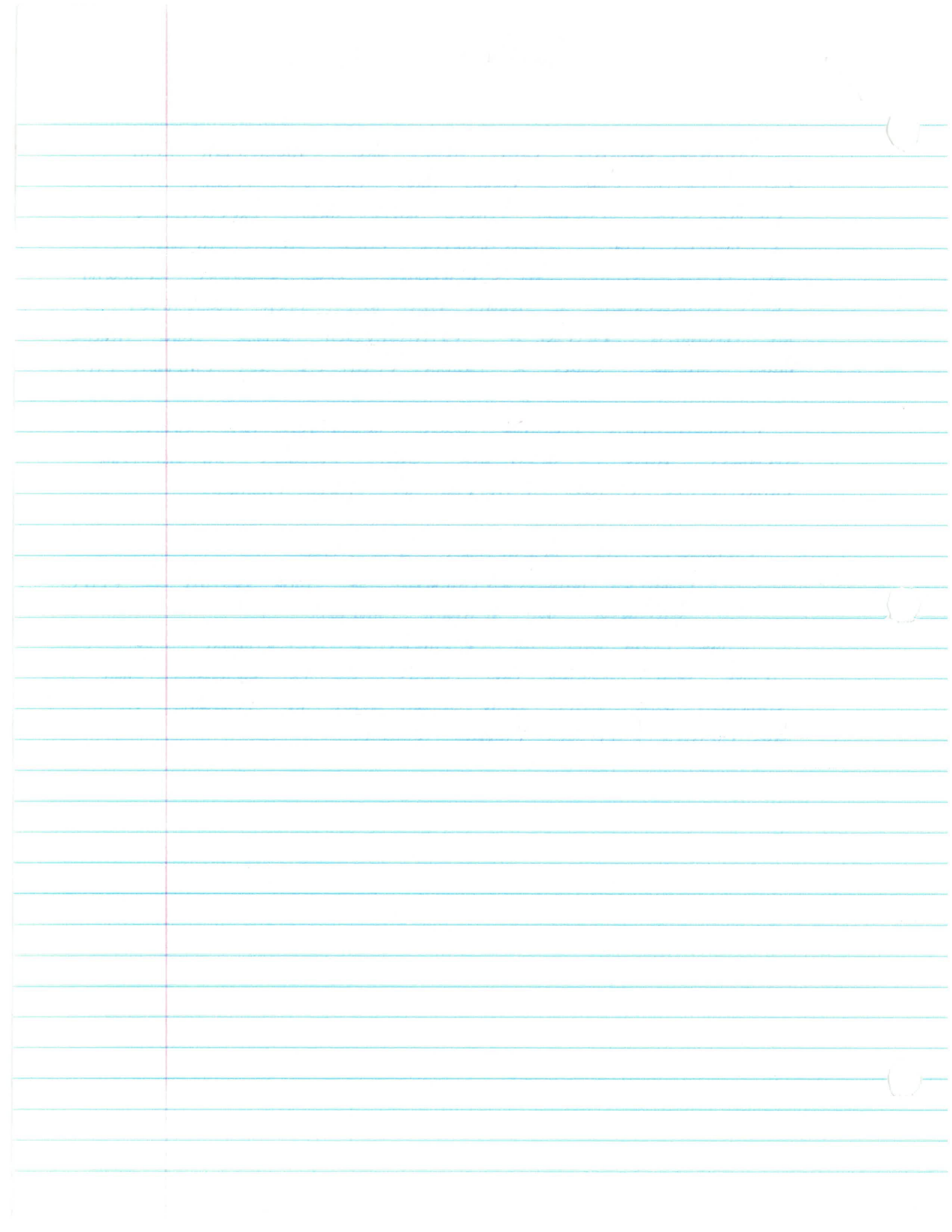
Carthaginians took over the Phoenician city of Gadir (Cadiz) plus the metal trade of Tartessos. Joined forces with the Etruscans to defeat the Phoenicians. Flew off Corsica. In 535 B.C. At Malaga, the Greek trading post disappeared & Carthage set up fish factories at Malaga, Adra & Almuñécar where they made their famous sauce & salted fish. (P. 213 Brennan 1915)

Andalusians having been weakened by Celtic invasions made it easy for the Carthage to destroy Tartessos, & take control of the mines.

Conquest of Hamilcar 237 B.C.

peaceful penetration over a long period of time.
followed by Roman conquest

Only thing left of Romans in Alpujarrias - a road built along the coast. It is believed that Hercules used this same road when he travelled to the Pillars. (P. 213 Brennan 1915).



White Wall

Chapter VII - The Andalusian Phenomenon Culture of Death

Explanation represents the entire cultural history of Andalusia. Its apogee (look up) is seen in the emergence of the bullfight. Both are primordial arts. Both can produce an ecstasy through the dance.

Explanation The words themselves Culture of Death imply the awareness of death, the possibility of death, the certainty of death, and has been the essential element in the fiesta. Its story is the foreo (bullfight) death & geometry are its co-ordinates. Of all the 5 flamenco arts the bullfight is the most unique, most Spanish most Andalusian. P. 153 ^{Joseph 1983} It is often referred to as the Andalusian phenomenon.
~~The matador etc~~

ORIGIN of el torero - dates back to prehistoric times. It originated as a sacrifice to ancient deities & was an important part of the cult of Mithras. (Death & Money in the Afternoon Schickel 1999, p. 6)

Attitudes = ③ During the Roman domination, Andalusians, when naked to the cross continued to chant their songs, unrepentant. Their attitudes towards the horrible death that awaited them astonished their Roman captors. The conquerors were equally astounded when they saw mothers clashing their children to death against rocks & boulders rather than see their little ones sold into slavery. (Ellis, 1937, p. 13).

The Andalusian Phenomenon

1. Culture of Death ^{is} not a cult see separate page

② The Culture of Death ^{represents the} ~~entire~~ ^{acceptance of death} cultural history of Andalusia ^{through its positive constant} ~~reaches~~ ^{its} apogee (look up) is seen in the final form of the Revolution of ancient corate and ^{their became known as} ~~the~~ bull fight.

⑧ Both are primordial arts ^{Both can & do produce} an esteem through the drama which will be fully explained in a later chapter. (Josephs 1983, p. 153)

③ The words themselves "Culture of Death" ^{imply} the awareness of death, ^{for the cause of death is becoming aware of life} the possibility of death, the certainty of death. During Roman domination, these attitudes were reflected when Andalusians, ~~walked~~ ^{walked} to the cross, continued to chant their songs, unvanquished. Their attitudes ^{of men proper & children} ~~of men~~ ^{of men} that had ~~been reflected upon them~~ ^{astonished} ~~astonished~~ ^{astonished} their Roman captors. The captives, were equally astounded as they watched mothers dash their children to death against rocks & boulders rather than permit see their little ones sold into slavery. (Kills, 1937, p. 13).

Fiestas Since its beginnings in historic & historically death has been ^{the} ~~an~~ essential part of Andalusian culture.

④ It is still reflected in the many fiestas held throughout Spain during the calendar year. In June at Cáceres a brave bull is turned loose, he is then tormented for 2-3 hours. Finally he is shot. This fiesta dates back 15 centuries old. (Schubert 1999, p. 15)

In ^{Granada} ~~Andalus~~ during the month of August a bull is brought to the ancient amphitheatre where its horns are turned then set on fire. (Schubert p. 19, 1999). Hilroy

(4) At Valladolid down Sept a particular hoary ritual is held. It is known as the Toro de la Vega. A special bull is selected. It is struck with two banderillas in his withers. He is then herded through the streets & over the Duero River where hundreds of men wait for him with cudgels, swords & spears. (Schubert, 1999, p. 21).

(4) As for the toro itself, death & geometry are its prime co-ordinates. Of the 5 flamenco arts cante, baile, guitarra, jaleo, the bull fight is the most unique, most Spanish & most Andalusian. It is often referred to as "The Andalusian Phenomenon." (Josephs, 1983, p. 153).

ORIGIN-

The origin of the bullfight, of toro, ~~date~~ has been traced back to ^{the bull cults} prehistoric times. The bull was sacrificed to ancient prehistoric deities. In Roman times the bull was an important part of the cult of Mithras. (Schubert, 1999, p. 6)

Culture & death influences

The mysticism of death is ^{also seen in} ~~expressed~~ ^{poets, painters, singers, dancers all understand it} all aspects of the Andalusian arts & have captured it. (P. 24) The peculiar nature of Andalusian art reveals its origin. (P. 24)

e.g.

(5)

Federico Garcia Lorca the great Andalusian poet from Granada superbly embodied the Andalusian phenomenon. He (consciously) portrayed Andalusia as mythical, magical culture and that reconnected with the ancient selves. (P. 24) His own acceptance of life & death was exquisitely turned. It allowed him to write brilliantly. It also brought about betrayal by a friend whose house he had gone to seeking safety and it brought about his death. (P. 24)

To force the bull fight was an authentic religious ~~mystery~~ the re-enactment of the victory of virtue over bestiality. The Fiesta of the Bull no matter how it is celebrated is considered by

(b) Andalusians to be the most cultured of all their phenomena because of the bullfight's the "triumph of Spanish death" P. 27 (1: 1105). The essence of Andalusia is death. The paradox culture of death is really the culture of life. P. 27

ORIGIN BULL CULTS

The bull fight originated with the bull cults that had been part of ~~many~~ ^{main} civilizations from prehistoric times. The bull itself has been worshipped as a deity for centuries and was offered as a sacrifice in prehistoric rituals.

It is the supposition that the origin of the bullfight has been traced back to prehistoric times. ~~On the occurrence of the bull was sacrificed as part of the ancient rituals. Bull worship~~ ^{who did go to Andalusia around 240 B.C.} ~~ritual dancers~~ ^{ritual dancers} were known to the ancient Greeks of Crete. Before the bull was killed they played with it. Part of their ritual was to leap over its horns or on to its back antagonizing the animal to attack them. ~~The ritual also included ecstatic dancing human sacrifice & killing the bull with a special ritual knife~~ (P. 24 (Armstrong, Window, 1985))

The sacrifice of the bull was followed in Andalusia as it had been practiced in Crete, since the sacrifice of the bull or his ~~role as~~ ^{sumo} ~~mate~~ ^{mate} in his role of consort to the mother Goddess was an ~~Andalusian~~ ^{Andalusian} ~~mythical~~ ^{mythical} concept. It was the ~~Myth~~

Andalusian belief that the killing of the bull means better crops & the sprinkling of his blood means a fruitful wine harvest. (Josephs 1983 p. 135)

If known as Taurobolia, shrines were built to Cybele & Attis & may still be seen at Merula (now Carrion de Alcala), Lebrija & Cordoba.

Although bull cults were brought to Andalusia by the Romans they were actually far more common throughout the Iberian Peninsula.

The Bull



Evolution of the Bull Cult

The bull fight that evolved from the bull cult has been considered the "final phenomenon of Andalusia. It is known as a torero. Although there have been many changes throughout its long evolution there is one thing that has not altered. - the bull is brave. This ^{trait} was survived since the time of Geryon & all the descendants of Geryonian bulls are big and very brave. No one knows exactly how these creatures came to Andalusia apart from the suppositional myth found in the opening pages of this book. But for eons they have been pastured in the rich delta of the Guadalquivir River & only by way of Andalusia has the toro bravo survived. P. 138

In the beginning of the torero, there were two types of toros bravos, the Pyrenean bull & the Andalusian bull. The Pyrenean bull is now extinct. All toros bravos are descended from Andalusian stock. P. 139

The toro bravo is extremely important to la fiesta de los toros. Without the bull there would be no spectacle, no violence, no art, no ritual, no sacrifice. In Andalusia's past, this peculiar combination was missing. P. 139

During Roman rule the bull fight was a contest between man & bull - nothing more. The tauromachium was not a spectacle. It did not unleash the dangers of the torero. While the Roman bull fight was exciting it lacked the ritual of an authentic torero. P. 139

Bull Culti

White
Walk
Josephs
1983

In Andalusia bull was revered animal. It's been sacred to virtually all the civilizations of Andalusia. In caves of Altamira there are underground temples dedicated to the bull. Ancient art depicts the bull & associates it with fertility. (P. 134)

It is said that in Atlantis the horns of the bull had great symbolism. They were an integral part of the fertility rites of the ancient religions of Atlantis. Priests & priestesses were thought to have dressed as bulls & wore horns & bull masks. (P. 135)

The sacrifice of the bull was followed in Andalusia as it was in Crete since the sacrifice of the king or his surrogate in his role of consort to the Mother Goddess was a mystical concept in ancient Andalusia. P. 135

In ancient Andalusia it was believed that the killing of the bull meant better crops, sprinkling of his blood would increase the wind harvest. Known as *farrabola* shrines to Cybele & Attis may be seen at Infenda, Caebz, Carmona, Malaga, Lebrija & Cordoba. P. 136.

Bull cults were far more ancient in Iberia in spite of Romans banning them to Andalusia. Despite severe penalties for continuation of the bull cults & killing the animals, the rituals did not stop. P. 137

Evolution of bullfight
of Bullfight

178 (2)

It was not until recent centuries that the toreo was re-created and the ritual, spectacle & sacrifice of the bull were re-invented by the Andalusians. The toreo was not a legacy that had been passed down nor was it part of the Andalusian heritage. It was purely an invention, archaic & original with the only real survivor of antiquity - the bull himself. P. 140.

Not much has been written about the Andalusian bullfight & this was because it fell under the propaganda axe of The Black Legend as a cruel & bloody sport. Like the Inquisition it was carried out by a sadistic society of torturers given to this blood sport & those of the auto de fe & the cock fight. P. 141

Toreo was ^{the unique} ~~created~~ creation of the Andalusian people. ^{that had many purposes} ~~it was~~ ^{symbolic} of a number of customs, pottery, a clay flower pots that adorned open windows. P. 142
During the 16th & 17th cent. bulls were fought by the mobility who lanced them from Spanish horseback. ^{They were} The corridas ^{that took place in open fields} were held in part of the celebrations & held on feast days ^{at honours} weddings & births. Toreo on horseback was most elegant in Sevilla. ~~During~~ P. 143

^{the 18th cent.}
During ~~this~~ period a new style of bull toreo emerged called majismo. * By 1740 it ~~was~~ had totally obsessed all of Spain & was on everyone's lips. P. 143

* The toreo was fought on foot. It became a deadly competition between man & bull, a case of the matador controlling or trying to control

the bull. This took tremendous courage
Movements with the cape became more daring
A matador did not dare to flinch ~~in the~~
as he faced ^{possible} death in the afternoon in the course
of a bullfight among men charging him, with lowered
heads & lethal horns that could in a moment
gore him to death.

The perfection of the basic cape pass
was invented by the great matador Castillano.
It was his grandson Pedro Romero who invented
the muletazo P. 148 (remember bed sheets of Nuptial
Bull Rites).

During his brilliant career Romero killed 5600 bulls. His infallible
killing technique was known as a Redondo
in ^{this government} ~~which~~ the matador receives the bull
as opposed to seeking it out. P. 148
A serious upright dignified gentleman his
home was Ronda to where he retired. He died
at the age of 84 without having been scarred
or spilling one drop of his blood from the toros.
Romero was the prototype of the Andalusian
matador few have even tried to equal
this great bullfighter. He was considered ^{to be true} an artist
of the toros.

Culture of Death

Origin- The origin of the bullfight, *el torea*, has been traced back to the bull cults of prehistoric times that were practiced on the Iberian Peninsula. The ~~ritual~~ main part of the ritual was the sacrifice of the bull. ~~The sacrifice of the bull in Andalusia continued to follow the ritual as it had been carried out in Gades (Schubert, 1999, p. 6)~~

~~Bull worship & sacrifice~~

Before the bull was killed ritual dances played with him. Their rites involved beginning over the bull's horns ~~from~~ as he charged and on his back thus antagonizing the animal so that he would attack the dancers. ~~As the dancing~~ became more frenzied as the bull was tormented & he human sacrificed led up to the killing of the bull with a special ritual knife. (Armstrong, 1985, p. 24) There is no doubt that elements of the ancient Cretan bull sacrifice are reflected in a well fought *torea* of today.

The ritual sacrifice of the bull *el torea* has continued to follow the bull sacrifice as it was practiced in ^{Crete} Crete, ~~it is~~ tormented by the picadors & banderillas ^{until the blood is running down his sides} to ~~wear~~ down his ~~brute~~ strength. ~~The matador~~ plays with him. Assuming the ancient Cretan stance the ~~matador~~ ^{matador} plays with his cape. Still courageous & still ^{brave} ~~stands~~ he makes his final charge at ~~which~~ ^{this} is the moment of truth when the sword will be plunged into exactly the right spot to end his agony or ~~it~~ will have to be repeated ~~with~~ because of a "poor sword" ^{unless} the coup de grace is mercifully administered.

The Bull

In Andalusia the bull is highly revered. He has been sacred to virtually all the civilizations of Andalusia. In the Caves of Altamira, underground temples dedicated to the bull have been found. Ancient art upon cave walls depict the bull & associate it with fertility. (Josephs 1983, p. 134).

It is said that in Atlantis the horns of the bull had great symbolism. They were an integral part of the fertility rites of the ancient religions of Atlantis. Priests & priestesses were thought to have dressed ~~like~~ bulls & wore horns & bull masks. (Josephs 1983, p. 135).

The role of the bull in the ^{Andalusian} mystical belief system was that of the consort to the Mother Goddess & in this role he made the ultimate sacrifice - his death in return for better crops, his blood for an abundant wine harvest. (Josephs 1983 p. 135).

