ANDALUCIA: THE CULTURE OF DEATH

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ANDALUCIA: A CULTURE OF DEATH

PART ONE – IN THE BEGINNING

– you should signal that this is very general – esp for first three chapters

Chapter 1

Prehistoric Andalucia

1. Proof of Existence

It is the supposition that situated on the edge of Atlantis, there once was a mythical land called Andalucia. Torn asunder by great geological disruptions from the movement of their powerful weaponry in an attempt to take over another island, Atlantis was destroyed and sank beneath the waves. (Virtue, 1999, p. 136). During the ensuing chaos, prehistoric Andalucia was split off from Africa. From the beginning this mythical land that had been born into an atmosphere of violence and death would continue to know these two elements and to be permanently marked by them.

Legend then says that violence and death came to Andalucia with the Greek who was called Hercules by the Romans. Living peacefully at the ends of the earth on an island known as Gades, off the southern coast of Iberia, was Geryon, a three-bodied giant with his herdkeeper Eurytion and his hound Orthros. Together they watched over Geryon's shambling red cattle. (Theogony, 287).

Crossing the stream of Okeanos, Hercules found Geryon and decided to approach him and fight by stealth. Hercules struck his

brow with a stone and Geryon's helmet fell with a mighty clatter from his head. Hercules then did aim his arrow that had been poisoned by the blood and gall of the Hydra and in silence thrust it cunningly into the brow of Geryon. Stained with his gushing blood Geryon drooped his neck to one side like a poppy that suddenly sheds its petals. (Greek Lyric 111 Stesichorus Geryoneis Frag S17).

Vague and frightening are the tales and myths that have been told by the Andalucians for centuries about mysterious mud shoals, gigantic sea monsters who swallowed men, alluring mermaids with long, golden hair, exotic islands and flaming seas. And why should any of this not be believed! After all, the Geryon bulls, mythic forbears of the proud Spanish fighting bull still graze in Andalucian fields. And if you still need proof of existence then go to the windy headland somewhere between Gades now known as Cadiz and Tarifa that overlooks the "sprugs of Ocean" (Josephs, 1983, p. 134) where the Mediterranean enters the "Exterior Sea" and you will find the place where many herds of broad-faced red cattle pasture. (Josephs, 1983, p. 134).

The grass upon which they graze is dry but it makes them very fat. The milk of the flocks that pasture there, yields no whey and must be mixed with water because it is so rich in fat. Furthermore, the animals would choke to death if they were not bled every fifty days. Such is the myth about the cattle of Geryon. (Strabo 3.2.13)

The earliest civilization to have inhabited prehistoric Andalucia was thought to have come from Mesopotamia and North Africa. Discoveries near Burgos in Northern Spain attest that Early Stone Age dwellers were in existence over 500,000 years ago. (Symington, 4th ed., p. 436). In the caves of La Pileta near Ronda and the Caves of Nerja on the coast of Malaga there are cave paintings that date from the Upper Paleolithic Period. The paintings are not as refined as those that may be seen at Altamira in Santandar, Northern Spain, but do reveal a particular way of Early Stone Age life.

At Cueva de la Pileta, famous for its bats, the various chambers reveal prehistoric paintings of horses, goats and fish. These cave paintings are thought to date from the Paleolithic Period around 18,000 to 15,000 B.C. (Symington, 4th ed., p. 268). From the pottery, ornaments and certain implements made of stone and flint, there is evidence that the limestone caves at Nerja were inhabited by Cromagnon man. However, the most important discovery made in these caves was the wall paintings. The paintings portrayed the mystical rites that were performed by the primitive Paleolithic civilization in order to be sure that the fertility of their domestic animals and their offspring would continue and that the hunters of the tribes would have success in hunting the wild animals they depended upon for survival.

2. Paleolithic Period in Prehistoric Andalucia

While little seems to be known about the original inhabitants

(Paleolithic Man) of prehistoric Andalucia, their cave paintings do reveal the high level of culture that existed at the time, most especially through the dance forms found in the paintings. It is said that elements of prehistoric ritual dance are still performed in Sevilla and are known only to a very few gypsies. These elements have been passed down over generations. Jealously guarded and shrouded in secrecy they take the form of ritual dances. They are never performed publicly and they are never danced in front of non-gypsies. To break this ancient tradition would result in death for the beholder.

Living on the shores of rivers, the Paleolithic men hunted and fished. Their diet also consisted of fruits and herbs. They knew how to make a fire. Under the hot Andalucian sun they did not feel it necessary to wear clothing. Their only adornments were stones that they had shaped. In spite of the fact that they did not know how to write (although this is open to speculation in view of certain signs that have been found in the caves but have not yet been deciphered) they did leave behind objects that belied their arts and their industries. Further proof that this civilization did exist and was not the clumsy, ignorant, semi-savage picture of a people that is so often painted by bigoted writers, may be seen in the Pradera de San Isidro and in the cave of Perneras at Murcia. (Altamira, 1968, p. 7).

There were three things that preoccupied the Paleolithic existence; to have enough food, to have enough children and death. Of the three they mystery of life and death was the most profound. In the Andalucian culture it has, over the centuries remained an enigma

and become an obsession. It has presented itself in many forms from the magico-religious rites of the prehistoric cults to certain elements in later centuries of Andalucian music and dance that recall primitive rites.

3. The Cult of Skulls

The Early Stone Age belief system followed two cults. Both engaged in a rudimentary form of witchcraft or mysticism. The leader of the cult was a sorcerer with supernatural powers. The purpose of the magic0religious rites was to give to the people a sense of security especially with regards to the afterlife and to manipulate the cultural idiom.

The purpose of the manipulation was really to protect the leader from any blame if things went wrong, for example a poor crop, and to place this responsibility on the people through the use of fear. The most obvious ploy was to point out some member of the clan and accuse he or she of not strictly adhering to some specific ritual practice. Therefore, because the member in question had not followed procedure, the whole clan would have to be made to suffer.

Sometimes a human sacrifice was insisted upon by the leader. The unscheduled event allowed him to instill an even greater fear and authority over the tribe. It also the leader the opportunity of manipulating the tribal laws, attitudes and customs while providing him with the opportunity of manipulating the new laws, attitudes and customs to his own advantage.

The first cult was known as the Cult of Skulls. In this ritual the right side of the victim's skull was bashed in and the brain extracted. The violent ritual of skull bashing and extraction for sacramental reasons dates back some 10,000 to 100,000 years ago. Evidence of this ritual may be found in a grotto at Monte Circeo. (James, 1963, p. 19). An established feature of the cult was cannibalism.

Magic was also part of the ritual. This took the form of the dance, incantation and the playing of some kind of instrument such as a drum. The instrument was absolutely necessary because it represented the spirit, good or evil, that was to be worshipped at each particular sacrifice. The dance was the root of the ritual. In this cult dancing was intended to keep away evil spirits. It took the form of stamping the foot down onto the earth to the beat of the heart. The actual movement was important because it was the transitional element used to call out the earth spirits which would rise upon the act of stamping. Since these spirits were connected to the dead person and one of them could represent an opponent, one member of the tribe called the stamper called up the spirit of the person who had died while the stamping done by the rest of the tribe was meant to kill the enemy of the dead person. It was a vicious, violent action since the action of stamping on something is usually intended to kill it yet at the same time it was an act of profound reverence meant to influence the supernatural elements. Combined with other aspects of the ritual and

magic, the stamping actually produced an ecstacy that in turn evolved into a mystical state.

4. The Cult of the Dead

The second cult followed by Paleolithic Man was known as the Cult of the Dead. Similar to the Cult of Skulls, the skull was bashed in on the right side and the brain extracted. The main difference between the two cults was that in the second one, after the bashing ritual, the skull was carefully washed and preserved. As in the former cult, the brain was eaten in the belief that the dead victim's qualities would be passed on to the living.

In this ritual, the body was also given great care. It was especially prepared for the ceremonial internment and coated with red ochre. The mystical connotation of red ochre symbolized living health. The purpose of coating the body was to make it serviceable for the next life. (James, 1963, p. 30).

5. The Cult of the Sorcerer

There was another cult that involved a mysterious masked figure known only as "the Sorcerer." Depicted on a cave wall the figure is painted black. The head is full faced with owl-like eyes and has something that passes for a nose. The ears are similar to those of a wolf and two antlers protrude from the forehead. His hands are like th e claws of a lion and he has a tail. The forearms are raised and joined together at the hands. Movement of the feet indicate that the apparition is dancing. (James, 1959, p. 18).

The purpose of this cult seems to have been to bring together humans and animals in order to conserve and promote the abundance of animals on which Paleolithic man depended. It has been supposed that this figure could have been the first shaman able to do this. Magico-religious rites were performed in order to exert a supernatural control of the animals. Copulation was also part of the ritual. This was carried out while the shaman uttered incantations over the animals who could be more easily caught and killed. (James, 1959, p. 19).

The Sorcerer impersonated the spirits of the animals he embodied. The eyes of the owl for instance represented a bird that hunts only at night, an all seeing thing. The wolf also hunts at night and sees far into the night with his piercing eyes. The stag represented the provider and protector. Its role was symbolic of that of the Sorcerer or shaman. ~~The shaman~~ He could see in the dark where the consciousness was. Only ~~he~~ the shaman could go there into that dark place and could return with what he had seen or heard. His sacred actions were dramatically presented and guaranteed success thus leaving no questions or doubts as to what his wishes were. Absolute obedience to the Sorcerer was imperative.

The Sorcerer's ritual portrayed realistic reproductions of the successful hunt and propagation of the human species. Its primary function was to give expression to those two vital impulses and a means of discharging the pent-up emotions brought on by the actions

of the Sorcerer, the dance, incantation and instrument (again usually a flute or a drum). (James, 1959, p. 19).

Like the Cult leaders, the Sorcerer also took no blame or responsibility if there was failure. The responsibility was laid on the tribe for not carrying out his specific instructions exactly. Failure was never questioned. The penalties for it were severe.

Although there has not yet been proof of this cult's existence in Andalucia, the description of the mysterious, powerful, unseen force that emanates from the sorcerer during his ritualistic presentation whereby he could make an animal or human do what he wanted them to do, does seem to fit with one of the important roots of the Andalucian mystical belief system called the duende.

6. The Mother Goddess Cult

Finally there was the Mother Goddess Cult. Sacred dances and their associated rites (magic and witchcraft) were linked to this cult. Its purpose was to propagate the animal and human species. In the village of Cogul, some twelve miles from Lerida there is a rock shelter. On its walls is a famous dancing scene that has been connected to the Venus fertility cult. The painting depicts nine women naked to the waist revealing long, pendulant breasts. Each of the women wears a cap and a bell shaped skirt that falls to the knees. No facial features are shown. There is also a small young, male figure to facilitate the production of life but since his penis is not erect, the painting does not have a phallic significance. (James, 1959, p. 21).

The women are painted black, the nude male figure is dark brown. The cave painting is thought to have been done by artists from the Upper Paleolithic period thereby affirming that a Mother Goddess Cult did exist at the time. (Carroll, 1986, p. 37).

The Paleolithic phase of the Mother Goddess Cult was expressed through stylized female figures made from clay. All had hanging breasts, small heads, tiny waists and sometimes they wore bell shaped skirts. The figures were often painted or executed in bas relief, a kind of raised work in which the projection from the surrounding work was slight. The cult was thought to have spread from Malta and persisted in North Africa, the Middle East and Spain.

Goddess symbolism became a dominating force with the transition from food gathering to food production particularly during the Neolithic Age. (James, 1959, p.22). The tribes no longer had to migrate and by producing their own food learned to dominate Nature. The Mother Goddess represented the life giving principle to nature and to man. Since Nature could be harnessed, the tribe no longer had to move from place to place and could more easily interact with one another. Nothing happened outside of the tribe, everything was dealt with internally. Goddess symbolism also change trade items. There was less emphasis placed on the more warlike implements. Hundreds and hundreds of Mother Goddess figures were carved and have been found in the megalithic tombs at Los Millares. Eventually the Mother Goddess Cult took over the Cult of the Dead but retained many of the latter's emblems.

I think Cro-Magnon usually has a hyphen ??

7. The Cromagnon Period

At a date not exactly known another race came to prehistoric Andalucia. These were the Cromagnons also from Africa. Tall and robust they had large, irregular craniums, straight brows and flat faces. Their noses were thin and prominent. Highly civilized, they lived in caves that became homes and were no longer used as places of ritual sacrifice. As well, they lived in huts and wore clothes.

Many of the shaped stones and bones they used were engraved and finely made. Bone needles that have been found indicate sewing skills. They too, loved adornments, especially bracelets. Like the Early Stone Age people, the Cromagnons knew about fire.

The principal points of their civilization were Rock art and cave paintings. The Caves of Altamira near Santander, painted around 15,000 B.C., offer a wealth of technique and all kinds of animals. The Cromagnon art form depicted men and women, men dancing and hunting and fishing. Cave paintings were painted at the mouth of the cave in order to keep away evil spirits. Both the cave paintings and the rock art inspirationally followed the contours of the rocks at the cave mouth to confirm the mystical aspect of their belief system. They were intertwined with magical rites to affirm their connection to the tribe's religious beliefs. (Altamira, 1966, p. 6).

As with the Paleolithic civilization, the great mystery of life and death hovered over the Cromagnon race and permeated their daily thoughts to the point of obsession, an Andalucian culture of death

trait. The result of this obsession led to an important contribution to funerary ritual in the form of the dolmen.

The concept of the dolmen was original to Andalucia and was meant to be a sepulcher. The dolmen took several forms. The original dolmen was constructed of huge slabs of stone that reposed horizontally on one another or stood upright. The Manoa was a dolmen covered with earth. The Tunuli, a third form of the dolmen was constructed from small stones and earth. The Menhir dolmen consisted of great, huge stones that were set in an upright position while the Cromlech dolmen comprised a circle of stones.

No matter what the form of the dolmen was, the body was always buried in a sitting up position surrounded by familiar objects or placed in an enormous earthenware jar. Cremation was also an original burial concept of this pre-historical period. (Altamira, 1968, p. 10).

The dolmen had a door-like entrance. Inside there were chambers and hallways. The walls of some of the dolmens were engraved. Characteristic of the Andalucian dolmen was its dome. Prehistoric dolmens may be seen at Granada and Almeria.

As with the Paleolithic civilization, mysticism and magic dominated the ritual burial. Dancing took place and amulets that indicated some mystical idea were entombed with the dead. Bodies were dressed in garments. Men were buried with their arms, utensils

and ornaments. This was because the tribe's mystical beliefs embraced another life.

8. The New Stone Age – the Neolithic Period

The Neolithic period was thought to have begun in Andalucia around Almeria about the sixth millennium B.C. Many different immigrations settled in Almeria. Characteristic of the third millennium B.C. period were the megalithic monuments built of large stones also known as dolmens. As with the Cromagnon dolmens, they had several chambers and there was always a door. Burial goods included finely worked jewellery and woven esparto, a special kind of grass peculiar to Andalucia. Three impressive prehistoric dolmens of the Neolithic period may be seen at Antequera. Antequera was a hilltop that housed an important prehistoric settlement in Almeria. (Symington, 4th ed., p. 258-259).

However, over time the megalithic monuments of the Neolithic period began to be used for other purposes than funerary rituals. Pictures, of either symbolic nature or rustic scenes were painted on the monuments. Many had palm trees. The colours were black, yellow, red, green and blue. The paintings were greatly inspirational and like the rock art outside of the Cromagnon caves, revealed a ritual significance. They too, tended to follow the contours of the mammoth slabs of stone.

Animals dominated the paintings but they did include warriors, dancers, hunters and women. At Cueva de los Letreror in northern

Almeria, faded Neolithic paintings dating back to 4000 B.C. portray animals and hunters. The famous Indalo, a stickman thought to keep away the evil eye is also shown in the paintings. (Symington, 4th 3d., p. 433). It may be of interest to the reader to know that in Andalucia the stickman can still be found on the outside of village houses such as at Mojacar.

Cueva de los Murcielagos near Zuhero is a cavern with a spectacular limestone formations. Its walls portray Neolithic and Chalcolithic paintings of humans and animals. At this point in prehistory, caves were no longer being used as living places. Their function became purely ritualistic. The ritualistic ceremonies were linked to the cave paintings. The movement of the figures portrayed in these paintings was remarkable and strongly indicated the dance. (Altamira, 1968, p. 10-11).

In some of the prehistoric caves especially around Jaen, evidence of music has been found but not enough to ascertain what the practice of music might have been. That there were primitive instruments in use has been borne out in the Cave of Hiedra at Quesada. (Music in Jaen, p. 15).

Evidence of Neolithic music has been found in the Cave of Lobera at Castellar de la Santisteban. Bronze bells and other objects were discovered confirming the existence of music during that period. (Music in Jaen, p. 16).

Since we are not acquainted with the music of these early prehistoric periods, it can only be assumed that possibly it was of a monodic nature and limited as to range of sound. The function of the instruments would have been to convey the rhythmical character in their role of accompaniment. In the case of the magico-religious rites, their function would have been even more special.

The functional character of the music would probably have reflected the dance and the dance would not have been absent since it reflected the roots of the culture to which it belonged. The strong connection between music and the dance has always been a distinguishing feature of the ancient music of Andalucia. Dancers actually performing certain motions may be seen in the paintings in Cueva de la Graja at Jimena and Cueva de Barranco at Aldeaquemada (Music in Jaen, p. 16).

In the Jaen Museo there are two works that reflect the importance of the dance in Andalucia's prehistoric civilizations. The first work shows seven dancers forming the needle and thread pattern and infers a collective dance. The second work shows three women wearing long tunics to the feet. They all face forward and are not accompanied by any musical instruments. (Translation of this book by the author. (Music in Jaen, p. 16).

As has been mentioned the first traces of a prehistoric civilization following the Ice Age in Andalucia were found in the Alpujarra. It is thought that this could have been the Neolithic culture

that began sometime during the fourth millennium, B.C. The inhabitants lived chiefly in caves. They kept sheep, goats and small, long-horned cattle. They took the esparto grass for which the region was and still is, famous and wove it into rope and cloth. They made pottery that was decorated with incised dots and dashes. Like their Paleolithic antecedents the Alpujarrans loved adornment. Among their favourite ornaments were shell necklaces and small stones. Their cult belief encompassed cremation. The dead were burned under the floors of their caves.

The women tended small garden plots in which they sowed peas, lentils, barley and spelt thus turning the tribe towards the production of food as opposed to its collection. The women were expert raiders of wild bees' nests for the honey out of which they made a mead that was used in their ritualistic ceremonies. There has been no evidence of warlike weapons leading to the suppostion that this particular moment in prehistory was a matriarchal age. (Brenan, 1915, p. 203). After this civilization, La Alpujarra continued to support several cultures in which the women occupied an important place and tribes had chieftains. (Brenan, 1915, p. 203).

9. The Almerians

About 2700 B.C. yet another very advanced culture appeared at a site on the Almanzora river in the province of Almeria known today as El Garcel. The fortified villages were built on flat hilltops and were made of wattle and daub. This culture also practiced cremation.

The dead were burned in trenches that were then covered with flat stones. (Brenan, 1915, p. 203).

Flint knives, arrowheads and finely polished stone were their main implements. For storing grain, smooth, undecorated, round-bellied pots were used. The pots were said to have been brought from Egypt. (Brenan, 1915, p. 203). The civilization grew olive trees and vines. Their long skulls and light bones indicated that they were from a Mediterranean race that had inhabited the caves of Libya and Tunisia and were the ancestors of the Mediterranean Ibericos. (Brenan, 1915, p. 204).

The Almerians as they came to be called had found an area rich with copper, lead and silver. Pure and abundant, within two centuries, these ores became an important industry for the region. Unfortunately, wealth of this magnitude also placed the Almerians in great danger and they were constantly under attack. Consequently much of their wealth and time were spent on defending themselves.

On the edge of La Alpujarra, there was another tribe of Almerians at the hilltop settlement of Los Millares. Stone walls enclosed their village and at its center was an extraordinary cemetery. The cemetery was a dry walled, circular tomb that contained fifty to one hundred passage graves or burial chambers. Between the burial chambers were narrow passages. Over the top of the tomb was a beehive roof. At the circular entrance, funeral rites were held. Inside the passage graves were female figures of the great Mother Goddess

Cult. (Brenan, 1915, p. 205). All of these things suggested that the tribe could have been associated with the megalithic culture.

Another indication that Los Millares had come under the influence of the megalithic culture was the bell beaker pottery for which the area became famous. The bell beaker pot was a huge bowl. Richly decorated it had evolved from the dot-dash pottery of the Andalucian cave dwellers that had been used to hold the specially prepared mead for their rituals. Mead was a sacred beverage that held both magical and highly intoxicating properties and was essential to their ceremonies.

grain ?

In the Lower Guadalquivir there lived cattle herdsmen who grew corn. A round headed race with prominent brow ridges they too had adopted the megalithic religion and characteristic to their tribe was also the bell beaker pottery. Around 2400 B.C. many of these people emigrated to Madrid. (Brenan, 1915, p. 206).

The Megalithic Culture represented the moment when history began in Spain. The moment was important because it produced a new way of life and a new religion. The people were herdsmen and fishermen who searched for gold with zest. In their quest for gold, they often undertook long, hazardous sea voyages. The metals they found at great risk to their lives were thought to possess powerful magic and were therefore dangerous. It was not considered safe to mine them unless the chthonic powers that is to say the earth deities that guarded them were appeased. Out of this appeasement arose a

new cult called the Mystery Cult. Part of its ritual was to bury the dead in collective tombs and make regular sacrifices to them. (Brenan, 1915, p. 206). Steeped in magic and mystery, the roots of this cult still continue to permeate Andalucia. Its beliefs have remained unchanged over the centuries. This was primarily because the Mystery Cult evolved from the Mother Goddess Cult.

It must be remembered that even with the evolution of the new Mystery Cult, the Mother Goddess Cult continued to be venerated as it had been from the Ice Age in one form or another. Its carved figures continued to celebrate the miracle of fertility and birth. When the Cult had reached Iberia it was already a stylized religion. Its worshippers went on to build the great megalithic tombs at La Cueva de Menga and La Cueva de Romeral near Antequera thus making Andalucia the earliest and most important center for this oldest known religion. (Josephs, p. 102).

The culture that had developed from the Mother Goddess Cult was thought to have begun in the fourth millennium B.C. and had originated in Crete. The spiral motif and bull worship were two of its most important characteristics. (Josephs, p. 102).

In addition to producing their own food and mining the culture had a worship ritual with specific beliefs about fertility, sexuality, birth, death and regeneration. The Mother Goddesses that were worshipped were Inanna, Ishtar, Asherah, Astarte, Isis, Aphrodite, Cybele, Venus and Diana. The central idea of the cult was that life

was a natural process and still holds true in Andalucia today. (Josephs, p. 103).

The most popular goddess in Andalucia was Astarte. Her temple was built at Elche. Gods were also worshipped. Among them was Hercules who was venerated for fifteen centuries. (Josephs, p. 106). The Temples of Hercules were famous. The temple at Tyre had two columns, one of gold and one of emerald that glowed in the night. The Temple of Hercules built just off the coast of Cadiz stood until 1145 A.D. (Josephs, p. 107). While the Mystery Religion and other cults did evolve from the Mother Goddess Cult, the latter remained part of all of them.

A final indication of the presence of the megalithic culture may be found in another art form that made its appearance in Andalucia. These were the magic cave paintings. Found in caves and rock shelters they were elaborately decorated with red ochre designs, signs and symbols. Mingled with people and animals they suggested a race that practiced a cult of secrecy and esotericism, magic and mystery. (Brenan, 1915, p. 208). Although megalithic magic cave art was confined to the cave shelters, its symbols continued to be used by cultures that came after it.

The gradual transition from stone to metal brought about enormous improvement first to the Iberian civilization and subsequently to civilizations that were to follow it. One of the reasons for this was because as mentioned, there was an abundance of copper,

bronze and silver in the wild and rugged mountains of Almeria. The second reason was because Almeria was well situated geographically. The location was ideal for the various cultural influences that were to come, especially from North Africa. As a result of both the tremendous wealth the mountains gave up and its geographical situation, Almeria produced the first Bronze Age culture in Andalucia that was known as the Agaric Age. (Symington, 4th ed., p. 436).

Today there is very little left of the Neolithic or Almerian megalithic hilltop prehistoric settlements of Antequera, Los Millares or Alpujarra but archeological excavations have found some bronze artifacts. The fine workmanship suggests that Almeria was involved with sea trade around the beginning of the 2nd millennium B.C. (Symington, 4th ed., p. 436).

However, there is still another testament to the existence of this prehistoric civilization that one may want to investigate on one's own. To the east of Almeria, bare, volcanic hills descend to the sea and sandy beaches. At the end of the beaches there is a reef. It has been said that for untold centuries, the mermaids have frolicked upon it and have lured many ~~an~~ unsuspecting victims to their death.

Chapter II

The Mediterranean Ibericos

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Chapter II

The Mediterranean Ibericos

1. Elements that Shaped the Andalucian Culture.

As has been previously mentioned, Andalucia was one of the oldest civilizations in the world. Over time, the culture was highly developed and became one of the most brilliant and original cultures to dominate the ancient world. There was regular trade between Andalucia and other cultures. Most impressive, however, was the fact that features of its remote antiquity never ceased to exist. (Josephs, 1983, p. xi).

Two fundamental elements that shaped the culture and imbued it for all time with its sense of remote antiquity and exclusivity that one feels immediately upon entering the country were conservatism and passivity. This is largely because the ancient rites and mysteries have not changed over time. Many practices can be found in several of the smaller villages. The mystical belief system has not changed and while it is not openly practiced today, there are strong influences of past goddess cults within the accepted religion. Passivity has clarified the style and character of the culture and has given it an awareness that has demonstrated its antiquity throughout the ages. (Josephs, 1983, p. 5).

One of the outstanding peculiarities that has marked the Andalucian culture and given it its shape is lack of change.

Traditions and customs already in place remained. *"Que sera, sera."* Like conservatism, this meant no change of any kind. This peculiarity so strongly dominates the culture even today and is the reason when people from the more western part of the world go to Andalucian for the first time, they either love it or they hate it. The second peculiarity to mark the culture and give it a sense of remote antiquity and exclusivity was orientalism.

2. Orientalism and the Andalucian Culture

Andalucian orientalism has been assigned many different interpretations. According to one writer, it has been intertwined with ancient sorcery. (Leland, p. 126). Another thought was that orientalism was something (in ancient times) that had been evoked especially in music to create a mystical like atmosphere through the use of a particular instrument, most often the guitar. (Livermore, p. 13). Other writers have associated it with the distinctive style of exotic movements performed by the beautiful temple dancers that the Phoenicians had brought from India to Andalucia. Yet another source links orientalism to the many gods and goddesses that were transferred from the more Asiatic or Eastern cultures to Andalucia.

According to the Italian Black Legend, orientalism was a mixture of Spanish, Oriental and African elements with Jewish and

Islam was late 7 A.D. ??

Islamic influences superimposed on the Spanish culture. The Black Legend of France decreed that because Spain was a barbaric extension of Africa, it was therefore "oriental." (Powell, p. 57).

The origin of orientalism was Africa. It found its way first to the Egyptian culture around 3100 B.C. and then to other cultures that were non western. Egypt's culture was distinct and original and retained its identity up until the third and fourth centuries A.D. (Oliphant, p. 38). Orientalism was also present in the Neolithic culture in Andalucia around 5000 B.C. It was reflected in the pottery and baskets that were made during that time.

The term orientalism or oriental applies to certain patterns and designs that are maze like and heraldic in their construction and would be equal to the rhyme in poetry. These patterns and designs were usually seen in fabrics, glassware, pottery and architecture associated with the culture. Their artistic creators were abnormally sensitive to extremely small variations of light, colour and space. This unique ability enabled them to create a pattern whose variations could be enhanced. The result was an exceedingly high plane of beauty that was not achieved anywhere else in the world.

The true oriental patterns were ~~was~~ not a string of repetitions but ~~was~~ rather, a carefully thought-out design, in which ~~each~~ separate elements mysteriously increased the potency of the other elements. Because many of the general designs of the times were too complex to follow with the eye, a leaf or scroll design was chosen. It was much easier to

see and to trace its detail. Its purpose was to create an effect whereby the pattern that was laid down became a boundary for the mind within which the mind had to operate. (Also seen in dance patterns). Its object was to transcend. Its constant reappearance was intended to create a transcendental state for the mind. Eternal recurrence affirmed divine order and purpose that provided the beholder with a deep satisfaction and reassurance.

The order and harmony that orientalism offered became the heart of the belief system of the culture, ~~mysticism~~ and provided unparalled, oriental precedents that still permeate Andalucia. ~~The Andalucian mystical belief system was~~ the most powerful of these precedents and must be recognized if there is to be a full understanding of the culture and authentic interpretation of its five principle arts. Orientalism held sway in Andalucia from the time of the Mediterranean Ibericos (first millennium approximately) until the Arabian Nasrids (1492).

Unfortunately, this is not recognized and not appreciated and why the culture remains so difficult and unfamiliar to so many ~~still~~. Andalucia abounds in examples of orientalism in every facet of the culture and life from the abundant flow of oriental cultures that passed through her portals over the centuries. It is for this reason that she is considered to be one of the most oriental civilizations of all times even though she is part of the western world. (Brenan, 1987, p

3. The Mediterranean Ibericos

After the Almerians had come and gone Andalucian was settled by a tribe of people whose origins, according to some sources were unknown. Some sources say they came from Africa, where, after the Ice Age, the grasses had dried up and had become a desert. They were called the Mediterranean Ibericos and were considered to be the first ancient Andalucians with any kind of historical documentation.