El Torero

The bullfight as it evolved from the bull cult has been considered the "final phenomenon of Andalusia." (Josephs 1983 p. 138). It is known as a torero. Although there have been many changes throughout its long evolution there is one thing that has not altered - the bull is brave. This trait has survived since the time of Geryon & all the descendants of Geryonian bulls are big & very brave. No one knows how these creatures got to Andalusia. There is a supposition at the beginning of this writing. (cont)

White Wall
1983
Josephs

(4)

Evolution of Bull Cults El torero The Culture of Death

~~Andalucía:~~

~~As a result of the evolution of the ancient bull cults Andalucía became known as the Culture of Death for several reasons. One of those reasons was as a result of the evolution of the ancient bull cults that had already been used part of its history or had been brought to Andalucía by previous other civilizations such as Rome.~~

P. 153

The essential element ~~of~~ ^{that marks} the Culture of Death is ~~exce~~ parallels that of the torero. It is the awareness of death, the possibility of death & its certainty. Death a geometry form the coordinates for the torero, which makes the torero unique, the most Spanish & most Andalusian of anything ^{artistic} that has ever been created in that part of the world. The culture of death reflects the entire cultural history of Andalucía. It is the ^{two} ~~the~~ ^{primordial} arts ^{as opposed to} ^(find different word) of both the torero itself & the flamenco. Only these two arts are capable of producing an ~~effect~~ ^{effect} by way or means or through ~~the~~ a mysterious powerful force of the Duende. P. 153

The matador represents the bull slayer of ancient cult of Mithras. His costume that to the western world may appear "feminine" with its pink tights, ballet slippers & gold brocade, wasp waisted "traje de luces" is really androgyneous. After centuries & centuries of time, the matador is still the ensurer of fertility & the only remaining priest of the cult of Dionysus. P. 153

This is the mystical, sacred aspect of Mithras

the bullfight. Like Andalusians itself the ritual is so steeped with ^{no antiquity} ~~time~~ that one either hates it or becomes the passionate aficionado who is then able to respond to the ritual at a higher more intuitive level of the consciousness.

Andalusian

When the great gypsy matador, Joselito was killed in the bull ~~ring~~ ^{at} Talavera in 1920 all Spain mourned him. Federico Garcia Lorca's poet friend Rafael Alberti wrote "He was 25 years old, he was young & beautiful. He died like a god."

Picasso the great Spanish art was also able to perceive this mystical dimension. In the torero the matador was the ^{man} ~~god~~ ^{representative} of the Mother Goddess ~~consort~~ ^{consort} to the Mother Goddess ^{his role of bull sacrifice made on her behalf}. His death was the ultimate sacrifice.

His role was to continually dominate & vanquish the god of Nature who was ^{represented as} the bull ^{her consort} ^{in her consort} ^{myths & legends} of Andalusia. This ritualistic myth is the most important of all ^{of} Andalusia. It is only through the torero that the ritual can be symbolically re-enacted. In the torero the consort bull god must die.

The ^{content} of the Torero has evolved into a highly complex art through its symbolic re-enactments. It is one of the ^{exclusive} ~~unique~~ ^{essences} of Andalusia that have permeated ^{her} ^{roots} ^{at} the name Culture of Death.

The people of Andalusia still cling tenaciously to their primordial roots. The roots that ~~are~~ ^{one not exclude} sustain their Culture of Death are not primitive. They have been preserved through time. P. 157

Culture of Death

AP

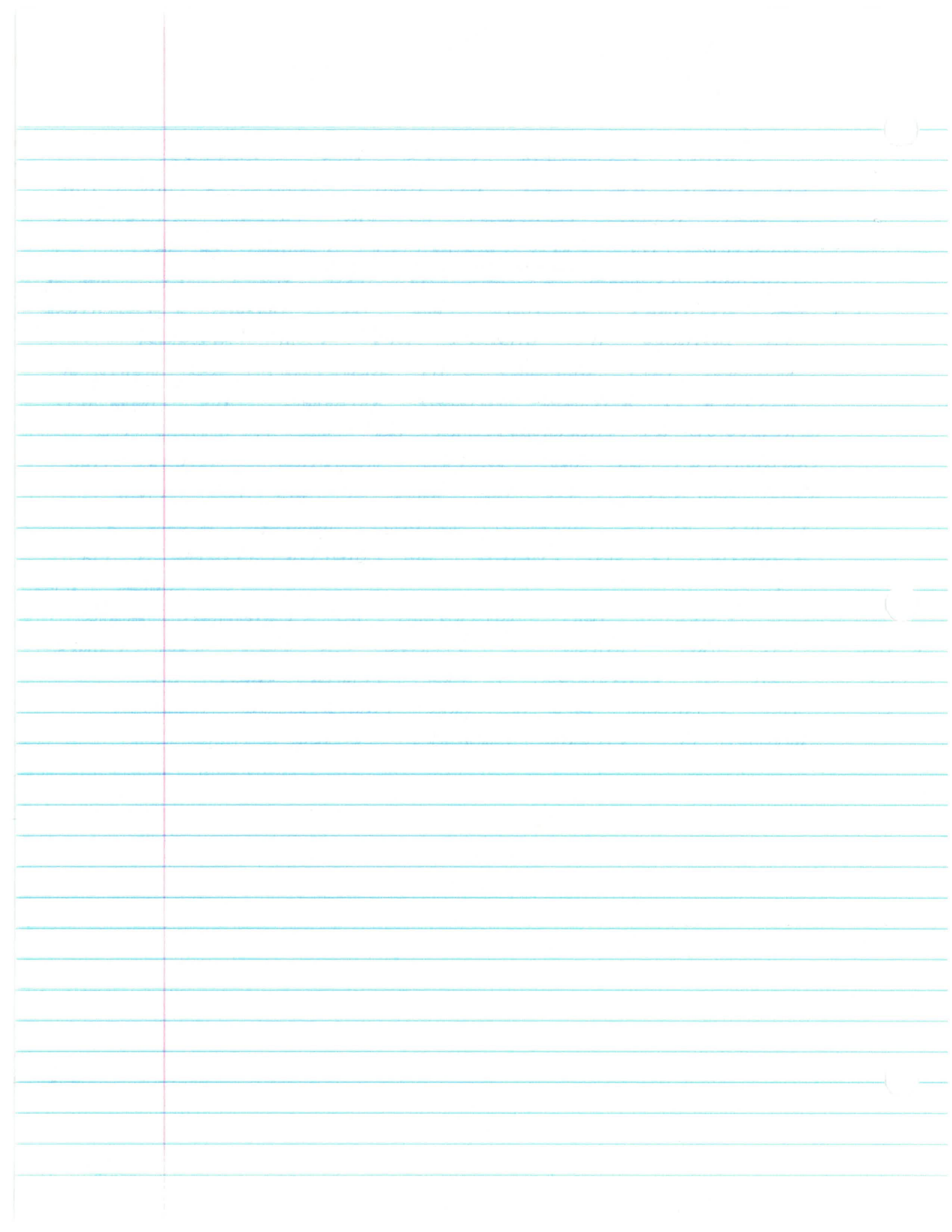
10

These ~~preserved~~ roots have preserved the sense of what has been sacred & mystical & have bound themselves to the culture of death & informed it. The Culture of Death acts as the common ground ~~for the roots~~ ^{is the} at which the roots are buried ^{Deep in the} ^{soils where} ^{roots are} ^{bound} ^{of} ^{the} ^{heart} ^{of} ^{the} ^{east} ^{is} ^{the} ^{rich} ^{exotic} ^{oriental} ^{heritage} that has shaped & continued to reshape its image. ^{The} ^{rich} ^{exotic} ^{oriental} heritage has managed to neutralize all sense of history & totally ignored progress. ^{The} ^{Culture} ^{of} ^{Death} ^{has} ^{emerged} ^{as} ^{unchanging} ^{as} ^{the} ^{sea} [&] ^{fertile} [&] ^{impassioned} ^{as} ^{the} ^{earth}, ^{repetitive}, ^{orderly} ^{like} ^{the} ^{seasons}. At the heart of all its rites, rituals, feasts, sciences, heroes, mountains, gods & goddesses is the duende, the collective duende. P. 154

in the Plaza de Toros

Torero has provided a "romantic ^{sating} ["] ^{P. 154} ~~heart~~ for the Culture of Death so that the duende can be celebrated & the tragedy sense of life & death ~~is~~ ^{is} as the Andalusian pueblo knows it, ritually purged. P. 154

ASH



Cult of the Bull - The Bull Fight

Who is the identification of Andalusia
 as the culture of Death reflected more than
 in the bull fight. The bull fight is the symbol
 of raw emotion ^{the} at a spectacle of human
 violence & is as pagan^m its origin as is the
 cult of the bull. (It is also the life force) ^{P. 328}

Woodhall
 Sinclair
 Stevenson

The ritual of bull fighting with the
 bullfight as its centre known as
 Bull Death strikes profound chords in the
 Andalusian consciousness. These chords reveal
 all the savagery of life that has come before
 & their struggle to beat it. Picasso's *Tauromachia*
 is a fascinating representation of the violence
 of the bullfight & of his own primal fears ^{of} ^{of}
 about death. (P. 328)

other four mystical arts
 The bullfight & the dance & song
 & poetry (baile, cante, toque & rabe) are
 the fundamental part quality of the culture
 of Death. Aspects of the bull fight are reflected
 in the mystical arts. Similarities (between the
 male dance movements & those of the tores
 are unmistakable. Themes of the cante are
 drawn straight from the ^{life & death} struggle bet man & bull

Above all of this, there is the ^{the} ^{of} ^{of}
 head on. Just as there will be another bull
 fight there will be another dance to ^{express the appearance of} ^{of the}
 life depends on it. because constantly there are ^{life}
 fears & challenges that must be worked out.

The dance part of the 4 arts is the most heroic.

raw emotion

It reveals the same expression of defiance as the torero who faces the bull. P. 329
It is serene, unclassical individual,

This is ~~the~~ It is, because of the ^{personal} challenges & fears that need to be ^{continually} surmounted that the solo dance is so powerful. There is no choreography that is not needed. The dance tells the audience who this person is. Behind the dance is the ^{unwilling} ^{human} ^{yearning} for recognition & acceptance of what has been expressed as well as the realization that perhaps the constraints of society will not allow the art to be accepted because its truth is too much ~~cannot~~ be acknowledged.

The human for recognition & acceptance is really symbolic of the soul's hunger, its search for ~~that~~ ^{an} ~~art~~ ^{art} that is mystical & transformative & the deep despair that ^{it} ^{incomprehensibly} ^{avoids} it. ~~This~~ ^{is} ^{an} ^{art} ^{that} ^{is} ^{born} ^{of} ^{the} ^{recognition} ^{of} ^{death} ^{that} ^{has} ^{always} ^{existed}

root in the ancient music of Andalusia & is the main ~~tree~~ ^{tree that sustains} of the culture of Death. P. 329

Culture of Death

opening para.
① =

was not a cult. It was the positive & constant acceptance of death so that one became more aware of life & therefore gave to life, its fullest meaning. // Its mysticism is universal & all aspects of the arts, poets, painters, singers, dancers, etc understand it & have captured it. The peculiar nature of Andalusian art reveals its genius. P. 21

Lorca's the great Sp. poet from Granada superbly embodied this Andalusian phenomenon. He had the courage to portray Andalusia as mythical & magical a culture that never heretofore with the ancient behav. P. 21 His own sense of life & death was exquisitely turned. It allowed him to write brilliantly. It also brought about his death. Upon betrayal by a friend whose house he had gone to Lorca was assassinated in Granada in 1937.

To ^{the} ~~the~~ bull fight was an authentic religious drama. Flamenco was like a blind nightingale - the "blue night" of the Andalusian countryside (P. 25) Gypsies represented the Andalusian way of life. That was the most profound element of Andalusia. They were the enigmas of the "embers, the blood" & the alphabet of Andalusian truth." (I: 111A) P. 25

Spirit of this mystical phenomena can also be seen in Holy Week & Feria at Sevilla See p. 27 more description

Fiesta of the Bull - most cultured of all & represents the "triumph of Spanish death" (I: 1105) P. 27 Essence of Andalusia is death. Paradox culture of death is really culture of life. P. 27

Trace Myth
Stanton

Chapter 13

Early Man

Notes

Canto jondo

Relationship between Man & Nature
trait of Early Civilizations & Canto jondo
constant interaction bet Man & Nature
has an incantatory power
associated with ritual dance

ASK Tom Dionysian nature - mythic origin

Gypsies - ~~ask~~ system of beliefs nature & life
implied act of belief

Mysticism - essential role in Canto jondo

Force
Deep Sense
Prose

Canto jondo based on antiquity
origins found in India & Greek primitive music systems
imbued with primordial ages

Romances
force

The Moon - primitive mystical idea - has a
tremendous influence over human destiny - lots of
superstition associated with it.
potent of death

Abduction superstition - if a child looks at a
full moon it will carry that child away.

Violence - bull eyes back to ancient Med culture

EARLY STONE AGE represented spaces of darkness
linked to the Moon - ~~mean~~ ^{assoc} with Death, Fate

Music in Primitive Times

Jaen in some primitive cases some
evidence of some kind of music ~~was~~ been found
but not ^{enough to} ascertain what the practice of music
might have been primitive of percussion

There were ~~primitive~~ instruments in use has been
found in the Cave of ^{Perpignan} ~~Perpignan~~ in France or ~~Quesada~~ P. 15 Music
in Jaen

MUSIC

Mesolithic. In the Cave of Jobera or Castellón de la Cueva bronze bells were found & other objects Mesolithic & Bronze Age demonstrating the existence of music during that period. P. 16 Music in Jaen

Jaen Because we are not acquainted with music of these early primitive periods it can only be assumed that it was possibly monodic limited to the number range of sound. It would have been the function of the instruments to ~~convey~~ ^{convey} the rhythmical character in their role of accompaniment. In the case of magico-religious rites their function would be special.

The functional character of the music would not have reflected the dance & the dance would not be absent since it reflected the roots of the particular culture to which it belonged & ^{would be strongly connected} to the ^{art} of music. Dancers ^{performing customs} & emotions may be seen in ^{paintings} the Cave. ~~paintings~~ Cueva de la Grieta (Jimena) or Cueva de la Buzanca at Aldeanueva. (P. 16)

Two works in the Jaen Museum reflect the importance of dance in prehistoric civilizations. The first work shows 7 dancers forming a (hilar) & cogidos the hand. The dance depicted is of a collective kind.

The second work shows 3 women wearing long tunics to the feet. All appear colocados de frente & are not accompanied by any musical instruments. (P. 16)

needle
thread

Stanton

Notes - Myth
Chapter 1 - saunnya-gypsy + Andalusian
sacredilla - the Castilian form
both music & verse differ in the two forms

Chapter 2 -

Chapter 3 - sacra religious song, sung down Spanish
Easter processions, characterized by dramatic structure
flamen symbolism, ecstatic tone, clear realistic imagery
describing Christ's Passion.

Lorca's sketches were another medium for him. Offered an
impassioned vehicle for expressing his feelings. In his sketches
mental & emotional suffering is portrayed through physical
pain or even mutilation of the body. (Manos cortadas &
white).

Chapter 4 - sand often signals death & sterility
atmosphere & presence of a nightmare
suggests a violent death

the guitar - symbol of a passionate &
disordered Spain

the forgotten religions of Tartessos flourish
in the ^{eyes of the} bullfight.

Chapter 5 -

Santa Blaha - female breasts on a tray
also found in Roman cruelties.

Chapter 6 - saunnya closely related to the playera
original song of mourning

Chapter 7-

the Great Castle is always situated in the close vicinity of water either on or near the sea or banks of an important river. The presence of water sea or river is important feature of the Adamic Cult.

Chapter XIII ~~Chapter XIII~~ Romanceros gitano
The Poetry of Lorca

Others from the Past Lorca edited by Ramsden 1988

Reason for Lorca's style & Poetry

Break from the Past

A New Generation

The death of his Góngora, the misunderstood & shamefully neglected Cordoban poet was one of the inspirations for Lorca's poetry. An Góngora's poetic revolution Lorca discovered two driving forces

- reaction against Castilla by a cultivated culture of Andalucía &
- quest for a new long lasting beauty of language with particular emphasis on imagery.

As a result of the dismissive attitude of Castilla towards Andalucía triggered a strong reaction in Lorca. As a result he decided to steep himself in Andalusian culture. He learned to play the guitar & took daily instruction from two gypsies. His adoration of flamenco resulted in a book of poems entitled Poema del cante jondo. P. 3 Poema ~~was~~ inspired by the music of Andalucía actually contains only a few ~~references~~ ^{echoes} to cante jondo itself. Each of the poem's ~~main~~ ^{main} divisions is based on a flamenco genre. The 4 genres are the siguirya gitana, the solea, saeta & the petenera.

Castilla viewed cante jondo as the song of the drunkard, gypsy or good for nothing. Lorca's immersion into Andalusian culture however, was proving this attitude to be wrong & in a scathing lecture on cante he spoke out against "Castilianism" & proclaimed proudly ~~the~~ ^{the} soul of a culture of Andalucía & its oriental heritage ~~which~~ had also been mocked, P. 4
ignored

076
OH
HG

08
091
HG
OH

~~He was so fi~~

His Granadine blood boiling he ~~was~~ announced his intention to write a poem about the Andalusian bandit Diego Corrientes. In the process of his total immersion he came into had contact with primitive forms a art forms that long been neglected & had no place in the ^{well} established Castilian hierarchy. Lorca's defiant andalusismo marked the appearance of a new generation in Spanish literature. P. 5 Lorca/Ramsden 1988.

Lorca and cante jondo

characterized
for
Lorca
them

The anonymous poetry of cante jondo was characterized for Lorca through the interplay of specific references & ~~uncontoured~~ resonances that were not contoured. At times

↳ it was the real life element that was the specific

Cercos tiene la luna The moon has a halo
mi amor ha muerto my love has died
P. 6

↳ At other times it was the imagery as in the siguiriya "very gypsy & very Andalusian".

Si mi corazón tuviera
bivieritas e cristan
te asomaras y lo vieras
gotas de sangre lloran P. 6

↳ In the abstract ^{poem} Each specific reference sets up a wider resonance. P. 6

Cante jondo was extremely relevant to Lorca's break from the past. Profoundly Andalusian it

Spain

was a nucleus of opposition to ^{the} Castilianism of 1898. Its pure & exact expression made it possible for him to escape from the over-
lyricalism of the Romantic tradition. ^{prose}

characterized
was a
importance
words

of Even for the language of Andaluz itself is unadorned, ^{knowing} its explained graphically & completely natural. P. 6. Words were extremely important to him especially their sounds vowels, leaves, light, water. Through JA andaluz he was able to create a poetry that was a combination of the baroque & unknown out of the Andaluzians. (P. 13 (Campbell 1920))

MOTIFS that formed the fundamental themes for Lorca's poetry

Lorca

Lorca described cante jondo motifs as "gushing blood." The motifs were in the main about - ^(esp. to poor people) delirium, love, loyalty, pride, jealousy, reverence, freedom & persecution, death & sorrow. (P. 206 - Frazer, 1992). These fundamental themes formed the basis of

Put with
CANTE
JONDO

Lorca's Romancero & Poema. In them Lorca ~~describes~~ ^{writes about} the gypsies their existence as outcasts bitter humans & endurance ^{of oppression & emelty.} (P. 95 (Quintana (Flow) 1972))

MUSICAL LANGUAGE

in the beginning cante jondo not accompanied - consisted of dramatic improvisation to rhythmic tapping of a stick. Phrygian mode mostly. Also used in Andalus, Persia & Turkey. Brought to Spain by Arabs (P. 206 - Frazer, 1992)

Some characteristic elements -

- long drawn out descending phrase ^{falling}
- heavy ornamentation
- guitar accompaniment not harmonized
- assonant repetitive verse lines. (P. 208, Frazer 1992)

Cante jondo had no actual musical language. Gypsies also had no common musical language or way of having a certain type of music associated with them. (p. 208)

Music they put to cante jondo reflected their harsh environment & local instruments. Greatest ability lay in transforming what they heard & adapting it to suit their own needs. (p. 201 - Fraser, 1992)

Other elements of cante jondo

falling cadence

complicated arabesques yet fluid high degree of ornamentation
minute gradations of pitch - microtones p. 50 Quintana
repetition of some notes enchantment / eastern spells
the metallic tone

multiplicity of conflicting rhythms & cross
intense expression (p. 15 Que Gitanos

barbarism - eastern spells
(p. 50)

Quintana (Floyd, 1972)

Cante Jondo Musical Characteristics

haunting

monotonous

pronounced dramatic rhythm

tragic, grave

leisurely, slow

lyrical, sad (influence of oriental music)

strange falling cadence

songs are intimate purpose to console
sung in a mere whisper or howled out
lyrical or passionate (p. 52 Quintana
Floyd 1972)

Chapter XIV

Lorca & cante jondo
Musical
More characteristics

multiple & cross rhythms
micro tones

orace notes appog.

flavour of life

indifference to quality of a tone

accompaniment is not harmonized (p 53)
Q/P 1992

Meaning of cante jondo
profound exposure intimate
describes tragedy of life as experienced by
the soul.

musical style termed Lusitanian
predominant mood - tragic, nostalgic
passionate, sad

also expresses defiance, human courage. P. 60
not about resignation but rather the unconquered

eg martinete - speaks of blood feuds, tribal struggle
prison - tragedy & human courage.

violent, terse, impassioned
speaks of soul although broken & ravaged - its survival
reflects hope & light in blackest sorrow or loss
in face of disaster - one's integrity remains invulnerable.
Tragic

Lorca

Lorca's poema contains *siguiriya*, mournful
sobs & thoughts of death (p. 66 Q/P, 1992)

cante
jondo

Voces of cante jondo

capture the true essence of Andalusia
two sources - poet's creation or from the people.

Root's verses more profound
express feelings → philosophies
contain more imagery & symbolism

most colourful - Gypsy verses
often picturesque
grammatically incorrect
direct
primitive

most verses deal with love all aspects
or death
Pohlan, 1984) / p 99

The Moon tremendous impact on forca.
refers to the moon as horns of bull.
had a deep significance
also phrases of common people that were
significant
"ox of water"
tongue of the river (p. 18
Campbell, 1990)

Chapter XIII
Prologue

The Mythical Root of the Culture of Death

Although the origins of *cante jondo* (*cante andaluz*) have been lost in the mists of legend ~~time~~, they are ^{the suggestion} that its roots ~~go~~ ^{date} back to the mythical times. There are two ~~things~~ ^{thoughts} that possibly support this reasoning.

The first ~~thing~~ ^{thought} is the idea that one of the ~~ancient~~ ^{ancient} Andalusian song forms called the *saeta* (which ^{includes} in its ^{evolution} ~~includes~~ to pre-Xth rites). The second ~~thing~~ ^{thing} is that ~~it~~ ^{many} ~~includes~~ ^{curves} to the Dionysian nature of its mythical origins.

The word myth has been defined as a plot, a fable or an action. Based on this ~~interpretation~~ ^{interpretation} Lorca's poetry does indeed reflect mythical roots. ^{to poem with} His plots are similar to those of ^{epic} *cante jondo*. Most are tragic & unfold under the power of the duende. The duende in turn, reveals itself ^{through} the expression of death & suffering.

Next the action of both *cante jondo* & Lorca's poetry take place in Andalusia. The setting is not a concrete area but rather a poetic place in the mind. As in mythology the region is characterized by a constant interaction between man & the cosmos, man & nature.

Lorca's Andalusia has inhabitants. They are the gypsies. No one in history has ever surpassed their splendid interpretation of *cante jondo*. ^{Px (Prolog)} Through words ~~of~~ ^{of} ~~more~~ ^{more} rhythms, archetypal images, metaphors & symbolism Lorca evokes the Andalusian gypsy. Although the gypsies had many stories & legends

Lorca did not explore these. He chose instead to reflect their implied acts of belief, ^{as a system} that explained the phenomena of nature & life. It was this difference that set their myth apart from that used by modern authors. (P X)

Lorca's art takes us back to the primal world where intuition prevailed over reason & where religion & poetry emerged from a common impulse. (P XI) Stanton 1998

Although there is much commonality between Lorca's poetry & *cante jondo* they are not the same. Both, however, are sublime expressions of the Andalusian culture of Death. The latter one is highly personal & individual the other is traditional & collective. (P XIII - Stanton 1998)

Ancient cante andaluz - is thought to have had its roots in the songs of India. The melody progressed by ~~intervallic~~ ^{intervallic} ~~remoteness~~ ^{remoteness} & impossible to notate on a modern staff) & in its expression of ancient music it imitated the sound of birds, water & the forest. (P. 4) Stanton

Its most direct descendant was the *siauriya* ~~gitarra~~ ^{The *siauriya* was the only song to preserve the} ~~remnants~~ ^{essences of the music of the} ~~of the~~ ^{Oriental} ~~cultures~~ ^{the} ~~inhabited~~ ^{Andalusia and used to} ~~the~~ ^{the} ~~ancient~~ ^{ancient} ~~Mediterranean - Iberian~~ ^{Mediterranean - Iberian} cultures. (P. 4 - Stanton)

Evolution of cante jondo

There were 3 forces that were ^{historically} responsible for the growth of the *siauriya*. The first was the use of the Byzantine liturgy in the Spanish Church, the arrival of the Arabs & the coming of the gypsies to Andalusia. It was the reaction of these 3 forces on ancient cante andaluz that led to the evolution of cante jondo.

Mythical Roots of Culture

The evolution of cante gondo saw the absorption of some elements of Hindu chant through modulation by semitone, ^{the} narrow range & obsessive repetition of a ^{single} note commonly found in ^{musical} imitations. These elements gave the impression of a musical phrase without a fixed rhythm even though the verse were made up of assheant tercets & quatrains.

As ancient cante andaly evolved towards cante gondo certain ^{pre-determined} points in the text elaborate vocal inflections began to be used. These were designed to be ornamental but were ^{considered} to be an integral part of the text. (P. 5 - Stanton 1948)

Known as cante gitano the gypsy songs were emotive & extremely complex. They became lyrical channels through which they could escape all their pain & suffering & express the ritual destinies of their race. (1: 979 - p. 5)

Poetry of cante gondo

Like cante gitano & ancient cante andaly the main themes of cante gondo were pain, suffering, love & death. There was no middle road. It was a poetry of extremes. Reason, civilized emotions had no place in it. The Andalusian either cried out to the stars or kissed the reddish earth. (1: 984) P. 5.

Poetry of cante gondo

The emotion in cante gondo poetry was so overwhelming that there was no room to describe nature. It was a nocturnal poetry, like a nightingale that sang blindly in the dark. It did not speak of morning or afternoon, its landscape had no mountains or plains. It was the very absence of description & deep concentration on emotion that gave cante gondo its intensity. Anything it passed beyond the bare bones of emotion was shadow.

5
The motif was not totally forgotten. It was used to consult the powers of divination or to relate to ~~the~~ ~~writer's~~ an emotion.

Wind for ~~er~~ was a recurring motif. ~~often~~
the element ~~was~~ ~~acted~~ as a consolation for a
desperate lover. P. 5

Subi a la manilla
me respondió el viento
¿para qué tantos suspiros
si ya no hay remedio?

Under the
the wind responds to me
why so many sighs
if there already is no remedy P. 6.

Generally the themes of pain or suffering
are given the personality of a dark, tragic
woman. Grief & tears are also embodied in
some kind of form.

Conte Jondo shows certain affinities with
Arabian poetry in that both praise wind, are
obsessed with a woman's hair particularly if it is
long & curving. In both kinds of verse the
various stages of life are soothed by love & although
it invites suffering, love is still stronger than
death. P. 7

Lorca strongly felt that conte jondo
contained Sephardic ~~ph~~ ~~th~~ms. He was also
of the opinion that conte jondo should be
accompanied & the best instrument for that role
was the guitar. The instrument essentially was to

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an atmosphere background through simple rhythm & harmony, nothing virtuosic. For hence the purpose of the guitar's role was to enliven & give order to the inarticulate verse of ancient oriental music. P. 7

Theoretical Origins of cante jondo

As to the theoretical origins of cante jondo Manuel de Falla has been acknowledged to be the best expert. His theory of the Byzantine influence has never been clarified. His theory that both Jewish & Arabic influences do exist in cante jondo is possible as is his theory that there are similarities between jondo & Middle Eastern chant but neither of these has as yet been verified. P. 7

What does however seem very possible is that a substrata of Jewish, Arabic & Andalusian elements was already in place & had been for several centuries. An ex. of this substrata may be found in the Mozarabic jarchas. The jarchas were Hebrew & Arabic poems written in Andalusia between the 11th & 14th centuries. Texts were in Mozarabic, the ancient dialect spoken in Arabic Spain. P. 7
The jarchas contain many elements also found in cante jondo.

a popular air
concentration & intensity
concrete, sensual imagery
nocturnal atmosphere
emphasis on love & suffering
abundant use of diminutives P. 7

The evolution of flamenco was believed to have occurred after the gypsies appeared in Andalusian 1449

Living in caves outside of Granada, persecuted
A heard, they had absorbed the substrata of
music & poetry they heard in their underground refuge
& enriched it with their own artistic traditions.
Cante jondo evolved to become a highly refined &
sophisticated art form called flamenco. It was made
up from the 4 art forms of music dance song &
poetry. It remained an authentic form of artistic
expression & a way of life for the gypsies until
decadence & commercialism began to seep in, sometime
during the 18th century.

Cante jondo & Mythology

The first glimpsings that there might have
been an association between Cante jondo & mythology
occurred when cante jondo was described as "life seen
through an impenetrable veil, the ancient eyes
of a sibyl or Andalusian sphinx." (P. 10 - Stanton)

Cante jondo is known as "deep song". This
is because, according to Lorca it is deeper than all
the wells & all the seas that surround the world.
It is deeper than the heart that wrote it because
it is infinite. It comes from distant years races
crossing the cemetery of years." (1: 982, p. 10 Stanton
1978)

"Beneath its verse a terrible question is asked
but there is no answer," P. 10 etc. ^{those poems} all of which
take us back to first glimpsings ^{the link} of a possible
The Duende & Lorca's Poetry [relationship bet jondo & myth.]

To understand Lorca's poetry & the music
of his native Andalusia one must have some concept
of the "tesora y juego del duende." (1: 1067-79, p. 10)
Stanton

It is said that duende belongs to the world of Hamlet. There really is no foreign word that conveys its basic meaning or carries its connotations. A classical idea might be that of the Muses compelling some form of creation from without. Goethe defined the duende as "a mysterious power that even one feels but that no philosopher can explain." P. 10

Throughout Andalucía one hears the term "Eso tiene duende" which literally means "that one has the duende". It is applied to a particular moment when the air is charged with great passion or wrapped in grace, from the smother of a seguidilla to the bullfight. Its most distinguishing quality is its association with everything that is dark or negative. In music it appears as sharp dissonance. In painting it is a certain shade or kind of darkness and in poetry it is expressed as death or tragedy. Examples of this strange force may be seen in the black murals of Goya, the glowering seas of El Greco & the bloody Christs of Juan de Juan P. 10

In poetry it is conveyed in the mysticism of St John of the Cross and Quevedo's obsession with death & decay. P. 11 Stanton

Duende is always connected to death in some way or another. Since Andalucía was & is a land of death this was where it found its most profound expression. One notes that everywhere on the Peninsula and especially in Andalucía the smallest details intimate mortality. A few examples are the common housefly, humid cupboards, sand, saints covered in lace, rocks, moss & the thistle. Much of all the Spanish revolves around death. P. 11

Dante was consulted nothing to do with
artistic virtue or technical competence. No matter
how much formal training or ability one has, it
is not enough. If there is no inspiration then the artist
has done nothing. Dante is not found just in
the ranks of the platen or the voice of the singer.
His roots sink deep into the mud from which life
first arose. His roots are ordered to force are "instinctual
a tenderly entwined with the volcano," the wind & the
vest night that embraces the Milky Way." (1: 1079, p. 11 Stanton)

A powerful force, at the right moment it leaps
from its ~~number~~ depths. It links itself to the
dark realm of the mind & becomes passion's deadly
army. It is like a demon that can't be summoned
or will it cannot be resisted & comes through its
goal as if it were a volt of electricity.

The German muse & the Italian are
born different from the Anglo-American. The muse
never dictates to the artist & in so doing awakens the
intellectual & imagination. The muse puts the artist
on a perhaps higher & places a candle of lower
beats on his head. All this attention makes the artist
forget the subconscious knows that he is ready to
understand ~~the~~ the creation. P. 11

The Italian angel flies over the head of the
artist, spilling its words & light. The artist responds, forms
of beauty & order are created with ease. When ~~poets~~ comes
to ~~death~~ both the muse & the angel lie in horror.
The muse compasses an epitaph "with a hand of
ice" while angel "means an play of icy tears
& dolphins." (1: 1078, p. 11 Stanton)

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While they flee from death, the Andalusian spins his own wounds & novels in his own agony. His inspiration has come from deep inside of him. P. 112-

The Andalusian arts all express duende. It is revealed most obviously in four of the flamenco arts (music, dance, spoken poetry & the bull fight) because those particular arts require live interpretation at a specific time & a specific place. When the duende enters it is not repeated. Like the sea & sky in a storm, it comes & it goes. It is dependent upon the now & in the moment. ~~When the duende is present~~ The presence of the duende when it does come is ~~like that~~ of a religious ecstasy. At its appearance one is aware of that the 5 senses are in communion with God. P. 12 with something greater & stronger. ~~same~~ P. 12

When Lorca was under the spell of the duende he had the uncanny power of perceiving subtlety & sensation in certain objects. These he conveyed through image & metaphor to poetry. P. 12

The poet from Granada had a deep understanding of the duende because it was the significant essence that permeated his work. Peasants & aristocracy both found his work compelling ~~attractive~~ because of this essence. To all he seemed phenomenal, an accomplished artist & a magical character. P. 13

His poetry exuded the atmosphere of tragedy yet at moments it was playful in spite of destiny. His work spoke for the Culture of Death & reverberated with echoes of past centuries. P. 13

Echoes & Motifs

Echoes of ancient Andalusian music & of *cante jondo* occurred in his early works. One of these echoes was his geographical precision, *forca* very often used a geographical point of departure to describe a certain location in Andalusia. P. 22

Entre Cordoba y Lucena Between Cordoba & Lucena
hay una laguna clara there is a clear lagoon. P. 22

He also used exact times or events that were taking place.

Fue la noche de Santiago It was the night of Santiago P. 23
the echo of Anc. Andalusian music
It was the folkloric tendency to designate a particular action at a particular hour. In his poem *At Five in the afternoon* the obsessive extreme with which this word is used ~~seems~~ to make the whole universe seemingly revolve around the bullfighter's death.

A las cinco de la tarde
(l: 551-52, p. 23)
Stanford

Most important in his poetry are the individual echoes of Andalusian music. ~~Particularly~~ its rhythms, melodies & verses permeate his work. P. 23

THESETHA

The echo of Ancient Andalusian music that left the greatest impact on *forca's* poetry was the *saceta*. Also traces of this ancient song appear in his first collection of verse *libros de poemas* & in his *Poema del cante jondo*. The elements in the

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following poem recall the saeta,

Los Niños
¿Que tienes en tus manos
de primavera?

Yo
Una rosa de sangre
y una azucena. P 94

Children
what of spring do you
have in your hands?

A?
a blood red rose
and a white lily.

The words inform us that it is spring
the flower & blood symbolism imply a rite
that takes place in spring. The contrasting
colors of the red rose & ? also
recall ancient rites associated with the saeta.

P. 15
of
note

In his Romancero gitano there are many
egs of colour imagery that reflect allusions to
the saeta.

Question & Answer Sequence ancient
characterized many Andalusian songs
In his ballads he presented the form of the
response. In the following poem the atmosphere of
mystery & expectation are heard in the opening lines
resonates with the unconscious echoes of the Passion.

Que es aquello que reluce
por cima del Sacramento...
Senar la Virgen María
que va por agua a los cielos

The death in this ballad evokes the Mother Goddess mythical sacrifice, of the young god whose blood brings hope for renewal. P. 25

Although the saeta left many influences on his work Lorca did not attempt to imitate the song or else chose rather to absorb & sublimate (find another word) its essence. To convey personal emotion he employed its phrasing & ecstasism. On occasion he sought out the saeta's irony. P. 26

His religious perception was now much like that of the saeta. Both were supreme expressions of the Andalusian Culture of Death. P. 26

EMOTION

~~Religion~~ Religion & Emotion
The ~~Religious~~ motif was a part of recurring motif in cante jondo. So too it was a part of Lorca's poetry that continuously revealed tears, physical suffering & blood.