When the ancient Mediterranean Ibericos began their journey they had no idea what awaited them. They knew that they had to cross some straits that formed a bridge between their country and the new land. Fourteen k at their narrowest point, the straits were known as the Pillars of Hercules. They were regarded with fear and great superstition. All kinds of legends spoke of the geological upheaval like a monstrous waterfall that severed the new land from Africa and left a tideless, bottomless sea of warm water on one side of the Pillars and the frigid cold waters of the wild ocean on the other side of them. They also knew that to venture beyond the Pillars meant certain death. Bravely navigating the huge body of water in their *piraguas* (canoes) they discovered a river mouth that, upon following it, they came to a strip of land from where they watched the sun sink into the mysterious sea they had just crossed, hissing as it disappeared.

In the morning when the fiery ball arose again, they gazed upon golden sands surrounded by gorgeous green water. Here

in this beautiful land with its gentle southern winds, they beheld a saffron paradise. Amidst a land of lush foliage, flowing with wine and oil, they put down their roots and began to imbue the already rich Andalucian culture with their own Eastern ideas.

The Mediterranean Ibericos loved the fertile land to which they had come. The low coastal area was perfect since their culture was so deeply rooted in the land and already had an "earth quality." (Josephs, 1983, p. 5). This association was important because it would forge the link between the prehistoric mystical belief system and their own mystical belief system that was inextricably bound to the earth and had a magical force unique only to Andalucia called the duende.

The Mediterranean Ibericos were one of the earliest oriental peoples to come to Andalucia. Gracious and warm, their hospitality was also magical and was the origin of the invitation. It is still a custom and a belief in Andalucia that food is much more enjoyable if it can be shared. The custom of sharing food dates back to the Paleolithic period and was based on the belief that if any of the guests had poisoned the food when the host cave dweller was not looking, all would share the same fate. (Ellis, 1937, p. 17). Eastern fatalism was an important trait of the Iberico character. Its shadow too, was destined to become part of the essence of Andalucia.

Short in stature, dark skinned with black eyes slightly slanted and black haired, these ancient settlers were formidable and skilful in

battle. They were keen to study, faithful to their leader whom they called "king" and above all, they were loyal. (Oliviera, 1969, p. 21).

Invaded over and over again by the more violent Mediterranean cultures, the Ibericos managed to maintain their passivity. This key characteristic enabled them to absorb the many influences from conquering cultures while remaining steadfast and faithful to their own set of mystical beliefs that were also rooted in the duende. Described as a powerful, mysterious force, the duende could be felt but was never seen and guided their every single word, thought and deed as well as that of nature.

4. Differences between the Ibericos and other civilizations

There were many things that set the Mediterranean Iberico civilization apart from previous Andalucian civilizations. One major difference was their art. Iberian art chose walls and rocks at the mouth of the cave as opposed to its interior part where prehistoric civilizations preferred to cave paint. Like some of the prehistoric civilizations, the paintings were connected to certain magical rites and mystical-religious beliefs.

A supreme example of Mediterranean Iberico sculpture may be seen in the Lady of Elche. She is portrayed as beautiful with voluptuous lips. (Ellis, 1937, p. 108). By her jewels she is Oriental. By her mitre and 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. (Ellis, 1937, p. 109).

Another major difference between the Mediterranean iberico civilization and previous ones was the use of the cave. These were no longer inhabited as homes. The cave became a secret place, a place that led the people to the very depths of the earth in order to worship their idols and gods. The depths of the earth were believed to be a Subterranean Land where the soul went after death. (James, 1963, p. 117). Evidence that these caves did exist and that magico-mystical rites were performed within them may still be seen in the pass that forms a natural gateway from La Mancha to Andalucia through the mysterious Sierra Morena mountain range.

As the centuries passed, the prehistoric mystical belief that the soul could and did visit various places for different reasons continued to be practiced by the Mediterranean Ibericos. Instead of caves, certain Andalucian cities were cited as the mystical points of soul visitation and held what the soul needed to accomplish its journey. Three such cities were Granada, Cordoba and Sevilla. What did differ was the belief that the soul separated itself from the body by the Ibericos as opposed to the prehistoric concept that there was no separation between the two.

Another important difference between the Ibericos and previous Andalucian civilizations was the attitude towards death itself. Its insistence pervaded their love songs. (Ellis, 1937, p. 26). Their attitudes towards death have been well documented historically. During the time of Roman domination in Andalucia, when nailed to the cross, the Ibericos continued to chant their national songs,

unvanquished. This totally astonished their Roman captors. It was also documented how mothers would dash their children to death against rocks or on the ground rather than have them go into Roman slavery. (Ellis, 1937, p. 13).

Another difference between the Mediterranean Iberico culture and other Andalucian cultures was the dance. Its most outstanding characteristic was the backbend. As the dancer executes the movement, she turns her head from side to side indicating the influence of the snake in the dance. It is most oriental since its origin was the snake dances of Eastern cultures and is still the most authentic movement in the dance of Andalucia. The ancient Mediterranean dances persisted in Andalucia because they were so natural to the Andalucian temperament. Tenacious and conservative, they perfectly echoed the character of the people. Their essence also contributed to the exclusivity and remote antiquity of the culture and has remained in place for centuries. (Ellis, 1937, p. 175).

Sacred dance has been suggested at the rock shelter of La Vieja located at Alpera between Alicante and Albacete. The paintings in this rock shelter reflect strong African influences (original home of the Mediterranean Ibericos). The paintings reflect more than seventy figures both male and female combined with birds and animals and painted in dark red. The male figures are shooting at the animals with bows while the legs of two of the males are parted showing the generative organs. Both males are wearing highly ecorative, plumed

headdresses. Two of the women are wearing skirts, a third woman is naked. (James, 1963, p. 150-151).

The Mediterranean Iberico hairstyle dates back to the sixth century B.C. and is still an Andalucian tradition and custom. Elevated coiffures were covered in extravagant headdresses called mantillas (as seen in prehistoric statues) and were adorned with a rose or a carnation. (Ellis, 1937, p. 67).

5. The Mediterranean Iberico Goddess Cult and its Influence

The Mediterranean Iberico Mother Goddess Cult was the outcome of the great Mother Goddess Cult that had been in existence since the Ice Age in one form or another. By the time it had reached the peninsula, the cult had become a stylized religion known as the Iberian Goddess Cult.

Worshippers of the cult continued to build great megalithic tombs such as may be seen in La Cueva de Menga and La Cueva de Romeral near Antequera (Josephs, p. 102). The result of this mammoth construction was that ancient Andalucia became the earliest and most important center for this oldest peninsular religion with all of its mystical connotations. It can also be safely assumed that ancient Andalucian culture evolved as a consequence of the passage graves and megalithic tombs dating back to the Neolithic Period. Some of the motifs such as the spiral indicate influences of orientalism.

During the time of the Mediterranean Ibericos, goddess worship and its mystical allusions were well established. Its association with agriculture and mining was also established as an important part of the culture. Belief in fertility, sexuality, birth, death and regeneration were the principle ideas of the cult.

The Mediterranean Iberico goddess cult found its expression in hundreds of female figurines discovered in the megalithic tombs and huts especially at Los Millares. Unlike the Maltese goddess, the Mediterranean Iberico goddess was not pudgy and was carved with very few incisions. Fiddleshaped she was more characteristic of the culture itself. (James 1963, p. 167-168).

Eventually near Eastern Goddess cults were brought to Andalucia. Their strong orientalism was to permeate the culture and make an enormous contribution to it.

As prehistoric civilizations gave way to the Mediterranean iberico culture, the cult remained dominant. Rituals were moved to cave sanctuaries and sacred temples. Just off the coast of Malaga, the Iberian goddess was worshipped on the Island of the Moon. The rituals included cult dances and the sacrifice of bulls, hauntingly similar to those that were carried out in Crete. And although the goddess was considered to be a virgin, she was really very promiscuous and had several young gods as lovers.

The rituals also included the burning of a god. A young male from the tribe was the sacrifice. This was accompanied by wild dancing, music as well as lamentation, incantation and self flagellation. For this part of the ritual, special instruments were used. The rite of burning a human was eventually replaced with an effigy while the rite of castration was replaced by using bull parts after the animal had been slain.

The rituals were always preceded by a procession that carried images and reflected divine attributes. Powerful influences of the procession and customs of the Iberian Goddess cult may still be seen in the holy Week celebrations in Sevilla that take place at Easter. The sacrifice of the "god" is represented through the statue of the Christ whose body is bloodied and bruised from those that have tormented him. The Virgin Mary is also present, accompanying her young god, who is her son, the Christ. Those who carry the altars through the streets subject themselves to flagellation. The idea that the young god must die in order that there will be newness of life coincides with the crucifixion of the Christ. The resurrection, salvation from sin, life after death have all come down from the original Mother Goddess Cult of the Paleolithic civilization. The celebration also contains several of the elements of the mystery cults that were retained by the early Christian church. These include some of the mystical beliefs that are part of the credo especially in the smaller more remote Andalucian villages.

A childless woman will, for example, take offerings to a river that was named after a young god. The woman's offerings have been brought to the river in the hopes of fertility. The waters of the river are believed to have healing powers because a young god was killed in them once a year by a wild boar.

A red flower in Andalucia has a very mystical meaning. The colour itself symbolizes the young god's drops of blood that have been shed and are seeping into the earth. The flowers bloom only because of his great sacrifice.

Another credo dates back to the time of Tartessos. Once a year in some of the remote villages, a Carnival takes place. As part of the Carnival there is a procession. In the procession there is a litter on which two young men pretend to make love using obscene words and gestures. Later in the evening wild dancing takes place on the roof tops of the cottages and corn is popped.

A ritual that reflects the ancient mystery cults is the Palm Sunday Ritual. In this ritual, the village must maintain absolute silence for one week after Palm Sunday. On the Night of Holy Thursday, a figure of the crucified Christ (the former young god) is carried in a slow procession with lit torches and candles held by the villagers to a stone Calvary among the olive trees outside the village (never in the village). At every halt a low, sad copla is intoned. (Brenan, 1915, p. 78).

The Good Friday Ritual begins with the placement of the "dead body" of the Christ (the young god) in a glass coffin at the same Calvary and then it is returned to the Church. A group of old village women walk around the church moaning and wailing (incantation and lamentation of the Iberian Goddess cult) and singing of an ancient saeta in the pure, ancient *cante andaluz* style (must be heard to be believed it is so incredible). The form of this ancient *cante andaluz* begins with a high piercing cry of despair followed by a succession of burbles and trills fading into a low wail. (Brenan, 1915, p. 63).

Finally there is the Gloria Ritual. This is held on a Saturday at exactly 10:00 a.m. The Gloria bell is tolled as the priest blesses the holy water. Each household then comes to the Church to get a glassful to sprinkle on their homes to keep away the evil spirits. (Brenan, 1915, p. 78).

The following table lists the mystical ties between ancient and modern ritualism that are at the heart of the Andalucian cultural belief system.

the cave	the altar
the rite	going to mass
dancing	Virgin adoration
procession	pilgrimage
special clothing	Virgin's vestments

With the coming of the Mediterranean Ibericos around the first millennium to Andalucia, the prehistoric Cult of the Dead began to

undergo major changes. The function of the cave changed as did the belief about the soul. Eventually the old cult gave way to the Mother Goddess cult that in its turn was to become the cult of the Virgin Mary.

5.6 The Mary Cult

Although the Mary cult has been linked to the Mother Goddess cult of the Upper Paleolithic Period, some sources have questioned this for the following reasons. Upper Paleolithic art according to Carroll, page 37 was not portable. It was rather, parietal art, a term given to the cave paintings at Altamira in Spain. The caves are extremely difficult to access, leading to one conclusion that they were not lived in but were instead sacred sanctuaries. If there was a Paleolithic goddess cult, some evidence should have been discovered in the Caves in their parietal art.

The bulk of the art consists of animals, horses, bison and the mammoth as well as abstract geometric designs. Depiction of male figures outnumbers the female largely because the Paleolithic religion did not have a matriarchal emphasis.

The figures that were found indicated that they were not associated with fertility but represented a cross section of hunger-gatherers. They also did not look like goddesses. Based on this evidence the conclusion suggested that a goddess cult did not exist in the Paleolithic period either in the parietal art or the figurines themselves since they did not seem to idealize in any way a goddess

of any sort. (Carroll, 1986, p. 39). A final argument has suggested that the bond between agriculture (earth) and a goddess cult would naturally foster an earth principle and an Earth Mother religion. The development of agriculture itself would also change the cult by transforming the goddess of the cult into an Earth Mother. Because the people of the Paleolithic Period did not seem to have the strong links to the land as did civilizations that followed them further supports the idea that the Mary Cult could not have originated in the Paleolithic Period.

The Mary Cult did absorb much of the symbolism of the Mediterranean goddess cults. However, there was one huge difference between them. The Virgin Mary cult completely disassociated itself from sexuality. The disassociation was founded on the idea that she was seen as both Virgin and mother. (Carroll, 1986, p. 5).

She was "mother" because she gave birth. She was Virgin because she conceived the Christ without the aid of sexual intercourse. Her maidenhead was never ruptured and she abstained from sexual intercourse after the birth. (Carroll, 1986, p. 6).

Both the Mediterranean goddess cults and the Mary cult were founded on the ancient motif of a virgin being impregnated by a god. Legends and myths abound throughout the world on this subject. It is the question of Mary's in partu virginity that makes it possible to classify her along with the other great virgin mother goddesses of the

Near East, the Canaanite goddesses, Astarte, Asheroth, Akkadian, the goddess Ishtar and the Sumerian goddess Inanna. All possessed in tact maidenheads had human and divine lovers and there are graphic descriptions of their love making. Mary alone, disassociated herself from sexual intercourse. (Carroll, 1986, p. 7). Many of the goddesses were mothers. Few were virgin mothers. Cybele was the exception.

Originating in Egypt, the Isis cult was seen as the precursor of the Virgin Mary cult. At first glance Isis seems like Mary. A devoted wife and mother. No sexual intercourse with other than her husband. But to the Roman world, she was seen as promiscuous and her name meant promiscuity. This was partly due to the fact that she and her husband Osiris were brother and sister. Before the Roman conquest of Egypt, this type of marriage was highly acceptable. With the Roman power, it was forbidden. (Carroll, 1986, p. 8).

The temple of Isis was also associated with a trysting place or lover's rendezvous. It was not at all unusual to deceive a beautiful young woman by telling her that she should go to the temple to experience divine intercourse with a god. Willingly she submitted herself, ignorant that the "god" was some enamoured aristocrat who had arranged the affair with the help of the Isiac priests. (Carroll, 1986, p. 9).

Because the Virgin Mary cult did absorb so much of the symbolism of the goddess cult its influences have remained in the realm of mysticism. All of the elements found in the ancient rituals

are still part of the rites today. Albeit some of these must be done in secret but they are still practiced, especially in the smaller villages of Andalucia. The Mother Goddess cults of long ago have proved to be another powerful root of the Andalucian Culture through their oriental mysticism and as with other elements have shaped the culture for what it became and has remained, a Culture of Death.

Chapter III

The First Oriental Period in Andalucia

1. The Tartessians

The first period of orientalism in Andalucia began with the rise of the powerful state of Tartessos and simultaneously occurred with the new Almerian Bronze Age culture. At that time, Tartessos was also known as Tarshish.

Tartessos was first discovered by a Samian merchant named Kolaios after he had been driven out of Egypt on one of his Mediterranean voyages. He returned to Egypt with a cargo of gold from Tartessos that he promptly sold to Phocaea, a city of seamen on the Ionian coast. Greedy for the gold that Kolaios had brought back, they immediately set out for this fabled *el dorado.* Upon their arrival the seamen were warmly greeted by the king of Tartessos, Arganthonius. The seafarers who had expected to encounter hostility were dumbfounded not only with the sincere way in which they had been received but also at the king's invitation to find and establish colonies and trading posts along his coast. (Brenan, 1915, p. 212).

As they set about their task, the seamen found a culture that was highly evolved and even had rules for writing poetry as well as its own music. The people were skilled in many crafts and made beautiful and costly swords, daggers and jewellery.

(Josephs, 1983, p. 10). Moreover the Phocaeans discovered that the Tartessian culture was brilliant and the people, kind and gentle. Their social life and customs followed the precepts of a highly evolved civilization with special consideration for land conditions. They mostly lived in small villages that were not fortified. In the event of an invasion everyone knew to take refuge in a tower or designated place that had been fortified. (Altamira, 1968, p. 21).

The Tartessian civilized way of life was characterized by a notable degree of well being. They practiced extensive agriculture, industry and commerce, both by land and sea. They had their own literature, poetry, annals and laws that were very ancient. Their craftsmanship reflected the oriental influences that had already been brought to Andalucia by previous civilizations especially in their pottery.

Marriage was generally monogamous and followed the Greek ceremony. Women definitely had the ruling position in the family. The principal food was acorn bread. Dress was very distinctive. The men of the tribe wore black only while the women wore bright colours. To go into battle the men anointed their bodies with perfume and oil and wore their hair long covered with a kind of mitre. Moon worship was the recognized religion. (Altamira, 1968, p. 22).

Like the Mediterranean Ibericos before them, the outstanding Andalucian traits were a physical hardiness, valour, love of liberty, lack of discipline and fierce loyalty in which they would not hesitate to sacrifice themselves should the circumstance arise. (Altamira, 1968, p. 23).

The Tartessians were the only Andalucian culture to have their own king. King Arganthonius, according to legend, was thought to have been raised by wild animals having been abandoned at his birth and lived to be one hundred and twenty years old. As with his people, he was very kind and very just. He taught his people to welcome and respect all their visitors. The king was exceedingly generous and it was not at all uncommon for a ship to leave Tartessos with a full cargo of gold. These vessels that carried such enormous wealth were known as the "Ships of Tarshish." (Josephs, 1983, p. 31).

The Tartessian culture was at its highest period during the fourth and fifth centuries B.C. This mysterious land of unlimited resources for those who did find it, was many things to many people. To the Greeks it was the unbelievable manifestation of their Elysian Fields. To the Old Testament Hebrews it was the land upon which the giant whale that had swallowed Jonah spewed him out. It was the mythical kingdom that the Phoenician Hercules visited during his travels. But to most of the ancient world it was a city whose streets were paved with gold, beautiful people and a king who was

unendingly generous. The following is an Andalucian myth that is still recounted.

"Once upon a time the forests of Tartessos were peopled by the Curetes. The Curetes were the mythic guardians of Zeus. Zeus had taught the Curetes all about agriculture and metallurgy. The oldest son of the Curetes was Gargoris whose job was to teach the art of beekeeping. He had a son by his daughter whom he ordered to be abandoned on a mountain. The child, Habis, was found and suckled by wild beasts and survived all manner of disasters. Raised by a deer, he became a hero and civilized his people. He gave them laws and taught them how to cultivate the earth. The nobles of his kingdom did not have to work. Habis ruled Tartessos justly for many, many years. (Josephs, 1983, p. 50). This myth is extremely important because it parallels and documents the characteristics of the Tartessian society and their own king, Arganthonius.

2. The Turdetani

Among the earlier oriental cultures to arrive in Andalucia from Africa was another tribe of Mediterranean Ibericos called the Turdetani. It is thought that they reached the southern coast of the Iberian Peninsula around the end of the Neolithic Age. Their occupation extended to western Andalucia and they were associated with the Atlantic Iberians of the Late Bronze Age. (Escacena y Belen, 1998, p. 23).

The Turdetani world existed between the Tartessian occupation of Andalucia as it drew to a close and the beginning of the Roman conquest in 206 B.C. The oldest evidence of trade between Turdetani and Phoenicia has been traced back to the eighth century B.C. (Escacena y Belen, 2998, p. 23).

Not much is known about the Turdetani. A strong orientalism pervaded the culture because of the many Semitic communities that dwelt among them. This influence may still be seen at Carmona through the design of its square towers and construction of the wall around the ancient city. (Escacena y Belen, 1998,)

Cult worship also provided patterns of orientalism that adhered to the boundaries of time honoured rituals and beliefs of a religious life style which could be traced to the end of the Atlantic Bronze Age. Their ceremonies included the use of small symbolic votive vessels made from clay and decorated with oriental motifs.

Their basic economy was agricultural. Although they did not seem to engage in specific labours, they ~~did do~~ were capable of metallurgical work. (Escacena y Belen, 1998, p. 24).

The Turdetani culture was brilliant and well-developed. They were considered to be one of the most highly civilized oriental peoples to come to Andalucia. They quickly gained a

reputation for being very advanced because they knew how to write. Living close to Gibraltar gave them easy access to their new land. In ancient sources their characteristics were praised. Like the Tartessians, they too, were a gentle people. The country they came to was beautiful and again like the Tartessians, the Turdetani loved the Saffron Paradise they had found. As with other ancient Mediterranean Ibericos, the land to which they had come offered unlimited wealth. But, like their predecessors, they had had to pass the dreaded Pillars of Hercules and enter into that vast, mysterious sea that split into two different temperatures. The secret river had to be found and if it was still navigable they had to trust that it would take them to the still, mythical land of Tartessos before they could even begin to profit from its wealth. (Ponsich, 1998, p. 174).

From about the ninth century B.C., the two main ethnic groups that comprised Andalucia were the Tartessians and the Turdetani, The Turdetani have actually been considered to be the heirs of the Tartessian oriental civilization. The transference was initially documented between the sixth and fith centuries B.C. In addition to these two main ethnic oriental groups, there was another oriental group living in Andalucia during the pre-Iron Roman Age. Their association with Mastia located in the upper Guadalquivir Valley and they were known as the Mastieni. (Downs,. 1998, p. 44). Still another oriental group to settle in Andalulcia were the Bastetani. They occupied

southern Andalucia and bordered the Turdetani. (Downs, 1998, p. 50).

During ancient Andalucia's "Oriental Period", it numbered about two hundred cities. Many of these cities were fortified with walls that reflected strong oriental influences and became a special landmark of each city. Urbanization followed the Neolithic town planning found in the Near East between 7000-4000 B.C. Houses were built close together. In some cases they adjoined one another and could only be entered from above by ladders. Each home had a storeroom and a living room with built in furniture. Benches and platforms were for sleeping. At one end of the living room there was a hearth and an oven. As with the Tartessians, there was a place of refuge in case of attack or other emergencies. However, the function of the wall was to offer a defense against unexpected marauders.

Many cities engaged in trade with other places quite far away and most practiced crafts of a highly specialized nature. With the abundance of agricultural products, the citizens of these cities were all extremely wealthy. Today in the Andalucian cities of Cordoba, Alhonoz and Macareno, it is possible to find traces of the wealth of these once ancient, oriental cities. (Downs, 1998, p. 39)

3. New Directions

The influx of oriental peoples saw new directions for

Andalucia. Pottery traditions in particular were altered. Turdetani pottery like many other eastern cultures reflected strong oriental influences. It was wheel-turned as opposed to hand shaped. The introduction of the slow wheel made potting quicker. The new technique also influenced the shape of the pots. The wheel turned out only round pots. Since the pots had to be made quickly to prevent the collapse of the clay, they took on a new spontaneity. They began to be decorated with horizontal bands oriental in nature. While most patterns were simple and geometric, the horizontal bands became the predominate decoration. (Cooper, 1972, p. 20.)

A particular characteristic of orientalism in pottery was the geometric style which was very balanced. The decoration was incorporated into the whole pot. Decorated motifs included concentric circles, chequers, triangle, the zig zag, meander, quatrefoil and swastika. (Cooper, 1972, p. 51).

The Turdetani kept their pottery traditions especially in their cooking vessels but as more influences poured into Andalucia, the style of pottery making was changed. Pottery dating from 5000 B.C. reflected oriental designs painted in red on to cream backgrounds after which the pot was then burnished. Around 4500 B.C. two technological developments influenced the manufacture of pottery. One was the kiln. At first it was a simple construction. It enabled pots to keep their clear colours after firing. Previously colours were lost to the

smoke and flames of the bonfire. The second development was the synthetic reproduction of lapis lazuli which resulted in the origin of glaze. Patterns were expanded to include oriental designs that featured both floral and natural motifs. These were developed into schematic patterns. Two very prominent patterns were the double axe and the bullshead. (Cooper, 1972, p. 23).

New directions in Andalucia ~~were due to~~ resulted from two events. factors ?

The first ~~event~~ was that the two main civilizations of the time, the Tartessian and Turdetani were responsible for bringing new ideas and skills to Andalucia. The second ~~event~~ was the Guadalquivir River. The Guadalquivir River was very important in the history of Andalucia simply because its navigability provided an access for the new skills and new ideas that had to be transported to Andalucia. The skills and ideas, steeped in orientalism would add to the first layer already laid by the Mediterranean Ibericos and its roots would continue to shape and identify Andalucia into a Culture of Death and mark it with a unique peculiarity and remoteness.

this is not really an 'event'

As the oriental Tartessian period began to close there was a decided absence of tombs and cemeteries that had dominated Andalucia for several centuries. This was largely due to the new burial rites of incineration that had been implemented by the Turdetani. While it is thought by some sources that the new burial rites marked the end of orientalism Turdetani funerary

rites although they differed greatly from the very early Mediterranean Iberico rites, remained in place until the Roman conquest of Andalucia.

4. The Aegean Influence in Andalucia

Sometime during the Bronze Age, ships from the Aegean World sailed into Almeria. There, they found silver and bronze and called the inhabitants the Bronze Age People. (Preziozi, 1999, p. 7). The Aegean World was thought to have existed during the Chalcolithic Age (early Bronze Age, third millennium, B.C.) and during the Neolithic Period (fourth millennium B.C. Preziozi, 1999, p. 107).

The Aegean civilization was formed from two cultures, the Minoan and the Mycanaean. The former lived on the island of Crete between 3000 and 1400 B.C. with Knossos as its principle city.

The Minoan World was actually older than Greece. It was artistically brilliant and technologically advanced. It had its own distinctive style of art and architecture as well as systems of writing that were equal to those of the Egyptian world. (Preziozi, 199, p. 14). While the culture borrowed and traded with Egypt, it remained independent.

The main motif of Minoan art was nature. All of its art conveyed a rich, serene world in which beautiful women wore

gorgeous costumes and danced bare-breasted under trees. Young men were always depicted as slim. The men's characteristic dress was the kilt and in the artwork they were shown leaping over the horns of a bull. Landscapes were lush and green. Streams flowed with pure water and were abundant with fish. The seas were also abundant with all kinds of sea creatures. Knossos had no fortifications. There was no need for them in this land of peace and plenty. (Preziozi 1999, p. 16).

In addition to the richness of the arts that surrounded them and comforts not known to other parts of the ancient world, one of the legacies that the Aegean World was to bring to Andalucia was the dance. While the ancient dances of Crete may not have been possible to reproduce authentically, many of its elements were fused to ancient Andalucian dance. Its cultural influence included strange tales and legends that became part of Andalucian mythology, yet another root of the Culture of Death.

The oldest, ritual, prehistoric dances of Crete were thought to have originated with the Curetans or curetes. The reader will recall that the Curetes had at one time populated the forests of Tartessos and were the mythic guardians of Zeus. And it is known that the Aegean World did interact with a rich mosaic of cultures that included the mythical kingdom of Tartessos.

The dances were noisy and frenzied. Their outstanding characteristic was the leap. Danced only by men they were accompanied by shouting and the clashing together of weapons. (Lawler, 1964, p. 30).

First associated with religion, the Leaping Dance was performed by the Curetes who appear according to some sources to have been a tribe of "great antiquity." (Brenan, 1987, p. 30). They were also called medicine men or shamans. (Lawler, 1964, p. 30).

The Leaping Dance was known too many primitive peoples. Its original purpose was twofold. The height of the leap symbolized the height the people wanted their crops to grow. Its other purpose was to frighten off evil spirits. The Leaping Dance was therefore both a dance of magic and fertility.

In its earliest form, the Leaping Dance performed by the Curetes featured uncouth leaps and blood curdling yells. Over time, metal cooking utensils and weapons were added and the original dance of fertility became an armed dance. (Lawler, 1964, p. 31).

It may be of interest to the reader to point out at this juncture that ancient Andalucian tribal war dances contained many of the same elements as the leaping Dance. Whenever

there was a serious confrontation between two tribes, designated members of each tribe would perform a war dance. Arrogant and fiercely proud each man would do his best to scare off his opponent with high leaps and yells while the rest of the tribe supported their comrade by clashing their arms of war together and adding to the spectacle, their worst, possible noises. The spectacle was so frightening at times that very often one tribe did back down and retreat from the fracas.

Dancing was a very important part of sacred rituals such as the ritual of the Mother Earth Goddess as she was called. Worshipped in Crete as well, places for her sacred ritual were held in caves, mountaintops, meadows, the seashore and in groves of sacred trees. In addition to the dance, singing and playing of instruments were part of the ritual. (Lawler, 1964, p. 29).

Mystical dances were also practiced. Sometimes these were simple circle dances. Very old, they were performed by women who danced around an altar that was covered with flowers from a meadow nearby. Hands were clasped (mystical significance) and dancing of a mystical nature took place around a tree, a pillar or a musician. (Lawler, 1964, p. 32).

The mystical significance of the circle implied magic. At intervals the women executed turns and formed patterns of the *fleur de lis* or bunches of grapes. Dress was a full, flared skirt,

boleros and dainty shoes. Breasts were left bare. Mystical dance was performed in order to induce the Mother Goddess to appear. (Lawler, 1964, p. 32).

The rites to a fertility deity were even more frenzied than those of the Leaping Dance. Dancers often went into a trance and it was believed that the deity had taken possession of the body. In Andalucia there is still the mystical belief about the powerful unseen force known as the *duende* that can steal a person's soul at any time. In the trance-like state, the dancers made strange sounds. This well known element of the deity rites was also part of secret initiation rites. (Lawler, 1964, p. 37).

Another dance whose Cretan influences were in later centuries to be seen in Andalucian dance was the Snake Dnace. In many primitive religions, a large snake, usually a python, was kept as an embodiment of the Mother Goddess. The python was generally brought from Egypt. The snake dance was always performed in caves with a living python. The snake handling rituals were accompanied by a shuffling step and shouting. (Lawler, 1964, p. 35).