Has e boni a buscarne
con el corason partio
yorando gotas de sangre.

Asi como está la fragua,
"jética" candela de orax,
se me ponen las entrañas
cuando te recuerdo, y lloro P. 27

The above are ~~the~~ two poems written in Andalusian. Their ~~translation~~ ^{versions} reflect the 3 elements found in Lorca's poetry. There ~~religion's~~ ^{an} emotion is so intense it manifests in the body ~~with~~ ^{as} the intestines as blood & tears. It is so intense it is manifesting itself in the intestines as blood & tears. It is loved that is causing the pain. The pain is

so terrible that it has both a carnal
 & visceral quality. P. 27

The element of Passion was another emotion *forca* used
 in his poetry. In *Bodas de sangre* most
 Andalusian & folk one of all his plays, the basic
 element is ^{deep} passion. It burns inside all of his
 characters & drives each of them to their tragic
 end. He releases passion into concrete elements.
 Desire between the two lovers is poisoned with
 hate.

Morica & Leonardo have been invited to a
 wedding feast. They leave & she tells him of
 the fire that burns in her head for him
 & laments the passion she feels for him.
 He in turn tells her he cannot suppress his
 desire & love he feels for her.

SYMBOLIC / The frustration & criticism of *Bodas* is
 of also reflected in his last play *La Casa de*
 BLOOD *Bernarda de Alba*. Adela the youngest daughter
 is having a secret love affair with Romacho.
 He says to her
 "Mirando, sus ojos me ~~parece~~ parece
 que bebo su sangre lentamente." (11: 832, p. 28
 Stanton)

"Look into your eyes it appears to me that
 I drink your blood." (11: 832 p. 28)

the image of blood. The passage like *cante jondo* revolves around
 of blood. The symbol of blood is sexual desire.
 In the *Alborea Wedding Song* of the ^{Andalusian} Gypsies
 blood evokes the ritual proof of virginity. The
 macabre imagery of blood & the sacrifice of Christ
 fore shadows the role of the bride & her innocence. P. 29

Lorca had the alborea in mind with Gloria's loosened hair that symbolized her new life. (Bodas de sangre)

Despierta la novia
la mañana de la boda

Due despierte
con el largo pelo (ll: 560-61, p. 29)
Stanton 1978

the motif of marriage

Other verses where blood is the main symbol in a rural setting is the Song of Songs. In Lorca's writings it will be seen that for him the 3 major events of human life were ~~the~~ love & its flirtation, marriage & death. All imply shedding of blood. In canto blood fulfils the symbolic role of sexual desire & death. Its metaphysical qualities may be seen in the saeta. P. 29

While the symbolism of blood reflects only one aspect of the visceral suffering found in flamenco - canto jondo - the important point to note is how Lorca was able to absorb the traditional songs of Andalucía with their symbolism into his own lyrical world.

Corporeal Imagery

Emotional suffering through corporeal imagery was another aspect of this work. The anguish ^{he wrote of} was so great that it had to seek expression in the most unbearable, severe kind of physical pain. P. 29

One sees his characters struggle with repressed feelings. At last they burst forth unbridled & drenching still connected to raw nerve endings. P. 30

Climate of Extremes

The muse a poetry of *cante jondo* for Lorca, had no middle road. Its two poles were love & death with almost nothing in between. Thus its most profound forms exist only in extreme states of sensual ecstasy, freedom, death, or guilt. Its poetry never comments on these states because its involvement is so direct there is no room for speculation, morally or philosophically. (P. 30)

Lorca's poetry also does not have a middle road. Its two poles are love & death. Always the darkness in his work overshadows the light. At least 50% of the lyrics of *Poema del cante jondo* remark upon death, while ten ballads of the *Romancero gitano* have comment upon death & its approach. *Poeta en Nueva York* is soaked in blood. *Pluto* is the medieval Triumph of Death. (P. 30)

As can be seen there Lorca's work dealt in extremes. In limited fashion other things are mentioned, trees, flowers, animals & plants. Sometimes he remembers young girls with fresh countenances & bubbling personalities. The way he ^{attaches} ~~ones~~ them is a period of frustration in love & sensuality. The time will be set for their mothers & they will resign themselves to suffering. (P. 30)

His main characters are starkly portrayed. There is no subtlety no sweet murmurings in the ear. Love is reduced to lust & rape. The sense of reluctance accompanies the sexual act. The beloved is little more than the object of sexual violence. Other human actions are as well reduced to primitive violence. This is the climate in which his poetry like *cante jondo* survives - the climate of extremes. (P. 31)

The Mythic Roots of Ancient Andalusian Song

It was Lorca's greatest achievement to bring the ancient music of his native Andalusia to a superior artistic level, & to reveal its ancient, mythic roots. (p. 31 - Stanton 1978)

Cante jondo

Primitive Andalusian song

The origins of ancient cante andaluz as cante jondo was known have been lost in the mists of time & legends. (Stanton 1978 p x) Most of the ancient music of Andalusia was a pot pourri of Arabian, Byzantine, Jewish, Med. African & other oriental cultures that had passed through the roads of its evolution were thought to have been rooted during the time of the Romans in Spain & took flowered to become flamenco. Its present state came about in the 15th cent. with the gypsies who had come to St Andalusia from Andia & were deeply interested in its oriental music as well as that of the Arabs & Jews who were being expelled from the area. (Art of Guitar, Grunfeld 1969 p 217)

Like the old & beautiful folk songs that Kodaly & Bartok had discovered, the melismatic chants of Granada had slipped down the social ladder to become "beggar's songs". These chants were reduced to underground ^{can} music at the peak in time the gypsies were also outcasts of Spanish society. This underground ^{can} music was in fact the last remnants of ^{the art of} the Jewish Persian singer Ziryak who fled to Cordoba in fear of his life. ^{the} "i" songs had once been played & sung by the beautiful captured slave girls in the patios of the Arabian palaces.

~~FORM~~ Traces of their ^{Arabian} ~~leaves~~ can still be heard in cante jondo - the certain ^{as the melody} ~~conscious~~ curve of the vocal line, the nonchalant wanderings of the voice like smoke from a ship's funnel ^{walting} in the wind. (P. 217)
* progresses by unmelodious repetitions
Stanton 1978, p. 3

Murray

What also remarkable were the whip lash movements
of the dance rhythms of the dance that the poet
Mevlana had so admired in the Wicked Dancers
of Cordia. And then there was the ancient habit of
improvisation - instantly composing verses about anything
or everything. (P. 217, Brunfeld, 1969)

The Siguriya - Essence of Oriental Music

The siguriya artara was the only primitive
Andalusian song to preserve the oriental essence.
Its poetic quality ^{was} without comparison. At its ^{was} unique
it is individual. ^{The siguriya} ^{was} not just a mere transplant
but rather the evolution of the fusion between
Eastern oriental influences & Andalusian Iberian
cultures. (P. 4 Stanton, 1948)

The evolution of the siguriya was mainly due
to one outstanding event, the use of the Byzantine
liturgy in the Spanish church ~~up until the 11th c. A.D.~~
In ~~the~~ ^{the} "same" century, the Roman rite was adopted
~~by~~ Arabs. The reaction of this ^{event on ancient cantos arabiz,} in addition to
the Arabian invasion of Spain ~~that~~ ^{that} had taken place
in the 7th c. & the arrival of the gypsies in the
15th c. led ~~it~~ to the evolution of ~~canto~~ gondo. (P. 4 Stanton
1948)

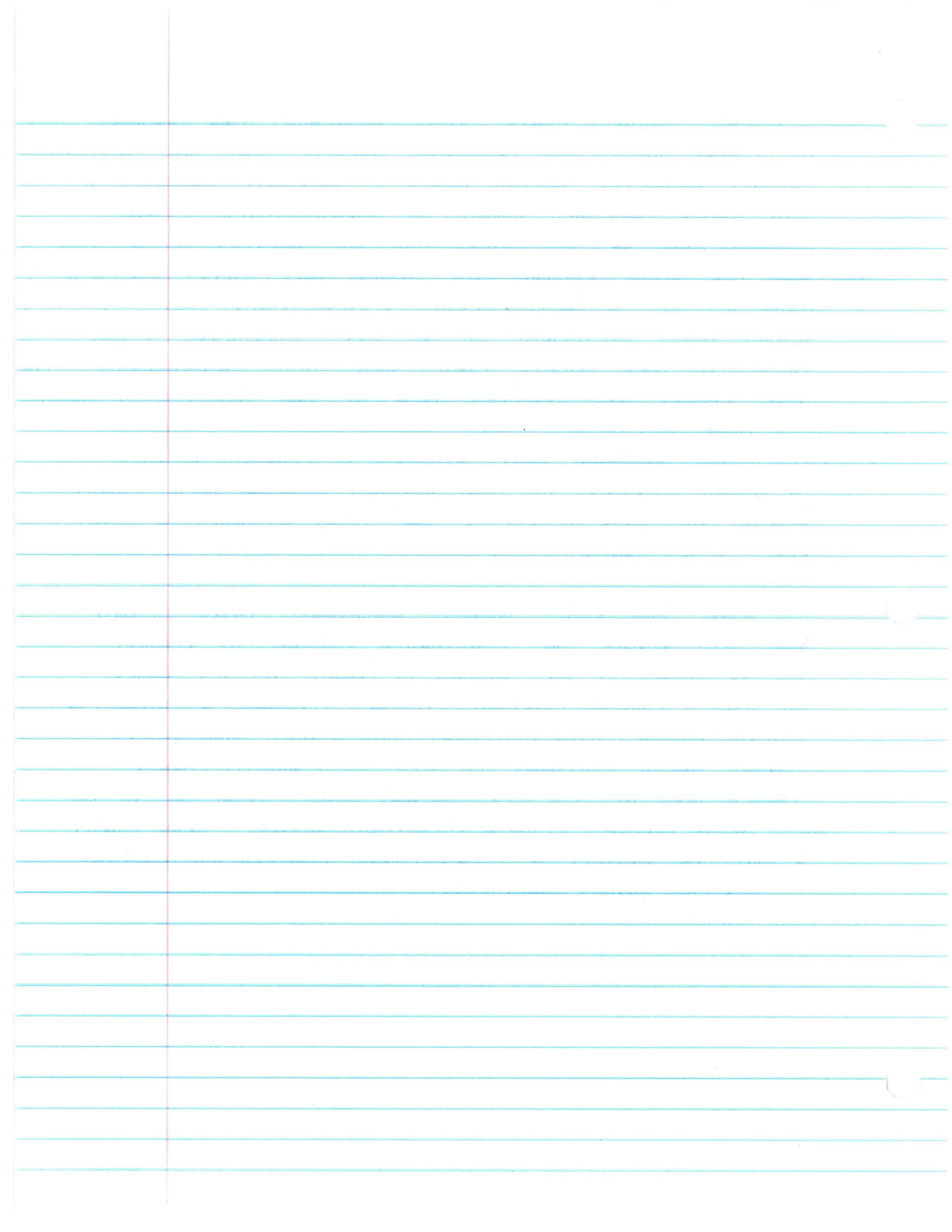
There could be no mistaking the similarities
between the siguriya & the Byzantine chant. Both used
primitive tonal modes. In both there was the obvious
absence of any ^{such} definite rhythmic pattern. ~~In farca's~~
~~poetry~~ while he ~~stems~~ ^{stems} over the Arabic influence, he
~~does~~ specifically treat the gypsy element in the
siguriya. (P. 4 Stanton, 1948).

Book - Cante jondo 3

Early cante jondo also reflected some elements of Andalus chant. Of particular interest was the modulation through semitone, narrow range & obsessive repetition of one note, commonly found in incantations. These elements give the impression of musical prose that had ~~with~~ no fixed rhythm, even though the verses were made up of assonants, tercets & quatrains. At certain points determined by the text, elaborate vocal inflections were added. These were not ornamental but rather an integral part of the text. (P. 5 Stanton 1978)

Influence of Cante jondo on Spanish Music
Cante jondo was a perfect channel for the expression of all those suffering a ~~the~~ ritual gestures of their race. (P. 5 Stanton)

Like the roots already mentioned cante jondo ~~has~~ also defined the Andalusian Culture of Death. It is so done it has without a doubt left its mark on great Spanish composers, Albeniz, Granados & Marmel de Falla. Albeniz filled his works with jondo passages. Falla's music continued to give its artists purity, beauty and a far-off spectral form. Later on in the most recent century, Mompou (spectral) revived cante jondo & gave the artists a Castilian-Andalusian flavour. (P. 30 Lorca / Mauer. 1980)



Deep Song & Other Prose Cante Jondo
Lorca Tracts. Christopher Maurer 1980

Cante jondo has defined the unique, Andalusian culture of Seville. It has also without doubt influenced Spain's greatest composers, Albeniz, Granados & Falla. Albeniz's works are filled with jondo passages. Falla's music continued to give the its motifs purity, beauty & a harmonic spectral form. Later Monzon refined cante jondo & gave the motifs a Castilian Andalusian flavour. (p 30)

Poetry of Cante jondo
Context - Its main context is pain & sorrow to its finest essence. Its expression is exact & pure. ~~Its derivative is the sevillana that has no equal in Spain for style & atmosphere & emotional content.~~ brought
P. 30

Characteristic - The most of characteristic of cante jondo poetry is its metaphors, of a spiritual nature they are so perfect that they grip the heart. In 3 or 4 lines deep emotion can be expressed.

~~Cero tiene la luna The moon has a halo
mi amor ha muerto my love has died.~~
P. 31

Themes - The main themes of cante jondo are love & death as seen by the mythical Oriental personage the true Sphinx of Andalusia, the Sibyl. Among the mysterious rites one that is still performed in the Cathedral of Seville is known as the Chalk & Dance of the Sibyl. Women carry flaming torches into the cathedral while a dirge is sung. The Sibyl is associated with death's triumph. P. 49

At the heart of all cante jondo poetry
lurks a terrible question. Either the question
is so deeply emotional that it can't be answered
or its resolution can only be found in death.
The poetry for the most part is very sad
like the people of Andalusia. P. 31

Characteristic

Another notable characteristic of cante
jondo poetry is its lack of a kind of emotional
balance. In the songs of Castilla, Cataluña
Galicia & the Basque Country there is a
middle tone or lyrical meditation that gives them
a maturity & simplicity. This is definitely missing
in cante jondo where emotion is the primary
characteristic. P. 32

Nocturnal

Atmosphere
Characteristic

Most of the songs of cante jondo are
set in the "blue night" of the Andalusian countryside.
The nocturnal setting brings intimacy & profundity to
the songs. In the songs there is a landscape but
no mountains & no plains. There is only the darkness
of the night.

Origin

No one knows for sure how cante
jondo began but the supposition, that it was a the
evolution & continuation of the most ancient music
of Andalusia compounded with Arabian, Byzantine
Jewish, Mediterranean & other potent cultures
that passed through Andalusia. Some of its needs
that were later to blossom into flamenco were thought to
have been noted in Roman Spain. P. 214 Grunfeld

Art of Guitar 1969
Its current state evolved around the 15th c.
with the gypsies who were very interested in the

Poetry of cante jondo B 4
Book - part before
historia

music of Andalucía. Over time it became
of the terrible persecutions against the Gypsies
the old & beautiful songs that had found
began to slip down the social ladder & became
"beige songs." (P. 217 Grunfeld 1969)

Since the supposition is that this was the
fate of the melismatic chants of Granada they
went underground into the dark, subterranean caves
of Sacromonte where Jews, Gypsies, Arabs & Xth
dissenters had fled to escape the torture & persecutions
of the dreaded Inquisition.

The underground music ~~was~~ contained the
last vestiges of Ziryab's royal court. This was the last
remnant of the gorgeous songs ^{that had been sung by} beautiful
captive slave girls in the flowered patios of the
great Arabian palaces. Traces of that legacy are
still heard in cante jondo - the sensuous curve of
the vocal line, the melancholy wandering of the
voice like "smoke from a ship's funnel wafting
away as it is rocked gently by the wind." P. 217 ibid

What also remained of the ancient ^{or} oriental Phoenician
culture were the whiplash dance rhythms the Roman
poet Martial had admired in the Wicked Dancers
of Cadiz and the habit of improvising instantly
on any subject. P. 217 ibid

Adventure some
Themes on life

The themes of cante jondo poetry are based
on Gypsy life. → includes These adventuresome themes
include cattle stealing, prison, murder & revenge. If a
Gypsy sees a bull running down a hill as far as he's

concerned, that bull is ~~waiting~~ to be stolen. The gypsy will use one of his intoxicating poisons called drab to accomplish the theft. ^{P. 218} The poison acts in such a way it appears as if the animal has suddenly fallen ill or died. It is a temporary state only. The farmer or owner does not want a sick or dead animal, ~~the~~ gypsy offers to remove it. P. 218 (ibid)

In another adventure a gypsy lays on the floor of his prison cell. He tells his wife who has been allowed to visit to beg the jailkeeper to remove his chains because they are causing his body to burst. With her ~~utterance~~ ^{intoxicating} eyes a gypsy dream she will most likely be sweetened in her quest. P. 218 (ibid)

Sometimes the themes are powerful & romantic. A swarthy lover threatens to kill his beloved at the feet of Jesus (yet) ~~if~~ ^{if} she should she prove to have been unfaithful. Another gypsy has designs on a Spanish beauty that he plans to abduct. He is convinced that his scheme of whispering a few words of his own language in her ear will persuade her to slide off into the jungle with him. P. 218 (ibid)

Another important theme is Pauri. ~~She is a woman~~ she is made flesh & she takes the human form of a woman. She is usually a Dark Woman. In the poems she consults all of Nature, the wind, earth, sea, flowers, herbs & birds. P. 34 (Iorca-Mlawer, 1980)

In some poems all concrete objects ^{or exterior?} have a personality & play an active role in the lyrical action

Poetry of
Cante Jondo's
before Lorca's
poetry

9

Out in the sea
was a stone,
and my girl said down
to tell it her sorrows.

Only to the Earth
do I tell my troubles
for there is no one in the world
whom I can trust.

Every morning I go
to ask the Rosemary
if love's disease can be cured
for I am dying. P. 34

Special Features

The materialization of the wind in the strange manner in which this happens is a particular feature of Cante Jondo. The wind is personified as a character that emerges at a highly emotional moment. It is portrayed as a giant who is obsessed with one thing to pull the stars out of the sky & scatter the nebulae. P. 35 Only in Cante Jondo does the wind speak & on rare occasions he will even offer consolation. P. 35.

Theme

Weeping

maybe

The theme of weeping is found in the siguiriya. A poem of tears the melody cries & so do the words.

De noche me sano en patio At night I go to the courtyard
y me harta de Nora, and cry my fill of tears
en vez que te quiero tanto More you so much
& tú no me quieres más. And you don't love me at all. P. 35

Here is an Andalucian aypsy siquiya
Si mi corazon tuviera If my heart had
~~been~~ bireritas de cristal windowpanes of glass
te asomaras y lo vieras you would look in & see it
gotas de sangre lloran. cry drops of blood.

The melody of the siquiya is ^{P. 36} well
suited to the melancholy of cante jondo. When sung
correctly its sadness & melancholy makes Andalucians
weep. P. 36

Poetic Obsession

One of the most striking resemblances that
has been found between some of the oriental
poets & cante jondo is poetic obsession. In the
amorous ghazals of Hafiz, the national poet of
Persia the poetic obsession focused on a ^{beautiful} woman's
hair. P. 37

My heart has been ensnared
in your black tresses since childhood
Not until death
will such a wonderful bond be undone. P. 37

In cante jondo the same obsession occurs
where to the point where a lock of hair could
provoke a whole tragedy.

Si acasito muera mira que
te encenas
que con las hebras de tu
pelo negro
me este las manos

If I should happen to die
I order you
tie up my hands
with the tresses
of your black hair

Profoundly poetic the verses evoke an erotic
sadness. P. 38

canto joined Poetry
 Story - Prose 1980
 Horca-Mauer

\$ 6 # //

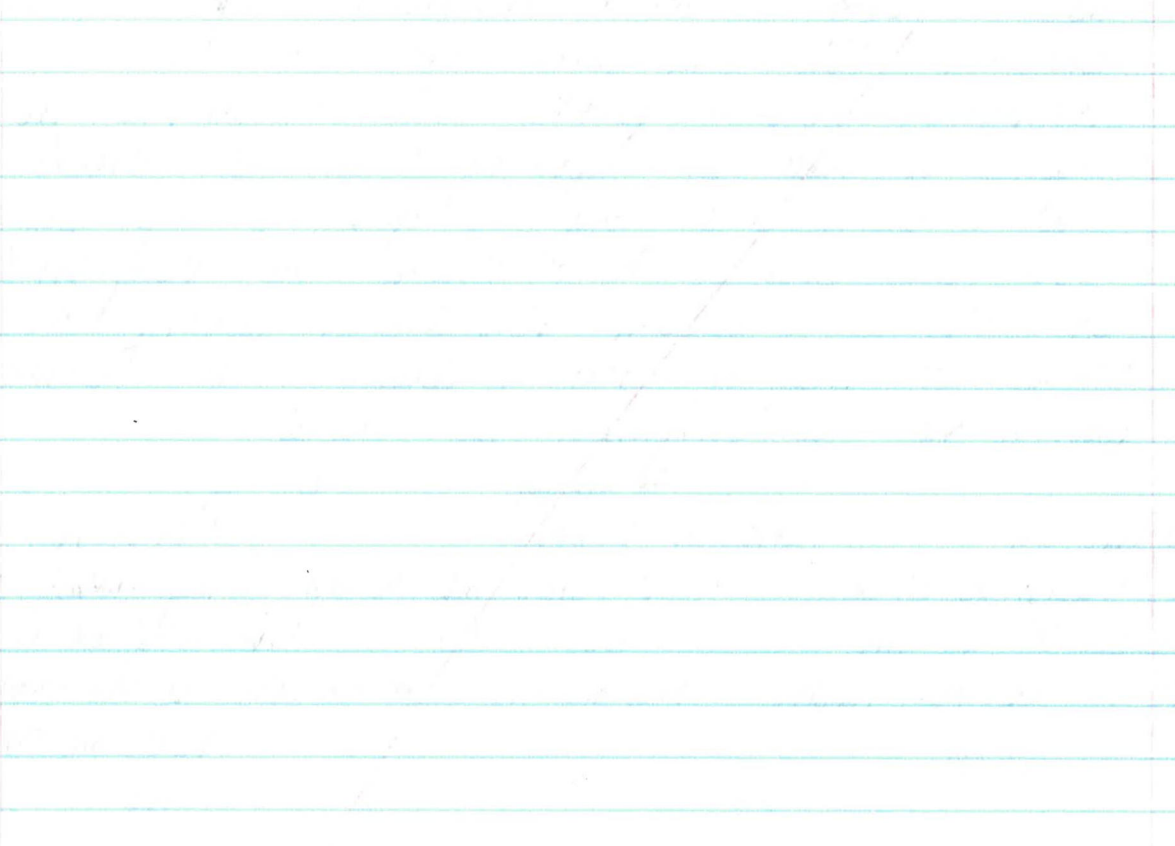
Primitive Oriental Elements in Themes

In fact, very ancient oriental elements may be found in both Andalusian ancient canto and in the magnificent verses of the ancient Arabian & Persian poets. The siquriyas in particular have an affinity with the ancient Eastern poetry inasmuch as they too, speak of deep pain, love and death. The following are comparisons of Persian & ancient Andalusian poetry on the themes of weeping, love & death. The Persian poetry was ~~to~~ composed by Hafiz.

<p> Andalusian No dos suspiros el aire, ni prohibido de mi y no los recoge nadie. </p> <p>P. 38</p>	<p> English trans. A sigh into the wind poor I'm! And nobody catches my sighs </p>	<p> Persian A weep endlessly, you are gone But what use is all my longing if the wind will not take my sighs to your ears... </p>
--	---	--

<p> De aquellos que venes no que no acordame porque lloran mi ^{mi} corazoncito mi gotas de sangre. </p> <p>P. 39</p>	<p> Love & Death I must not remember that love; my heart is crying blood drops. </p>	<p> In the end my bones will turn to dust in the grave but the Soul will never be able to lose such a strong love. </p>
--	--	---

1. A. I. ...
...
...
...



The Poetry of Lorca

Lorca & the Duende

In order to understand Lorca's ^{new generation} poetry & his attitudes towards the music of his native Andalusia, one must understand the "teoría y concepto del duende." (1967-79, p. 10) Duende is

said to belong to all 5 arts of flamenco. Its ^{mystical} classical idea would be that of Muses compelling some form of creation from without. (p. 10)

Throughout Andalusia the term "Eso tiene duende" is used (p. 11) It is applicable to a precise ^{moment} ~~moment~~ that is charged with tremendous passion. ~~It is~~ ^{It is} revealed ^{more} ~~more~~ expressly in the 5 arts - cante, baile, jaleo, guitarra y el toro.

Its association with the dark & macabre is its most distinguishing quality. In music it appears as dissonance. In El Greco it is the glowering stare, in Goya the black manuals & mo Juan de Juni, his bloody Christs. p. 11 It is conveyed in the mystical poetry of St. John of the Cross & Quevedo's obsession with decay & death. p. 11

Duende is most always connected to death. Because Andalusia is a culture of death, it's where it found its most profound expression. Even where on the Peninsula ^{throughout} Andalusia small details indicate mortality - flies, humid cypress trees, sand, saints carved in lace, rocks, moss, thistles, much of Spanish art revolves around death. p. 11

Duende is not found in artistic ^{underavour} ~~virtue~~ or virtuosic Technique. No matter ~~how~~ ~~long~~ or how long it has taken to ~~reach~~ ^{reach} the artistic peak of ability ~~it's~~ not enough. If there is no inspiration there is no duende. It remains silent. Forca described the duende's roots as "sinking into the mud from which the first life arose. Its roots are intimately & tenderly entwined with the world & the vast ^{might that} ~~family~~ ^{only charges the} ~~way~~" (Volcano (1: 1979, p. 11) Stanton 1978)

A powerful force it springs from the depths of the earth. It lurks in the dark realm of the unconscious. It is reason's greatest enemy. It is a demon that cannot ~~with~~ ~~not~~ be summoned or will back when it does arrive it is irresistible & courses through its prey like a volt of electricity.

Through the duende Forca had the uncanny power of perceiving subtleties (amounts) & uniting sensations with objects. He felt that if the spiritual retina was "adequately constituted" one could see a man tugged with a gold wire towards the Vega (a meridian plane outside of Granada) & upon entering it turn green." (Gibson, 1992, p. 146).

His dividing lines were always seen in terms of music & colour. The dry parched lands of Andalucia were perceived through music as yellow. (ibid)

The essence of the duende permeated Forca's poetry which made it compelling & attractive to all peasants & aristocracy. His success was phenomenal because he himself was an accomplished artist with a magical character. His work was steeped in tragedy, yet at times in the face of late it was tinged with playfulness & irony. ^{Through his poetry} Forca spoke

for an entire culture & his voice continues to reverberate with the echoes of the centuries. P 13

ECHOES from the PAST

Lorca's poetry does not reflect too many direct echoes ^{of cante jondo} from the past. The Poema del cante jondo was inspired by the music of Andalucía & contains only a few allusions to cante jondo. Each of the work's main divisions is based on a flamenco genre. The 4 genres are the siguiriya gitana, the soleá, the saeta & the petenera. The second line of Muerte de la Petenera is a transcription of a well known song by the same name. P 22

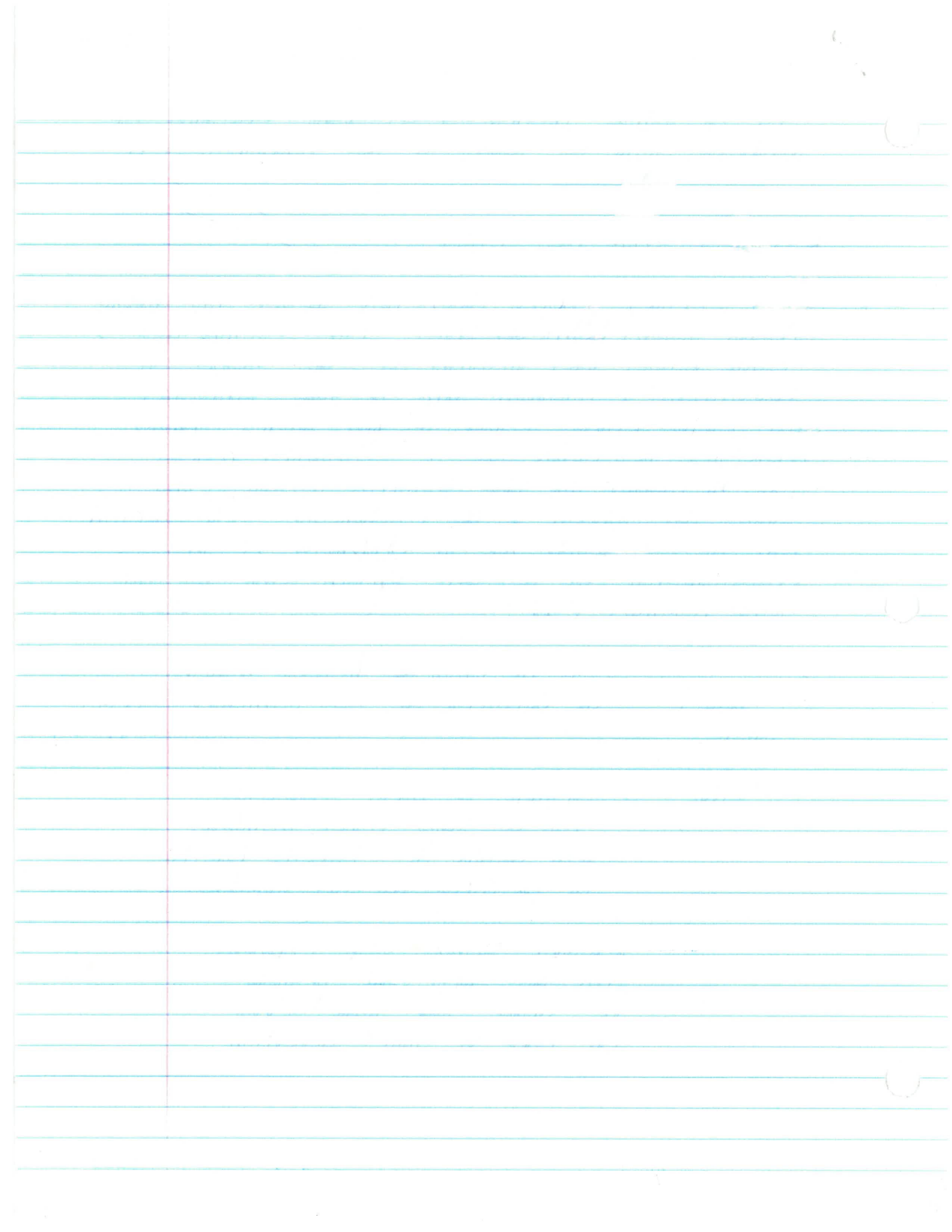
(2nd line)
poem

En la casa de blanca muere
la perdición de los hombres (1:193
P. 22)

Song

¿quien te puso Petenera
no te supo poner nombre,
que debias de haberte puesto
la perdición de los hombres.

Whoever named you Petenera
did not name you properly;
he should have called you
the cause of man's perdition.



The Mythical ~~Root~~ Poet

The Culture of Death (Lorca's Poetry)

Although the origins of ancient cantos andalusí have been lost in the mists of legend, it is the supposition that its roots date back to mythical times. There are two thoughts that possibly support this reasoning. The first thought is based on one of the ancient Andalusian song forms called the saeta. Its mythical connotation allows to name things that were associated with pre-Xth rites. The second thought is of its aspects of carnal and sexual nature of its mythical origins.

The word myth has been defined as a plot or a fable or an action. ^(Amazons) On this definition ancient cantos andalusí could be said to reflect a mythical root system. One of its distinguishing features was its link to a story or a legend or a dance. The plot was almost always tragic and unfolded under the spell of the duende. The duende in its plot revealed itself through the expression of suffering and death. Finally the action of the myth took place only in Andalusia.

Lorca's poetry also reflected the mythical roots of the saeta and Dionysian influences. His plots were tragic (Romancero gitano and his plays) and like ancient cantos andalusí unfolded now much under the spell of the duende. In his tragedies sorrow and death are the supreme expression of his tragedies ^{was} sorrow and death.

Like ancient cantos andalusí, Lorca's poetry took place in Andalusia. The setting is not concrete but

rather a poetic place in the world. As in mythology the chosen area ^{was} characterized by a constant interaction between man & the cosmos, man & nature. (Px - Stanton)

Lorca's ^{mythical} Andalucía also had inhabitants. They were the gypsies. Through his words, rhythms, ~~metaphors~~ ^{typical} imagery metaphors & symbolism he evoked the Andalusian gypsy. (Px Stanton)

Although Lorca could have drawn on the many legends of the gypsies he did not. Instead he merely reflected their implied acts of belief & a ~~mythical~~ ^{mystical} system that explained the phenomena of nature. His ^{disjunct} vision was essentially what other, their culture & ^{had} ~~was~~ ^{the} ~~world~~ ^{of} ~~the~~ ^{the} ~~gypsies~~ ^{gypsies} ~~descriptions~~ ^{descriptions} by modern authors. (Px Stanton)

~~We shall find~~ ^{we} ~~shall~~ ^{find} a brief looking at Lorca's poetry ^{our} in a primal world where intuition prevailed over reason & where religion, myth & poetry sprang from a common impulse. (Px Stanton, 1978)

If ~~now~~ ^{now} as the poetry of death Lorca's ~~our~~ ^{our} ~~was~~ ^{was} ~~an~~ ^{an} ~~expression~~ ^{expression} of the Andalusian Culture of Death. ~~So~~ ^{So} ~~was~~ ^{was} ~~ancient~~ ^{ancient} ~~and~~ ^{and} ~~personal~~ ^{personal}, where the one was highly refined & personal, the other was rooted in tradition & collective. (Px Stanton, 1978)

Rooted in the songs of Andalucía (the melody of ancient ~~Andalus~~ ^{Andalus} progressed by undulating microtones (not possible to imitate on a modern staff)). It expressed nature in its imitation of birds, water & the forest. It contained the essences of the many ancient oriental cultures that had come to

Chapter XIV - Mythical Root 3
Book

Andalucia & ~~was~~ fused to the music of the ^{great} Mediterranean & Iberian civilizations. (P. Stanton)

look up (Falka) Other elements of Andrian music that were fused to ancient cante andalus were ^{enharmonic} modulation through the semitone, a narrow range & obsessive repetition of a single note associated with the magical incantations of ~~the~~ ^{the} ~~medieval~~ ^{medieval} ~~rites~~ ^{rites}. Impression was a ~~radical~~ ^{radical} prose ~~with~~ ^{with} no fixed rhythm, ~~phrases~~ ^{phrases} were made up of assonant tercets & quatrains.

As ancient cante andalus evoked certain points in the text were chosen for vocal elaboration. These points were pre-determined not randomly decided upon. Their design ~~was~~ intended for ornamental purposes but ~~was~~ ^{became} also an integral part of the text. Style much favored by the gypsies became known as cante jondo. Provoked them with ~~change~~ ^{change} of ~~typed~~ ^{typed} to ~~express~~ ^{express} the ~~strong~~ ^{strong} ~~feeling~~ ^{feeling}.
3. Poetry of cante andalus - cante jondo
Its main themes were pain, suffering, love, death. A poetry of extremes, it had no middle road. Raw emotion was its heart.