5. The Bull Ritual of Crete and Andalucia

In ancient Andalucia, the bull was highly revered and continued to be sacred to nearly all the civilizations of Andalucia over the centuries of time. The Caves of Altamira

were dedicated to the bull and were really underground temples of bull ritualism. Ancient art in these caves depicts the bull and its association with fertility. The Mesopotamian god, Enlil, was a bull. This mystical belief was brought to Andalucia with the ancient Mediterranean Ibericos. Other gods whose influences were at later points in history fused to the Andalucian mystical belief system were Osiris and Zeus who could turn into a bull at will. Dionysus and the gods of Phoenicia, El and his son Ball, were bull gods. Yaweh, for early Hebrews, was also identified with the bull. (Josephs, 1983, p. 134).

As a result of this god identification, the bull became one of the first subjects of Andalucian art and literature. It was the first animal to receive ritual veneration in all the ancient societies.

But the bull, like the consort of the Mother Goddess was fated to die. In the bull rituals of the Minoan World of Crete, he was sacrificed. Although the two rituals differed, the bull still had to suffer a sacrificial death. His death was the only way or so it was believed, to ensure the ongoing life of the community. Sacrificing his body and eating his flesh brought to the community a state of grace. It should be noted that the sacrifice of the king or his surrogate was a mystical concept of ancient Andalucia and has continued to permeate the Andalucian belief system with the Cult of the Virgin Mary. (Josephs, 1983, p. 135).

In ancient Andalucia, the bull cult was very popular. It was also the belief that killing the bull meant grains and vegetables would issue from his body, wine from his blood. Shrines to Cybele and Attis who sacrificed the bull over a grate so that they could be baptized in its blood may be found at Merida, Cadiz, Lebrija, Carmona, Malaga, Ronda and Cordoba. (Joseophs, 1983, p. 136). The bull cult in Iberia was by far the most ancient and reflected strong oriental influences. Like many things in the ancient eastern cultures, everything that was created including cult ritualism had patterns. The patterns that were laid down provided a boundary for the mind and the body. Both were compelled to operate within these rigid boundaries. While orientalism did provide the means to vary the pattern the pattern itself could not be changed.

A cave painting at Despena Perros portrays the stoning of bulls at Avila. Bulls wore rosettes on their heads to indicate their sacred nature. The barbaric method used to kill the animal clearly reflects the credo of the Andalucian Culture of Death (life and death are natural processes that begin at birth). (Josephs, 1983, p. 137).

After Christianity, bull sacrifices were forbidden on penalty of death. The bull was now considered to be the devil by the church. The animal became a symbol of darkness and death (mystically, it still is). In spite of severe penalties, the

bull cult customs in ancient Andalucia did not stop. The bull continued to be held in reverence.

6. The Mythological Greeks

The Mycenaean Period or "Age of Mythology" as it was called, was a distinctive civilization that arose during the Bronze Age on the mainland of Greece. A rich and famous civilization it eventually conquered the Aegeans and Crete. (Lawler, 1964, p. 40-41).

The first Mycenaeans have been placed in Greece during the second millennium B.C. They were the first group of people to organize themselves militarily and to have political power. They were also the first to build urban capitals and turn their settlements into centers of strength. The first rulers of Mycenaea were little more than "petty kings." (Crossland and Birchall, 1970, p. 107). In time they became great monarchs with royal dynasties that were at the heart of their heroic myths and legends and earned their civilization the title "Age of Mythology." (Lawler, 1964, p. 41).

this for them, was actually their religion!!

The Greek World was just the opposite of the Aegean World. In the beginning, it was primitive, rustic and extremely militaristic. The paintings of Mycenaea portrayed scenes of carnage, chariots rushing off to smite their enemies. Mycenaea seemed to exist in a void, blank world where everything was dark and crude whereas the Aegean World had been a veritable

Garden of Eden. (Preziozi, 1999, p. 17). Where the Aegean World was matriarchal, the Greek World was patriarchal. Eventually Knossos was conquered by the Greeks who destroyed its magnificent palace. it may have been destroyed by an earthquake!

The early Greeks were hunters and warriors. They settled at the foot of steep hills and fortified their villages in such a way that they gave the appearance of "forbidden territories." (Lawler, 1964, p. 40). The men wore beards and were not clean shaven as were the men of Crete. Their dress consisted of a loose shift over which they wore a cloak. As the civilization prospered, the Mycenaeans became exceedingly wealthy. Their work in gold and silver earned them fabulous reputations. Part of the burial rites was to cover the face of the deceased with a gold mask.

The Aegean influence over the early Greeks was particularly reflected in matters of ladies dress and religion. Sacred trees, caverns, serpents and the bull sacrifice were practiced and revered. Aegean dance above all, left a powerful impact on the early Greeks. (Lawler, 1964, p. 41).

Profoundly mystical, the armed funeral dance was performed, for example, to infuse life into the dead person again. In the Pyrrhic Dance which was the most important of all the armed dances, dancers leaped high around the flames of a fire. (Lawler, 1964, p. 42).

The animal dance performed during the Paleolithic Period by a shaman wearing a mask and parts of various animals was further developed by the early Greeks. Like prehistoric man who saw how vital the animals were because of the food and clothing they supplied, the early Greeks were as well very conscious of animals. The animals 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 instance, was associated with Athena, the cow with Hera and the bull, who, while he was not worshipped, was sacred to Dionysus. The Greeks were also aware that some animals did in fact dance. These included the ape, bear, cat family and dolphins. (Lawler, 1964, p. 58-59).

Since prehistoric times animal dances have always been solemn and ritualistic. While some of the original meanings have been forgotten those that belong to a mystical cult have not. Protected by secrecy, a mystical atmosphere and a rigorous description of detail, these animal dances have survived. (Lawler, 1964, p. 59). The main instruments that were used at the rituals were the four-stringed lyre, flute, hand drum and bronze cymbals.

The destruction of the fortifications at Mycenaea was one of the many cataclysmic events that signaled the end of the Bronze Age (Preziozi, 1999, p. 206). In spite of their immense

system of defense, the walls were finally breached. While the walls had been intended to keep out the rustic villagers, they were recruited by mercenaries. The villagers knew the wealth that lay behind the walls and did not want to miss the opportunity of plundering it. Many of the warriors whose job was to defend the city were away fighting other battles and this left Mycenaea vulnerable and unprotected.

7. Contribution of the Early Greeks to Ancient Andalucia

The early Greeks arrived at Tartessos in the sixth century B.C., settling on a small offshore island called Ciudad Viejo. At the time the Spanish mainland was divided into two principal cities and was separated by a wall. Where the Greeks settled, they faced the sea. The other part was inhabited by the Tartessians. The Greeks referred to them as the Iberians. There was great respect between the Tartessians and the early Greeks although diligent guard duty was carried out in order to assure that the peace was kept. Over time goods were traded between the two cultures and suspicions did lessen. (Altamira, 1966, p. 21).

The oldest known Greek colony was established at Menaca. Since the Greeks were also interested in navigation and commerce there were many disputes between them and other invading peoples, especially the Phoenicians. The disputes were more often than not settled by warfare. The Greeks finally chose to settle along the eastern coast of Spain.

Archeological remnants of two of their most important settlements may still be seen at Gerona and Ampurias. (Altamira, 1966, p. 17).

The contribution of Greek culture that was fused to the Andalucian culture was of great importance historically. Greek influences were expressed through art, literature, aqueducts, tunnels, paved roads, water clocks and bridges. The major Greek influences were to be seen in the coinage of money, a short sharp sword made of steel called a falcate and pottery. (Altamira, 1966, p. 19).

Until about 1000 B.C. pottery in Mycenaea was not regarded as important simply because metal was where the money was. What was potted lacked freshness and limited decoration. However an influx of geometrical shapes suggesting the influence of orientalism, appeared. Some of the main motifs were the lozenge, chequers and meander. (Cooper, 1972, p. 44). Although shapes evolved, forms lacked strength. Pottery was further deadened because of the Iron Age under the Dorians and their militaristic attitudes, superior weapons and armour.

In 1450 B.C. after the Mycenaeans took the city of Knossos they were able to expand their power since the destruction of Crete meant end of Minoan control of the sea.

From this time their distinctive pottery that had gone into decline began to appear.

As a more classical Greek culture began to emerge around 1000 B.C. art became a way of the people and was closely linked to religion. Pottery began to be held in great esteem. It became highly sophisticated and was carefully painted. (This had been done first by the Mycenaeans around 1450 B.C.). Some pottery was used for grave monuments some used for athletic achievement. Its main function was to inscribe a vital source of history that would be carried to all the places with whom the Mycenaeans traded.

Mycenaean pottery had two unique characteristics especially after a classical Greek culture did begin to evolve. Its form was related to the use of the pot and it was known for its decorative painting. (Cooper, 1972, p. 46).

As a result of the Greeks coming to Spain, a most distinguished pottery began to be made there by the Iberians who had settled in the eastern part of the Peninsula. Attempts to copy the Greek decorated wares were made but these were not successful. What did evolve eventually was a painted indigenous Iberian style. Its outstanding characteristic was the decoration that had been painted on to the smooth slip of covered pots. Iron and manganese oxides were used that fired a rich wine-red colour. Design also were rich and varied and

included the oriental influence of the Near East in its geometric shapes as well as stylized birds, fish, plants and the human figure. (Cooper, 1972, p. 139). Where the geometric design had been used to cover the entire surface of the pot to induce a state of harmony and transcendency figures were introduced. At first they were isolated then used as part of a panel. Eventually mythological animals and deities were used on the panels associated with orientalism. Ritual vessels often portrayed a human face that had been carved on the vessel suggesting that the vessel had been used in a human sacrifice rite. (Oliphant, 1992, p. 166.

Another contribution to Andalucian culture was Greek sculpture which was rich and varied. It was mostly carved from bronze and stone and its outstanding characteristic was a particular arch that may still be seen at temples and tombs. (Altamira, 1966, p. 19). In addition to the cultivation of the arts, the Greeks established schools and academies. (Altamira, 1966, p. 22).

8. The Phocaeans

Around 600 B.C. another oriental culture from Ionia called the Phocaeans founded a settlement at Mainake. They traded mostly in gold and silver. By this time, the Phoenicians who had first claimed the Mediterranean waters began to decline and the Phocaeans were successful in competing with the Phoenicians for the rich trade

of Andalucia. Each of their characteristic vessels carried fifty oarsmen.

King Arganthonius of Tartessos liked the Ionians and wanted them to stay in his country. When he could not persuade them to settle in his country, he unstintingly gave them money to build a wall around their city so that they might defend themselves against the Persians. (Josephs, 1983, p. 38).

The assimilation and interpretation of the Greek and Ionic influence did not result in mere copies. Beautiful, imaginative Andalucian art and culture was already in place it required only a little more inspiration from the Greeks to reproduce the originality and authenticity that are so expressive and typical of Spain.

Chapter IV

The Purple Empire

1. The Phoenicians

The Phoenicians were considered to be Andalucia's oldest colonists. The first Phoenician invasion of Andalucia took place in the eleventh century B.C. The Oriental purple-dyers came from Syria. Rich and prosperous they established their initial colony along the southern coast of Andalucia at Cadiz having already heard of its enormous wealth. They also dominated the Balearic isles and their influence was especially noticeable at Ibiza. Dedicated to commerce and navigation their trading ventures found strong support by the State and the rich mercantile families of Phoenicia. They were the first to write down the history of their journeys and discoveries in Spain. With this documentation, a history of Spain began. (Altamira, 1968, p. 13).

The Phoenician influence in Andalucia lasted over a period of several centuries and was without parallel. Not only did they introduce their own language, script and money, they also introduced new industries such as the salting of the blue fin tuna known as the "Pigs of the Sea" and salt mining. (Altamira, 1968, p. 13). They taught the Andalucians how to work their mines more efficiently and how to expand their commerce. They also instructed the Andalucians in the arts which were largely imitative yet strongly reflected an oriental influence

especially in the silver and gold jewelery, ivory combs and exquisite green glassware that was the dominant colour of the African and Egyptian objects of art they had brought with them. Another oriental ~~influence~~ commodity the Phoenicians introduced to Andalucia was iron. (Altamira, 1966, p. 16). Their most prolific influence was the beautiful black-eyed maidens they had brought with them from India and other oriental countries whose dancing was so sensuous it turned many a man's head.

iron is not an influence

X

were

welcome exports ?

The central Phoenician colony remained at Cadiz. There, a magnificent temple was constructed on its shores and dedicated to their god Hercules who had killed the god Geryon and stolen his red bulls. Its columns were covered in gold and silver. The temple was famous for its wealth and adornment and its beautiful temple dancers. (Altamira, 1966, p. 17). Out in the harbour two magnificent bronze columns were erected. These too, were dedicated to Hercules.

The Phoenician religion was based on temple prostitution. Rites were carried out in the temple that included music, dance, incantation, prostitution and the sacrifice of children. The dancers that the Purple dyers had brought with them were in reality prostitutes. They were unbelievably beautiful with long, raven black hair and black eyes. Their dancing was so lascivious they became known as the Wicked Dancers of Cadiz. Many of the elements of their temple dances reflected the ancient oriental sacred temple dances of India and

the snake dances of Crete. Over the centuries these elements were to imbue Andalucian dance with an exoticism that would set it apart from the rest of the world. So who were these remarkable people called the Purple-dyers that introduced many modifications to Andalucia or Spania as they called Spain. ? How did they find this hidden remote land and what was their rich legacy to Andalucia. ?

2. The Bedouins of the Sea

In prehistoric times (20,000 B.C.), the Phoenicians were ~~known as Semites.~~ Semitic people, ~~They were~~ nomadic, extremely poor and spent most of their time wandering around in the wilderness. Known as Bedouins they suffered abject poverty and loneliness, but typical of the oriental attitude, the early Phoenicians did not see themselves as poor. They were quite content to live apart from society in total isolation and deliberately kept away from other societal groups or civilizations. (Herm, p. 16). Andalucians and Gypsies who have had their roots in India still share these same attitudes. Over the centuries these attitudes became deeply rooted in the culture and part of the Andalucian mystical belief system. ~~The attitude was called fatalism and~~ or fatalism its essence has permeated Andalucian daily life and the arts for centuries.

The Phoenician mystical belief system fused itself to the ancient belief system in place. Like the Andalucian duende it saw nothing but fear and darkness for the future. It centered on

Nature and fear and the deep desire to overcome that fear, ~~Fear was the~~ the heart of the oriental concept introduced to Andalucia. It is still so. The Phoenicians believed that man was likened to a plant. ~~Like a plant he~~ who gave himself up to a spirit of growth, but without will or care. (Herm, p. 39).

The Andalucian belief system is also haunted by fears, violence and tragedy from the remote past. The Andalucian people believed that it was important for the soul to be transported to a particular level that represented the remote past, a place so fearful that it was ruled by emotion and intuition and not reason. Whatever the soul's past actions had been, they eventually had to be faced. This involved conflict, ~~Conflict evoked memories of the past.~~ but These memories had a deep impact on the present. Struggle with the conflict had to take place because this was part of achieving dignity and self assertion that was the soul's destiny. The soul's destiny always ended tragically. This could never be altered. It was important to accept this concept. (Stanton, 1978, p. 82).

Eventually the Phoenicians settled on the Syro-Lebanon coast and became known as Canaanites. Their nomadic behaviour continued even in established cities thereby allowing them to avoid the ordered rigidity of metropolitan centers. The desert was for them, like the sea. Nothing ever stayed the same. Waterholes dried up, mountains crumbled. Sand was everywhere. The only permanent thing was the sky and the

fiery ball that burned in it from morning until night. (Herm, p. 16).

The ship for these Bedouins of the Sea was the camel. Trading posts were new pastures for their camels. With the coming of the Sea Peoples in the ninth century B.C. they took to the sea and grew rich.

3. The Sea People

In the latter part of the thirteenth century B.C., prosperity in the Mediterranean had come to an end. Widespread destruction was followed by a dark period that lasted ~~three~~ hundred years. The question as to what had caused such a strong civilization as the Greek one to suddenly crumble and fall has been attributed to 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 and 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 the "People of the Ancient World". Other than this they did not seem to have a name. (Sanders, 1978, p. 9).

Their existence has been confirmed by thirteenth and twelfth century B.C. texts. Within the texts sources describe

their attacks from west Libya during Mernepteh's reign and again during the reign of Ramses in 1186 B.C.

In that same year the Sea People lost a great naval battle to Ramses. He had the prisoners branded. Forced into labour gangs they were manacled and had to wear distinctive headdresses. (Sanders, 1978, p. 9). The Dark Age was a period that saw unparalled earthquakes, crop failures, famine and massive invasions. Of course the Sea People were blamed.

Why 'of course'?

Sometime after the demise of the Mycenaeans, the Phoenicians took over the sea. They soon became the Mediterranean's foremost traders and mariners in the region. Their sea voyages brought them into contact with Egypt where they traded their famous cedarwood and resins from oils of the trees. That link was finally broken in 1600 B.C. when the Egyptians resorted to black magic to resolve a problem.

≥ brought relevance?

The Phoenicians were remembered for their oriental features. Their features were thin and aquiline and their eyes were decidedly slanted. Their gestures were well known in every port and set them apart from most travelers. In business they gave nothing away. They arrived, they did what they had come to do and they departed. As merchants they were shrewd, skilled and technically, very inventive. (Herm. P. 39).

The Greeks called the Phoenicians "Phoinikes" or the Purple Men because of their most coveted products – purple dyed Tyrian cloth. The dye for the cloth was made from the Murex sea snail. The colours ranged from soft pink to deep purple. Tyrian cloth was made famous by the Roman aristocracy.

Phoenician cities were all independent of one another but sometimes they had alliances. Tyre, Byblos and Aradus were three Phoenician cities that were very prosperous. These cities, like others, were built on land that jutted out into the sea and were protected by high stone walls and towers. Houses were two stories with balconies. Famous for their building and craftsmen skills, the Phoenicians had been employed in the tenth century B.C. to construct King Solomon's Temple at Jerusalem. (Oliphant, 1992, p. 30).

With minimal land to exploit the Phoenicians set off in search of the metals that they had heard about from other seamen. Eventually their voyages brought them to the rich deposits in Andalucia and led to the founding of Gades (today known as Cadiz). The natural resources of this Paradise formed the basis of many of their industries. Whatever was scarce or of insufficient quantity, the Phoenicians were able to meet the demand just as they had done with their cedars and pines from the forests of Lebanon that they had exported to Egypt because

wood of sufficient length and quantity was scarce. The resins from the woods had provided precious oils and unguents to trade. The cloth that they had purple-dyed came from their own sheep.

From the fine sands of their beaches, the Phoenicians introduced the green glassware for which they were famous to Andalucia. Clear and colourless, it displayed the oriental influence through its painted decoration that was often flowers. The Phoenicians also brought ivory carvings, jewelery and metal goods to Andalucia. Exquisitely carved ivory decorated expensive gilded furniture. Cult statuettes found in Andalucia that had been made from ivory and gilded have been attributed to the Phoenicians. Another major contribution was the introduction of potter's wheel vase painting. Many oriental influences could be seen in the motifs and designs used for this art. Phoenician pottery was considered to be its most beautiful contribution to Andalucia. Mixed with metal it exuded a certain exoticism. Examples of this particular type of pottery may be found at Niebla. Other examples of Phoenician pottery distinguished by its varied masterly oriental decoration may be seen in the vases of Archena and Elche as well as the warrior figures of Archena. The most outstanding characteristic of all the pottery that began to be created at the time was that the art form itself rose above pure imitation. Archeological findings have uncovered an art form that revealed the expressive genius of the ancient Iberians of Andalucia who for so long stood

how can it be green AND colourless ??

not clear?

against absorption of other cultures and resisted their invasions. (Altamira, 1968, p. 18).

The greatest contribution the Phoenicians made to Andalucia was their alphabet. They took it wherever they went. It was adopted and adapted to suit the culture. (Oliphant, 1992, p. 30). Added to the Andalucian culture, it was then possible to document their histories, poems and very ancient laws.

4. The Wicked Dancers of Cadiz

The capital of the sensuous civilization of the Purple Men was famous for two things – the purveying of excellent food and lascivious ladies whose dances of oriental origin still exist in the dance of the Andalucian gypsies. (Josephs, 1983, p. 11). Cadiz – home of the famous temple built by the Phoenicians out in its beautiful harbour and dedicated to Hercules as aforementioned. This was the same capital where other temples were built to honour the great oriental goddesses Astarte, Isis, Cybele and Mithra the great Persian god. (Josephs, 1983, p.11).

In the days of ancient Cadiz (or Gades as it was known) its food reflected elements of oriental cuisine par excellence, such as rice, lentils, beans and other vegetables prepared in rich broths and seasoned with particular herbs such as cumin and saffron. The erotic dances of the dancing girls reflected the sensuous elements of the ancient oriental sacred temple dances

of their countries. The beautiful "black-eyed maidens of Heaven" were skilled in all the bewitching arts of love, well mannered and well educated. They could sing and dance and play upon a guitar-like instrument or flute. They lived in magnificent houses that matched their beauty in the rich quarter of Cadiz. (Josephs, 1983, p. 67).

The exotic dances of the Gaditanus delighted all who watched them perform. In spite of many prohibitions throughout the centuries these dances have remained unchanged from their remote origin and are completely oriental in their context. (Josephs, 1983, p. 68). Danced today only in Sevilla by a particular segment of the Andalulcian gypsy population to whom they have been passed over centuries to succeeding generations, these dances of antiquity match in minutest detail the elements of the ancient dances of the Gaditanus. One is able to compare the *brazeo*, a balancing action of the hands, the *zapateado* that involves extremely rapid heelwork, *los tacones*, that require beating out a rhythm with the feet, the *crissatura,* a butterfly like motion of the hands and the *meneo,* the wiggling of the hips. Other matching elements are the use of the tambourine and castanets. (Josephs, 1983, p. 68). Oriental elements that are also important features of Andalucian gypsy dance are the head movements, use of the eyes and the lascivious writhing of the hips. (Josephs, 1983, p. 71).

The remarkable feature of these ancient dances was and still is, that no matter how indecent the dances appeared, they were and remain inviolably chaste. (Josephs, 1983, p. 69).

this does not track - chastity is not wicked

The wicked Dancers of Cadiz were seen as the daughters of Phoenicia. Sacred prostitutes, they belonged to the Phoenician Cult of Astarte, the goddess of fertility. During the temple rites, they wore little more than diaphanous veils and danced superbly and enticingly. (Josephs, 1983, p. 74). The three main elements of the Cult of Astarte were gardens, images of the deities and a procession that led to water. The rites were held at midsummer. Part of the Cult's rite included a sacrifice that was based on the supposition of two young girls who were expert pottery makers and refused to give up a piece of their beautiful pottery to adorn the gardens when they were asked for it. One of the girls was forced to walk barefoot in the procession to the water. At the water source there was a deep well into which she was thrown. As well, all the girls' pottery was broken since their refusal to offer up a piece of it to the goddess Astarte, was looked upon as sacrilege.

The rites of the Astarte-Adonis cult are still carried out today in the Alpujarra region south of the Sierra Nevada mountain range. In this modern time the rites take the form of a courtship ritual. Herbs are planted in pots and on Midsummer's Day the pots are presented by the village girls to the young men of their choice.

The dance in Andalucia has always been considered as an important function of magic and ritualistic rites. Its importance may be seen in prehistoric cave scenes. Ecstatic dancing was also an essential part of the rites of the three well known cults of ancient Andalucia, the Cult of Astarte, Dionysus and the Babylonian goddess Ishtar. Sacrifice was an integral part of the rites as can be seen from the above description of the Cult of Astarte and was accompanied by dance. (Josephs, 1983, p. 75).

The Oriental Mystery Cults were much sought after in all parts of the world. So were their dancers. They were likened to goddesses portraying the role of the courtesan or street walker in divine incarnations.

Which?

Their connection to Andalucia through flamenco is clearly seen in the Villa of Mysteries at Pompei. A wall painting depicts a nearly naked dancer. Her arms are upraised, castanets are attached to her fingers and her dancing pose is exactly that of a flamenco dancer. Her back is arched, her head proudly turned to one side. The dance is clearly a ritual dance that formed part of the ceremonies carried out at the villa that included the Rite of Induction for new Brides and Secrets of Religious Sexuality Rites. (Josephs, 1983, p. 76).

used?

Instruments depicted in the dance were castanets, cymbals and timbrels. The dances were very similar to those of

the Wicked Dancers of Cadiz. For the rites of the Earth Mother Cybele, a special instrument was used. It was a cymbal or bronze timbrel.

Some of the elements that the beautiful dancers of Cadiz adored are still part of Andalucian dance. Symbolic of ancient times they constitute another important root of Andalucian Culture of Death. These included use of cymbals and handclapping (Cult of Lydia), castanets and the tambourine. (Josephs, 1983, p. 76-78).

While flamenco was not the same in every respect as that of the Wicked Dancers of Cadiz there were some connecting links. Firstly, there was the rhythm. The beat, the cadence and the measure are all marked by the handclap, castanet or tambourine. Next there were the upraised arms that have over the centuries conveyed a special attitude of "mothers of the dance for all time". Constant, sinuous motion of the arms, the aloof head thrown back, fixed in the archway of the arms are the two prominent characteristics of ancient dance and flamenco.

Then there was the ecstacy – when the magical power of the duende takes over. The dance exudes the overpowering emotion, exultation, transport and rapture of the mystical. A sexual frenzy is set up through the writhing hips that was also

present in dance of the Paleolithic period. (Josephs, 1983, p. 79).

The Dances of the Wicked Gaditanians was a primal art, ecstatic, religious and mystical. It was the formal expression of fertility, life, death and the resurrection. True flamenco conforms to the same primordial needs, patterns and mystical beliefs. These patterns and needs have always existed.

In Crete, they existed before 1500 B.C. and were expressed through the priestess dancers who resembled startlingly, the flamenco dancers with their upraised arm positions, flounced skirts and graceful movements. (Josephs, 1983, p. 79). The Snake Priestess of Crete also wore the flounced skirt with arms held aloft and a transfixed expression on her face. The sinuous movement of her arms and hands and her backbend were like snakes coiling, uncoiling, writhing. These same movements are still used in true flamenco. (Josephs, 1983, p. 80).

The great Andalucian poet, Federico Garcia Lorca understood very well the connection between the dance of the Snake Priestess and the flamenco dancer. In his ballad *La luna* he compares the moon to the flamenco dancer whose ritual dance has proved to be fatal to the gypsy who dared to watch the rite. She too, danced with upraised arms wearing a skirt that was long and flounced. Her hard white breasts like tin are

bare. This detail refers to the Cretan priestess since flamenco dancers never expose their breasts. Under certain rigid conditions such as a secret, ritual dance she would perform naked but the breasts would never, ever be exposed. Lorca's poem describes the old, ecstatic cults. (Josephs, 1983, p. 80).

Pure flamenco when it is presented belongs to the dances of antiquity simply because it is not really that far removed from the original root. If a dance is rhythmic, hieratic and ecstatic, it is as ancient as its origin in the true sense of the word. Flamenco cannot be classified as primitive. It is however, primordial, that is to say, earthy, original, essential and ancient. It is also the most characteristic expression of Andalucia.

The story of dance itself has not changed. It still contains the elements of the Paleolithic Period. Flamenco evolved only because of the collective psyche of the land. (Josephs, 1983, p. 81).

5. Fate of the Phoenicians

In 332 B.C. the special nature of the Phoenician civilization came to an end when Alexander the Great carried out one of the most brutal attacks ever to take place in the then known world. He had asked a major Phoenician city for hospitality. He had asked politely. The Phoenicians being who they were, refused. Angry at their refusal to receive him he

decided to make a hideous example of Tyre. 30,000 women and children were sold into slavery and 2,000 males were nailed to crosses that had been hewn and at his order set up along the Phoenician coastline. With the death of these 2,000 brave men, his unspeakable example had destroyed a myth. The Bedouins of the Sea were no more. The Purple dyers were dead. And even though it was said in later historical accounts that the real reason for the slaughter was because the Phoenicians would not give up child sacrifice to their god into whose fiery maw these innocents were cast, a dark cloud of concern descended upon western civilization. (Herm, p. 116). Whatever the truth may be, these early orientals had found a Paradise of great wealth with its enormous amounts of silver. Through their rich contributions they made it possible to record the histories of Andalucia and to develop art, literature and their beautiful vase painting that left the Andalucian culture with a legacy of exoticism and orientalism that would become part of its essence forever.

Chapter V

The Carthaginian Conquest of Andalucia

535 – 206 B.C.

1. History of the Carthaginian Empire

The Carthaginian Empire took in the North of Africa and connected Egypt with the western Mediterranean. It is said that Elissa, a princess of Tyre, fled from her brother and founded Carthage, its capital, in 814 B.C. Carthage and Tartessos had lived peaceably for several centuries and both had become very prosperous from trading with one another. In 535 B.C. the Carthaginians decided to destroy most of the Phocaean ships at Alalia. Joining forces with the Etruscans, they defeated the Phocaean fleet off Corsica that same year. They also closed the Mediterranean by blocking the Pillars of Hercules to all but Punic (Phoenician) ships. This act of subversion destroyed the highly profitable trade the Tartessians had enjoyed and had depended upon with the Phocaeans. The closure of the Straits of Gibraltar and the western maritime shipping lanes were the two main reasons that the Tartessian civilization went into a serious decline. (Josephs, 1983, p. 43).

2. Phoenician Power Wanes

In the sixth century B.C. the Phoenicians were attacked by the Tartessians at Gadir (Cadiz). It is not known exactly why a bitter war broke out between them, but it has been supposed that, because of the closure policies of the

Carthaginians with regards to the Mediterranean and the resulting ruination of their rich trading, the Tartessians retaliated in a manner most unlike them. Uncertain of their strength to resist the attackers, the Phoenicians asked the Carthaginians in Tunis to help them. After having confirmed a declaration of support on behalf of the Phoenicians, the Carthaginians then decided to conquer them in a dramatic invasion of Andalulcia that took place in 236 B.C. (Bradley, p. 42). The Carthaginians who regarded themselves as the oriental descendants of the Phoenicians, had begun to display more and more militaristic and commercial power throughout the Mediterranean. These powers eventually brought them to Andalucia where they settled and made Cadiz their center. Led by Hamilcar, son in law Hasdrubal and his nine year old son, Hannibal, the Carthaginians arrived with a herd of African elephants trained in warfare. The plan of the new invaders was to use the resources of Andalucia both human and material as well as take over the iron mines and sword forges and build a huge army. The loss of the metal trade and the further weakening by Celtic invaders made it easy for the Carthaginians to destroy Tartessos and take control of the Andalucia's rich resources.

With the coming of the Carthaginians, the early Greek trading post at Malaga disappeared as did the early Greek civilization that had been in the Iberian Peninsula for only a few hundred years. In the place of the trading post the

Carthaginians established a huge fish factory said to have five large rooms. The huge factory was home for their famous sauce that may still be found today, and salting tuna fish in the same manner as the Tartessians and Phoenicians had done before them. (Brenan, 1915, p. 213).

After Hamilcar Barca, the Carthaginian general and his relatives had taken control of Andalucia and he had assembled his huge army, Hamilcar attacked Rome. His motive was revenge for the terrible suffering that Rome had inflicted on Carthage in the First Punic War. (Bradley, p. 42). However, assembling his Celtiberian army was a monumental task and General Hamilcar was killed before he could actually lead his legions and elephants to Rome. His son now twenty six years old, took over. Hannibal's first ploy was to attack a Roman protectorate near Valencia in Andalucia. This fiery assault signaled the beginning of the Second Punic War.

His father's penetration of Andalucia had been more or less peaceful and took place over a long period of time. In some areas the general's men met with strong resistance. In other areas there was an easy surrender and many of the Andalucian resistors joined the Carthaginian army. Surrendering was mainly done to avoid retaliation against families and the severe penalties that had been laid down by the Carthaginian general. (Altamira, 1968, p. 24). Since much of Andalucia had been conquered as a result of the Carthaginian display of power and

the harsh, militant measures that went along with it Andalucians were reluctant to face additional threats and pressures. (Symington, 4th ed., p. 437).

The Carthaginian conquest of the Phoenicians at Cadiz and Valencia deeply affected the Andalucian people. Firstly, there was the betrayal on the part of the Carthaginians. Such an action was unthinkable as far as any loyal Andalucian was concerned. Secondly, the exploitation of the silver mines and tribute that was collected on behalf of the Carthaginians from the cities in spite of the hardships this incurred for the inhabitants, was also unacceptable to the Andalucians. What helped the Andalucians to ~~put up with~~ endure this kind of tyranny for the two hundred years that the Carthaginians remained in their country were the unique attitudes they held - to offer little or no resistance to the invaders and to absorb the influences of the dominating culture. These attitudes had served them well over the centuries and no matter how barbaric some of the cultures had been there was never any diminution of the older, higher, original culture of Andalucia itself. This was because the older culture was able to diffuse the incoming culture in such a way that the original culture was permitted to continue and in the process, was amplified, thus making it very rich for all time to come. (Josephs, 1983, p. 12).

3. The Carthaginian Contribution to Andalucia

During the two hundred years the Carthaginians

remained in Andalucia, their sole aims were to increase their army and stores of gold. However, the Carthaginian contribution included the establishment of mints for the type of coinage they had encouraged. The tuna salting industry was continued and there was much construction of palaces, forts, temples and roads. (Altamira, 1968, p. 25).

Although the Carthaginian influence was principally commercial, it left its impact upon many Andalucian customs and did assist the culture to a higher level than what it had already achieved. The primary purpose of the Carthaginian influence was to teach the Andalucians how to increase their exceedingly rich mining resources for two reasons. Mining resources were responsible for stimulating the coinage of Carthaginian money that took particular shapes and symbols of African origin and for its use. The mines also provided the kind of metal that was needed to introduce to the culture the undulating sword. (Altamira, 1966, p. 29).

The undulating sword has been attributed to the Carthaginians. This exceptional sword was made with a series of curves down either side of the blade thereby improving its function in two ways. Firstly it gave more space to defend oneself and secondly, it doubled the cutting area thus insuring that the enemy was really mortally wounded or quite dead. The straight sword tended to leave a triangular shaped wound that

was not always fatal and its length and weight could be unwieldy in close hand to hand combat situations.

One last important contribution the Carthaginian Empire made to Andalucia was the introduction of the Jews. The Carthaginians brought a large colony of this Semitic element to Andalucia where they flourished as primary growers of the grape and olive that produced wine and oil. Known as the Sephardim the Jewish colony became a most valuable part of the population of Andalucia and contributed significantly to the culture. (Josephs, 1983, p. 11).

4. Results of the Carthaginian Invasion

Unfortunately, in spite of the fine contributions the Carthaginians had made to Andalucia, the results of their invasions literally and tragically wiped out the Tartessian civilization. The Carthaginian Conquest brought to Andalucia as well, the intrusion of Rome through the Punic Wars. Not only did this intrusion spoil the possibility of any further contributions from the descendants of Phoenicia to the people of Andalucia, Rome's heavy tread caused the Carthaginian culture to fade away and eventually succumb to a historical death. (Livermore, 1972, p. 5).

The destruction of the Carthaginians began mainly because Rome had wisely kept a small army in Andalucia. When Hasdrubal and Hannibal joined forces to cross the Alps

and fight the Romans at Rome itself, the small Roman army took the advantage and seized Cartagena. General Scipio was responsible for the victory. Following this success, Scipio was given a larger army and attacked Carthage. Hannibal was defeated and all the Carthaginian provinces became Roman.

In no mood to accept Rome as a master, the city of Lusitania became a center of resistance as did Soria. Both cities held out for many months. When the Romans finally set fire to Soria in order to force the inhabitants to give up, many of its citizens killed themselves rather than surrender.

The great hero and famous guerilla leader of the time was Viriathus who was a shepherd. Hiding out in the Cantabrian mountains a few pockets of resistance under his leadership continued to hold out against Rome. Rome never did control this area in Spain.

CHAPTER V1
The Six Centuries of Roman Rule

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2. Second punic War
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Chapter V1

The Six Centuries of Roman Rule in Andalucia

1. Roman Andalucia

After two hundred years Andalucia finally became part of the Roman empire ~~Rome~~. The assimilation took place at the conclusion of an unprecedented struggle that was both lengthy and bitter. ~~Known as the Punic Wars the impact of this~~ The struggle ~~on Spanish history was to result~~ of the Punic Wars resulted in six centuries of Roman rule. During the ~~struggle~~ conflict the Romans were defeated many times and did not hesitate to employ treachery on more than one occasion in order to achieve a victory.

It had never really been Rome's intention to conquer Spain but the law of expansion seemed to demand it. Consequently the First Punic War was fought on Spanish soil between the Carthaginians and the Romans. What led to this long and difficult war (232 B.C. -218 B.C.) was that while Rome had been busy sacking Sicily and other parts of the ancient world, the Carthaginians, not wishing to wait for the esparto grass to grow under their boots, decided on a massive take-over of the Iberian Peninsula. Initial entry to the Peninsula had been far from easy. The main problem was that the Carthaginians could not find their enemy. This was because the tribes were not unified and were scattered throughout the countryside. An alternative policy of peaceful penetration was used and seemed to be a better approach as it drew the tribes out of hiding. The women who were astonishingly beautiful were

encouraged to marry their Carthaginian conquerors and a capital was established and called Cartagena.

The gradual accumulation of Carthaginian power throughout the whole Iberian Peninsula started to come to the attention of Rome and led to the onset of the First Punic War. Clearly, Spain was beginning to take on the aspects of a second Carthage, and since this was a grave concern to Rome, troops were dispatched to the Peninsula. Essentially a conquering race, the Romans decided that while they were subduing the Carthaginians, they might as well seize all of Spain. Little did they know that the idea was going to take them two hundred years to accomplish. The tribes defended their independence and way of life with fierce tenacity. The war served to bring out the same characteristics that had marked the Andalucian culture during the time of the Mediterranean Ibericos – hardiness, devotion, loyalty, adroitness and a new characteristic, deception. (Altamira, 1966, p. 30).

In some ways it was to Rome's advantage that the tribes lived in wild, remote areas and were not unified. There was no opportunity to band together against a common enemy. Each tribe had its own customs, war dances and particular code of dress and morality that has continued down through the centuries until today. The Romans, on the other hand, were a tightly knit, well organized, well disciplined unit. What the Romans did not expect was the strong resistance they encountered. The tribes resolved to maintain their freedom and way of life. The strife revealed feats of great

heroism on the part of the tribes and the cities they defended as well as the Roman soldiers whom they fought. Tribal ferocity went toe to toe against military firmness and resolution. (Altamira, 1966, p. 38).

2. The Second Punic War

The conflict that took place in Numantia, revealed the courageous heart of the Andalucian people while cultural attitudes reflected their powerful beliefs about life and death. During this conflict the Romans were defeated four different times in spite of some of the local tribes joining up with them. Finally one of the more brilliant Roman generals decided to cut off the town of Numantia. Inhabitants realizing the disastrous situation asked for terms of surrender but when these had been relayed the terms were so harsh that the people burned their city to the ground and fought to the death. (Roman Spain, p. 16).

This war was particularly long and excessively cruel. At first Roman attitudes were conciliatory and one or two generals such as Scipio were actually quite humane. But for the most part the generals showed no mercy whatsoever to man, woman or innocent child. Promises were broken especially with respect to terms of peace.

The more inhumane generals such as Galba would lull the resisting forces into a sense of false security then pitilessly put them all to the knife. No one was spared. This kind of action

went against the Andalucian sense of fair play and caused tempers to flare. As a result the conflict became even more vicious. Guerilla warfare that had been initiated by the northern tribes of Spain during the First Punic War did help to wear down the Romans who were used to a more organized, conventional type of warfare. The Second Punic War finally came to an end in 206 B.C. at Ilipa near Sevilla.

3. The Conquest of Andalucia

The Third Punic War saw the thorough Romanization of Andalucia even though it was a continual war zone between 218 B.C. and 16 B.C. The struggle against Rome dictated life and ended in death for many. The main reasons for the long conquest during this time period ~~was due to~~ were the difficult Spanish terrain, the warlike background and tribal ethos of the people, arrogance, guerilla tactics ~~that they~~ used to meet the invaders and inept Roman generals.

It was quickly revealed to the Romans that Andalucia was a land of sharp contrasts and extremes in everything from the elevation, climate and vegetation to customs and beliefs of the people. Between Andalucia and Africa there was a bridge. Fourteen kilometers at its narrowest point this bridge had been crossed before by Paleolithic Man, the Mediterranean Ibericos and the Carthaginians. On either side of the fabled Pillars of Hercules, the Romans gazed upon Ceuta and Calpe. Long regarded as a

place of superstition it was said that anyone who sailed beyond the Pillars would surely meet with death. (Roman Spain, p. 11).

To offset the mountainous areas that defied penetration by the invaders, there was the discovery of a delightful mix of cultures in Andalucia as well as several good harbours. ~~Their~~ TW most important find was the five rivers that ancient Andalucians had been using for centuries for transportation.

Exquisite vase painting, burnished pottery and engraved funerary stele reflecting strong oriental influences of previous cultures that had passed through this southern Paradise, confirmed the Roman decision to rename Andalucia and call it Baetica. These influences were further enhanced in the wheel turned pottery that had been introduced by the Phoenicians. An alphabet attributed to the Phoenicians was also found as well as recorded histories, poems and very ancient laws. The people of Andalucia were very wealthy and the women were exceedingly beautiful. Their wealth was due to the abundant silver mines. As well, Andalucian art and architecture spoke of a very high civilization.

Two of the most civilized people the Romans had ever met in their encounters were the Turdetani, who were considered to be the heirs of the oriental culture of Tartessos and the Bastetani, their neighbours. Historical documentation also identified other oriental groups such as the Mastieni. This culture appeared about the fourth century B.C. and located themselves around the upper

Guadalquivir Valley. (Downs, 1998, p. 44). Richly cultivated, Baetica was indeed a land of gentle civil people that possessed its own "peculiar kind of fertility." (Downs, 1998, p. 39.

4. Rome's Contribution to the Culture of Death

To the Culture of Death, Rome was able to bring the highest culture then known to Europe. Roman offerings included law, engineering, family unit organization, city planning, farm to market roads, bridges and ways to reach the rich mineral deposits of Andalucia. (Bradley, p. 45). Romanization also meant aqueducts, effective sewage and luxurious public baths.

Roman law brought new concepts of government. In spite of abusive and tyrannical dictators a government of certain democratic aspects ~~were~~ developed. The Andalucian legal system embraced equality of all men before the law instead of laws for slaves, freemen and citizens.

The greatest cultural factor was the expansion of the Roman world itself. The expansion had a direct bearing on the Iberian Peninsula. Silver and lead flowed from the mines of Almeria and Cartagena with 40,000 slaves to work the mines. Copper came from Huelva, iron from Galicia and gold from the Sil River in the province of Lugo. (Bradley, p. 45).

Next in importance was agriculture. This included wine, grain,

wool, hand loomed textiles, sheep, cattle and Arabian horses. In great demand were the Iberian swords especially the *falcata espada* from Turiaso, Bilbilis and Toledo. In exchange, from the Mediterranean came tools, spices, pottery, silks, embroideries and jewelery to Cadiz, Sevilla and Merida. (Bradley, p. 45).

The most valuable import to Andalucia that was to have a profound impact on the culture was the culture of Rome itself. Between the first and fifth centuries A.D., the pervading influence of Roman philosophy, laws and arts changed ancient Andalucia from a semi-civilized, unorganized nation to a well organized, well educated country that spoke and wrote Latin and was in touch with the world of the time. (Bradley, p. 46).

The cultural revolution began in one B.C. under the regime of Augustus Octavian. Art forms reflected the greatest change. Borrowed by the Romans from Greece, the Iberians recreated these art forms giving them a fresh, distinctive appearance as they had done so many times throughout their history. (Bradley, p. 46).

Christianity did not gain a foothold in Andalucia. However, Santiago (St. James) who was considered to be the brother of Christ (no record that he ever did preach in Spain) became the patron saint. The apostle Paul was also thought to have preached in Spain but this was never documented.

The Hispano-Roman writers born in Iberia did not pursue Christianity. Seneca the Elder, born in the first century A.D. at Cordoba wrote ten volumes called *Controversie.* The work discusses oratorical styles. This famous writer had a deep interest in law and wrote "The Imaginary History of Seventy-four Legal Cases" in which he discussed the theory and practice of Roman law.

Seneca the Younger was also born in Cordoba and went to Rome to study Stoic Philosophy. His writings reflected the Andalucian temperament that believed the goal of life was not a pleasure but a responsibility. Stoicism was seen as destiny. A man was expected to carry his burden without complaint in silence and fortitude. Under intolerable conditions, suicide was allowable.

This brilliant philosopher was a tutor to Nero who went mad from drinking lead-poisoned wine. In his imaginings he accused Seneca of plotting his death and forced Seneca to take his own life. Seneca complied with dignity and cut his veins telling his sorrowful wife to find honourable consolation in what had to be done and live out her life usefully. (Bradley, p. 46).

Another great literary figure of Roman domination was Quintilian of Logrona , grandson of Seneca the Elder of Cordoba. Quintilian's major influence lay in the fact that he was the first government paid teacher in history. A public professor of rhetoric, his major work was "Education of the Orator," twelve volumes of

lessons in oratory. The work embodied advanced thought on education and criticism as well as treatises on memory, delivery, style, creativity and laughter. He believed in teaching the very young and had the idea for the first kindergarten. For him, two things were important. Rules were made to be broken and attention to literary discipline molded character. (Bradley, p. 47). He did not believe that corporal punishment was conducive to learning. This belief was reflected in his defense of a man who had killed his wife. ~~Quintilian~~'s influence lasted to the Renaissance and Restoration periods and may still be found in Andalucian thinking.

A sharp witted writer from Aragon named Martial wrote a poem about Quintilian. Martial moved to Rome at the age of twenty-four. He was the most Iberian of all the Iberian-Roman authors. His epigrams were adored by the Romans. They included such sayings as "Live today-tomorrow will be too late!" "The hours die and are charged against us." "No man is quick enough to completely enjoy life." Martial was clever enough to get what he wanted from Roman rulers. (Bradley, p. 47). He made a good living from his patrons. A man of ability, discernment and warmth, he was a noted pornographer which was acceptable at the time. When he retired, he went back to his native village. Works of this period showed a great love for beauty and nature. (Bradley, p. 48).

The last writer to have a profound influence on the Andalucian Culture of Death through his writings was Lucan. A man of courage, he stuck firmly to his beliefs. Like Seneca he too was forced to commit suicide after his participation in a plot to assassinate a tyrannical emperor. He wrote poems on history and politics and had great command of the Latin language. (Bradley, p. 48).

The fact that these men of literature were Iberian born authors and could work during a time when Rome was a strong power in Andalucia speaks well of the availability of education and a pride in being able to speak well. Rhetoric is still highly respected in Spain and one of the greatest compliments one can pay is to praise the use of the language.

The two great Iberian born emperors who not only had an impact on Andalucia but also led Rome to higher heights as a power were Trajan and Hadrian. Trajan was born in Baetica and went to Rome to become emperor in 98 A.D. His reign lasted until 117 A.D. The greatest period of Rome's expansion was during Trajan's reign. With his acquisitions All of Spain became even more prestigious. He returned to Andalucia and saw to it that the ports were made larger to accommodate increased trade. Just and humane he tolerated both Christians and Jews but was helpless to stop local persecutions in various parts of the Empire. (Bradley, p. 50).

Emperor Hadrian was Trajan's adopted son and succeeded him. A brilliant scholar, Hadrian had a prodigious memory. His many interests included architecture that saw the construction of magnificent buildings and bridges. As well as being an efficient general, he was a competent diplomatic ~~superior~~ administrator. He often visited Andalucia where he improved the working conditions in the mines and built amphitheatres. Sadly during his regime the system of *coloni* was implemented. The system bound tenant farmers to the soil and was the beginning of feudalism in Andalulcia. His liberalism encompassed both Christians and Jews. His aim was to consolidate the Roman Empire not to expand it. He achieved his goal. Rome became almost impregnable. In spite of the corrupt emperors who followed Hadrian, Rome continued to function effectively. (Bradley, p. 50).

5. The Fortunes of Andalucia Under Roman Domination

With the various Roman regimes the fortunes of Andalucia rose and fell. It became difficult for many to get citizenship rights. In the third century this changed and opened the door to further the cause of Catholicism. For example, Prudentius was a poet and hymn writer. His style was strictly Andalucian and embraced great eulogies about martyrs with no details spared. Bones were cracked, breasts were cut off, tongues ripped out, yet the martyrs won each battle against their torturers (elements of mysticism).

The work of Prudentius is a chronicle of Stoic suffering. His hymns were based on martyrs' lives and deaths and were widely

sung. His word pictures provided themes for painters such as the beheading of St. Vincent and the amputation of St. Eulalia's breasts. Christians in Andalucia suffered as others did in the Roman regions. Under tolerant Emperors they prospered. But under oppressive ones like Diocletian, Christians were tortured, killed and forced to go underground.

Oppression and harassment did not stop until Emperor Constantine prohibited further persecutions. He granted Christians their new faith and equal, legal rights. He also restored much of their property that had been confiscated. Christianity received great support in Andalucia under Constantine. He is considered to be the Emperor who not only opened the doors for the Catholic religion but was as well, one of its founders. (Bradley, p. 52).

Between the reign of Constantine and Theodosius several disasters befell the Roman Empire. The most fatal blow was the collapse of the border defenses called "the limes." Breeched first by the Persians the defenses fell to the Germanic tribes. Theodosius was the last of the Roman Emperors to be born in Andalucia. His most important contribution was to make Christianity a state religion. (Bradley, p. 53).

6. Rome's Legacy to Andalucia

Rome's legacy to Andalucia lay in its admiration for a land that was famous for its legendary wealth and scintillating culture. The conquest began with Tartessos. In spite of the gradual integration,

the Tartessians maintained their high culture to the end in a manner that surprised even the Romans. With the coming of the Romans, mysterious Tartessos disappeared but she left an appreciable legacy herself in the products of both land and sea, wisdom and an alphabet that had recorded her legends, poems and history. (Josephs, 2983, p. 49).

Roman admiration of this very, very old civilization and its exotic people allowed many of the ancient rituals to continue some of which are still practiced today by the Culture of Death. Like the Phoenicians the soldiers in particular adored the Wicked Dancers of Cadiz and they often went to the Temple at Cadiz to watch them perform. It was said that their dancing was so sensuous and so captivating that it turned many a soldier's head and made him quite forget his duty.

One of the ancient rituals that the Romans permitted to continue and is still observed was the bluefin tuna fishing ritual. It is not known who started the ritual, the Tartessians or the Phoenicians, but since ancient times the migration of the great bluefin tuna into the Straits of Gibraltar, has been vital to Cadiz. It was so crucial that the Phoenicians portrayed this powerful fish on their coins in 1100 B.C. The giant tuna are still caught in the same way as in antiquity. They are directed into huge nets and then killed by a primitive hand gaff. (Josephs, 1983, p. 54).

The chosen place to catch the bluefins must not be too narrow or too open. A watcher sits on a designated hill and informs the fishermen when the giants are coming. As the torpedo shaped tuna weighing between 500 and 1,000 pounds swarm through the Straits of Gibraltar they are harvested generally around the Pillars of Hercules. (Josephs, l983, p. 53). The month of migration is always May, the time is night and there must be a full moon. The ritual of catching the big bluefins evolved at a ~~point in~~ time when fishermen came to the conclusion that in order to effectively catch them it should be done in an organized fashion. Each man has his job and carries it out to the letter.

The bluefins ~~are~~ were then taken to the huge fish factories that had been established at Cadiz and Malaga by the Tartessians and Phoenicians where they were processed and cured with salt. The process of salting the fish was continued by the Carthaginians and the Romans. The long, fat fish were known as far away as Atehns and were often mentioned by Atenian playwrights. (Josephs, 1983, p. 55).

There are many legends that surround the torpedo shaped bluefins. One such legend says that the fish got fat because of a stunted oak that grew at the bottom of the sea just outside the Pillars of Hercules. The tree produced special acorns upon which the tunny fish fed. The sea oak produced so many large acorns that there were enough to cast upon the shores as well. Because the fish got so fat from the acorns they were called Seahogs. (Josephs,

1983, p. 58). The Greeks called them Pigs of the Sea. The bluefin tuna were the most sought after fish off the coast of ancient Andalucia. (Josephs, 1983, p. 59).

Another legend attributed to the Carthaginians says that any stranger that comes near the Pillars of Hercules, especially during the migration, would be thrown into the sea at the place where the bluefins swim.

Another important ritual that the Romans encouraged was the setting of the nets or the *almadraba* ritual. The peculiar way in which the nets ~~are~~ were set in order to harvest the bluefins has continued throughout Andalucian history. The Arabs practiced this skill in the tenth century A.D. In 1294, the ritual was given over to a noble by the name of Sancho the Brave, the hero of Tarifa, who chose to sacrifice his son rather than surrender. (Josephs, 1983, p. 60).

The ritual ~~takes~~ took three days and ~~is~~ was not without its anxious moments especially in past centuries. Then, danger lurked everywhere as fishermen were fearful of being shanghaied by Barbary pirates in the 1500's. Sentinels were posted every night to make sure that those who went to sleep in Cadiz did not wake up in Tetuan. (Josephs, 1983, p. 60).

It is unfortunate that this original, unique type of fishing in Andalucia stands to be lost in the near future, due to commercial

and ecological changes, unless something is done to preserve it. New methods of catching the great fish and raw sewage that inundates the Mediterranean are dangerously thinning the migrations. (Josephs, 1983, p.)

7. Roman Cordoba

At the time the Romans invaded Andalulcia, there were about two hundred cities that had been established and well fortified during the sixth and fifth centuries B.C. Their outstanding urbanization feature was the fortified wall. All of the cities carried on long distance trade and specialized in crafts for which they were known. One such city was Cordoba. Like its sister city, Alhonoz both attested to the enormous wealth of ancient Andalucia and the high levels of agricultural production before the Roman conquest. Certain trade items indicated road and river networks. (Downs, 1998, p. 39).

Cordoba was discovered at the end of the third century B.C. when the Romans penetrated the middle valley of the Guadalquivir River. Here was another important Turdetanian civilization with a long history. Pre-Roman Cordoba was situated on the right bank of the Guadalquivir River and comprised fifty hectares. Its history had begun in the mid-Chalcothic Period, third millennium B.C. and continued through the Oriental Periods, eighth to fifth centuries, B.C. (Ventura, Leon y Marquez, l998, p. 88).

At the time of the Roman discovery, Cordoba was mainly a redistribution center for metals – copper and silver that were brought up the Guadalquivir River. The city was famous for its Attic pottery that suggested a full commercial integration with Mediterranean travel routes. The Roman occupation of Cordoba ended at the close of the second century B.C. and was abandoned during the first century B.C. It remained largely unoccupied until the arrival of the Arabs in the tenth century A.D.

Following the Roman conquest in 206 B.C., the Roman consul, Claudius Marcellus, decided to supplant the beautiful oriental city of Ibero-Turdetani Cordoba and rebuild it. His ulterior motive for doing this was to make the city and its regional pre-eminence far less. (Ventura, Leon y Marquez, 1998, p. 89). Roman Cordoba was deliberately built on high ground so that it could look down on the Ibero-Turdetanians. Despite its obvious placement it was indeed a humble, shoddy city compared to the one that had been supplanted and the future magnificent Arabian caliphate.

Its building foundations were made of river pebbles and rubble bonded together with mud. Its walls were constructed from sundried bricks and floors were nothing more than beaten earth. Roofing was a mixture of tree branches and mud. There were no paved streets or sewers. Water had to be carried from the Guadalquivir River and was used sparingly for cooking and restricted personal use. The main purpose of this Cordoba was that of a defensive perimeter. (Ventura, Leon y marquez, 1998, p. 89).

By the first century Roman Cordoba had undergone a transformation. Buildings were constructed of ashlar blocks and flat tiles. Interiors were decorated with painted plaster and ceramics. Some Iberian vases hand painted were added for decoration. The new buildings had four walls and tiled roofs.

Cordoba eventually became the capital of Andalucia. Its principal wealth was silver, gold, copper, cinnabar, mercury and lead. In 45 B.C., Cordoba sided with Pompei over a political question. The decision angered Caesar greatly and he brutally destroyed the city. 22,000 people were killed. (Ventura, Leon y Marquez, 1998, p. 92).

Soon after the cruel destruction by Caesar, Cordoba was again rebuilt. The more luxurious homes had mosaic tile floors. Marble was also used for construction and decoration. The city itself attained the status of a Roman colony and was renamed Colonia Patricia. It continued to be ruled by a governor.

The walls around Colonia Patricia now had five gates. Entrance to the city could only be gained by crossing a stone bridge that may still be seen today. The streets were paved with stone slabs from nearby quarries outside the city. The city's network of sewers and public fountains were operated by a hydraulic infrastructure which was a most important innovation. (Ventura, Leon y Marquez, 1998, p. 93).

A series of coins was minted to advertise the new name of the city. Latin began to be inscribed on bronze and stone. The five hundred catalogued inscriptions were to provide historical information on new Cordoba's economy, politics, administration, society, religion and rhythms of local life. (Ventura, Leon y Marquez, 1998, p. 95).

The first century A.D., was a time of peace and prosperity. Andalucia's greatest Roman influences are from this period. The south of Spain had become a real heartland for many Roman colonies mainly because it was the birthplace of several important personages, some of whom were also Jewish. Judaism was a crucial root of the Andalucian Culture of Death. Its cultural currents were to last for a millennium and a half. (Symington, 4th ed., p. 438).

8. Late Antique Cordoba

Signs of change were evident during the late second century A.D. Focus of imperial power was now outside the city that led to the abandonment of the forum, theatre and temples. Four temples had been constructed, one to the Imperial Cult and the other for Diana. The other two were constructed in honour of Tutela and Cybele. With changes to its urban dynamics, Cordoba was totally left to its classical roots and took on the aspect of an antiquated, ghost city. (Ventura, Leon y Marquez, 1998, p. 98). Old buildings no longer functioned and were plundered at every opportunity. Public spaces were filled with all manner of small shelters. Streets

were filthy from uncollected debris and obstructions. The sewage system broke down, the aqueducts were destroyed and any uninhabited space was used for a burial ground for the dead. (Ventura, Leon y Marquez, 1998, p. 99).

9. The Roman Influence on the Andalucian Culture of Death

The Roman influence brought to Andalucia many social and political developments. For the steadily increasing mines, the Romans brought in colonists and workmen who served as slaves. They gave very little back to the common people but at least with the exports of olive oil, wine and garum, it meant that the people were left with a little something in spite of the heavy tribute Rome demanded. Land was distributed to the Roman soldiers and intermarriage with Andalucian women was permitted. The entire Peninsula was divided into provinces. Governors, judges and special laws were set up for each province. (Altamira, 1968, p. 27).

The Roman influence on Andalucia was strong and reflected itself from every type of building to a way of daily life, thoughts and attitudes. The reason the Romanization of Andalulcia surpassed all other countries was because she was, in turn, able to provide Rome with notable heads of state. The combination greatly advanced progress of the Peninsula. The Romans were also responsible for colonial organization and established municipal government and assemblies. (Altamira, 1968, p. 28).