The poetry of cante jondo that evolved from cante andalus followed the same themes. As in cante andalus, there was no place for the refined civilized kind of emotion. ~~like the~~ ~~Andalusian~~ emotions either soared up to the stars or ~~burst~~ ^{burst} the sodden earth. (1:984) (horca.) P. S Stanton)

The emotional content of cante jondo poetry was so overwhelmingly intense that ~~there was nothing~~ ~~left in~~ ~~which~~ ~~to~~ ~~describe~~ ~~nature~~.? ~~Cante jondo poetry~~ ~~was~~ essentially a nocturnal poetry, it was like a ~~deluge~~

nightmare that ^{sounds} ~~seems~~ blind in the dark. It had no time periods such as morning or afternoon & it had no landscape, mountains or plains. It was this very absence of natural phenomena & the deep concentration on emotion that gave cante jondo its intensity. To express beyond the skeletal emotion was too much.

^{Although} ^{divination} ^{was} ^{often} ^{used} ^{often} ^{called} ^{upon.}
^{consult} ^{the} ^{magical} ^{powers} ^{of} ^{divination} ^{was} ^{often} ^{called} ^{upon.}
^{for} ^{it} ^{was} ^a ^{popular} ^{element} ^{of} ^{nature} ^{for} ^{consultation}

Suabi a la marcella Under the glass
me respondio el viento the wind responds to me
para que tantas suspiras who so many sighs
si ya no hay remedio? if already there is no remedy.

In this poem the wind acts as ^{has been consulted & offers} some consolation for the desperate lover. (P. S. Stanton)

Pain & suffering were given personalities usually that of a dark & tragic woman. (Canto & Tears) were also embodied in some kind of form.

The poetry of cante jondo also shared some affinities with Arabian poetry. Both praised a good wine. Both were obsessed with a woman's long hair & both verses the ravages of ^{love} could be ^{soothed} by love for both love was always more powerful than death even though its invitation ^{was} ^{some} ^{for} ^{suffering}.

4 Cante jondo & the guitar
horca was of the opinion that the very

best instrument with which to accompany ~~any~~ ~~and~~ ~~gondo~~ was the guitar. Its role was to create an atmospheric background through simple rhythms & harmony. He saw the guitar as a way to enrich a pure order to the otherwise inarticulate ~~sense~~ of ancient oriental verse. P. 7

H The Theoretical Origin of Cante Jondo

While the theoretical origins of cante jondo continue to be hotly disputed by some, the ~~Andalusian~~ ~~composer~~ considered to be the subject's expert was Manuel de Falla. Even though his theories of that Byzantine, Jewish & Arabic influences did exist in cante jondo & that there were remarkable similarities between jondo & Middle Eastern chant none of these has ^{as} yet been verified. P. 7

However what does seem possible is that a substrata of Andalusian, Jewish & Arabic elements has been in place for several centuries. An ex of this substrata has been found in the Mozarabic 'garchas'. Garchas were Hebrew & Arabian poetry written in Andalusia between the 11th - 14th c. Texts were in Mozarabic, the ^{or more} dialect spoken in Arabic Spain. (P. 7) The garchas contained many elements found in cante jondo such as:

- popular air
- concentration & intensity
- concrete, sensual imagery
- nocturnal atmosphere
- emphasis on love & suffering
- abundant use of diminutives

P. 7

5

Cante jondo & mythology

(initial supposition) that cante jondo

~~The first ^{attempts} ~~attempts~~ that ~~there~~ might have been a ~~mythological~~ ^{mythological} link between ~~cante jondo &~~ to mythology came to light when cante jondo was described as "life seen through the impenetrable veil, the ancient eyes of the sibyl, or Andalusian sphinx." (Pio Stanton).~~

had been described

Cante jondo was known as deep song. This was because according to Jorcas its song was "deeper than all the wells & all the seas that surround the world. It is deeper than the head that wrote it because it is infinite. It comes from distant races crossing the cemetery of years ..." (1. 989 - Jorcas).

"Beneath its verse a terrible question is asked. But there is no answer ^{in the papers of 1902} ~~there~~ ^{ponderings} ~~hint~~ of ~~a link~~ ~~bet~~ ~~jondo~~ ~~&~~ ~~mythology~~."

It is thought that of all the ancient Andalusian songs, the saeta has left the most profound impression on Europe. Of all the ancient music it revealed clearly the mythic roots of Andalusia. P. 90 Stanton

Historically it was regarded as a song of contrition & love to the Christ & Virgins, during the special Holy Week procession, Beautiful, full of vitality, it is not really understood.

It takes the form of a musical prayer & is sung unaccompanied, to the wooden images in the procession. The Andalusian saeta is rich in both poetry & music.

The saeta ^{of Christ's Passion} is sung only during Holy Week. It is one stanza in length & has no refrain. It is never heard in choral form.

As the pasos (floats) slowly proceed thru the narrow streets & alleys, gently swarms on litters carried by penitents, they are surrounded by hooded members of a particular brotherhood. As the images pass someone raises their voice in a heart wrenching plaintive song from a window or balcony. The procession stops until the song is finished. The trumpets sound & the procession moves forward. As the images move away the emotional moment remains in the air of the early dawn - the drama has been expressed. The moment will never be repeated. P. 91

The saeta reflects the ritual aspects of

ancient Andalusian song, one has ^{the} ^{of} ^{important} ^{Andalusian} ^{characteristic} ^{of} ^{music} ^{the} ^{use} ^{of} ornaments & the fluctuation between ~~major~~ ~~minor~~ modes.

Lorca's poetry is equally ^{as} dramatic & intimate & strongly identified with Christ's painful suffering.

Quien me presta una escalera who helps me to
para subir al madero ^{is} ^{the} ^{stairs}
para quitar los clavos in order to climb
a Jesús el Nazareno ^{is} ^{to} ^{the} ^{piece}
^{of} ^{wood}

P.91 in order to remove
take off the brightness
of Jesus the Nazarene

The scheme is free with lots of improvisation. Saeta has 5 verses but can have 6 or more to the stanza. It is not possible to interpret a saeta ^{twice} the same ^{how} ^{evenly} ^{some} ^{single} because of its improvisational character. P.91

The ^{of} ^s ^{feature} of the saeta is its long drawn out details of the Crucifixion. For all its morbidity the saeta addresses God in an intimate manner that shocks most N. Europeans. It does not wind down a Jacob's ladder nor follow the threefold path of the mystics. Like an arrow it flies straight to its intended goal, hence the name saeta - arrow. Its ^{of} ^s ^{device} is the repetition depiction of the Christ grotesque & bloody. P.93 Stanton

As to its origin although 3 possibilities have been offered that of the Spanish scholar

Arcadio de Larrea seems to coincide with characteristics of ancient Anat. music. There are similarities according to Larrea between the primitive tonal modes, unharmonious intervals, simple rhythms & narrow range in which the voice unfolds a melody filled with various reflections. P. 93

The same musicologist also offers another theory whereby he believes that the saeta was a survivor of a fertility rite that demanded a violent sacrifice. Larrea points out that the saeta is cyclical. It has the quality of primitive ^{rites of} spring. P. 95

Holy Week celebrations in Andalusia are not reflections of a 2000 yr old event. The drama that is re-enacted each spring is new & helps to the present. P. 96

The music of the saeta contains a system of tones that is symbolic & has a life-death symbolism. The Andrian Vedic app. tradition divides the sacred chant into 5 parts that are repeated in 5 phrases. The singer adopts an ecstatic posture & releases his voice. Shri!l, at first he ends in a violent gushburst as he clenches his fist. The song is like the arrow that pierces the air & finds ^{celebrates} it in the supreme sacrifice. P. 96

The blood motif is another Andalusian phenomenon found in the saeta, that binds it to mythical roots. It was a common rule amongst primitive societies to be sure that no royal blood even be spilled on the earth. The belief was that the soul resides within this bodily fluid.

Andalusian interpretation of the sacrifice

In the ~~Xth~~ possibility the bloody motif went beyond the realistic description of the Xth possibility of redemption. Christ's hair, eyes, face, hands & feet were all bathed in blood. As it falls to the earth, it stains the rocks, it drops from the crucified face of a Jew. It is caught in the 3 silver chalices held by the 3 Marys. P. 96

On the ancient fertility rite the cross was a tree, the wounds of the sacrificial victim were flowers. Perhaps its origin was, after all, an ancient seasonal rite.

st #
Augustine
of 5th c.
knew first
hand the ancient
fertility rites
of the Celts.

The Nordic tradition was ~~learned~~ transferred to Andalusia from Gaul by the gypsies. A final supposition - the Mediterranean ~~gods~~ ^{gods} that were replaced by Xth knew the secrets. B. The cults ^{practiced for hundreds of years} included numerous elements that foreshadowed Eastern celebrations in Andalusia. These were the time of year March 22-24, a 3 day cycle, bearing the sacrificial oak on a tree shaped like a cross. The tree was carried by a couple. The elements further included sounding of trumpets, flowers & bloody symbolism. P. 97

go back to (d) P 10

6 X. Echoes from the Past Ancient Andalusian Echoes

The Echoes of ancient Andalusian music, left a deep impact on Lorca. Traces of the ancient song appeared in his first collection of verse entitled Libro de poemas. p. 12

(a) Geographical Precision

One of the direct echoes of ancient castilian poetry was his geographical precision. He often used geographical precision to describe a particular location or a point of departure in Andalusia.

(b) Entre Cordoba y Jucena Between Cordoba + Jucena
hay una laguna clara. There is a small, clear lake p. 22

Exact time of Event

Exact times during which events were taken place were also reflected a past echo.

Fue la noche de Santiago It was the night of Santiago - p. 23 Stanton

(c) Particular hour of a particular action

It was a characteristic of folkloric music to designate a particular action taking place at a particular hour. In his poem Planto por Mariano Sanchez Mejias the second part repeats a poem he had then borders on hysteria. A famous matador has been tossed by the bull. He is being taken out of the arena to the infirmary. There is the strong smell of iodine & chloride being thrown on the sand. The commotion from the Jamboree is riotous. As the matador lays dying, the two stars reach him.

? 10

A coffin on wheels is the bed

At 5 in the afternoon

Bones & flutes sound in his ears

At 5 in —

The bull was bellowing through his forehead

At 5 —

The moon was rainbowed with agony

At 5 —

From far away the concrete comes aborning

At 5 —

The trumpet of the lily through open veins

At 5

Like suns his wounds were burning

At 5 —

P. 24
Campbell 1952

And the crowd was breaking the windows

At 5 —

At 5 —

Ah! what a terrible 5 in the afternoon!

It was 5 by all the clocks!

It was 5 in the shade of the afternoon

? 24

(d) The Saeta

The editor of Amador And. music that left
the deepest impact on Garcia's poetry was the Saeta.
An ancient song form its influences may be found
in his libros 1 & Poemas del santo jondo.

Los Niños

Que tienes en tus manos
de primavera?

Yo?

Una rosa de sangre
y una azucena

Children

What, of spring, do you
have in your hands?

I?

a bloody rose
and a white lily. P. 24

(Stanton)

The words inform us ~~of~~ that it is spring
The bloody flower symbolizes a mythical rite that
takes place in the spring. The contrasting colors
of the red rose & white lily recall the ~~ancient~~ rites
associated with the saeta. P. 34 Stanton

In the Romanceo citano he inserts
a line that alludes to the Christ in the
"Easter procession" *miralo por ^{donde} viene* (l: 396.) P. 34
look from where he comes. Stanton

The question & answer sequence characterized
many ^{ancient} Hellenistic songs & which this has not been
confirmed by the source it is the supposition of
this author that it applied as well to the saeta.
Of an Stentorian atmosphere & expectation the
lines from the following poem resonate with his
unconscious ~~choice~~ ^{of a see voice} ~~of~~ the saeta & the Passion

Que es aquello que reluce ^{what is that, that shines}
por cima del Sacramento ^{at the top of Sacramento}
Será la Virgen Maria ^{It will be the Virgin Mary}
que va por agua a los cielos ^{that goes by water to}
Heaven ^{or to the skies}

The death in this ballad evokes the
mythic sacrifice of the young god (Dionysus
Goddess Cult) whose shed blood will bring
hope & renewal (P. 25 Stanton)

The saetas left many influences in Lorca's work.
He did not try to imitate it but rather absorbed
its lyrical essence. He took its particular phrasms
& ecstasies to convey personal emotion. Sometimes
he used the saeta in an ironic moment of irony. P. 26
Stanton

Relation a the sector should the same commonality. Expressions of Andalusian sensibility the continually revealed tears, blood a corporeal suffering. The following poems are written in Andalusian verse. They contain 31 important elements. In them first intense emotion that manifests in the body especially the intestines as blood a tears. ^{that} is the cause of the unbearable pain. ^{that} has both a visceral a carnal quality. P. 27

Has e beni a buscarime
con el corason partio
por ando ostar de someone

Asi como esta la fraena,
"lacha" candela de ora y
se ome poron las entrañas
cuando te recuerdo y lloro P. 27

Lorca's greatest achievement ^{through his poetry} with respect to the ancient ~~caste~~ ~~melody~~ was to be able to elevate it to a superior artistic plane a to reveal its ancient, mythic roots. (P. 31 Stanton) (X)

NEW
MOTIFS ^{his intuitive knowledge of the hidden roots} of his people made it possible for him to transpose to poetry what had already been expressed in the ancient music of Andalusia. P. 36

~~MOTIFS~~ (X) CONTINUE he was able to accomplish this through the ~~mutual~~ ^{mutual} echoes of And. music. Important a pervasive his ~~music~~ ^{music} teemed with the rhythms, melodies a notes of Ancient Andalusia. While he was ~~creating~~ ^{creating} the world surface a provide an influence that molded the relation into the expression of the poet as well as his ~~own~~ his approach to reality. P. 23.

The Hopkins Review Fall 1951

Chapter 14

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1953

Lorca

Pedro Salinas

Lorca & the Poetry of Death

Lyrical Poetry

It does not take long to realize that looking into Lorca's poetry brings one into a strange settings, atmosphere. Although everything seems normal with this ^{character} ~~there are~~ is a feeling of foreboding that is foreboding & threatening that something ~~is~~ ^{is} wrong, foreboding & threatening.

Metaphors

Metaphors flit in & out like birds of ill omen. (P. 5)
Summer "sows rumors of tiger & flame" ~~from down eyes~~ ^{Down eyes} not in its usual manner. ~~the~~ a shadow fish" according to Lorca. "Mist stars of white frost come with the fish of shadow that opens the road of dawn." P. 5 The wind is a giant pursuing an innocent maiden with his "red-hot sword". Lorca's metaphors are not for decoration they are an extension of meaning. P. 5 They announce what is not usual & mysterious in the world. They proclaim a kind of preparation of something. That something is death. They do this because Lorca's brilliant randomness of poetry is ruled by Death ~~the~~ a unique & unchallenged power. P. 5

Where this ~~resides~~

Death lives everywhere cupboards & sand flies etc where it is not expected. In poem about the tavern (look up) he writes "Death goes in & goes out and death goes out & comes in. By inverting the order of the words he shows us the fatality of the act of coming & going, the mentality of Death continuously coming & going but not in the concrete place of the tavern. Death comes & goes over & over in life of humankind & work of the artist in this case the poet himself (P. 5)

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Lorca Poetry of Death - Salinas

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Lorca's work is founded on death. He understands & feels life through death. While this may seem paradoxical in reality, it has been the religious & moral tradition offered to humankind for centuries. Death has always been life's teacher & mentor. But somehow in the 19th c. an attitude arose called the "cult of life". P. 7 It saw death as an enemy of life & was something that should be repressed at all costs. The word existence was defined as "the duration of a human life." The period ~~was of duration~~ ^{was} ~~was~~ ^{one} was encouraged to fill this period with ^{as} many pleasures ^{as one could} & ^{as long} as much as was possible. No thought was given to one's mortality. P. 7

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His metaphors differed from other poets in that they had ^{been} immensely sensual & presented dramatic contrast. Eg. Lorca ^{metaphors that he had} ^{been} "What do you feel in your mouth ^{and} thirsty?" He replies "The taste of the bones of my great skull." (Que sientas en tu boca - roja y

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Conception of Death & other Arts

Most Spanish writers have confirmed the relationship of life & death. Cervantes, for ex. ~~rejected~~ nothing that came to him. His experiences encompassed all phases of life. He advised lords in palaces, he was a king's favourite. He was a ^{powerful} politician. He knew the how to manipulate the strings of intrigue. He knew the poor the underdog, & he could write in both Latin & language of the people.

His several love affairs led to many duels at which he was an expert! He was also a highly sensitive poet who had a "bimodal love of life" P. 10 after his thoughts were always accompanied by that of death. "A la par empiezas a nacer y a morir" you begin at one & the same time to be born & to die. In another sonnet he writes "you were born to die & you spend your life dying." P. 10

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The Culture of Death conception may also be seen in the Spanish architecture, sculpture & painting. Of all the architectural monuments, the most Spanish is the royal residence & mausoleum, the Forkings of Spain at Escorial. It is known as the Palace of Death. (P. 11)

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El Greco portrays the theme in an unusual manner. The actual scene of the decapitation is moved to the background of the painting. The emphasis is given to 4 knights in armour who have been placed in the foreground. They are listening to Maurice who is trying to persuade them to choose to die. None of the characters' faces betrays anxiety or fear. Calmly & with bravado they are making a serious decision to live or to die of their own free will. The figure of St. Maurice is presented

firmly a warrior in his bearing. As he affirms himself in death he does so with all the fullness of his being. (P. 11). He is the perfect representation of dying one's own death. (P. 11)

Another great Spanish artist who portrayed the conception of the Culture of Death was Velasquez. Velasquez painted very few religious themes. Those that he did had as their subject Christ in his death as son of His - the crucifixion. The portrayals are not those of a dying man. Rather they are the portrayal of the triumph of life over death because of Christ's willingness to die. (P. 11)

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The death of the Christ is actually a sign that eternal life is taking place.

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Culture of Death concept in Lorca's poetry

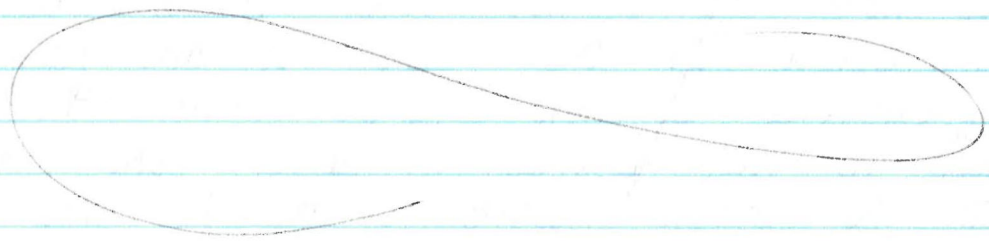
Lorca, in his poem Lament for the Death of a Bullfighter (Lamento por Ignacio Sánchez Mejías) reached one of his poetic climaxes. At high points Surrealism through his images & ancient tradition (the culture of death) are brought together. Lorca describes Ignacio's death as going out of life walking up through the stands of the bullring with "death" upon his shoulders." P. 12

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Lorca was a modern poet, his sensibility responded to all the tensions of contemporary life. His language illuminated the paths of poetry in a

new & brilliant light. But unless he is understood
completely ~~is~~ ^{seen} as part of the culture of D. G. &
which he too had inherited from other great artists
of his native Andalusia, his ^{practical & noble gift of peace & love} cannot be understood
completely. will never be



Influence of cante jondo on Lorca

For Lorca the anonymous poetry of cante jondo was characterized especially by the interplay of specific references & uncontoured resonances. At times ^{the} the real life element that was specific.

P. 6 (Lorca 1988) *Canto tiene la luna - The moon has a halo*

At other times it was the imagery such as in the following *siquiriyá* "gitano of Andalusism" *overly gypsy & very Andalusian*

*Si mi corazón tuviera
hier birienitas e cristal
te asomaras y lo vieras
gotas de sangre lloran*

*If my heart had
window panes of glass
you would look me &
see it
cry drops of blood.*

P. 6 (Lorca, 1988)
H. Ramsden editor

Here in this *siquiriyá* whose melody is well suited to the melancholy of cante jondo, each specific reference sets up a wider resonance. The resonance becomes so powerful that the sadness & melancholy of the song will cause an Andalusian to weep. P. 36 (Lorca-Mauer 1980).

Cante jondo was relevant to Lorca's double break from the past. Profoundly Andalusian it served as a nucleus of opposition to the Castilianism of 1898. Its pure & exact expression gave him the means of escape from the over-profuse lyricism of Romantic tradition.
(P. 5 - Lorca 1988)
Ed. Ramsden

P. 6 (Lorca 1988)
H. Ramsden ed.

Poet with language

Even the choice of Andalus as the language for his poetry was remarkable. Not only is Andalus notable for its imagery everything can be explained graphically & naturally. (P. 6 Lora 1988)


Poem from Romancero gitano

Juan Antonio de Montilla
muerto la pendiente
su cuerpo lleno de lirkios
y una bramada en las siemas.

Lorca's friend has been cornered by the bull. He has dying his body full of stab wounds from the bull & a contused wound in the (siemas?) (P. 7 Lorca 1988 Ramsden ed.)

The graphic imagery brings power & a profoundness to the poem.

In immersing himself so completely in the Andalusian Culture of Death Lorca also came into contact with neglected, primitive forces and art forms that certainly were not part of the well-established cultural hierarchy. His defiant "andalucismo" was to mark the appearance of a ~~new kind~~ unique & exclusive genre of Spanish literature. It was also to cost him his life.



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Chapter 14

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1953

Lorca

Pablo Salinas

Lorca & the Poetry of Death

Lyrical Poetry

It does not take long to realize that looking into Lorca's poetry turns one into a strange setting, ^{character} atmosphere. Although everything seems normal with this ^{is} a feeling of foreboding, ~~that is foreboding~~ that something ^{is} wrong, foreboding & threatening.

Metaphors

Metaphors flit in & out like birds of ill omen. ^(P. 5)
Summer "sows rumors of tiger & flame" ^{from dawn does not}
in its usual manner. ~~the~~ "a shadow fish" ^{circumvented} to Lorca. "Mead
stars of white frost come with the fish of shadow
that opens the road of dawn" P. 5 The wind is a
giant pursuing an innocent maiden with his "red-hot
sword". Lorca's metaphors are not for decoration
they are an extension of meaning. P. 5 They announce
what is not usual & mysterious in the world. They
proclaim a kind of preparation of something. That
something is death. They do this because Lorca's brilliant
randomness of poetry is ruled by Death ~~the~~ a unique
& unchallenged power. P. 5

Where this
~~rests~~

Death lurks everywhere cupboards & sand flies etc
where it is not expected. In poem about the
tavern (look up) he writes "Death goes in & goes out
and death goes out & comes in. By inverting the
order of the words he shows us the fatality of
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In his Sleepwalker's Ballad (Romance sonámbulo) two lovers look forward with passion & fire to a lover's meeting. He is a horseman. She is a gypsy girl with a green dress & wears a green hat. She is in her house. But they are never destined to meet. On the way to her house he has been torn open by a wound that will kill him. She is killed because she has had to wait too long. Her body floats on the water ^{but} the moonlight ~~at the moon~~. They could not come together in life but in death they did. P. 6

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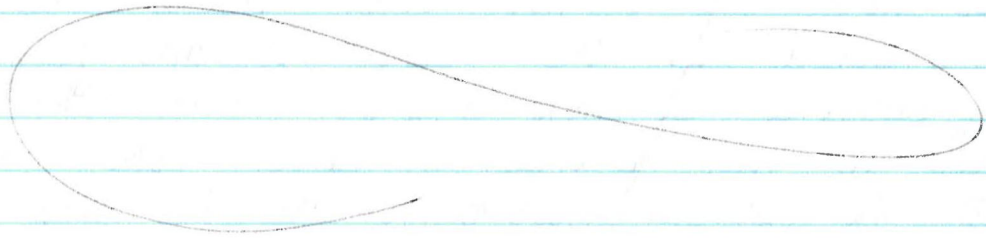
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1. ~~2~~ The Guitan

the hidden roots

The intuitive knowledge of his people made it possible for Lorca to transcribe to poetry what had ~~already~~ been expressed in the ancient music of Andalucía. To do this he turned to the guitar, ~~as~~ which became a recurring motif in much of his work.

The sound of a guitar ^{or guitar-like instrument?} had also been another distinctive feature of ~~ancient~~ ^{early} Spanish poetry. As in Lorca's ~~poems~~ ^{poetry} its role was to evoke atmospheric background. He mentions the guitar when speaking of a quarter in Granada known as El Alhambra. He also describes Granada itself as a city of sorrowful guitars. (P. 36 Stanton)

The association between the guitar and love and sorrow flow non stop through Lorca's poetry. In his ~~later~~ ^{early} works the guitar is the symbol of love and desire that ^{is} ~~becomes~~ ^{is} frustrated. This ~~contrast~~ ^{contrast} or contrast of emotions lends richness and ambiguity to his verses because of the possibility of meanings. P. 37

The lyre too, is mentioned in the same volume of libros de poemas. It appears in the office of pain and suffering

Para el que lleva la pena y la lira
eres el sol que ilumina el camino
(1:38) P. 37

Because it carries the pain
the lyre is the sun that
illuminates the path.

An Invocation al llanto the lyre takes the
role of the traditional rose of romantic love
that together ^{the two} point towards death.

Las rosas estaban sonando en la lira
Como la lira que presientes, rosa
formé sin cordaje con mi vida muerte.
l: 135-36) P, 37

The roses were sounding on the lyre
I know what the lyre forebodes, rose
I formed without a cord with my life
& death
It binds with my life, death

Poema del canto gitano sees the guitar
treated more expansively. Initially the first
strummings are timid, to set the mood & to
enter the singer. The tone is early dawn.
The weeping lament of the gypsy is funeral.
Like the atmosphere of the sevilliana gitana, it
is ^{contrasts with} ~~concerned~~ the poetry, ^{that} reflects a strong pattern
of assurance & repetitions in ^{the} ~~the~~ refrain. Along with the
parallel construction of a monotonous drone ^{that} is imitable.

Empiezo el llanto The lament begins
de la guitarra of the guitar.
Se rompen las copas The wine cups of dawn
de la madrugada Are splintered dawn
Empiezo ~~de~~ el llanto The lament begins
de la guitarra of the guitar
Es inútil callarla It's impossible, useless to stop it
Es imposible It's impossible
callarla to ^{stop} ~~stop~~ it
 flora monotonamente It's monotonously
P. 38

como llora el agua
 como llora el viento
 sobre la nevada
 Es imposible
 callarla
 Alora de cosas
 Revenas
 Alona del sol caliente
 que pide camelias blancas
 Alora flecha sin blanco
 la tarde sin mañana.
 y el primer pavino muere
 sobre la jirama
 ich autanna!
 foregon malherido
 por cinco espadas

as the rain drip by drops
~~it weeps like water~~
 like the wind weeps
 on the snowpack's top
 its impossible
 to stop it, to stop
 it ~~cries~~ for things
 far away out of sight
 like the hot southern sands
 for camelias white
 it weeps, the targetless arrow
 the eve without morning
 is the first dead bird
 to perish, ~~on the~~ ^{on the} ~~horizon~~ ^{horizon}
 the hawk ^{its} ~~is~~ ^{is} ~~wounded~~ ^{wounded}
 by ^{own} ~~5~~ ⁵ ~~swords~~ ^{swords}
 blades, ^{comp. 73 & 77}

Translation - The cups their held the dawn are broken;
 spill over a wail like their recall, the flames
 ritual. The autumn's lament can't be silenced
 and more than the cry of mangled suffering can, it
 is an eternal burden. It weeps like ~~the~~ ^{the} ~~river~~ ^{river} water
 or the wind that blows across the snow capped mountains,
 awakening memories of the Granada Sierra Nevada.
 its weeping is for things that cannot be, it
 yearns for the hot southern sand, for flowers &
 fertility, for an ancient existence, ^{purpose} for a new
 life; the dead idea of an innocent ~~past~~ ^{past}
 pristine illusion.

It ends with the image of the hawk being
 wounded by 5 swords. Also suggests the heath
 of the infante D. Alonso pierced by 5 swords.
 P. 39

La guitarra
hace honor a los sueños
El sollozo de las almas
perdidas;

Se escapa por su boca
individa

Y como la tarántula
teje una gran estrella
para captar suspiros
que flotan en su oscuro
aljibe de mediana. (1:191) p. 39

In this poem the melancholic beauty of the guitar is described in the opening two lines. The verses speak of its special power to awaken chords deep in the corners of the soul. The sobs of those souls who are lost escape through its sound hole. They belong to the thousand ^{blacked} Argemone and victims of love for Petenera, a most beautiful gypsy prostitute killed out of jealousy by one of her lovers.

The guitar weaves its web, like the tarantula it traps the sighs of those who flock inside its wooden body as if it were a wooden cistern. The mystical allusion to the cistern is a place of sorrow for souls that hold the tears of Granada. p. 40

The next poem in which Lorca refers to the guitar illustrates its profundity of sound.

Pasan caballos negros
y gente sinestra
por los hondos caminos
de la guitarra.

They pass the black
horses and sinister riders
by the deep roads
of the guitar. p. 40

The black horses look back at the dark riders on the "petronas, a deep roads of the curtain", to the cistern, poem portrays the view, seeds taverns & unsavory atmosphere of the taverns & cafe continents of 19th c.

The last poem that illustrates the curtain's lyricism suggests mystery & mythicism.

En la redonda
inmensidad
Seis doncellas bailan
Tres de carne y
tres de plata
Las suenas de cacer no las buscan
pero las tienen abrazadas
con Polifemo de oro
¡ha guitarra!

In this poem the curtain is perceived as the cistern and Polifemo, who like the mythical and Cyclops had one eye. His 6 strings are dancing maidens. Three strings are made from flesh (cacer) & represented the treble range of the instrument. 3 are made from silver & represent the bass range. Together they danced over the sound hole. But the maidens were not free to go in search of their abrams because they were the beautiful captives of the single eyed bolden and Polifemo. The dancing maidens, cross roads, dreams & frustration (captivity) are again echo earlier modes.

poem's mythical mood of the curtain was accurate. All authentic Hondaluvian guitars are made from cypress & when highly polished the wood gives off a golden colored hue. The Cyclops evokes the Sicilian Stronik came from the Odyssey & is consistent with hollow in body of guitar.

Forca's use of a vihuela evokes an archaic atmosphere. In *Gráfico de la Potencia* ~~death~~ is personified as a white vihuela.

evokes an archaic atmosphere. Here the death is personified as a white vihuela. With its withered crown of orange blossoms & white vihuela death presents a grotesque ^{Goya-like} vision. P. 41 Stanton.

In fragments the guitar is again connected with death when a cypriote is blamed with his guitar (old custom) to place the instrument in his arms.

While Forca adhered to his decision to stop using the guitar in *Romancero* it did surface in the work *Poeta en Nueva York*. There he uses a guitar, vihuela, mandolin & lyre. All provide a melancholic atmosphere for suffering & mortality. In this case Death wears a huge African mask. The mandolin is associated with a dissipated prod. The lyre comes to life in a Jewish remembrance while the guitar is left with loneliness, despair & anguish (1: 547, 504, 520, 547). P. 42 Stanton

The instruments provide the counterpoint to the action that is mostly tragic. Their presence is to forget loss, death or suffering. During this period the guitar took on a new significance for Forca. At times it assumes the shape of a woman's body. P. 42

Influenced by the guitar music of Forca's works acted almost like an aphrodisiac. For so the music that accompanied the fertility dance of the devil & his wife in *Yerma* is a splendid example.

4V

~~14~~ 7

Lorca's *Poesma del canto i melod* is regarded as the perfect lyrical fusion of poetry & music with the guitar taking a prominent role. The poetry breathes life into the lanel where the ancient songs had their roots. They in turn are given feeling & musicality through the guitar. It makes the fusion is so perfect one can hear the deep pulsing of the bass strings singing

Tierra seca
tierra quieta
de noches
inmensas inmensas
Tierra vieja
del candil
y la pena
Tierra
de las hondas cisternas

Dry earth lanel
quiet earth lanel
of nights immense
Ancient earth lanel
of the oil lamp
& the pain
Earth lanel
of the deep
cisterns
P. 43

Christopher Eich saw the poems as transformation of music into words with a manifestation of dynamic ranges p to f & their delicate shades of tone colour, nuance, rhythm & power. P. 43
Gustavo Correas saw *Poesma* as the "modulation of the human cry accompanied by the vibration of the guitar." P. 43

9. The subtle music of the guitar was the love its intimacies

Significance of the Guitar to Lorca

Lorca had inherited a rich tradition of the elegant, romantic guitar. In his more youthful prose & drama the guitar provided a background of plaintive yet superfluous. He transformed it into something

personal a into a myth. It continued to be associated with love but not the romantic nostalgia of the past. He did relate it as the years passed with a woman's shape & sexual desire (nicely fulfilled in his life). The oboe meant for him frustrated love & the consequent suffering & pain. Lorca sensed in the oboe human yearnings & their limitations. P. 45

10. The Melancholy in His Poetry

was described by Lorca as wanting to buy a necklace one had iron shoes or come to Ja witch's exerts only to find it filled with English Victorian furniture. He likened this melancholy to a pair of beautiful wings God had given me & not having the opportunity to show them off. The feelings that resulted from any of these may be likened to *pena negra*.

For Lorca the emblem of ancient poetry was the lyre. His own personal emblem was the oboe. On the right hand it can shed more tears than man, it can hear the heavy weight of human suffering & it is one of the few instruments to express the black sounds of anguish & despair - the *duende*.

Lorca expressed the *duende* through dissonance & sonarities. Lorca expressed it through a harmonic theme & motifs - oboe, somber presence, the moon, the wind, black horseman & unbroken colours.

Chapter XV

①

Recurring Motifs ~~in~~ in Lorca's Poetry (Dunne addressed)

2 The Bullfight

It is not really surprising that the bull & the bullfight are recurring motifs in Lorca's works. Just as the ancient myth of Andalusia was never revived so was the ancient rite of The bull fights - the bullfight.

It has been said that ^{the} bullfight is Spain's greatest poetic & human treasure." P. 46
It is the only art that has not been exploited by writers & artists simply because much of the information ever ^{incredibly} ~~only~~ about the bullfight was already false & was immediately rejected.

The bullfight today is regarded as a cultural activity. It is Spain's national fiesta & is thus honored, in the Spanish culture. It is pure drama. Tears & blood are both spilled." It is the only place where one may go & see witness the certainty of death surrounded by such astonishing beauty." P. 46 (Lorca II: 1023-24)

The bullfight & cante jondo are the very essence of Andalusia. Both are bound to ancient roots. They share the same language. A cantador sings por naturales (purely). The "natural" is the simplest yet most difficult of passes to make with the armata. P. 47

The two arts share a common cultural roots. Cante jondo is an offshoot of the layers of orientalism that became part of Andalusia while the bullfight evoked worship of the bull through its

ancient Eastern roots (also oriental), p. 47

He who loves flamenco is also as a rule an aficionado of the bulls. Both flamenco & bullfighting share the rhythms of the earth and the spontaneity & special communion between the artist & the public. These particular qualities represent the *duende*.

Recurring motif on the bullfight may be found in Lorca's *Romancero gitano* & his *Flamenco for a Bullfighter*.

In the opening ballad of the *Romancero* we meet a handsome young gypsy named ^{Antonio} on his way to Sevilla, to see the bullfight. A dark ominous shadow casts itself over Antonio's visit to Sevilla. He is picked up by the Guardia Civil & thrown in jail. He never does get to see the corrida. p. 47

In the poem Lorca describes the afternoon as "hanging from its shoulder". This is also the manner in which a bullfighter would perform a pass with the cape elegantly draped from his shoulder using one hand. p. 48

The cruel violence of humankind is portrayed by Lorca through his imagery of the bullfight in his second gypsy ballad. Here Antonio is stabbed to death by his cousins. Poem - See Appreciation of Lorca Campbell (p. 27a) of notes. p. 48

The cruel violence towards the bull through the bullfight finds its climax in Lorca's *Planto por Romancero Sembrer Mejías*. The first part of the poem describes the concrete arena to which the bull is brought - fatal ground of Lorca's friend ^{11, nan 0,}

Bullfight

Recurring Motifs in Lorca's Poetry

As the work progresses the bull takes on greater importance. It is no longer just a bull, he is the mythological bull of the ancient Mediterranean cultures - a symbolic figure bound to mysterious images & possessed of a terrible power. From the animal in the ring one is transported back to the bulls of Guisano & Geryon, silent, sphinx-like "casi muerta y casi piedra", then on to the celestial bulls-taurus ghosts in search of redemptive blood. p 48

The climax of the poem is expressed through the following metaphor

¡Oh! blanco muro de España!
¡Oh! negro toro de pena!