Unfortunately violent political upheaval began to breed dishonesty that finally led to decadence and disorganization. Tyrannical methods were used to increase revenues. This led to the invention of subterfuges in order to avoid both the tyranny and the new laws. A formidable barbarian menace began to invade Roman Andalucia and all inspirational tactics to deal with it by the Emperors during the fourth century A.D. failed.

To make matters worse, some of the Iberian provinces took the wrong side in struggles for the Emperorship and paid dearly for it. Cadiz was in ruins, a feudal system developed with the wealthy, controlling production from their villas. Religious squabble did not help the situation. (Symington, 4th ed., p. 438).

In the fifth century A.D., the Roman Empire broke apart. The barbarians streamed across the Pyrenees and created havoc. The Romans asked the Visigoths to help them (history repeating itself). The Visigoths liked what they had found, so that when they lost their own territories, these barbarians returned to settle in Andalucia.

The first important effect Roman occupation had had in Andalucia was political unity. Tribes were finally brought together under a centralized government that in turn, reduced tribal isolation and gave them solidarity. Another effect of Roman occupation was judicial unity. Roman law was imposed upon everyone and affected family life, property, heredity and general

economic order. Thirdly, there was the effect of diffusing all forms of material civilization and intellectual culture through the use of a common language – Latin. To facilitate cultural communication many roads and bridges were built. (Altamira, 1968, p. 32).

As for cultural development, two grades of school were taught. Music was one of the subjects. The Roman influence was as easily and readily assimilated as it had been when previous violent invasions of the earlier Andalucian civilizations centuries before had taken place.

Cultural development evolved on a par with social and political development because Andalucian leaders of state had provided the Romans with other outstanding individuals. These men lived during the Silver Age of Roman literature from the first century to 117 A.D. The attitudes and philosophies of their works were to have a profound influence on existing Andalucian thought and led to the culture becoming known as the Culture of Death. Stocism or fatalism was one of the outstanding philosophies that permeated the Culture of Death profusely and became its outstanding characteristic.

Chapter VII

The Andalucian Phenomenom

1. Reasons for the Andalucian Phenomenom

There were many reasons for the Andalucian Phenomenom. The first reason was because the rich, rich culture of Andalucia did not change over the centuries. This was because the culture continued to absorb the influences of the mixture of cultures that passed through it. In spite of contact with violent often barbaric cultures there was no diminution of the older, higher, original culture of Andalucia. Incoming cultures were diffused in such a way that the original culture continued and was amplified. (Josephs, 1983, p. 12).

Today, to go to an Andalucian village is like stepping back to Neolithic times. It is a living memory of ancient customs and traditions. Part of the Andalucian Phenomenom is the cave cultures, farming, wicked dancing girls, architecture and the way of Alpujarran life in the remote areas. In the mountains of Ronda one comes upon the twisting villages with their peculiarities and folklore. Other peculiarities that have contributed to the Andalucian Phenomenom are the pagan practices, ritual of the bull, centuries old fishing methods and courtship beliefs. All of these things still exist in Andalucia. All reflect the survival of the most ancient cultures that have passed through the unique high culture of Andalucia.

2. The Mystery Religions

The Andalucian Phenomenom also evolved because conquerors did not prohibit the existing cults. During the Roman domination both religious and mystical ideas of Andalucian cults were accepted. In fact, there was a great respect on the part of the Romans for the cults. As a result of this respect the gods of Rome soon became popular. (Altamira, 1968, p. 37). Most of the Roman Mystery Religions were dedicated to the Goddess Cult that promised salvation for the soul. As in past centuries, the Goddess always had a partner who died for her. His resurrection was central to the Mystery Cult. Some of the rites that were carried out in temples were very suggestive. (Josephs, 1983, p. 106).

During the time the Romans occupied Cadiz, the Temple of Hercules was allowed to remain. The famous temple constructed by the Phoenicians a few miles from Cadiz itself stood until 1145 A.D. The Carthaginian general, Hannibal, visited it to consult with the priests before his famous elephant march on Italy. He and his warrior elephants so terrified the Roman soldiers that they promptly departed for Rome to retrieve their goddess Cybele and bring her back so that she might save them. (Josephs, 1983, p. 107).

By the time of Trajan a favourite son of Andalucia, the

Salvation Cult had re-surfaced in Andalucia and took the form of Adonis and Salaminbo, who were the same as Adonis and Astarte. The cult of Hercules and Astarte had already been celebrated in Andalucia for over one thousand years.

The rites differed, the partner differed and the name had been changed many times but whatever the changes were, the cult was still that of the Mother Goddess that had originated in the Near East and brought to Andalucia to evolve into one of the Mystery Religions of Andalucia. (Josephs, 1983, p. 109).

The Roman cult of Attis and Cybele was also very old. Its main feast days were between the fifteenth and twenty-seventh of March while the actual funeral for Attis was held on March twenty-fourth. Like many cult rituals, the death of Attis was accompanied by wild dancing, music, lamentation, auto flagellation and special ritual instruments.

The Mystery Cult of the Elephant was sacred to Carthage and North Africa. It had been brought to Rome by Hannibal who caused the Cult to be adopted. In the Andalucian village of Carmona, there is a sacred banquet room in one of the buildings. On December twenty-fifth, the rays of the sun shine in through a special window and illuminate the figure of an elephant. The mystery cult of the elephant contains strong Andalucian symbology.

3. The Bull Cults

Gladiatorial games had begun in Rome in 105 B.C. for the purposes of putting an end to the effeminate influence of Grecian culture. (Mitchell, 1991, p. 161). The blood of a dead gladiator at a Roman wedding was reminiscent of the Andalucian custom of the nuptial bull. At Soria one hundred years before the Romans invaded Andalucia, an amphitheatre was unearthed revealing numerous knives, axes and bull horns, all indications of bull sacrifice. (Mitchell, 1991, p. 39).

With the arrival of the Romans came the bull cults of Bacchus. In Andalucia the name was changed to Dionysus and the cult became a ritual of Andalucia. There are many parallels between *una fiests do toros* and the rituals of Dionysus. Similar to the Minoan civilization, a grand amphitheatre was built at Sevilla that seated 20,000 people. Many animals were slaughtered. The mystery religions of Dionysus and Mithras became cults that harnessed the bull's sexual potency for purposes of human fertility and procreation. The idea that the bull was fundamental to the fertility rites of the Culture of Death could be traced back to the legends and myths of past centuries.

The Andalucian Nuptial Bull Rite is a wedding custom where the bride and groom stick darts into a bull that friends have tied up to a tree with a rope. The darts are not meant to kill him. When he is sufficiently bloodied, the young couple stain their wedding clothes and bed sheets with the ritualistic spilling of his blood. Over the centuries the darts became *banderillas* and the wedding sheets, capes with which to taunt the bull. (Mitchell, 1991, p. 41).

The bullfight may be symbolically compared to the wedding night. Consummation symbolizes the castration of the bull. Castration symbolizes the domestication of the male energy in order that he could be absorbed into the matriarchal community. The bridegroom's masculinity had to be neutralized if the social structure of the pueblo or village was to exist. A husband who was too vigorous had to be henpecked to keep him in his place and the virtue of the village in tact. Marriage was seen as a ritual in which a young couple participated and was comparable to the inevitable tragic ritual that took place between a matador and the bull. In both the moment of magic and mystical ecstasy would be achieved. There would be the brief escape from reality and a loss of time and space that accompanies a mystical experience. Violence might also be part of the experience. The greater the violence the more intense the moment of ecstasy. (Mitchell, 1991, p. 45-46). The roots of violence and ecstasy of love were to become two of the most important themes in *cante*

jondo in later centuries and a most outstanding characteristic of the Andalucian Culture of Death.

4. The Ritual of Human Sacrifice

The Roman conquerors of Andalucia also came upon very strange rituals that involved human sacrifice. These rituals were so barbaric that even the Romans had a difficult time accepting them. But, they did allow them. The sacrifices were mainly carried out at Carmona and Bolonia both in Andalucia and revealed strong Phoenician and Punic influences. (Roman Spain, p. 170).

Some of the rituals included the sacrifice of a man and his horse both of whom had been entombed. Another ritual involved prisoners who were sacrificed with their horses after the right hand had been severed and sacrificed to the gods. Eventually human sacrifice became so abhorrent to the Romans that they absolutely forbade it. (Roman Spain, p. 170).

5. The Christian Contribution to the Culture of Death

As mentioned the Roman legacy left Andalucia with an excellent system of organization and administration. By the first century A.D. Andalucia was a peace and very prosperous. Augustus had redivided the Iberian Peninsula into three main provinces and a new capital was established at Sevilla.

It was during the first century A.D. that murmurings of Christianity began to be heard at the various ports. The outcome was that Rome was able to bequeath a new religion to Andalucia. In spite of the inheritance, the ancient beliefs continued to be practiced either in their original forms or hidden amongst the new forms. In these contexts the ancient beliefs were labeled as heresies. The chief heresy of the day was known as the Priscilian Heresy. Its Galician roots spread to Andalucia and it was practiced up until the sixth century A.D.

define? explain?

Christiantiy could have radically altered the pagan world of Roman Andalucia, but it did not. Its influence was actually very minimal. The reason for its weak impact was twofold. In the first place, its propaganda and policies disdained violent self-imposition. In the second place it was almost impossible to change the beliefs of the Andalucians to fit their social conduct to that of Christianity, especially since one of the powerful roots of the Andalucian Culture of Death was its lack of change (beliefs particularly) for centuries.

Even though Christianity preached freedom for slaves, priests of the Church still kept them. Even though a vow of poverty was taken, there had been no changes made to property rights. The rich still had their lands and were not excommunicated because of this. In its turn, it was the Church, although it was expressly forbidden, that acquired the lands, flocks and homes of those who were ready to leave all their

worldly possessions behind for a higher calling. (Altamira, 1968, 38).

The few individuals who did withdraw from the world renouncing riches and family became hermits or monks. Not surprisingly, they adapted to the conditions of the community and soon held slaves, property and political power. None of this was lost on the Andalucians.

The most remarkable contribution Christianity did make to Andalucia was its sepulchers. Entirely Roman, these amazing tombs were emblazoned with the Christian insignia. Some of these sepulchers may be seen today at the Barcelona Archaeological Museum. (Altamira, 1968,l p. 38).

In conclusion, it may be said that the development of Andalucia during the Roman period was complex, more so than at any other time period in its long history. To begin with, there was a great deal of cultural, social and political interplay between the Romans, Greeks, Phoenicians and the native Andalucians. This happened for two reasons. Andalucia had already learned to share and absorb many cultural influences since the late Bronze Age. She had also been home to the brilliant oriental civilization of Tartessos whose zenith had been reached between the eighth and sixth centuries B.C. The result of the foresight of this scintillating civilization was that the first layer of orientalism continued to be laid down by the

Phoenician colonies and subsequent oriental cultures that passed through Andalucia had been established along the southern coast. In the process, Andalucia became an exclusive, distinct culture because her antiquated traditions fused to rich exotic oriental influences did have an enormous impact and did shape her into what she ultimately became, a Culture of Death.

Chapter VIII

The Culture of Death

1. Meaning and Interpretation

The Culture of Death ~~represents~~ typifies the entire cultural history of Andalucia. It is not a cult. Its culmination may be seen in the final form of the evolution of ancient *cante andaluz* that became known as flamenco and the bullfight. Both are primordial arts. Both can and do produce an ecstacy through the duende, a mysterious, unseen force unique to Andalucia. (Josephs, 1983, p. 153).

The words themselves ("Culture of Death") imply the awareness of death, the possibility of death, the certainty of death. During Roman domination, these attitudes were reflected when Andalucians, men, women and children, who were being nailed to crosses, continued to chant their native songs, unvanquished, even in those final terrible moments of agony for them. Their attitudes towards ~~to~~ the cruel and horrible death that awaited them astonished their Roman captors. The conquerors were equally astounded as they watched captured mothers dash children to death against rocks and boulders rather than see their little ones sold into slavery. (Ellis, 1937, p. 13).

2 Fiestas and the Culture of Death

Since its beginning, prehistoric and historically, death has been the essential root of the Andalucian culture. Its essence still permeates the many fiestas held throughout Spain during the calendar year. In June at Caceres, a brave bull is turned loose in the streets and tormented for two to three hours. Finally he is shot. This fiesta is centuries old. (Schubert, 1999, p. 15).

In Granada, during the months of August a bull is brought to the ancient Roman amphitheatre where its horns are tarred then set on fire. At Vallodolid, during September a particularly cruel ritual is held. The fiesta is known as *El Toro de la Vega.* A special bull is selected. It is stuck with two sharp banderillas in its withers. The bull is then herded through the streets and over the Duero River where hundreds of men wait for him with cudgels, swords and spears. (Schubert, 1999, p. 21).

As for the *toreo* itself, its prime co-ordinates are death and geometry. Of the five flamenco arts, *cante, baile, guitarra, jaleo y el toreo* (song, dance, the guitar, poetry and the bullfight), the bullfight is the most unique, most Spanish and most Andalucian. It is referred to as "The Andalucian Phenomenom." (Josephs, 1983, p. 153).

3. Origin of the Bullfight

The origin of the bullfight has been traced back to the bull cults of prehistoric times that were practiced throughout the Iberian Peninsula. In those antediluvian times, the bull was initially sacrificed to particular deities. (Schubert, 1999, p. 6).

In the bull cults of ancient Crete, before the bull was killed, ritual dancers played with him. These rites involved leaping over the bull's horns as he charged and on to his back, thus antagonizing the animal deliberately so that he would attack the dancers. The ecstatic dancing that accompanied this part of the ritual became more and more frenzied as the bull was tormented and this was followed by a human sacrifice that signaled the killing of the bull with a special ritual knife. (Armstrong, 1985, p. 24). Elements of the ancient Cretan bull cults are still reflected in a well fought *toreo* of today.

After his powerful charge into the ring (this reveals his courage and above all his bravery), he is tormented by the picadors on horseback who do not always play fair especially if the matador is not as courageous as his worthy opponent. Next come the *banderillas* that are sharply pointed and intended to annoy the already wounded animal and antagonize him. These two parts of the ritual are for the purposes of wearing down the bull's energy and to get him to lower his head.

Assuming the ancient Cretan bullfight stance the *matador* taunts the bull with his cape. Still courageous and still very very brave, the bull makes his final charge. This is the moment of truth when the sword will be plunged into exactly the right spot behind the head to end the animal's agony and allow him to die as he fought, bravely. Most of the time this procedure has to be repeated because of lack of courage on the part of the *matador.* This is known as a "poor sword." After enough repeats with the audience howling its displeasure someone rushes out with a knife and the coup de grace is mercifully administered. The *matador* in this case is obliged to leave the ring utterly

humiliated while the bull is dragged out in all his triumph and glory even in death.

4. The Bulls of Andalucia

Despite the seeming barbarism of the bullfight, the Andalucian bull is highly revered. He has been sacred to virtually all of the civilizations of Andalucia since the beginning of time. In the Caves of Altamira, underground temples were dedicated to the bull and ancient art painted on the temple walls to depict the bull and its association 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 and priestesses were thought to have dressed as bulls and wore horns and bull masks. In roman times the bull was an important part of the Cult of Mithras. This cult (previously mentioned) was also known in Andalucia. (Josephs, 1983, p. 135).

The role of the bull in the Andalucian 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.

5. *La Fiesta de los Toros*

The bullfight is considered to be the "final phenomenom of Andalucia."

Although there have been many changes throughout its long evolultion from the bull cult there is one thing that has not changed. The bull is always brave. This trait has survived since the time of Geryon and all the descendants of Geryonian bulls are very big and very very brave. No one knows exactly how these creatures came to Andalucia 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 Gualalquivir River and only by way of Andalulcia has *el toro bravo* survived. (Josephs, 1983, p. 138). In the early times of the bullfight, in Andalucia, there were two types of bulls, the Pyrenean bull and the Andalucian bull. The Pyrenean bull is now extinct. All *toros bravos* are descended from Andalucian stock.

The *toro bravo* is extremely important to the *Fiesta de los Toros.* Without the bull, there would be no spectacle, no violence, no art, no ritual, no sacrifice. In Andalucia's past, this peculiar combination was missing. (Josephs, 1983, p. 139).

During Roman rule, the bullfight was a contest between man and bull, nothing more. The taurobolium was not a spectacle. It did not unleash the dangers of a *toreo.* While the Roman bullfight was exciting, it lacked the ritual of an authentic *toreo.* (Josephs, 1993, p. 139).

It was not until recent centuries that the *toreo* was re-created and the ritual, spectacle and sacrifice of the bull were re-invented by the Andalucians.

The *toreo* was not a legacy that had been passed down nor was it part of the Andalucian heritage. It was purely an invention, archaic and original with the only real survivor of antiquity, the bull himself. (Josephs, 1983, p. 140).

Not much has been written about the Andalucian bullfight and this was because it fell under the propaganda axe of The Black Legend as a cruel and bloody sport. Like the Inquisition it was carried out according to Black Legend writers by a sadistic society of torturers given to this blood sport and those of the *auto de fe* and the cock fight. (Josephs, 1983, p. 141).

Toreo was the unique creation of the Andalucian pueblo that had never progressed. It was reminiscent of quaint customs, poverty and clay flower pots that adorned open windows. During the sixteenth and seventeenth centuries, bulls were fought by the nobility who lanced them from horseback. The *corridas* took place in fields and were part of the celebrations held on feast days to honour weddings and births. The most elegant *toreo* on horseback was to be found in Sevilla.

During the eighteenth century, a new style of *toreo* emerged called *majismo.* This class of *toreo* was fought on foot. It became a deadly competition between man and bull and 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 as he faced possible death in the afternoon in the guise of a hulking, angry, black mass charging him

with lowered head and lethal horns that could in a moment gore him to death.

The perfection of the basic cape pass was invented by the great matador Costillares. It was his grandson Pedro Romero who invented the *muleta.* (Refer back to the bedsheets of the Nuptial Bull Rites). During his brilliant career, Romero killed 5,600 bulls. His infallible killing technique was known as a *redonda*, a movement in which the matador receives the bull as opposed to seeking him out. (Josephs, 1983, p. 148).

A serious, upright, dignified gentleman, his home was Ronda to where he retired. He died at the age of 84 without having once been scarred or spilling a single drop of his blood from the bulls. Romero was the prototype of the Andalucian matador. Few have ever lived and fought to equal this great Andalucian bullfighter. He was considered to be a true artist of the *toreo.*

The essential element that marks the Culture of Death parallels that of the *toreo.* It is the awareness of death, the possibility of death and its certainty. Death and geometry, as aforementioned, are its co-ordinates.

The matador represents the bull slayer of the ancient Cult of Mithras. His costume, with its pink tights, ballet slippers and gold brocaded, wasp-waisted *"traje de luces"* may appear "feminine" to the western world. In reality, it is androgenous. After centuries and centuries of time, the matador is still the ensurer of fertility and the only remaining priest of the Cult of Dionysus. (Josephs, 1983, p. 155).

This is the mystical, sacred aspect of the bullfight. Like Andalucia itself, the ritual is so steeped in antiquity 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.

When the great Andalucian gypsy matador, Joselito, was killed in the bullring 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 and beautiful. He died like a god." Like the consort of the Mother Goddess, who was also a young god, he made the ultimate sacrifice.

Picasso, the famous Spanish artist, was also able to perceive this mystical dimension. In the *toreo* the matador was the man god, representative of the Mother Goddess, his role, that of the bullslayer, continually dominating and vanquishing the god of Nature who was the bull. For him death was always a possibility and sometimes a certainty in the ring. If it became the latter, he too, had made the ultimate sacrifice as consort to the Mother Goddess.

This ritualistic myth stands out over all others in the Andalucian mystical belief system. It is only through the *toreo* that the ritual can be symbolically re-enacted. In the *toreo* there must be violence and there must be death. Blood must flow. As with the ancient bull cults, the death of the bull is representative of better crops, fertility, etc. The blood will ensure a fine harvest of grapes.

The content of the *toreo* has evolved into a highly complex art through its symbolic re-enactment. It is one of the exclusive essences of Andalucia that has permeated her roots and given her the name Culture of Death.

The people of Andalucia still cling tenaciously to their primordial roots. The roots that sustain their Culture of Death are not archaic and they are not primitive. They have been preserved through time. (Josephs, 1983, p. 157). These roots have preserved the sense of what has been sacred and mystical and have bound the Andalucians themselves to the Culture of Death and informed it. The Culture of Death acts as the common ground in which the roots are buried. Deep in the earth where they lie, is the oriental heritage that shaped and continued to reshape the Andalucian image of the Culture of Death. The rich, exotic heritage has managed to neutralize all of history and totally ignored progress. The Culture of Death has remained as changeless as the sea and as fertile and mysterious as the earth itself, repetitive, orderly, just like the seasons. At the heart of all its rites, rituals, feasts, sacrifices, heroes, martyrs, gods and goddesses, is the collective duende. (Josephs, 1983, p. 157).

El toreo has provided a romantic setting for the Culture of Death so that the duende can be celebrated in the *Plaza de Toros* and the tragedy of life and death as the Andalucian pueblo knows it, can be ritually purged with each encounter between the man god and the bull god. (Josephs, 1983, p. 157).

On the day of a bullfight, the air is charged with a certain electricity, anxiety and fear. As the late afternoon sun slants menacingly against the

Andalucian houses, illuminating haphazardly their stark whiteness, somewhere in the distance a flamenco guitar cries out, slowly. Gradually it grows louder, raspier and crueler as the blood of the man or the beast spills onto the ground at five in the afternoon. (Pohren, p. 30).

At Five in the Afternoon

A las cinco en la tarde.	At five in the afternoon.
Evan las cinco en punto de la tarde	It was five sharp in the afternoon
Un nino trajo la blanca sabana	A small boy brought a white shirt
A las cinco de la tarde.	At five in the afternoon.
Una espuesta de cal ya prevenida	A basket of lime was already prepared
A las cinco de la tarde.	At five in the afternoon.
Lo demas era muerte y solo muerte	Everything else was death, only death,
A las cinco de la tarde.	At five in the afternoon.
Que no quiero verla!	I can't stand to see it!
Dile a la luna que venga;	Tell night to fall;
Que no quiero ver la sangre	I don't want to see the blood
De Ignacio sobre la arena.	Of Ignacio on the sand.

Federico Garcia Lorca

Chapter IX

The Black Bull of Spain

It has been said that music and the arts are a reflection of a culture rather than an illustration of certain presumed ideas of that culture. (Lenneberg, 1988, p. 410). Andalucia is an excellent example. Known as the Culture of Death because of certain inexplicable things that belong only to it, its music and its arts are unfamiliar and most westerners do not comprehend them. This is because they are based on Rites and Mysteries that were brought to Andalucia from the Far East as well as the Andalucian structural background that includes the bullfight, the bandit, the witch and the cult of the Andalucian Gypsy. Other mysterious Rites that have given Andalucia its title, the Culture of Death, and are reflected in the Andalucian culture, are the frenzied tuna fishing off the coast of Cadiz, flamenco, the *Rocio* and the *Romeria*.

1. Discovering the Culture of Death

To unravel these mysteries one must embark upon a personal quest. To explore them one must trace their origins. In the process of exploration, one discovers a way of life that was so primordial yet at the same time brilliant, artistic and original (Josephs, 1983, p. xiii). The exploration leads not only to the discovery of the Culture of Death but also to the better understanding of the four major arts and the bullfight that comprise the Culture.

To begin the quest, one must start with the social systems of an older village such as Ronda and reasons for them. Here, the people still preserve the structural background that includes many ancient tribal customs and beliefs that are rooted in the natural and supernatural. Collective social values, acceptance of custom and the sanction of public criticism are still based on the ancient authority. The ancient authority that once provided the basis of the moral code for the villagers of Ronda continues to do so, today. (look up source). Most noticeable in the older villages and the key to ritual phenomena or mysteries of ritual are the pagan and ancient customs that are still practiced. (Josephs, 1983, p. 21).

From the medieval period to the present day, Andalucia has been bound to its ancient cultural heritage through poverty and persecution. This was largely the fault of the Catholic kings, Isabella and Ferdinand who, to their own knights, unwisely gave away large tracts of land. The primogeniture rights kept the peasants in continual and devastating poverty. The laws of the church and state set the Andalucians apart and made them ripe for persecution from bandits and smugglers. (Josephs, 1983, p. 22).

As most of the world moved forward, time stood still in Andalucia. New machines were invented in Europe and America, opera houses were constructed and great novels were written. Meantime, what were the Andalucians doing? They were re-creating an old ritual – the killing of the bullgod. (Josephs, 1983, p. 23).

The recreated ritual brought out the genius and reflected the peculiar nature of Andalucian art. Poets and painters especially understood this

aspect of their culture and captured not only its universal but its mystical meaning. The Culture of Death suddenly began to produce great artists. Unfortunately as often happens, the rapid ascendancy of so many brilliant artists also produced much envy and jealousy among non-Andalucians. (The Black legend source if possible).

For example, the art of the famous Andalucian poet, Federico Garcia Lorca, was highly stylized, sensual and mythical. It embodied superbly, the entire Andalucian phenomenom. His courage in presenting the Culture of Death for what it was, a mythical, magical world steeped in ancient echoes involved high risk and resulted in harsh criticism of his work and eventually his own death. His sense of life and death as reflected in his portrayal of the Culture of Death was exquisitely tuned and allowed him to write about his own culture brilliantly and stylistically. (Josephs, 1983, p. 24).

Through his mystical insights Lorca saw the *toreo* as a religious drama. Flamenco was the peoples "river of voice" (Lorca l:1066) that he likened to the "blind nightingale" and "blue night" of the Andalucian countryside. The Gypsies became the guardians of the "embers, the blood and the alphabet of the truth of Andalucia." (Lorca 1:1114). Digging their way far beneath the superficial glitter of what Andalucia was supposed to be, the questing artists discovered the same unchanged, fertile Paradise that had always been – nothing more and nothing less. (Josephs, 1983, p. 25).

If the essence then of Andalucia is death, the essential paradox is that the culture of death is really the culture of life. It is the hope of the author that explanation of the Rites and Mysteries that comprise the Culture of

Death within the following pages and throughout the book will offer a clearer understanding of both the arts and the society that is reflected in them. It is also the hope that explanation and clarification will put a stop to the damage that is erroneously attempting to change this ancient culture, simply because it no longer fits the pattern of the rest of the world, according to some opinions.

Let readers remember that Andalucia has survived and assimilated thousands and thousands of invaders. That its remote antiquity has continued to survive is a testament to the Andalucian sensibility. It is the author's hope and *raison d'etre* for this book that the exclusivity and antiquity of this unique culture will be respected and honoured through the full appreciation and authentic interpretation of its arts that truly reflect it.

2. The Spanish Triumph over Death – The Bullfight

Of all the Rites and Mysteries that have shaped the Andalucian Culture of Death, the most controversial is the Ritual of the Bullfight. Not truly understood, it was and still is viewed by the biased and uninformed as a gory, bloody spectacle and by well meaning animal rights groups (from their perspective) as excessive cruelty to animals.

The author's first experience at a *toreo* triggered the same response and was further accompanied by a fainting spell. The mishap was typically attributed by her gracious hosts to too much sun even though seats had been obtained in the *sombra y sol* section. A generous *copa* of cognac was administered by a passing waiter at no charge, it might be added, a fan was offered to provide a small breeze and death in the ring continued. Since the

author was a guest of the aforementioned hosts, it would have been unthinkable to get up and leave the slaughter as it was initially perceived, although many *turistas* did so.

Some time during the afternoon's mandatory killing of the six bulls, a change occurred deep within the author's soul and a kind of mystical transition or experience took place. The alteration took the author back in time and caused a chord to sound within the depths of her being that somehow illuminated with absolute clarity the reason for what was happening in the ring below. As a result of that initial experience, the author in short order, became an ardent *aficionado* of the bullfight and on numerous occasions that followed, underwent a similar mystical transcendency.

In a previous chapter the bullfight and its complexity were introduced. What has not yet been clarified is the ritual itself, why it has remained so important, and why it is considered part of the Andalucian phenomenom in spite of various attempts throughout Andalucia's history to put a stop to it.

The ritual of the bullfight, to clarify it, is a code because of what it implies. The code is based on a cultural idiom that dates back to Paleolithic Times and the Cult of the Dead. Paleolithic Man was mainly concerned about three things; the gathering of food, the ongoing propagation of his species and his obsessive preoccupation about death. The Stone Age ritual cult of the time was the guarantee of human existence through the gathering of the crops in order to fee the tribe and fertility to assure the tribe that there would be successive generations to feed. The primitive mystical belief was that if the tribe wanted to ensure that existence would be guaranteed, there

had to be some sort of appeasement to a larger force. In their case, the larger force took the form of a mysterious, unseen power and the appeasement was a human sacrifice.

In the Mother Goddess Cults of the Neolithic Period, the ritual required a fertile goddess and a young god who could, through his virility, incarnate the powers of spring so that the sleeping earth would re-awaken and be fruitful. The goddess with her maidenhead intact, married the young god. The mystical symbology of the union was for the purposes of expressing the vegetation cycle. The young and suffering god who depended on the mother goddess was also the keeper of the earth's waters. (James, p. 48). The ritual further demanded that the young god be the one to make the ultimate sacrifice and although this was not what he preferred and even though he agonized over it, he dutifully died once a year and went to a place of darkness and death from which no mortal being could ever hope to return. (James, p. 49).

The reunion of the Mother Goddess with the young god was an indication that the dormant earth could awaken and could once again bring forth its abundance. The mystical symbolism of the reunion also included the concepts of rebirth (fertility) and the pre-occupation with death. The purpose of the repeated ritual, and especially the sacrificial element, was to assure the tribe of the renewal of the life processes in the natural order of all that existed.