Against the white Andalusian wall there is the black bull of suffering & pain. p. 48

In *Planto* the bull is seen as the incarnation of the forces of darkness (the diabolical). These forces not only kill Manrico, they threaten his peace after death. The poet hopes the cadaver will not be disturbed by the "double painting of the bulls." p 49

The motif of the bull always accompanies death. Its bellow is present in the struggle of *Reyesta*. Its drama precedes the violence of *Santa Juana*. (1:433) p. 49 Stanton

p 48
Campbell
Notes

In certain moments of *Planto* the bull takes a passive role & is not the instrument of death.

Rather in these moments it was seen as
subjective to the forces of darkness.

Mythological legend says the bulls of Guisano bellowed
because of their ^{ancient} tremendous weight of the centuries
on their backs & because they knew wear of treading
the earth. In a pathetic image of these great
ones, Jirca describes one of them as "a cow
of the old world with a bloody snout & sad
tongue".

La vaca del viejo mundo
pareba su lengua triste
sobre un hocico de sonoras
derramadas en la arena

The cow of the old world
passed his sad tongue
~~under~~ a bloody snout
spilled in the arena

The action of Platts harbors back to
the ritual sacrifice. For Jirca, the bullfight was
"an authentic, religious drama as old as
worshiped & he is sacrificed, as in the Mass."
(1: 1977) P. 49

as at the bull fight
In the ritual all nature had converged
in an appointed hour, to witness the ceremonial to
spilling of blood, like the sacrificial victim who ^{misses steps} ^{to} ^{the} ^{knife}
opoints the stonels of the bull ring. P. 49 A "Hindly
multitude" views the proceedings. P. 49

The destiny of man & bull are bound
together. Nothing can never this. Platts is the
double "instinct" the bull, the supreme force of the

of the ~~work~~ earth. The man will acquire some of the bull's strength on the sands. Their bond will be through the common shedding of their blood. P. 50

Violence
in the motif

Because of its beauty, size & power the bull was considered in ancient religions & rituals as the incarnation of the life force. Its sacrifice called for blood to flow since it was believed to fecundate the earth. Lorca honored the tradition of the bull in his poetry.

The bull cult is considered to be the oldest in Andalusia since the time of Geron. Lorca's famous poetry was profound & mysterious. He did not treat the bull in the context of the corrida but as a symbol of myth. For Lorca the bull ~~fight~~ ^{fight} was far more than a colourful spectacle.

In his work the bull was surrounded by a "luminous transcendence" that evoked the primitive worship of a divine figure. The bull embodied fate. Fate was the terrible struggle that took place between the bull & the one who had to carry out ~~the~~ its sacrifice. P. 50 (Stanton)

Lorca also connected the bull mystically to the moon. In *Plants* the sacrifice of *Donaco* takes place under an ominous lunar brilliance.

Dile a luna que venga
que no quiera a *Donaco* la sangre
de *Donaco* sobre la arena. P. 51

Tell the moon that come
that I don't want to see the blood
of dances on the sand.

The crescent shape of the bull's horns also suggested a symbol of mysticism - in this case the mortal doom fate. The idea of the two did not emanate with force, it was basic certainties. Still it is an echo ^{of the past} in his work.

The moon often presides over Forca's characters in Poemas Romances. It illuminates the death scene of Anaco in a fatal glow. It was ^{these symbols} ~~the~~ ^{the} ~~bull~~ ^{the moon} that unveil the ^{roots} ~~roots~~ ^{of} ~~its~~ ^{mythology} were ^{perhaps} ~~yet~~ ^{another} ~~yet~~ another important ^{root} ~~transmission~~ ^{of} the culture of Death.

Motif #2 The Mythical Land of Andalusia

A second recurrent motif in Forca's work was Andalusia itself. It was more than a theme or mere background, ~~the~~ ^{this motif} was the heart of his poetry. No matter how many times he left Andalusia, particularly the place of his birth, Granada, like the bull returned to its ^{querencia}, Forca also went home. There he earned new inspiration & fresh ideas.

^{was the same.}
Cante jondo as well represented Andalusia, represented as its heart. But not seen through the eyes of the real world. As with ancient cante and ~~the~~ Forca belonged to the ⁱⁿ ~~darkness~~ ^{darkness}. The moon ~~in~~ ⁱⁿ ~~cante jondo~~ ^{his own writings} becomes an ^{ancient} goddess. P. 55 Stanton

In *Poema del cante jondo* the poet creates a hostile Andalusia for his characters. Everywhere the dry wind blows, unmercifully cactus grows, & the olive trees are likened to hangmen of death.

The wind, in *Planto*, takes on a dangerous aspect when it foretells the tragic death of the bullfighter. The staccato poem demands a victim. The moon announces the arrival of death. The bullfighter, man, is in this physical world of Lorca's Andalusia ^{part of it} but so are the natural phenomena, who are now represented in human terms. P. 56

Lorca's *Planto* ^{has} returned us to an ~~anti~~ ancient mythic world where man was very much a part of the cosmos & nature. P. 56

Lorca's Andalusia also embodies a kernel of personal myth. Part of this myth is seen through his vision of the Arabs. The other part of his poetic mythical land is seen through its interior & its coast. The interior is symbolized by the olive, the coast by the sea. The interior is dry, parched. The coast is ever changing like a mosaic not entirely left untouched by the shadows of suffering & death.

His interior Andalusia comprises two cities, Granada & Cordoba. His coastal Andalusia's comprised of one city, Sevilla. All 3 have ^{had} a mystical symbolism attached to them. The interior cities are the perfect place for *trances* & *pones negras*, given their intimate connection with the earth. P. 57

It must be noted here that Lorca's earlier works ^{with respect to his Andalusia} do not reflect the precision of his later works. The *Comedias*

introduce the 3 mystical cities in the following order, Granada, Cordoba & Sevilla. They appear later in Poema in exactly the same order. Granada, like Cordoba needed the Roman splendour of the past. Both were filled with melancholy & solitude. Sevilla was far more optimistic. P. 52

for Area ~~found~~ found ^{the} his lyrical potential of his mythical Andalusia in Poema. (not exactly realistic the nocturnal atmosphere of the work) unfolds in his birth land. In the hour of dawn there is the most cruel & cold, freezing & death strike. Throughout the work, the sun never comes out. The only light seems to be the twilight at dawn & the moon at night. When the sun does approach it is announced by a luminous green light that turns its fingers over the land.

The mystical triangle takes the main role in Poema. The work is made up from 4 poems that correspond to a *sonnetta gitana*, *solea*, *saeta* & a *petenera*. The *sonnetta* & the *solea* constitute the musical framework of Andalusia, & are the most profound. The *saeta* belongs to Sevilla & the *petenera* to Cordoba. P. 57

The *sonnetta* & *solea* create of a dry, arid land where the "sky is low on the horizon". Apart from an occasional hill or mountain, it is a flat expanse of desertland. In the mountains there are gipsies who live in caves. The dryness is emphasized by white dust, lime, & the slow trickle of water that barely reaches the cisterns. Across the deserted area a wind starts to blow whipping up the dust. In the particles are premonitions. There is no one to be seen in the expanse. There are a

abbleson

a few villages with narrow streets & alleys. The houses are white washed. They have balconies & weather vanes. Each village has its own church. The church has a cross, a tower & a tolling bell. The only symbols of age are the olive trees & the blue remainder of death's memorials are the cypress trees that grow in the graveyard along with the strange trees whose acidic pulp has the golden fruit. Completing the picture of this ^{hidden} mythical land are the African-Mediterranean cacti & jacarans. Overhead dark birds fly, black butterflies flutter their wings & horses sleep.

A description of ^{& interpretation} Garcia's mythical Andalucía follows:

Tierra seca
 Tierra quieta
 de rocas
 inmensas.

Dry land
 quiet land
 of rocks
 so deep

Viento en la ^{el} olivan
 viento en la sierra.

The wind in the olive tree
 the wind on the land

Tierra moja
 el candil
 y la tepalapa

Ancient land
 the lantern
 & the paper
 land
 of deep customs

Tierra
 de las hondas cisternas

land
 of death without eyes
 & arrow

Tierra
 de la muerte sin ojos
 y las flechas

Viento por los caminos
 Brisa en las alamedas

Wind along the roads
 Breeze on the
 poplar grove

The scene is of course nocturnal. The wind that blows over the ~~stars~~ parched land (sierra) portends the tragedy that is coming. It is the only sign of something ^{morning} ~~morning~~. The lantern sheds its pale light that announces the violence that is to come. The ^{storm} ~~storms~~ are deep, ~~+~~ ~~storm~~ That too predicts death, the dark, anonymous end. The real protagonist of the poem is not only the impersonal wind but the pain of the wanderers over their inhabit this land of sadness of the ancient earth. P. 59

Forca does not make any particular geographical point in the poem. The landscape that he describes is really the mystical symbology of Andalus that is so often expressed in the ancient music of Andalusia. Granada & Cordoba are far from the sea. Sevilla, Malaga & Cadix are all sea because they are not far from the sea. But for all their elegance they are overshadowed by the Oriental wind & consumed by timeless mortality. P. 59.

To understand ~~+~~ ^{mythical Andalusia} appreciate Forca's poetry one must acknowledge ~~Andalusia~~ as it is a culture of Death & its antiquity. Far far older than Greece or Roman it is essentially rural. There is still an intimate connection between the things of nature & the people. Unlike the Castilian or Catalan the Andalusian does not set out to try to mold his environment to his desires. He ^{already} knows he has a Paradise in which to live. It is ~~the~~ ^{his} spiritual ~~union~~ ^{that the} ~~with~~ ^{Andalusian} ~~has~~ the earth that has made Andalusia a myth. P. 60

2. ~~The Mythical Man of Andalusia - the Gypsy~~

The mythical Andalusia of Lorca belonged to an artistic tradition. It offered him the exquisite love poetry of the Arabs that he used for his lyrics & a much Arabian leaven although he used much more, around Spanish, too.

Andalusia
 His one of his motifs ~~#~~ was popular because of its peculiar nature & regional overtones, unique as a result of the many ancient oriental influences that were fused to its roots it was seen as the most exotic part of Spain.

Few writers of the 19th c saw Andalusia with anything to offer because of her sparse medieval Xth history. Zorrilla evoked the Arabic past with his imitation of Hugo's Orientales. ^{But} many poets rejected ~~her~~ ^{the} picturesque & ~~exotic~~ ~~was~~ - paradise.

Lorca, on the other hand decided to create an "andalucismo profundo." His deep Andalusian essence cannot be defined. It did not come because of any of the Arabian qualities he had found, regional motifs or popular Andalusian airs he ^{had} heard. His essence was so profound that it permeated his fundamental attitudes towards life. P. 81 Lorca's essence echoed the pagan cults & ^{whose} ~~its~~ fragrance gave off the acute ~~sense~~ of tragedy. Merged together the outcome of essence & attitude was a ^{refined} elegant & artistic expression - the poetry of F. G. Lorca.

Andalusia was also the setting for Lorca's mythical man - the Andalusian gypsy. The Gypsy was its ^{inhabitant}. This might not have had much significance

were it not for the fact that the gypsies had an important & essential role in the evolution of cante jondo. P. 82

First of all, there was the gypsy flamenco attitude towards life. This attitude manifested itself above all else among the gypsies, more (than a style of song or dance the flamenco attitude) reflected the way the gypsies had of dealing with the "cosmos" & the "small world of one's personality." P. 82 Stanton This meant that their part in the evolution of cante jondo went far beyond the normal scope of things. They became Lorea's mythical inhabitants of his Andalucía because he saw them as true representatives of Andalucía.

ABOUT the Romanceros - Background INSERT

The gypsies of Lorea's Romanceros (it can embody a mythical vision of the world). Their basic leads & violent actions transport us to a remote past in which reason did not & could not replace emotion & intuition. P. 82

Mystical attitude

The tragedy of life unfolds in a conflict between human & non human powers. Man can only achieve his dignity if he struggles for self assertion against unequal forces. P. 82

His conflicts evoked a legendary past. That past had a powerful impact on the present. P. 82

In Romanceros his mythical gypsies have to struggle against the hostile powers of fate. They are forced to defend themselves against oppressive laws, mortality, an unacceptable (to them) social order. P. 82

The Romanceros unfolds on two levels. One level is human, the other mythic & legendary. A concrete idea

Other side

13 (a) before 13

Lovers

Romancero gitano was ^{Jorca's} his most powerful work. Consisted of 18 poems with short lines & a colourful imagery. Like his Andalusian landscape they were Galician's charming & gave off the sense of violence & passion, pain, beauty & melancholy.

The ballads speak through Jorca's mythical inhabitants & migrants their existence when they were hunted down & thrown into prison for no reason tortured or killed. In spite of the terrible persecutions aimed at against them they survived as they had for centuries against cruelty & oppression. (Ralf Humphries 1969. p. 11)

~~idea~~ gives the ballad its dynamic impulse. Egs are a child dying, a blood feud, a seduction, a raid by the Guardia Civil. Through incantation of a word, transposed metaphor & ritualistic stylization of action, the reality proceeds to a higher level. Nature & the supernatural elements participate in the realization of the human destiny. P. 83

~~La casa miliel is a vulgar amorous event transformed into the mythic realm.~~

Form of the ballads followed that of El Cid & the ancient Spanish ballad, a simple octosyllabic line with 3 stresses & assonance.

mythical fantasy

All the ~~that~~ is found in the ballads may be found in *cante andaluz* - the horses, the ruckus, wind, the gypsies, the moon. Sinister overtones lurk in the use of words such as knives, quarrels & death. (P. 12 Humphreys 1969)
H. R. Lind

La casa miliel is a vulgar amorous event transformed into the mythic realm. Trees grow, the married woman's body mingles with things of the natural world (spikenard, a conch shell, glass, the moon, fish). P. 83

In *Muerte de Antonito el Camborio* the gypsy takes on a mythic shape in order to defend his life. He assumes the attributes of a wild boar, then becomes a dolphin, horse, a flower & the moon. "Just as men must rise to the gods so do they come down when they die." P. 84

The gypsy heroes of Romances are like men
olds whose bravery & sacrifice assured the fate &
ensured the survival of the tribe. P. 84

The ballads also contain allusions to super-
natural doom of the gypsies. "Like the men o' old
they accept their destiny as gods & irreversible tragic
end." P. 84

Recurrent conflicts between the gypsies & Guardia
Civil echoed the struggle between the gods & man in
ancient mythology. Adventures of the gypsies speak of
the legendary thefts of golden apples, oranges, cows &
virgins.

Specifically gypsy, pena negra & fascination with blood
is said to have been Lorca's inspiration for the
Gypsy Lament. The poem has a quality of primitive
incantation & ritualism. P. 82 ^{NB} Gypsy Laments are
done in strict measure as are the ritual dances.
They are never rehearsed but always performed
spontaneously.

Andalucía was, for Lorca a place that had
been saved from abstraction & materialism. The ancient
Culture of Death had many roots. Art forms
still flourished such as the bull fight & cante jondo.
A courageous man could still earn respect.

All his characters had to face ^{late,} death &
injustice. They did so, with dignity. Even when they
knew that they were conquered from the outset they
did not accept defeat. The tributes for this unequal
campaign were bravery, duty, love & risk. Above all
faithfulness to the rule of battle. P. 117 These rules
have continued to sustain the Culture of Death even though
their roots went back to ^{pre-}Medieval America times.

Myth & tragedy were the underlying forces of Porca's poetry & canto jondo. As Jimi canto jondo anguish & suffering are manifested through the poetry & the music. Tragedy transcends the mere in Porca because its too vast, complex & indelible to belong only to the words & because Porca also sought its musical essence. P. 119

Perhaps in this respect, Dionysus could be compared to the dionede. The Greek god of wine & intoxication was also the god of wild music, song & dance. It is the supposition that the spirit of Dionysus came directly from Greece to Andalusia to the dancing girls of Cordoba & the sevillina.

Some of the elements common to both canto jondo under the inspiration of the dionede & to the ancient rites & mysteries were the wine dance, the sexual dance, the trance in which men discovered their unconscious selves & primordial unity. P. 119 (Stanton)

Tragedy constituted the visible symbol of music, for Andalusians it was not the aesthetic perfection or the formal excellence of the art that was important. It was the intensity according to the dionede. Importance was accorded to extreme situations & passionate artists over those "merely accomplished." "Each step climbed in the tower ^{of perfection} is made at the expense of the struggle with the dionede." (I: 1069) P. 119

In both canto jondo & Porca there was strife between the artist & the dionede. The singer's emotion could be so great it broke form. Same for the poet he ^{must} had more control. In both mortality, pathos & pain were out of proportion to the possible cause. Death

lurked over where swallowing man in its the shadows in its atmosphere of mysterious signs & pronouncements. The odds were against life, where was the benevolent Providence who watched over man? Good deeds really weren't rewarded, crime did not go unpunished. There was Jans escape from the clasp of destiny, nor was there space for compromise. P. 119

Yet deep in the blackness of this confusion doubt a faint a ray of light glowed. Human anguish had been touched, even though the world was filled with evil the intense suffering had allowed a brief moment to glimpse into a realm where life & death is mingled & man could embrace his fate with dignity. P. 119

Like tragedy the spirit is purged. The night of terror gives way to the ancient dawn that will illumine a surrounding earth. "In the silence of the hour at the crossroads of light & darkness, a distant, ageless song is heard." P. 120