In the case of the Mother Goddess Cult, the Mother Goddess played the part of the dominant force in the act of renewal. The young god's role was that of sacrifice. His death corresponded with the seasons. As the

seasons rotated it was the duty of the Mother Goddess to go to the nether regions to rescue her consort. In carrying out this responsibility, she revived him and mystically she also revived nature and humankind. (James, p. 237).

3. The Mystical Significance of the Bullfight

Lorca, upon "seeing" his friend's death in the ring "at five in the afternoon" felt that the event was not just a tragic accident but had a deep mystical significance. (Schubert, 1999, p. 1). Another poet, Antonio Machado, saw the death of the bull as a "sacrifice to an unknown god" and regarded it as part of the inexplicable things of Andalucia. (Josephs, 1983, p. xi). Baroja, one of a group of writers known as "The Generation of 1898" called the bullfight cowardly and brutal while another writer, Noel, labeled the *toreo* as the "basic cause of all Spain's problems." (Schubert, 1999, p. 3). Jose Ortega y Gasset looked upon the bullfight as an important reality without which Spain, particularly Andalucia, would have no history. For Ortega, the mystical symbology of the bullfight was Andalucia's rejection of the modern world whereas it was in fact, far from just a trivial pursuit because it mirrored the very essence of Andalucia – death.

When the bullfight was transferred from horseback to "on foot" a whole new aspect of primitive Andalucia was seen. No matter what the *toreo* embodied, it was and is an inherent part of Andalucian attitudes and thoughts that are echoed in all of its mystical arts. The search for mystical symbology and the true meaning of the bullfight have been obscured because of unfounded criticism and erroneous judgment. However it is possible that the mysticism that is echoed in the other Andalucian arts is

again seen in this ancient ritual and is in reality another way of symbolizing the conflicts with Death that the soul must endure in its journey through the never ending Labyrinth of Life.

4. The Sacrifice

Of all the components that made up the ancient bull cult ritual, the element of the sacrifice was the most important. The bull was usually sacrificed to some deity. No matter to whom or what, the sacrifice was never inferior. The chosen beast was as perfect and pure as the tribe could find. This was especially important in the case of the bull because he symbolized power and was already imbued with a god-like force. After all, had he not been stolen from the god Hercules by the god Geryon? Therefore to offer such a sacrifice would naturally increase the meaning of the ritual and most certainly appease the deities or gods to whom the sacrifice was being made. Very big and very brave, the bull was surely a worthy offering to the larger forces of appeasement and would surely bring honour to the tribe. How then could their requests be overlooked.

It was also an imperative part of the sacrifice that the bull be made to suffer before he sacrificially died. This was to ensure that life for the community would continue. Furthermore, it was imperative that his flesh be eaten because it was the mystical belief that this act of the ritual would produce a state of grace for the tribe or community.

Another component of the sacrifice and ~~of extreme importance~~ was violence. Violence was absolutely necessary because it created an ecstacy whereby one could be transported out of the body and therefore on another

plane justify the actions taking place no matter how horrific since the violence after all, was itself, part of the sacrifice. (Mitchell, 1991, p. 9). The greater the violence, the more intense was the ecstacy. Through the act of the sacrifice and the accompanying violence and pain a magical atmosphere was created by the ritual. This in turn triggered deep primordial emotions that we are all capable of experiencing. The act of sacrifice and violence, as well, provided several dimensions to which one could escape from reality, time and space through the mystical transportation of the body. (Mitchell, 1991, p. 45).

5. The Challenge

An essential characteristic of the essence of the bullfight was the revindication of masculinity or on a more personal level, for the matador, meeting the challenge. Challenge invoked fear and meant facing a particular fear which from the higher level of the Andalucian mystical belief system had to be met since it was the only way one could find the courage to live and accept the unalterable destiny of death. Suffice it to say that at such a moment if this characteristic was debased in any way by the matador and he failed in his "face to face" with the bull, he was greeted with contemptuous fury. (Pitt, 1963, p. 90).

The mystical symbolism of the challenge was for the purpose of "settling the matter" or facing conflict head on. (Pitt, 1963, p. 90). This was not just a characteristic of the essence of the bullfight, it permeated every aspect of the very essence of Andalucia and became the heart of the Culture of Death. In some of the rural villages of Andalucia, the challenge may still be found amongst the younger boys. If an outsider for example, decides to

court one of the young ladies of that particular village, he soon finds himself faced with the "challenge of the village." If he hopes to be allowed to set foot in the village and permitted to court the young lady, he must at all costs meet the village challenge which takes different forms. Knife fights are the most common way of settling the matter. Should the would be suitor acquit himself honourably, the matter is then taken before the village elders. His possible intrusion into the village is decided upon through an unwritten social moral code of the village that is centuries old. The author had opportunity to witness such an event at Ronda a few years ago when revisiting Andalucia and was somewhat shocked yet charmed by the archaic manner of decision making with regards to a matter of the heart. On the mystical level, the soul of the young man has entered into a conflict with death. Even though the deadly skirmish could end with his own death, he is prepared to take the risk of this "face to face" in the name of love. By taking the risk he proves his bravery like the matador and like the matador, his struggle with conflict arms him with the courage to accept whatever fate or destiny holds for him, with dignity, including death.

Chapter X

THE MYSTERIOUS RITES OF THE CULTURE OF DEATH

1. The *Romeria*

Among the ancient practices that make up the Andalucian Culture of Death and ~~that is still preserved~~ is the *Romeria* or pilgrimage. The most pagan *Romeria* that can as yet, be observed in Andalucia takes place during the Pentecostal Festival that celebrates The White Dove, seven weeks after Easter. The ritualistic pageantry of this spectacular pilgrimage comes to a halt at the edge of the great marsh of the Guadalquivir River.

Under a full moon ancient melodies are played while the people dance. Candles, as tall as a man and as thick as pillars yet easily held in the hand are lit as are other kinds of torches. Amid the burning candles and torches, clouds of incense that has also been lit billow upwards cloaking the ritual itself in an aura of mystery that gives off a sense of timelessness. (Josephs, 1983, p. 120).

As with all the ancient rituals, the ever present elements of burning candles, torches and incense is accompanied by the wine. The candles and torches are carried in a pilgrimage to the marsh by some of the participants of the village while others beat out rhythms with their hands or play upon flutes, timbrels and drums. Upon reaching the marsh other ancient elements of the *Romeria* are then performed. The ritual culminates in ecstatic dancing and drinking of the wine. The

Romeria rituals have been traced back to the time of the Mother Goddess Cults through certain elements that both share and rites that take place.

2. The *Rocio*

Although this mysterious rite has existed for centuries the Cult of the Virgin known as the *Rocio* was declared in 432 A.D. The Cult of the Virgin was thought to have evolved simultaneously with ancient *cante andaluz* and dance that was to become known as pure flamenco. It has not been recorded as to when the actual fusion between religion and flamenco took place. What has been recorded is the dancing of Andalucian Gypsies in the Corpus Christi processions at Sevilla in 1632. Their piercing *cante* dated back to ancient Granada. (Josephs, 1983, p. 124).

The Andalucian religious sense has always been imbued with ancient ritual. The ritual was always a dramatic presentation and spectacle, enriched by the dance. Just as the temple dances of the Wicked Ladies of Cadiz were revered for both their sacredness and profanity, so was the ritualistic dancing venerated in the *Rocio* and the ancient Mother Goddess Cults. Because of this veneration, a spiritual quality was brought to the dance that was already evocative and sensuous and further emphasized the inexplicability of the Andalucian Phenomenom. (Josephs, 1983, p. 124).

As part of the *Rocio* ritual, an ecstatic wine dance is performed. During Holy Week in Sevilla, an ancient Andalucian song called the

saeta rends the night. It echoes the ululation of wailing women that dates back to the Canaanite (Phoenician) and Babylonian rituals out of which Greek tragedies were to evolve. Obsenity was and is also still part of the *Rocio* ritual.

Lorca, more than any other poet managed to capture the substrata of the *Rocia* ritual in his poem *Yerma.* Comparable to a gypsy *juerga*, Lorca's Dionysian staging of the event included drinking and dancing in some wild, remote area. There was also singing, accompanied by a guitar- like instrument. Suddenly the trance-like atmosphere is broken by the rattling of bells. A couple masked, enter a circle made up of men of the clan. The male dancer is carrying a bull's horn which he brandishes in the air. The couple perform a phallic ritual dance which ends in a public sexual coupling. This part of the rite is necessary to ensure the ongoing fertility of the clan or village. Evidence of the rite of the phallic dance has been found in a prehistoric cave at Almeria. (Josephs, 1983, p. 129).

3. *La danza del fuego*

Ancient Andalucian dance is sometimes referred to as the firedance and is another mysterious rite connected to the Culture of Death. Firedance is also known as pure flamenco. It has been given the name of Firedance because it is really a statement about life and death. Through its movements and gestures, the dance speaks of the drama and passion required to live from one day to the next. The statement is harsh. It offers no compromises. It demands total emotion and physical involvement from the individual. At times, it

reveals the isolation and loneliness that must be endured. It expresses the profound melancholy that can overcome one when life becomes too much to bear. At other times it expresses the black despair and deep suffering of the soul when its direction has been lost and there is no contact with anyone or anything, the "dark night of the soul." It is intimately acquainted with tragedy and death. It knows the fire of passion and the seeking of revenge. It speaks of the challenges and the fears that the soul must continually meet and never seem to go away during the process of life. Primordial and sensual, the dance extols the self assertion, pride and dignity that each acquires when and if he or she is willing to make the higher, mystical journey.

Described as erotic, the roots of the Firedance are concealed in the passionate dances of the Wicked Dancers of Cadiz. Like the sensuous fandango, the bullfight and the village skirmish, hidden within the firedance there also lies a challenge. This challenge is a sexual one that has never been consummated. The possibilities of the sexual dance challenge are veiled in gestures, a graceful twist of the arm or hand, an evocative shoulder movement, a swish of the skirt, a proud facial expression, the arch of the back, a head turn and the *zapateado* with its intricate foot patterns that speak volumes when heard for what they really evoke.

Possibilities of the challenge in the dance continue to beckon and tease by its more seductive movements – displaying the breasts prominently, the seductive swaying of the hips and the intimate stroking of the hands. The dance becomes a signal to the world of

who one is and what one's place is. Its intention is to attract but never to conquer or be conquered. This is the reason the firedance or true Andalucian dance is not performed publicly on the concert stage. The message is far too personal and too intimate to be shared with large numbers of viewers. As well, few would really understand its deeper, mystical meaning. Unlike the bullfight, it is not a spectacle.

The essence of the firedance is not sexual. The essence is about death and the physical awareness of death. The passion and the fury of the dance are meant to enter into the conflict with death and keep it at bay just as the matador does when he enters into his duel of conflict with the bull in the ring. This quintessential quality of the Andalucian Culture of Death is further reflected in two important aspects found in both the dance and the bullfight. These aspects are the similarity of movement between those of the matador and the male dancer and the themes of the *cante* that are derived from the bullfight and accompany the dance. Lorca's "At five in the Afternoon" gives a most accurate description of the moods and emotions that sweep over a village on the day of a bullfight. It is the only time they are present.

The Andalucian preoccupation and obsession with death has been in existence for centuries. Therefore it should not come as any surprise that another way Andalucia has of identifying itself as a Culture of Death is through the perception of death. The nearness of death is likened to that of being human. Death is therefore confronted as if it were human. It is gtiven physical properties and exhibits humanistic changes of behaviour. In the *cante jondo* that follows by

Federico Garcia Lorca, death not only takes on a personality, it also wears black silk.

Crystal lamps and green mirrors
Upon a Dark platform
La Parrala sustains
A conversation with Death.
She calls, Death does not come
And she calls again.
The people are enveloped by her sobs.
In the green mijrrors,
Long trains of black silk, move.
(Pohren)

Personifying the meaning of Death is a characteristic that reveals much about the sensuality and attitudes towards reality of the culture. For the Andalucian as with many other cultures, the reality is that life ends in death. There is no escape. It is an actual event that must be faced by everyone and everything but with dignity and whatever resources one may have at hand. (Woodall/Sinclair-Stevenson, 1992, p. 327) (and conversations between the author and Andalucian friends.)

The personal identification and view of death is the same for the bullfight. In its paganistic origin the bull takes on the personification of death. Whether it is the dance that is performed in more intimate confines or the spectacular *toreo* in the bullring, both are an arena for human defiance having to face death with the resources at hand. The ritual of the *toreo* with the hulking black image and the fury of the dance with its passion and sensuality contain the essence of death that at its heart strikes profound chords within the Andalucian soul. The chords recall the savagery of life and the

struggle to conquer the savage beast within each one of us. (Woodall/Sinclair-Stevenson, 1992, p. 328 and the author).

A most outstanding characteristic of the Andalucian Culture of Death that marks and identifies the essential essence found in both the dance and the bullfight is the "face to face," or facing death head on. Just as there would always be one more dance to perform and one more bull to fight, so would there always be one more conflict with death to challenge and confront the soul no matter how many victories the soul had already won. It was believed by the ancient Andalucians that the spiritual evolution of life could not take place without this conflict. Out of conflict came fear. Both had to be continually surmounted since both were part of the human condition and the only way that the soul could fulfil its Destiny and justify its existence on the earth.

The dance extolled the soul's heroism and defiance at facing the obstacles of life in the same way the matador had to face the bull. The dance, like life, was severe, unclassical and individual. The solo dance, in particular, had more impact because it was not choreographed, just as life cannot be choreographed or set down in exact same patterns. Each life is unique. There may be shared similarities but each person has a role to play that is exclusive and cannot be exactly duplicated.

The role of the dance was to let the audience know who the dancer was. This was because, within the soul of all, there is that

hunger for some kind of recognition and validation. It is important that there is acceptance of the soul within the constraints of the particular society in which it functions. Sometimes the dance portrays a truth that is so harsh and authentic, the soul cannot or will not accept it. In the Culture of Death, the hunger for recognition and acceptance belies a deeper hunger in the soul. It is the search for the euphoric or ecstatic happiness that borders on the mystical accompanied by overwhelming despair. This antiquated thought is in the heart of every Andalucian . It permeates every aspect of Andalucian life and is deeply etched on all of the Andalucian arts most especially the five arts of flamenco. Beneath the surface of its music, in spite of the so-called surface *alegre* there is a profound sadness known as *pena negra*. Unfortunately it is the key element that is missing from the music and dance of many of today's performers who are attempting to interpret these arts not only of Andalucia but of Spain.

This is because the underlying mystical symbolism of the dance that is really about the awareness of life and its continual conflicts with death is not understood. Andalucian mystical symbolism may be seen in a dance called *la Zambra*. Originally from Arabia, the dance is considered to be the most artistic and famous of all the near Eastern dances and was first danced at the newly established Caliphate of Granada in the thirteenth century. Danced barefoot and accompanied by little finger cymbals and the tambourine, the zambra reflected the sensuous movements and graceful arabesques of the early Phoenician fandango. Its beauty was such that it was regarded as a most

prestigious event and was the highlight of the music festivals and night dances enjoyed by the Arabs at court.

Inherited by the Andalucian Gypsies the Spanish Zambra arose out of the Reconquest. Expressed through three of the creative mediums, it was sung, danced and played. Its characteristic foot stamps and hand claps reflected the awareness of life and its struggles seen through the eyes of the Gypsies. The grim determination of the persecuted peoples, hiding in the caves outside of Granada from the dreaded Inquisition is also reflected in the dance. (Ribera, 1970, p. 142).

The Zambra is one of the most exciting and sensuous dances in flamenco. Although categorized as *cante chico* or "light song" its themes are overshadowed by the same fate and death that haunt the Culture of Andalucia. The three verse stanza follows one of the poetic rhyme schemes of the Andalucian Love Poetry. Here is an example of a *Zambra cante:*

No te metas con Adela	Don't provoke Adela
La Adela gasta cuchillo	For Adela has a knife
Pa quien se meta con ella!	For whoever meddles with her.

(Pohren, 1984).

Through the creative medium of the music we hear the influences of the dance (Turina's *Zambra)* that include the above mentioned hand claps and foot stamps, sensuous shoulder and hip movements, (unmistakable influences of the ancient Arabian *zambra*),

exciting skirt movements (influences of the Andalucian gypsy dance and the accelerated ending a prominent characteristic of Arabian dance that was later to become a hallmark of flamenco dance.

In the mysterious opening of his Five Gypsy Dances, Turina makes a mystical reference to the philosophical belief of the Andalucian Gypsies. After all, nothing can happen until the Duende enters the soul and fills it with the necessary inspiration.

The *Zambra* was, over time re-interpreted into other dance forms, one of which was known as the *Alboreas*. A gypsy wedding song, the *alboreas* is sung to the newlyweds at the dawning of the nuptial day. Its verses refer to the mystical symbology that surrounds the strict rituals of the gypsy wedding ceremony whereby the virtue of the bride is tested. If the Virtue ritual is successfully passed, then it becomes the Wedding Ceremony.

In the Virtue ritual, the mother of the bride must deliver the nuptial handkerchief to an old woman of the clan who presides over the ceremony. The old woman takes the girl inside the ceremonial tent and inserts the hanky into her vagina, deftly rupturing the girl's virginity if existent. If the handkerchief when withdrawn is spotted with blood, the wedding is consecrated. If not, the wedding does not take place and in some cases, the young woman is killed for her infidelity. Here is an *alboreas cante:*

En un verde prado	In a green pasture
Tendi mi paneulo	I stretched out my handkerchief

Salieron tres rosas	Three roses appeared
Como tres luceros	like three morning stars
Padrenito honrao	Righteous father
A tu hija ya han coronas	They have crowned your daughter
Ay, novio mirarla bien	Ay, lover, see her well.
Que hastas bonitos	She is pretty to the tips of her toes.
Tiene los pies.	(Pohren, 1984, p. 104).

Pure Andalucian dance or the fire dance invoked the spirit of duality, the *alegria* and the tragedy of life. It was the primitive coupling of light and darkness. It was ecstacy and despair. Its spirit was the duende, that molten core of *cante jondo* with its "black sound" and fierce nocturnal animus that lie dormant within the soul, craving for release. (Woodall/Sinclair-Stevenson, 1992, p. 331 and the author).

4. Mysticism and the Fire dance

The Firedance had a Dionysian character that suggested mythical origins. It comsisted of song and dance. The link between the dance and the song was one of its distinguishing characteristics. The one could not exist without the other.

The *cante* was always tragic and expressed suffering and death. The dance mirrored its words. (Stanton, 1978, p. 10). The main themes that identified it with the Andalucian Culture of Death were pain, suffering, love and death. A distinctive characteristic of the *cante* was that it was always permeated with something dark or negative and revealed the Andalucian cultural obsession with physical

decay and death. The following represent some of the symbology that is found within the *cante.*

The wind	approach of tragedy
Stagnant pond	sacrifice demanded
The moon	arrival of death
Dry parched land	deep pain, sorrow, tragedy
Granada	heaven
Cordoba	earth

The two cities mentioned were mystically symbolic of the soul's struggle with the two forces of conflict in order that it could accept its destiny even as it remembered the beautiful heavenly home from when it had come.

Additional symbolism is listed below.

Pride	the Giralda (Sevilla)
Grace	confidence
Sensuousness	gaiety
Ecstacy	a love turned to sorrow
Solitude	loneliness
Suffering	passion
Tragedy	harshness of life
Isolation	contemplation

(Stanton, 1978, p. 67-70).

The role of the dance was so that one could achieve a momentary mystical vision of the world. The soul through dance, could be transported to a level that represented the remote past. In that place the soul could see the result of its past actions, the violence it had caused, the tragedy it had inflicted and the fears and patterns of life that continued to haunt it. (Stanton, 1978, p. 82 and the author).

In that place of transendency, the Soul could enter into its own private conflict with the positive and dark forces. The conflict had to be faced head on, there was no escape. The soul knew it had no alternative because the outcome would have a deep impact on its present situation. Like the hope of the ancients when offering their sacrifices, the soul also hoped that through its participation, there would be appeasement, things would be better. And perhaps it would even find the truth for its existence.

The dance provided a personal dark platform for the dancer to sustain a conversation with the forces of the conflict. The spectators which the dance had were already engaged in their own tragedy and like the dancer knew the fate that awaited the soul as the long trains of black silk moved in the green mirrors. These are the mystical beliefs and the roots of the Andalucian Culture of Death. They are the essence of both the bullfight and the firedance. When understood fully, they assist one to appreciate life and live life with a passion no matter what the challenges or obstacles.

Chapter XI

THE MYSTICAL BELIEFS OF THE CULTURE OF DEATH

1. The Duende

At the heart of the mystical belief system of the Andalucian Culture of Death was the duende. The duende was so powerful, it was the belief that not a single thing took place without it and everything and anything that did happen was because of this mysterious force.

The word duende was thought to have been derived from the Latin *"domitus"*. The duende is most often associated with the unconscious mind. It is believed to reside in the depths of the earth from which it springs unbidden. This mysterious force can never be summoned but when it is present, its power is compelling. The duende is never repetitious. It depends solely upon the moment. When that moment is revealed, for example, in the dance, the people cry *"Viva Dios"*. At the bullfight they say *"ole"*. In Arabic music, the duende is greeted with "*Allah*". When the duende was upon him, the great Andalucian composer Manuel de Falla only wrote a particular phrase once. If it is discerned by the player it feels as if an electrical charge has coursed through the body. (Stanton, 1978, p. 11 and the author, personal experience).

The duende has also been linked to the Shamanistic belief system in which the entire gypsy culture of India was rooted. For the gypsies of India, Shamanism was a system of belief that had strong mythic origins. Its distinguishing feature was the ability to cast spells over its

participants. (Stanton, 1978, p. 10). Like the Andalucian mystical belief system, the gypsies of India felt that the duende had to enter the soul in order to provide it with the necessary inspiration to express the resulting authenticity of emotion through the experience of their songs and dances.

The duende is unique to Andalucia and is constantly spoken of. Lorca defined the duende as the "hidden spirit of Disconsolate Spain." Anything that can be related to the color black is considered to have the duende. As Manuel Torre quoted when he heard Falla play his own *Nocturno del Generalife,* "all that has black sounds has duende." In music the black sounds are equated to the mysterious power of the duende and its dark forces and is expressed through dissonance and on the black keys of a piano. In painting the shadowy areas of the canvas are equated to the duende.

Mystically the duende is believed to be comprised of two forces, the positive and the negative. The duende is not a thought or a work. It is dark and shuddering, a demon, not an angel or a muse. It was with this demon that the soul had to struggle. Lorca believed that the soul of every artist was obliged to climb the "Tower of Perfection". This could only be achieved by fighting the duende step by step. (Lorca, 1980, p. 43). While the angel dazzles the soul and leads it to believe that it has effortlessly created a work of charm, the muse awakens the soul's intelligence to dictate or prompt it to some artistic

action that may be very limiting and ultimately an enemy to the work. Nothing is possible unless the duende decides to appear from its "remotest mansions" and possess it. When the work is touched by the magic of the duende, it remains thusly so, for eternity. Without the duende, the work is dead. It has no emotion. It is meaningless and false. Without the duende, ability, skill and technique, no matter how brilliant, are nothing. (Lorca, 1980, p. 44).

As in many other cultures, it is the Andalucian mystical belief that part of the artistic soul's reason for being is to participate in this conflict. It is the soul's harsh, unalterable destiny to climb its own Tower of Perfection and like the concept of death within the Culture, that destiny is inescapable. It is the soul's fate. Only by participating in this conflict can the soul truly attain dignity and accept its fate or destiny without complaint. Not only is the artistic soul's destiny unalterable, its sojourn on the earth is usually one that is tragic and incredibly lonely. Every experience in climbing its personal tower must be done alone. The struggle is long and difficult and it always ends in death.

The arrival of the duende in a work announces a radical change in the form. It brings to the old form, familiar things but it also introduces unknown feelings of freshness as if the old thing was newly created. It is like the miracle that signals a kind of religious rebirth.

2. The Mystical Triangle

During its sojourn, it was believed that the soul could go to special places in order to carry out its conflict with the dark forces of the duende. For this reason, the ancient Andalucians attached a mystical significance to each of their main cities. Malaga, for example, was known as a place of bitterness because of a certain wine that leaves a bitter aftertaste in the mouth. The other three great mystical cities of Andalucia to where the transcended soul could go were Sevilla, Cordoba and Granada.

The first city of the Mystical Triangle was Sevilla. For the soul, Sevilla was a veritable Island of Joy. Known as the Queen of Andalucia, Sevilla epitomized elegance, grace and brilliance. She oozed *alegre*, warmth and indolence. Yet this Queen of Andalucia, who dazzled and charmed, like the soul, was overshadowed by the duende in the form of a "bird of prey" and constantly had to struggle against the dark and tragic forces that lurked within her city walls seeking to destroy her. (Stanton, 1978).

The second great city of the Mystical Triangle was Cordoba. Cordoba was where the soul went when it needed solitude and time to reflect upon its awful destiny. Cordoba was far off and lonely. The mystical road to Cordoba was lonely and held many obstacles. Only the most courageous survived the journey. Here is a *cante jondo* poem by Federico Garcia Lorca about Cordoba.

Cordoba
Far off and lonely.

Black horse and big moon
And olives in my saddlebag.
Even though I know the road,
I'll never get to Cordoba.

Across the plain and through the wind
Black horse, red moon.
Death's always watching me now
From the towers of Cordoba.

Ay! How long the road,
Ay! My valiant horse,
Ay! Death waits for me
Before I get to Cordoba.

Cordoba.
Far off and lonely.

Lorca's Cordoban verse was both mysterious and reflective of the Andalucian mystical belief system whereby the soul was required to face its destiny even if that included death. The Roman essence that had dominated Andalucia from 400 to 200 B.C. mirrored the stoicism and sennequismo of the times. Seneca was not only a famous Cordoban philosopher but a stoic as well. He lived during the reign of the Emperor Nero and was in fact Nero's tutor. One of Seneca's philosophies that reflected both his stoicisim and sennequismo declared that anyone who arrived in Cordoba if in fact he arrived at all, was obliged to accept the "Stranger's Fate." The "Stranger's

Fate" decreed that all new arrivals had to submit themselves to a higher deity or power recognized by Rome and to face death with dignity.

The third city of the Mystical Triangle was Granada. For the transcended soul, Granada was a place of great tragedy. When the soul was forced to remember the remote past and look at certain actions for which it had been responsible, it went to Granada. Granada was already filled with fears, past violences and unspeakable tragedies as a result of these actions. At Granada there was only fear and anxiety. The cisterns in the *El Albaicin* quarter were perceived as the *pena negra* of the soul (a pain so profound and so black it could not be described). The fountains and pools of Granada contained the fallen tears of the soul as it remembered the love in which it had been created and the sorrow that began with its endless, earthly sojourns, its once beautiful existence, a mere dream.

3. The Duende and the Arts

The duende is most comfortable in the arts of music, dance and poetry because a living body must interpret them. On occasion the duende will pass itself from the work of the composer to the interpreter of the work. In these moments, the interpreter may discover something so profound and unprecedented that it brings an authenticity to the work that otherwise would have remained hidden. Spain and most particularly Andalucia is ruled by the duende because

it is a country of ancient music and dance and because it is a culture of death. (Lorca, 1980, p. 47).

4. The Duende and the Motif of Death

In Andalucia, because of the duende, death itself is greeted differently than in most parts of the world. In most parts of the world death is an end. It comes and curtains are drawn. Not so in Andalucia. It is not uncommon for an Andalucian to live all his life indoors until the day he dies and then he is taken out into the sunlight. The curtains are not drawn and Death is silently contemplated.

The silent contemplation of death is well known to all Andalucians. The following are two poems on this motif by Lorca.

La sangre de mis entranas,	The blood of my insides
Abriendo el caballo esta.	is covering the horse.
Las patas de tu caballo	The horse's hoofs
Echan fuego de alquitran.	throw off black fire.

(Lorca, 1980, p. 47).

The above poem describes a seventeenth century lady laying in the middle of the road, dying from childbirth. The next poem tells of a young matador that has just been gored by the bull. His contemplation reveals his inexperience in the bullring as he watches his life blood flow into the sands of the arena.

Amigos, que yo me meuron	Friends, I am dying

Amigos, que yo me meuron
Amigos, yo estoy muy malo.
Tres panuelas tengo dentro
Y este que meto son cuatro.

Friends, I am dying
Friends, its pretty bad.
three handkerchiefs inside me
and this makes a fourth.
(Lorca, 1980, p. 48).

It is no accident that Spanish art is tied to the land. After all, it represents the Triumph of Death. Even the dirges sung by the women carrying flame filled torches in the November 2nd All Souls Night Processional speak of death as do the innumerable Good Friday rites and the bullfight already mentioned.

It is said that when the muse sees Death arrive, she promenades in the garden with her urn and waters her laurel bushes. When the angel sees Death arrive, he flies in slow circles. And the duende? The duende has a different format. He does not bother to come at all unless he sees that Death is really going to arrive. The divine magic in any art is that when it is possessed by the duende it remains in that state no matter who touches it for eternity.

As for the dance, because it is such a profound mystical expression the duende comes to it more easily. When the duende is present, this art is not to be enjoyed. Under its powerful spell it can change the body of the dancer from an old paralytic into a young girl or paint adolescent blushes on the face of the old man in the wineshop. Above all else, the duende works its magic on the arms of

the dancer which are the mothers of all expression of all dances no matter what the age.

The duende is most impressive during the art of the bullfight. One may have the muse with the *muleta* and the angel with the *banderillas* but it is in the capework at the moment of the kill, when one must have the duende to achieve the artistic Truth. (Lorca, 1980, p. 52). In summing up this subject, it may be well to remember that when the duende takes possession of any art irrespective of which one, or soul, it is filled with a divine magic that remains for eternity no matter who or what touches it.

CHAPTER XI

THE MYTHICAL ROOTS OF THE CULTURE OF DEATH

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Chapter X11

THE MYTHICAL ROOTS OF THE CULTURE OF DEATH

1. *Cante andaluz*

The mythical roots of the Culture of Death were thought to have had their origin in a primitive form of Andalucian song known as *cante andaluz.* Much of its origins have been lost ~~in the mists of time~~ leaving behind exotic legends and myths. It is known that most of the ancient music of Andalucia was a potpourri of Arabian, Byzantine, Jewish, Mediterranean Iberico and other oriental influences that were fused to the original music and culture over several centuries. It is the supposition that the seeds of the evolution of *cante andaluz* were rooted during the time of the Romans in Spain and eventually flowered during the fifteenth-sixteenth centuries to become flamenco.

Ancient Andalucian music known as *cante jondo* came about in the fifteenth century with the gypsies who had decided to come from India to Andalucia by means of primitive routes of travel known only to their ancestors. They were deeply interested in the oriental music they found , as well as the music of the Arabs and Jews who were being expelled from the area. (Grunfeld, 1969, p. 217). Like the old and beautiful folksongs that Kodaly and Bartok had discovered, the melismatic changes of Granada had slipped down the social ladder to become "beggars songs." The chants were reduced to underground

cave music at a point in time when the gypsies were also outcasts of Spanish society. This underground cave music was in fact, the last remnant of what remained of the royal art of the great Persian singer Ziryab who fled to Cordoba in the ninth century in fear of his life. The gorgeous songs had once been played and sung by the beautiful captive slave girls in the patios of the great Arabian palaces.

Traces of the Arabian legacy can still be heard in *cante jondo* through certain sensuous curves of the vocal line, the nonchalant wanderings of the voice as the melody progresses by undulating microtones and like the movements of a beautiful veiled dancer performing a Serpent of the Nile dance. What also remains are the whiplash movements and the rhythms of the dance that the roman poet Martial had so admired in the Wicked Dancers of Cadiz. And then there was the ancient habit of improvisation, instantly composing verses about anything and everything. (Grunfeld, 1969, p. 217).

Oriental Essence in *cante jondo*

The *siguiriya gitana* was the only primitive Andalucian song to preserve the oriental essence. Its poetic quality was without comparison. It was unique and individual. The *siguiriya* was not just a mere transplant but rather it was the evolution of the fusion between Eastern oriental influences and Mediterranean Iberian cultures. (Stanton, 1978, p. 4).

According to Falla, the evolution of the *siguiriya* was mainly due to one outstanding event, the use of the Byzantine chant in the Spanish church. Falla was of the opinion that the reaction of this event on ancient *cante andaluz* in addition to the Arabian invasion of Spain that had already taken place in the seventh century and the arrival of the gypsies a few centuries later led to the evolution of *cante jondo.* (Stanton, 1978, p. 4).

Two similarities between the *siguiriya* and the Byzantine chant were clearly recognizable. Both used primitive tonal modes. In both there was the obvious absence of any kind of definite rhythmic pattern. It is known that Falla's nursemaid *La Morilla* brought with her to the de Falla household songs that contained the anguished complaints she had learned in Ronda where she had worked as a servant. The melodies and chants literally flew into his soul and pricked him as it were, with a mysterious needle. They expressed sentiments that were hidden and lonely much like Falla's own childhood.

Passing the salt mines with their glowing light Falla also heard fragments of songs that substantiated in later years, Falla's opinions about the evolution of *cante andaluz.* Andalucian life during the working day and quiet night were both filled with songs, sad, profound and nostalgic. Rising to a sharp cry at the outset, the songs

told of unbearable suffering and being dragged down with a weight like the chains that held the prisoners together in a nearby field. Their music echoed with the resonances of the heart found in the ancient coplas, each expressing the illusion of life, love, disappointment and the deep pain that was never to leave. (Fajardo, 1990, p. 13)

Early *cante jondo* also reflected some elements of Hndu chant. Of particular interest was the modulation through the semitone, the narrow range of the melody and an obsessive repetition of one particular note commonly found in primitive incantations. These elements gave the impression of a musical prose that had no fixed rhythm, even though the verses were made up of assonant tercets and quatrains. At certain points determined by the text, elaborate vocal inflections were added. These were not ornamental but were an integral part of the text. Early *cante jondo* was emotive and complex and became a perfect lyrical channel for the gypsies to express all the suffering and ritual gestures of their race. (Stanton, 1978, p. 5).

As with roots already mentioned, *cante jondo* had an important role in defining the Andalucian Culture of Death. In so doing, it left an indelible mark on great Spanish composers such as Albeniz, Granados and Manuel de Falla. Albeniz filled his work with *jondo* passages. Falla's music continued to give the *jondo* motifs, purity,

beauty and a far-off spectral form. Even Granados accompaniments reflected *jondo* moments. Later on in the most recent century, Mompou revived *cante jondo* and gave his motifs a Castilian-Andalucian flavour. (Lorca, trans. Mauer, 1980, p. 30).

The Poetry of *cante jondo*

The main content of *jondo* poetry is pain and sorrow brought to its finest degree. The expression is exact and pure. The most outstanding characteristic of *cante jondo* poetry is the metaphor. Of a spiritual nature, each is so perfect that the heart is gripped. In three or four lines a deep emotion is expressed.

Cerco tiene la luna	The moon has a halo
Mi amor ha muerto	My love has died.

(Lorca trans Mauer, 1980, p. 31)

Another notable characteristic of *cante jondo* poetry is the lack of a kind of emotional balance. In the songs of Castilla, Cataluña, Galicia and the Basque country, there is a middle tone or lyrical meditation that gives the songs a naivety and simplicity. This is not evident in *cante jondo* where emotion is the primary characteristic.

Themes of *cante jondo*

The main themes of *cante jondo* are love and death as seen by the mythical oriental personage, the true Sphinx of Andalucia, the Sibyl. The association provides the first clue to the mythical roots of *cante jondo* that form the Culture of Death. Among the mysterious

rites, one that is still performed in the Cathedral of Sevilla is known as the Chant and Dance of the Sibyl. Dancing women carry flaming torches into the cathedral while a dirge is sung. The Sibyl is the mythical symbol of the Triumph of Death. At the heart of all *cante jondo* poetry lurks a terrible question. The question is so deeply emotional that either it can't be answered or its resolution can only be found in death. The poetry for the most part is profoundly sad and mirrors the feelings of the Andalucian people. (Lorca, trans. Mauer, 1980, p. 31).

Many of the themes are based on Gypsy life. These are adventuresome and include cattle stealing, prison, murder and revenge. If a Gypsy sees a bull running down a hill, as far as he is concerned, that bull is asking to be stolen. The Gypsy will use one of his intoxicating poisons called *drao* to accomplish the theft. The poison acts by feigning that 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 of course, offers to remove it.

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 pleading black eyes and gypsy charm, she will most likely be successful in her quest.

Other themes are powerful and romantic. A swarthy lover threatens to kill his beloved at the feet of Jesus 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 ride off into the night with him. (p. 218, author to be located)

Pain is a very important theme. Pain is made from flesh and takes the form of a woman. She is usually a Dark Woman. In the poems she consults all of nature, the wind, earth, sea, flowers, herbs and birds. (Lorca trans. Mauer, 1980, p. 34). In *cante jondo* poetry all concrete objects have a personality and play a role in the lyrical action.

Out in the sea
Was a stone,
And my girl sat 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.
(Lorca trans Mauer 1980, p. 35)

A special theme is that of weeping. This theme is most often found in the *siguiriya.* A poem of tears, the melody cries and so do the words.

De noche me sargo ar patio	At night I go to the courtyard
Y me jarta de llora,	and cry my fill of tears.
En ver que te quiero tanto	I love you so much
Y tu no me quieres na.	And you don't love me at all.

Here is an Andalucian gypsy *siguiriya.*

Si mi corazon tuviera	If my heart had
Bireritas de cristar	windowpanes of glass
Tu asomaras y lo vieras	you would look in and see it
Gotas de sangre llorar.	Cry drops of blood.

The melody of a *siguiriya* is well suited to the melancholy of the poetry of *cante jondo.* When sung correctly, its sadness will make an Andalucian weep. (Lorca, trans. Mauer, 1980, p. 36).

Oriental Elements in Themes

Very old oriental elements may be found in ancient *cante andaluz* and the magnificent verses of the ancient Arabian and Persian poets. The *siguiriya* in particular has an affinity with the ancient Eastern poetry inasmuch as both speak of deep pain, love and death. The following is a comparison of Andalucian and Persian poetry on the theme of weeping. The Persian poetry was composed by Hafiz.

Yo dos suspiros e aire	I sigh into the wind	I weep endlessly,
		You are gone.
Ay proberito de mi	Poor me!	But what use is all
		My crying
Y no los recoge nadie	And nobody catches	if the wind will

	My sighs…	not take my sighs To your ears….
De aquellos quereres *No quiero acordame*	I must not remember that love	In the end my bones will turn to dust in the Grave
Porque llorar mi *Corazoncito gotas de* *sangre.*	my heart is crying blood drops.	but the soul will never Be able to lose such a strong love.

(Lorca trans Mauer, 1980, p. 38-39).

The Wind

An unusual element of *cante jondo* poetry is the materialization of the wind and the strange manner in which this happens. 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 and scatter the nebulae. Only in *cante jondo* does the wind speak and on rare occasions he may even offer consolation. (Lorca trans. Mauer, 1980, p. 35).

Poetic Obsession

A striking resemblance that has been discovered between some of the oriental poets and *cante jondo* poetry is that of poetic obsession. In the amorous ghazals of Hafiz, the national poet of Persia, the poetic obsession focused on a beautiful woman's hair.

My heart has been ensnared
In your black tresses since childhood.
Not until death
Will such a wonderful bond be undone.

The same obsession occurs in *cante jondo* to the point where a lock of hair could provoke an entire tragedy.

Si acasito murera mira que	If I should happen to die
Te encargo	I order you to
Que con las trenzas de tu	tie up my hands
Pelo Negro	with the tresses
Me ate las manos.	Of your black hair.

Profoundly poetic, the verses evoke an erotic sadness. (Lorca trans Mauer, 1980, pages 37 and 38).

Atmosphere

Most of the poetry of *cante jondo* alludes to a nocturnal atmosphere. The verses are set in the "blue night" of the Andalucian countryside or a landscape where there are no mountains and no plains and where there is nothing but the darkness of the night. The mystical significance alludes to the soul, the losses it has experienced and the emotions such as betrayal, disappointment, deep sadness and profound melancholy that surround these losses. As well the lack of mountains plains is a mystical reference to the harshness of a hostile landscape in which the soul finds itself on its earthly journey. The nocturnal setting brings an intimacy and profoundness to the words of the poem that is difficult to duplicate.

2. Evolution of *cante jondo*

As *cante jondo* began to evolve it became even more profound, more expressive and more intimate. Its purpose was to describe the tragedy of life as experienced by the soul. Its predominant mood was tragic, nostalgic,

passionate and sad. But it also expressed defiance and human courage. It was not about resignation and defeat but rather it was about the unconquered soul. The form of the *martinete* for example, speaks of blood feuds, tribal struggle and prison. *Cante jondo* is violent, tense and impassioned. It speaks of a soul broken and ravaged yet it survives. It reflects hope and light in the blackest sorrow or loss. In the face of disaster, one's integrity remains invulnerable. (Quintana/Floyd, 1972, p. 60).

The verses of *cante jondo* capture the true essence of Andalucia. They come from two sources, the poet and the people. The poet's verses are more profound. They express feelings and philosophies. They contain more imagery and symbolism. The verses of the people are more colourful. They are picturesque, often grammatically incorrect, direct and primitive. Most of the verses deal with all aspects of life, love and death. (Pohren, 1984, p. 99)

The Musical Language of *cante jondo*

At the beginning of its evolution, *cante jondo* did not have a musical language in the sense of the words. It was not accompanied. It was a dramatic improvisation of the voice to the rhythmic tapping of a stick on the ground. The songs were mostly in the Phrygian mode which was also the mode used in India, Persia and Turkey. The Phrygian mode was brought to Spain by the Arabs in the seventh century. (Fraser, 1992, p. 206).

Its most characteristic elements were long drawn out descending phrases, heavy ornamentation and assonant repeating verse lines. When the

guitar was added, the accompaniment was not harmonized. (Fraser, 1992, p. 208). Eventually, when music was put with the songs, it reflected the harsh environment and local instruments that the Gypsies had found upon their arrival in Andalucia. The Gypsies also had no common musical language or a way of having a certain type of music associated with them. Their greatest ability and contribution to the evolution of *cante jondo* was in transforming what they heard and adapting it to suit their own needs. (Fraser, 1992, p. 20l).

Other elements characteristic of *cante jondo* were the falling cadence, the complicated arabesques, fluid yet with a high degree of embellishment. The microtones and obsessive repetition of the same note found in *cante andaluz* and the metallic tone were present as were the conflicting rhythms and multiple rhythms. Two additional elements that made *cante jondo* mesmerizing were intense expression and barbarism that were associated with the casting of spells. (Quintan/Floyd, 1972, p. 50).

Musical Characteristics of *cante jondo*

Cante jondo was identified by unusual characteristics that could be defined as musical. The melody was extremely difficult to sing and had a haunting quality. It could also be very monotonous which related back to the casting of spells and enchantments. Its rhythm was pronounced and dramatic. Its mood was almost always tragic and grave but at times it could be feverish and swank. The influence of oriental music pervaded its lyricism and gave it the quality of deep sadness. Most unusual was the falling

cadence which made the sound of the music strange and mysterious. The purpose of the songs was to console, which meant they could be sung in a mere whisper or howled out like a wild animal in the forest. A musical example that reflects the above definition may be found in Manuel de Falla's *Cuatro piezas espanolas – Andaluza(numero 4).* (Quintana/Floyd, 1972, p. 5).

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THE POET OF GRANADA

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THE POETRY OF ANDALUCIA AND THE CULTURE OF DEATH

1. The Granadine Poet

An event that was to have a powerful impact on the Culture of Death was the murder of the great Granadine poet, Federico Garcia Lorca. The murder itself was not what made his poetry a strong root of the Andalucian Culture of Death nor did it make Lorca famous. The dramatic circumstances surrounding his murder were in reality the outcome of a personal grudge. A neighbouring hacienda did not like the kindnesses that Senora Lorca bestowed upon her servants nor did they appreciate her gentle ways with respect to all who were part of the household inside and out. Still others found fault with Lorca because he was a cripple and did not have the normal romantic preferences of most Andalucian young men. The settling of the account was eventually carried out behind the smoke screen of the Civil War and his death like many other prominent artists, community leaders, etc., was covered up by the deaths of the tens of thousands that were also murdered because they did not happen to agree with the political climate of the moment or had spoken out unfavourably against the prevailing attitudes.

Because Lorca was not considered to have died a martyr, it was impossible to use his work as a political symbol. Therefore, in the eyes of some (former admirers), he was said to have "no message." In their opinion, he was really just a regional and provincial poet and at best a minor poet after all. However, since it is well known that world messages are for the most part stale and repetitive the fact that Lorca did not have a world message was the true mark of his genius. (Campbell, 1952, p. 7).

Whether or not he was one of the great Andalucian poets or not is still debated. Certainly he was intense and national. He was as well, a narrow, regional poet and appealed not only to Spain but universally. This universality was evident whenever he wrote about his beloved Andalucia.

Andalucia was Lorca's *querencia,* the place in the ring to which the bull returns after his encounters with the human intruders. When the bull is in his *querencia* or near it, he is formidable, full of confidence and it is extremely difficult for the bullfighter to lure him away from this safe place.

For Lorca, it was the same. No matter where in the world he went, he always returned to Andalucia to replenish his poetic strength. It never failed to give the poet his inspiration. Like the bull Lorca

could not be lured into poetic enemy territory of bad verse and adverse criticism. Like his ancient ancestor Antaeus, his strength doubled every time the Granadine came home to Andalucia. (Campbell, 1952, p. 9).

In Lorca's poetry, three cities were always mentioned and always appeared in the same order. These were Granada, Cordoba and Sevilla. After Granada, ancient Roman Cordoba held Lorca's heart. There was something shadowy, nostalgic and melancholic about these cities of past splendour. Sevilla was gay and like a young giantess with a huge carnation between her teeth. She did not have the same tender intimate love that Granada and Cordoba had for the poet.

The fact that the narrow regional poet from Andalucia was so universally appreciated is a delight. Somehow it represents the humble protest of human nature against the colossal fetishness and political "elephantiasis" of the social herd instinct that characterizes current times. It is a protest against all that has no real and immediate value. It is not authentic and possesses a credulity that tries to substitute for lost faith. Lorca's "no message" poetry was universally accepted because it exuded the essence of his native Andalucian soil. (Campbell, 1952, p. 9).

Born near Granada in January of 1899, at Fuente Vaqueros, a crippling disease early in his life made it impossible for him to participate in the farm and agricultural life of the family estate. However, this environment was to have a huge impact on his poetry even though he could not participate in it physically. His lyrical voice spoke of the Andalucian landscape, the village, the bullring, the cattle pastures, the gypsies and the Church. Since the vocal element dominated at the time, Lorca's poems were known long before they were actually printed. (Campbell, 1952, p. 10).

2. Break from the Past

The death of Luis Gongora, the misunderstood and shamefully neglected Cordoban poet, was one of the monumental inspirations for Lorca's style of poetry. In Gongora's poetic revolution, Lorca discovered two driving forces; reaction against Castilla by the cultivated culture of Andalucia and the quest for a new, long lasting beauty of language with particular emphasis on imagery. (Lorca, 1988, p. 1).

Gongora was a symbolist three hundred years ahead of his time. Stormy controversy continually raged around him and he was seen either in black disgrace or basking in the limelight. He had two manners of writing. One was spontaneous and easy to understand. The other characterized Baroque art and included a highly stylized rhetoric, far-fetched images and metaphors. Brought together, the

resulting collision produced a brilliant genre that glittered and dazzled. (Campbell, 1951, p. 14).

> As when by whitest rays shot through,
> The sky, so bright that it is blue,
> Becomes so blue that it is black.
> (Campbell, 1952, p. 14)

Lorca admired Gongora because Gongora chose to seek out the old Latin traditions and not the medieval. The controversial symbolist searched for them in his native Cordoba and found them through the great Seneca and Lucan. Gongora's "Castillian" verses were formed "by the cool light of the Roman lamp" and were elevated to a high genre that was pre-eminently and uniquely Spanish, the Baroque. (Campbell, 1952, p. 15).

The dismissive attitude of Castilla towards Andalucia triggered a strong reaction in Lorca. (Lorca, 1988, p. 2). As a result Lorca decided to steep himself in Andalucian culture. He learned to play the guitar and took daily instruction from two gypsies. His adoration and passion for flamenco eventually resulted in a book of poems entitled *Poema del cante jondo.* (Lorca, 1988, p. 3). *Poema*, which contains only a few echoes of *cante jondo* itself, was also inspired by the ancient music of Andalucia, *cante andaluz.* The work is divided into four main divisions and each division is based on a flamenco genre. The four genres are the *siguiriya gitana, solea, saeta y la petenera.*

Castilla viewed *cante jondo* as the song of the drunkard, the stinking gypsy or good for nothing. Lorca's immersion into Andalucian culture however, was to prove that this attitude was totally wrong and in a scathing lecture on *cante jondo* the Granadine poet spoke out against "Castilianism" and proclaimed proudly the soul and culture of Andalucia and its oriental heritage, that had also been mocked. (Lorca, 1988, p. 4).

His Granadine blood still boiling, he announced his intention to write a poem about the Andalucian bandit Diego Corrientes. Since banditry was associated with one of the unacceptable structural elements of the cult of the gypsy this was an affront of the worst possible kind to the Castillian code of honour. In the process of Lorca's total immersion, he came into contact with primitive forces and art forms of native Andalucia that had long been neglected and definitely had no place in the well established Castillian hierarchy. Lorca's defiant *"andalucismo"* marked the appearance of a whole new generation in Spanish literature and ultimately was what cost the poet his life. (Lorca, 1988, p. 5).

3. Lorca and *cante jondo*

Cante jondo was extremely relevant to Lorca's double break from the past. Profoundly Andalucian, it formed the nucleus of opposition to the Castilianism of 1898. Its pure and exact expression

made it possible for Lorca to escape from the over-profuse lyricism of the Romantic tradition. (Lorca, 1988, p. 13).

The anonymous poetry of *cante jondo* was characterized for Lorca through the interplay of specific references and their resonances that were not contoured. At times it was the real life element that was the specific as in the following example.

Cerco tiene la luna	The moon has a halo
Mi amor ha muerte.	My love has died.

At other times it was the imagery as in the following *siguiriya "gitana y muy andalulcismo."*

didn't you use this in 2 here?

Si mi corazon tuviera	If my heart had
birieritas e cristar	window panes of glass
te asomaras y lo vieras	you would look in it and see it
gotas de sangre lloran.	cry drops of blood.

(Lorca, 1988, p. 6).

Here in this *siguiriyas* 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 and melancholy of the song will cause an Andalucian to weep. (Lorca, trans Mauer, 1980, p. 36).

Even Lorca's choice of *andaluz* in which *cante jondo* is written was remarkable. Not only is *andaluz* notable for its imagery, it makes

it easy to graphically and naturally explain everything. (Lorca, 1988, p. 6). In the following poem fromo Lorca's *Romancero gitano,* the poet's friend has been gored by the bull. He lays dying in the ring, his body full of stab wounds from the bull's horns and a fatal wound in the groin.

Juan Antonio de Montilla
rueda muerto la pendiente
su cuerpo lleno de lirios
y una granada en las seines.
(Lorca, 1988, p. 7).

The graphic imagery brings power and a profoundness to the poem. In immersing himself so completely in the Andalucian culture through the imagery and language of *cante jondo,* Lorca's work was to reflect the essence of the Culture of Death. His work became known as "Death Poetry." (Pedro Salinas).

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CHAPTER X1V

The Poetry of Death

1. Lorca's Lyrical Poetry

Investigation into Lorca's poetry quickly brings one to the realization that one has entered a strange atmosphere. Although everything appears to be normal with his settings and characters, there is the feeling that something is wrong.

Metaphors flit in and out of the words like birds of ill omen, foreboding and threatening. Summer "sows rumours of tiger and flame". Even the dawn does not break in its usual manner. According to Lorca, "Great stars of white frost come with the fish of shadow that opens the road of dawn." (Pedro Salinas 1951, p. 5). The wind is a giant pursuing an innocent maiden with his "red hot sword." (Salinas, 1951, p. 5).

Lorca's metaphors are not for decoration. They are an extension of meaning. They announce what is unusual and mysterious. They proclaim the preparation of something. That something is death. They do this because Lorca's brilliant kingdom of poetry is ruled by Death, the unique and unchallenged power. (Salina, 1951, p. 5). His metaphors differed from other poets in that they were immensely sensual and presented dramatic contrast. For example Lorca pretended that he had been asked the question "What do you

feel in your mouth, red and thirsty?" He replies, "the taste of the bones of my great skull." Salinas, 1951, p. 9).

Death lurks everywhere, cupboards, sand, flies, moss, rocks, always where it is not expected. In a poem about a tavern, Lorca writes "Death goes in and goes out and death goes out and comes in." By inverting the order of the words, he shows us the fatality of the act of coming and going, the inevitability of Death continuously coming and going but not in the concrete place of the tavern. Death comes and goes over and over in the life of humankind and the work of the artist, in this case, the poet himself. (Salinas, 1951, p. 5).

The final destination of almost all Lorca's characters is death. They have been created, then set down upon a road that can only end in death. In an early poem "*Otro sueno*" he writes:

Cuantos hijos tiene la muerte? How many children has death?
Todas estan en mi pecho. They are all in my breast.
(Salina, 1951, p. 6).

In his Sleepwalker's Ballad (*Romance sonambulo)*, two lovers look forward with passion and fire to a lovers' rendezvous. He is a horseman. She is a gypsy girl with green flesh and she 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 for him too long. Her body floats on the water in the moonlight. In life they can never be together, but in death they can. (Salinas, 1951, p. 6).

In the *Romance de la Guardia Civilia,* Lorca creates a truly magical gypsy city. It is a city of great joy. Its turrets are made from cinnamon. Lamps and flags flapping in the wind decorate the rooftops. Although his gypsy city is festive and gay, it too cannot escape its destiny.

The Guardia Civilia marches in. They are the forces of destruction. They stab the women and the children. They destroy the cinnamon turrets. In the morning there is nothing left of the happy city. It has been burned to the ground. This was Lorca's method of bringing a city of his invention to an end. (Salinas, 1951, p. 6).

Years later when Lorca visited new York, he sensed its terrible destiny. "The great city bears death within itself," he wrote. The city of steel and cement would be destroyed by grief and die just like his little gypsy city with its cinnamon turrets. (Salina, 1951, p. 6).

2. Death and the Theatre

After his lyrical poetry phase, Lorca turned his attention to the theatre. Again we find the same themes of death. For his first important drama he chose a historical character called *Mariana Pineda.* She was a young girl who was hanged for embroidering a Republican flag. (Salina, 1952, p. 6).

He also wrote three tragedies with rural settings, Blood Wedding, Yerma and The House of Bernarda Alba (*Bodas de sangre,*

Yerma y La casa de Bernarda Alba). The threads of passion are tightly tied in all three and only a "tiny golden knife" can sever them. Only the knife will find the central point of the conflict in each drama.

In *Bodas de sangre* the question is, who is going to get the bride? She is destined for a bridegroom but her passions are kindled for someone else, Leonardo. She cannot resist him. The Bride makes her choice. It will be Leonardo. She elopes with him. But then there is the terrible question, how is it that she can make such a decision. It is not the Bride but Death disguised as a beggar woman who really makes the decision. She does so by bringing the two men together. They are forced to fight. Death compels them to duel and both of them die. The Bride is left alone. Her lovers are dead. Greedy Death not satisfied with one has taken both of her lovers. (Salinas, 1951, p. 6).

Yerma is a woman and she is a killer. She has killed her husband and in so doing has destroyed any children they might have had. She has sworn that she will never belong to anyone. (Salinas, 1951, p. 7).

3. Lorca and his Obsession with Death

Lorca's work was founded on death. He understood and felt life through death. While this may seem paradoxical in reality, it has been the religious and moral tradition of Andalucia for centuries. Death was looked upon as mentor and teacher by the people. The same concept had also applied to humankind and various cultures for

centuries. But somehow in the nineteenth century A.D. an attitude rose up called the "cult of life." It saw death (a thing that had to be repressed no matter what the cost,) as the enemy of life. The word existence was defined as "the duration of a human life." One was strongly encouraged to fill this period with as many pleasures as one could and acquire as much as was possible. No thought was to be given to the word "mortality." (Salinas, 1951, p. 7).

Since Louis Pasteur's great discovery human existence has improved. Humankind has been able to indulge in comforts and taken precautions to defend the materialism of their being. "Safety first" became the watchword of the day. What resulted from this was an ominous silence that wrapped itself around human existence and its mortal destiny. Death was placed at the bottom of the barrel, out of sight, out of mind. Sadly, the confirmation of these attitudes was the inception of life insurance. (Salinas, 1951, p. 8).

With the devaluation of death, there came its revaluation through poets such as Lorca, who sought in death, a center of gravity that reflected a conception of life and the world. (Salinas, 1951, p. 9).

Lorca's obsession with death also differed from that of other poets. It was original and personal. He did not have to look for his feelings about death in the subterranean caves of his soul. He saw it everywhere in the air, in the servants singing, books, churches and the past. This was because Lorca had been born into a land that had for centuries lived a special culture known as the Culture of Death.

(Salinas, 1951, p. 9).

4. Lorca and The Culture of Death

Commonplace among the Andalucian people is the recognition and importance of death. There is nothing superficial or extreme in their thoughts about death. Neither are their thoughts connected to ~~any kind of~~ cult of death. The Andalucian concept of death is not a denial of life nor is it an indifference to life. ~~In becoming very~~ aware of death, ~~it~~ has intensified the awareness of life. (Salinas, 1951, p. 9).

The Culture of Death is a conception of man and his earthly existence in which death and its awareness denotes a positivity. Death acts as a stimulus and in no way hinders or impedes life but rather injects it with an understanding of the fullness and complete meaning of life. (Salinas, 1951, p. 10).

Within the conception, one affirms oneself through acts of life and the act of death. In an existence, where death is hidden or suppressed, something essential is missing – the dimension of depth. It is only this dimension that gives to life its intensity and drama. By understanding the self and by integrating death into life only then can one be entire and live a life that is not false but authentic. To disavow death and take no account of how one should live is to perpetrate fraud on the self. (Salinas, 1951, p. 10)

5. The Culture of Death and the Mystical Arts of Andalucia

Most Spanish writers have confirmed the relationship of life and death. Quevedo, for example, 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 how to manipulate the strings of intrigue. He knew the poor and the underdog and he could write in both Latin and the 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 "burning love of life." (Salinas, 1951, p. 10). Yet his thoughts were always accompanied by that of death. "*A la par empiezas a nace y a morir.*" (You begin at one and the same time to be born and to die.) In another sonnet he writes "you were born to die and you spend your life dying." (Salinas, 1951, p. 10).

The mortality plays were another avenue for this conception. Death in brilliant allegorical costume was represented amid the usual powers. Death came and went and spoke. The most famous character of these plays was Don Juan. His creator, Tirso de Molina did not intend Don Juan to be the hero of life and love, but rather the hero of death. (Salinas, 1951, p. 10).

Every November First, the drama *Don Juan Tenorio* by the romantic poet Zorrilla is staged. And year after year, it continues to draw the public. The story is about a man who is the hero of a life

unspoiled conquests and love that seemingly have no end. However, as the play progresses in a spectacular, musical, macabre manner, the audience witnesses the death of the unstoppable seducer. (Salinas, 1951, p. 10). In spite of his despoliations, he actually finds through death, salvation. The Spanish public is overjoyed. Not only did don Juan know how to live, he knew how to die. (Salinas, 1951, p. 11).

The Culture of Death conception may be seen in the architecture, sculpture and paintings of Spain. Of all the architectural monuments, the most Spanish is the royal residence and mausoleum for the Kings of Spain at El Escorial. It is known as the Palace of Death. (Salinas, 1951, p. 11).

In the monastery there is a painting by El Greco. The painting more than any other piece of Spanish art conveys the conception of the Culture of Death. The work is El Greco's *Saint Maurice.* According to Spanish legend, Maurice, a teacher of the Theban legion refused to convert to paganism even upon the orders of the Emperor. Along with his comrades he chose decapitation, for his beliefs.

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 four 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 faces of the characters betrays anxiety or fear. Calmly and with gravity they are making a serious decision whether to live or to die of their own free will. The

figure of St. Maurice is presented firmly and uprightly in his bearing. As he affirms himself in death he does so with all the fullness of his being. He is the perfect representation of dying one's own death. (Salinas, 1951, p. 11).

Another great Spanish artist who portrayed the conception of the Culture of Death extremely well, was Velasquez. Velasquez painted very few religious themes. Those that he did had as their subject Christ in his death agony – the Crucifixion. The portrayals are not those of a dying man. Rather they are the portrayals of the triumph of life over death because of the willingness of the Christ to die. (Salinas, 1951, p. 11).

The Culture of Death is strongly rooted in music especially the songs of the people that were transmitted orally (ancient *cante andaluz)*. Its most expressive declaration may be heard at the two major fiestas celebrated in Sevilla – Holy Week and the Fair.

In the first festival that is religious and filled with pomp and beautiful pageantry, images that are kept in the churches are taken out and placed on litters. They are then carried through the streets in a procession at a very slow pace. The most beautiful image is the of Christ on the Cross from the seventeenth century. The naked Christ proceeding slowly high over the heads of the crowd leaves an unforgettable impression. While the spectacle may be considered morbid by those unused to Spain, nothing could be further from the

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

6. The Culture of Death and the Bullfight

At the end of Holy Week, the Fair begins. The big attraction is the bullfight. Although many of its qualities are denied it conceals and reveals the conception of the Culture of Death. Its mystery starts to unfold once the opening pageantry and ritualism is passed, and the first blood has been drawn. This is the dual sign of life and death. Now quiet descends as the bullfighter moves closer to the bull. A third presence invisible and compelling forces the crowd to watch the drama whether they want to or not. The duende has arrived because it knows that there is going to be a death. In the course of his performance the existence of the *toreo*, so very different from other men and its full meaning is revealed. It reveals the danger of death and the constant possibility that he may live or die, in a single, dramatic instant.

Lorca, in his poem, "Lament for the Death of a Bullfighter", (*Llanto por Ignacio Sanchez Mejias)* reached one of his poetic achievements. Modern surrealism through his imagery and ancient tradition (the Culture of Death conception) are brought together. Lorca describes Ignacio's death as going out of life walking up through the stand of the bullring with "death upon his shoulders." (Salinas, 1951, p. 12).

In this instance it is the bullfighter who is carrying death as

opposed to the ancient macabre conception of Death kidnapping or carrying someone off. It is another example of personal death and a symbol of the conception of life in which the human being advances through time always the bearer of his own death. (Salinas, 1951, p. 12).

Lorca was a modern poet. His sensibility responded to all the tensions of contemporary life. His language illuminated the path of poetry in a new and brilliant light. But unless he is understood completely and his art is seen as part of the essence of the Culture of Death as well as one of its roots, his proud and noble gift will not be appreciated fully. (Salinas, 1951, p. 12).

XIV

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CHAPTER XV

Mythology and the Culture of Death

1. Mythology and *cante andaluz* in Lorca's Poetry

Although the origins of ancient *cante andaluz* have gotten lost in the mists of time and legend, it is the supposition that its roots contained elements of mythology. Two thoughts support this possible reasoning. The first thought is based on one of the ancient Andalucian song forms called the *saeta.* Its mythical connotations alluded to many things that were associated with pre-Christian rites and its Dionysian nature.

The second thought is based on one of the distinguishing features of *cante andaluz* which was its link to dance . A most important element of this particular link was authenticity. Authenticity has been defined by one writer, as an unconscious understanding of a tenuous and very fragile link to the remote past. To the ancient Andalucians it was always important to preserve authenticity especially when conquerors sought to subjugate the vanquished peoples by suppressing their dances.

Andalucian dance was an expression of the struggle to solve everyday problems within the tribe. When this was accomplished

these achievements became part of the dance and were combined with the ancient traditions. The accomplishments were then expressed through *cante andaluz.* Unlike the Greek myth of greatness, authorship could in most cases be given to the who, where and why of the dance as well as the background and mentality of those who performed the dance. Dance more than anything else in the Andalucian culture, reflected a tribe's uniqueness and served as their personal talisman. (Armstrong, 1985, p. 3)

Figures and movements of the dance were the psychological symbols that guided the ancient Andalucians. Some of these pertained to the tribal belief system and the drama that was going on around them in the then known world. Other movements taught them how to invoke and placate deities so that the tribe would be assured of a full and meaningful life. (Armstrong, 1985, p. 4).

The culture also knew about myths. However, in ancient Andalucia the word myth had a different connotation and was used in conjunction with certain rites and arts that involved the occult, magic and shamanistic elements. The purpose of the myth was to cleanse the soul and enable the individual to adjust to the spiritual evolution and renewal of his or her world. (Armstrong, 1985, p. 4). It was the supposition that Primitive Man in Andalucia had no problem with this adjustment because he still "walked with the gods" and had access to

supernatural powers. He was able to use song *(cante andaluz)* to get in touch with the supernatural and the song was always linked to a verse or a poem that clearly conveyed his desires.

In the ritual dances, the mythical connotation alluded to animals who had been deified. An example of this deification was the goat. Associated with the god Pan the goat played on the pan pipes and called forth Spring to get busy and grow after her long sleep with Winter. This particular ritual dance may still be seen in parts of Portugal and the more mountainous areas of Cataluna. (Armstrong, 1985, p. 31).

Another example of nature deification was the eagle. In the north of Barcelona at Berga there is a ritual eagle dance that is still performed called the Dance of the Sunbird. A tethered eagle is placed on the ground. If he scratches the ground and turns in a sunwise direction, the village will have good crops.

With the coming of the Greeks to Andalucia ancient *cante andaluz* began to exhibit elements of that culture's mythology in its root system. While these elements were different there was no doubt that Greek mythology had made a substantial contribution to the song and poetry of the Andalucian Culture of Death.

For the early Greeks (5th century B.C.) the word myth meant a story. A myth was not just any story but was a peculiar kind of story. It did not coincide with a particular text or literary genre. It did not have a specific poetic text. The plot was fixed in an outline with characters who were also fixed. Any alterations had limits. A myth did not have an author. It was generally transmitted from one generation to another without knowledge of its creator. (Graf, 1993, p. 2).

Although the mythic variant in the oral poem could have an author it was never recorded. Like the written poem it was very poetic. The origins of most myths have been lost because they were passed from one generation to another and never written down. A case in point was the tale of Atlantis that Plato intended to use as subject matter for a poem. Plato had heard the tale from his uncle who had heard it from his father and so on. (Graf, 1993, p. 20.

Unlike the Andalucian myth the Greek myth makes a statement about the world, its origins, society and its institutions. It also comments on the gods and their relationship to mortals. If conditions change the myth also has to change in order to survive. In preliterate, oral cultures, these adaptations were amply documented. Thy myths of ancient Greece reflected this same adaptability.

I don't believe this. Why has Christianity survived?!

Attempts to find deeper philosophical truths beneath the surface of the Greek myth have failed. This is largely because, while it is possible to determine the validity of a philosophical truth at all times and in all places, a myth can only be validated by its community in which it has taken shape and exists at a particular time and place. (Graf, 1993, p. 4).

Greek myths have been placed in two categories, the greater and the lesser. The greater ones were told by poets in public and at specific times and were subject to group control. The lesser ones were left to the grandmothers and nannies to be told when the opportunity presented itself in private. Their form was non-poetic. (Graf, 1993, p. 4).

Among the greater myths were the tragedies performed at Dionysia in honor of Dionysus that was later taken to Andalucia. The greater myths also included the Greek Victory Celebration which was as well performed at specific times. Poems were recited at religious events such as the rites of maidens called *thiasos*. Often the performance of greater myths took the form of a contest between two categories, the tragic and the rhapsodic and in narrative form. (Graf, 1993, p. 5).

The Greek myths that were recited during the Archaic Period seemed to have been performed by children singing hymns and paens

in which gods and heroes were celebrated according to ancestral custom. This stray clue was found in Arcadia, a most archaic region in Greece and would suggest the use of the myth in a religious setting. (Graf, 1993, p. 6).

The outstanding feature of a Greek myth is that it does speak of a particular place and time. In the myth about Oedipus for example, Thebes is mentioned and the Trojan War indicating when the myth was set. The other interesting feature of a Greek myth is that unlike a fable that offers an immediate, moral lesson, the myth does not and use of the animal is different. this is not necessarily true.

Zeus once instructed a donkey to take to mortals the herb of eternal youth. It was to be his reward to the mortals for helping the god in his struggle with Prometheus. On his journey the donkey became thirsty. Finding a refreshing spring from which to drink he learns ~~that it is~~ ed was guarded by a snake. As payment for the water, the wily snake ~~tells~~ told the donkey he must give ~~us~~ up his load. The donkey ~~does~~ did so. Hence mortals then had to grow old whereby the snake just sloughed off his old skin. (Graf, 1993, p. 7?).

The Andalucian mythical plot was almost always tragic and unfolded under the spell of the mysterious duende. The role of the duende in the plot was to reveal its true self as death through the

expression of suffering and deep pain. Finally the action of the myth took place only in Andalucia. (Stanton, 1978, p. x).

The roots of Lorca's poetry reflected the more mystical aspect of Andalucian mythology especially as seen through the *saeta.* Like ancient *cante andaluz* his plots, (*Romancero Gitano*) and his plays were tragic and like ancient Andalucian song the plots unfolded very much under the spell of the duende. The supreme expression of Lorca's tragedies were deep sorrow and death. (Stanton, 1978, p. x). As mentioned, the action of Lorca's poetry also took place only in Andalucia. The setting was not concrete but rather a poetic place in the mind. As in religions of the ancients, the chosen area was characterized by a constant interaction between man and the cosmos, man and nature.

The mythical Andalucia of Lorca had inhabitants. They were the gypsies. Through, words, rhythms, imagery, metaphors and symbolism, Lorca evoked the Andalucian gypsy. Although the poet could have drawn on the many legends of the gypsies, he did not. Instead he merely reflected their implied acts of belief and a mythical system that explained the phenomena of nature and life through their perception. His different approach was essentially what set their

culture and mythical belief system apart from the more familiar descriptions by modern authors. (Stanton, 1978, p. x). Looking at Lorca's poetry, one finds oneself in a primal world where intuition prevailed over reason and where religion, myth and poetry sprang from a common source of inspiration.

2. Lorca's Mythical Poetry and the Culture of Death

Both *cante andaluz* and Lorca's art were expressions of the Culture of Death. Where the one was highly refined and personal, the other was rooted in tradition and was collective. (Stanton, 1978, p. xiii). Rooted in the songs of India, the melody of ancient *cante andaluz* progressed by undulating microtones (not possible to notate on a modern staff). It expressed nature in its imitation of birds, water and the forest. It contained the essences of the many ancient oriental cultures that had come to Andalucia and were fused to the music of the great Mediterranean-Iberico civilizations (Falla ref.).

Other elements of Indian music that were fused to ancient *cante andaluz* were enharmonic modulation through the semitone, which did not imply tonality because it did not exist at that time, a narrow range and obsessive repetition of a single note associated with the magical incantations of ancient mythical rites (Falla ref.). The result was a musical prose that had no fixed rhythm, no tonality and whose verses were made up of assonant tercets and quatrains.

As ancient *cante andaluz* evolved certain points in the text were chosen for vocal elaboration. These points were pre-determined not randomly decided upon. Their design, intended for ornamental purposes, became an integral part of the text. The style was much favoured by the gypsies when they came across it and through their unique interpretative skills, the style became known as *cante Gitano.* The style was to provide them with a lyrical channel to express their own pain and suffering.

3. The Poetry of *cante andaluz*

The main themes of *cante andaluz* were pain, suffering, love and death. A poetry of extremes, it had no middle road. Raw emotion was at its heart. The poetry of *cante jondo* evolved from *cante andaluz* and followed the same themes. There was no place in either poetry for civilized, refined emotions. Emotions of the two art forms either cried out to the stars or kissed the reddish earth. (1:984 Lorca).

The emotional content of *cante jondo* poetry was overwhelmingly intense. Essentially a nocturnal poetry, it was like a nightingale that sings blindly in the dark. It had no time periods, no morning or afternoon. It had no landscape, mountains or plains. It was this very absence of natural phenomena and the deep concentration on emotion that gave *cante jondo* its intensity. To express beyond the emotional skeleton was too much.

Although emotional intensity dominated *cante jondo,* the mythical element of nature was not forgotten. Nature was often used to consult the mythical powers of divination. The wind was often called upon. In the following poem, the wind has been consulted and in return offers some consolation for the desolate lover.

Subi a la marcilla	Under the *marcilla*
Me respondio el viento	the wind replies to me
Para que tantos suspiritos	why so many sighs
Si ya no hay remedio?	If already, there is no remedy.
	(Stanton, 1978, p. 5 trans by the author).

Pain and suffering were given personalities, usually that of a dark and tragic woman. Crying and tears were also embodied in some kind of form.

The poetry of *cante jondo* also shared some affinities with Arabian poetry. The Arabic poetic implantation to Andalucian soil, began with the coming of the Berbers and Umayyad Emirs to Spain in the seventh century. Over the next five centuries, the Andalucian Arabs were to become the most ardent exponents of a special poetry called the Andalucian Love Poetry. Many of the verses of its early poetry, described bloody events and revolts. However, not all the revolts were on the battlefield. One Caliph, Al Hakam found himself with a revolt in his harem with five of his most beautiful women.

Like *cante jondo* Love Poetry was obsessed with beautiful women, their dark hair and how the ravages of life could be soothed by their love. For both genres, love was always more powerful than death even though its invitation was sure to involve some kind of suffering. Here is an example of an Andalucian Love Poem by Al Hakam.

Boughs of ban, swaying over the sandhills
Turned away from me, decided to eschew me,
I told them of my right, yet they persist
In their disobedience, when mine has ceased;
A king am I, subdued, his power humbled
To love, like a captain in fetters, forlorn;
What of me when those who tore my soul from my body
Are stripping me of my power and might in love!

The ladies later became reconciled to the king. He was so elated, he likened the end of the bedroom revolt to a desert victory. Great love affairs also resulted from Andalucian Love Poetry. The most famous of all was Al Hakam's passionate love for Tarib, mother of his son, Abdullah. (the author, 1993).

4. *Cante jondo* and the guitar

Lorca was of the opinion that the very best instrument with which to accompany *cante jondo* and his own poetry was the guitar. Music was an intimate part of the poet's life. His fascination with the guitar led to studies with a professional gypsy flamenco guitarist and eventually led to the guitar becoming one of the major motifs in his poetry. Like many of his motifs, the guitar was drawn from the past. Musically he cast the instrument in the role it had always known, to

evoke atmospheres and provide backgrounds for the arts in which it took part. The use of the guitar was a way to enrich and give order to the otherwise inarticulate, ancient, oriental verse and captured the true essence of Spain. (Stanton, 1978, p. 7 and the author, 2005).

5. The Theoretical Origin of *cante jondo*

While the theoretical origins of *cante jondo* continue to be hotly disputed by some, the Andalucian composer considered to be the subject's expert was Manuel de Falla. Even though his theories that Byzantine, Jewish and Arabic influences did exist in *cante jondo* and Middle Eastern chant, none of these has, as yet, been verified. (Stanton, 1978, p. 7). However, what does seem possible is that a substrata of Andalucian, Jewish and Arabic elements had been in place for several centuries. An example of this substrata has been found in the *Mozarabe jarchas. Jarchas* were Hebrew and Arabian poetry written in Andalucia between the eleventh and fourteenth centuries A.D. Texts were in *Mozarabe,* the dialect spoken in Arabic Spain. The *Jarchas* contained many elements found in *cante jondo* such as the popular air, concentration and intensity, concrete, sensual imagery, nocturnal atmosphere, emphasis on love and suffering and an abundant use of diminutives. (Stanton, 1978, p. 7).

6. *Cante jondo* and Mythology

Further supposition that *cante jondo* might have been linked to mythology came to light when it was described as "life seen

through the impenetrable veil, the ancient eyes of the sibyl or Andalucian sphinx. (Stanton, 1978, p. 10).

Cante jondo has been described as deep song. This was because, according to Lorca, its song was "deeper than all the wells and all the seas that surround the world. It is deeper than the heart that wrote it because it is infinite. It comes from distant races crossing the cemetery of years...." (Lorca, 1:982). Beneath its verse a terrible question is asked. But there is no answer.

7. Echoes from the Past

The echoes of ancient *cante andaluz* left a deep impact on Lorca. Traces of the ancient song appeared as early as his first collection of verse entitled Libro de poemas. One of the direct echoes that influenced Lorca's early poetry was geographical precision. Lorca often used geographical precision to describe a particular location or a point of departure in Andalucia.

Entre Cordoba y Lucena	Between Cordoba and Lucena
Hay una laguna clara	there is a small, clear lake.

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

Fue la noche de Santiago	It was the night of Santiago

It was a characteristic of ancient folkloric music to designate a particular action taking place at a particular hour. In Lorca's poem *Llanto por Ignacio Sanchez Mejias,* the first part repeats a poignant refrain that borders on hysteria. A famous matador and friend of the poet has been tossed by the bull. He is being taken out of the ring to the infirmary. There is the strong smell of iodine from the infirmary and chloride that has been thrown over the blood on the sand. The commotion from the audience is riotous. As the matador lies dying, the two odors reach him. (Campbell, 1952, p. 73).

A coffin on wheels is the bed
At five in the afternoon.
Bones and flutes sound in his ears
At five in the afternoon.
The bull was bellowing through his forehead
At five in the afternoon.
The room was rainbowed with agony
At five in the afternoon.
From far away the gangrene comes already
At five in the afternoon.

The trumpet of the lily through green groins
At five in the afternoon.
Like suns his wounds were burning
At five in the afternoon.
And the crowd was breaking the windows
At five in the afternoon.
At five in the afternoon.
Ay! What a terrible five in the afternoon!
It was five by all the clocks! It was five in the shade of the afternoon.
(Campbell, 1952, pp 73-74).

8. The *Saeta*

It is thought that of all the ancient echoes it was the *saeta* that left the most profound impression on Lorca. Of all the ancient Andalucian songs, it revealed most clearly the mythic roots of Andalucia. Historically, it was regarded as a song of contrition and love to the Christs and Virgins during the special Holy Week procession. Beautiful, full of vitality, it was not and still is not, really understood.

The *saeta* takes the form of a musical prayer and is sung unaccompanied to the wooden images in the procession. The Andalucian *saeta* is rich in both poetry and music. The *saeta* of Christ's Passion is sung only during Holy Week. It is one stanza in length and has no refrain. It is never heard in choral form.

As the *pasos* (floats) proceed through the narrow streets and alleys, they gently sway on the litters carried by penitents. Surrounding each litter are hooded members of a particular brotherhood. As the images pass someone raises his or her voice in an ancient, heart rending plaintive song from a window or a balcony. The song is not accompanied by any instrument. The procession comes to a stop until the song is finished. The trumpets sound and the procession once again, moves forward. As the images fade away, the emotional moment of the song remains in the air of the early dawn. The duende has expressed itself. The moment will not be repeated.

(Stanton, 1978, p. 91). In that moment, the *saeta* has reflected the ritualistic aspects of ancient Andalucian culture of Death and *cante andaluz*. One has also heard the two important characteristics of the ancient song itself – the use of the semitones and fluctuation between the modes.

The poetry of Lorca that is based on the *saeta* is equally as dramatic and intimate as the moment in the narrow street. It strongly identifies with Christ's painful suffering.

Quien me presta una escalera	Who helps me up the stairs
Para subir al madero	to climb to the cross
Para quitarle los claros	so that they can remove
A Jesus el Nazareno	Jesus the Nazarene
	(trans. Author)

The rhyme scheme of the *saeta* is free with lots of improvisation. It has five verses but can have six or more to the stanza. It is not possible to interpret a *saeta* twice the same way even by the same singer because of its high improvisatory character. (Stanton, 1978, p 91).

The outstanding 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 north 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. The weakness of the *saeta* is thought by some to

be its repetitious reference to a "grotesque and bloody Christ." (Stanton, 1978, p. 93).

As to the origin of the *saeta* three possibilities have been offered. The first explanation by the Spanish scholar, Arcadio de Larrea, seems to coincide with the characteristics of ancient *cante andaluz.* According to Larrea, the similarities between the two are the primitive modes, enharmonic intervals, simple rhythms and narrow range in which the voice unfolds a melody filled with various inflections. (Falla).

The same musicologist also offers another theory whereby he believes that the *saeta* is survivor of a fertility rite that demanded a violent sacrifice. He bases this theory on the fact that the *saeta* was cyclical and followed particular primitive rites of spring that included a bloody sacrifice. (Stanton, 1978, p 95 and author). The Crucifixion of Christ is not what the Holy Week celebrations are about. Rather it is a re-enactment of a drama that has taken place in the Culture of Death each spring, for centuries. The rites are cyclical. They take place in the spring when everything in nature is again new and refer to the present moment. The rites are not seen as a reflection of a two thousand year old event. (Stanton, 1978, pp 95 and 96).

The music of the *saeta* contains a system of tones that has a life-death symbology. The Indian Vedic gypsy tradition divides the

sacred chant into five parts that are repeated in the five phrases. The singer adopts an ecstatic posture and releases his voice. Shrill at first, he ends in a violent outburst as he clenches his fist. The song is exactly like an arrow that pierces the air and celebrates as it finds its mark in the supreme sacrifice.

The blood motif is another Andalucian phenomenom found in the *saeta*. It was this that bound it to mythical roots. Amongst the most primitive societies of Andalucia, the myth was that no royal blood should ever be spilled on the earth because it was the mystical belief that the soul resided within this royal bodily fluid.

In the Andalucian interpretation of the Sacrifice, the bloody motif went beyond the realistic description of the Christian possibility of redemption. Christ's hair, eyes, face, hands and feet were all bathed in blood. It fell to the earth, it stained the rocks, it dripped from the grief stricken face of Mary. It was caught in the three silver chalices held by the three Marys. (Stanton, 1978, p. 96).

In the ancient fertility rites, the cross was a tree, the wounds of the sacrificial victim were flowers giving credence that perhaps the origin of the *saeta* was after all, an ancient, seasonal rite. The Vedic tradition was carried to Andalucia from India by the gypsies.

A final supposition was that the Mediterranean Iberico cults that were replaced by Christianity knew the *saeta*. St. Augustine of the fifth century knew first hand about the ancient fertility rites of the cults. The cults preserved for hundreds and hundreds of years, the numerous elements that foreshadowed the Easter celebrations in Andalucia. Some of these were the time of the year, March 22-24, the three day cycle, bearing the sacrificed god on a tree shaped like a cross. The tree was carried by a guild. The elements further included the sounding of trumpets, flowers and blood symbolism. (Stanton, 1978, p. 97).

Here is one of Lorca's early poems referring to the *saeta* from his *Libro de las poemas.*

Los Ninos	Children
Que tienes en tus manos	What of spring do you have
de primavera	in your hands?
Yo?	I?
Una rosa de sangre	a bloody rose
y una azucena.	And a white lily. (author and Stanton 1978, p. 24).

The words inform us that it is spring. The bloody flower symbolizes a mythical rite that takes place in the spring. The contrasting colours of the red rose and white lily recall the ancient rites associated with the *saeta.*

In the *Romancero Gitano* Lorca inserts a line that alludes to the Christ in the Easter procession, "*Miralo por donde viene*" "look from where he comes." (Lorca 1:396).

Another characteristic that has thought to have applied to ancient *cante andaluz* and the *saeta* was the question and answer sequence. Of mysterious atmosphere and expectation, the lines from the following poem resonate with the unconscious echoes of the question and answer sequence found in the *saeta* and the Passion.

Que es aquello que reluce	What is that, that shines
por cima del Sacramento	on the mountain top of Sacramento?
Sera la Virgen Maria	It will be the Virgin Mary
Que va por agua a los cielos.	Who goes through water to the heavens. (author trans.)

The mythic sacrifice of the young god whose blood has been shed and will bring hope and renewal has been implied. After his death, the Mother Goddess has gone down to the River Styx to plead for his resurrection. Her duty fulfilled, she returns to her place in the Heavens until it is time for next year's rite.

The *saeta* left many of its influences in Lorca's work. He did not try to imitate it but rather absorbed its lyrical essence. He took its particular phrasing and ecstaticism to convey personal emotion. Sometimes he even used the *saeta* for a moment of iron. (Stanton, 1978, p. 26).

Expressions of Andalucian sensibility the *saeta* and the Passion

both revealed tears, blood and corporeal suffering. The following poem is written in Andalucian verse. It contains three important elements, intense emotion that manifests in the body, especially the intestinal area, in the form of blood and tears. The second element is love that is seen as the cause of the unbearable pain and there is the pain itself that has both a visceral and carnal quality.

Has e beni a buscarme
Con el corason partio
Yorando gotas de sangre

Asi como esta la fragua,
Jacha candela de ora
Se me ponen las entranas
Cuando to recuerdo, y lloro.
(Stanton, 1978, p. 27).

Lorca's greatest achievement through his poetry and ancient *cante andaluz* was to elevate it to a superior artistic plane and to reveal its ancient, mythic roots. He was able to accomplish this through the indirect echoes of the past and music of Andalucia. Important and pervasive, his mind teemed with the rhythms, melodies and verses of ancient Andalucia. While he was creating, these would surface and provide an inspiration that molded the creation into the expression of the poet as well as define his approach to reality. (Stanton, 1978, p. 23).

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CHAPTER XV1

Hidden Roots and the Culture of Death

1. The Guitar

The intuitive knowledge of the hidden roots of his people made it possible for Lorca to transpose to poetry what had already been expressed in the ancient music of Andalucia. To do this he turned to the guitar which was to become as mentioned in the previous chapter, a recurring motif in much of his work.

The sound of a guitar or guitar-like instrument had also been another distinguishing feature of ancient *cante andaluz.* As in Lorca's works, its role had been to evoke atmospheric background. Lorca mentions the guitar when speaking of a quarter in Granada known as *El Albaicin.* He also describes Granada itself as a city of sorrowful guitars. (Stanton, 1978, p. 36).

The association between the guitar, love and sorrow flow non-stop through Lorca's poetry. In his early works the guitar became a symbol of love and desire courted by frustration. This duality of emotions lent richness and a certain ambiguity to the poet's verses because of the possibility of meanings. (Stanton, 1978, p. 37).

They lyre too, is mentioned in the same early volume, *Libro de poemas.* it appears in the guise of pain and suffering.

Para el que lleva la pena y la lira
Eres el sol que illumine el camino (1:38 Lorca)

Because it takes away the pain, the lyre
Is the sun that illuminates the path.

In *Invocacion al laurel,* the lyre takes the role of the traditional Rose of romantic love. Together, the rose and the lyre signify death.

Las rosas estaban sonando en la lira
Conozco la lira que presientes, rose
Forme sin cordaje con mi vida muerte.
(1:135-36 Lorca)

The roses were dreaming of the lyre
Rose, I know what the lyre foretells
My life is shaped by death
(Trans author)

Poema del cante jondo sees the guitar treated more expansively. Initially the first strummings are timid, to set the mood and to entice the singer. The time is early dawn. The weeping lament at the opening of the work is funereal. Its vagueness contrasts with the poetry that reflects a strong pattern of assonance and repetitious refrains. Along with the parallel construction, there is a monotonous drone that is imitative.

La guitarra

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 afar
Empiezo el llanto	The lament begins
de la guitarra	of the guitar
Es inutil callarla	Its useless to stop it
Es imposible	Its impossible
callarle.	to get it to stop.
Llora monotona	It weeps monotonously
como llora el agua	as the rain, drop by drop
como llora el viento	oh, as the wind weeps
sobre la Nevada	on the snowpeak's top
Es imposible	its impossible
callarla.	to get it to stop.
Lejanos.	Far out of sight.
Arena del sur caleinte	Like the hot southern sands
que pide camellias blancas	for camellias white
llora flecha sin blanco	it weeps, the targetless arrow
la tarde sin manana.	the eve without morrow.
Y el primer pajaro muerte	and the first bird to perish
Sobre la rama.	in sorrow, on the bough.
Oh guitarra!	Oh, guitar!
corazon malherido	the heart that bleeds
	in the shades,
por cinco espadas	is terribly wounded
	by its own five blades.
	(Campbell, 1952, pp. 70-71)

The poem speaks about the cups being broken that the dawn, spilling a wan light that recalls the flamenco ritual. The guitar's lament

cannot be silenced any more than the cry of mankind suffering can. It is an eternal burden. It wails like running water or the wind that blows across the snow-capped mountains, awakening memories of the Granadine Sierra Nevada. Its wailing is for things that cannot be. It yearns for the hot southern sand and for flowers and fertility, for an aimless existence, purpose for a new life and the ideal of an innocent pristine illusion. It ends with the image of the heart being wounded by five swords that also suggests the hearts of the *Madre Dolorosos* pierced by knives and swords. (Stanton, 1978, p. 39).

Here is another poem with the guitar as the motif.

La guitarra	The guitar
Hace llorar a los suenos	it weeps at the dreams
El sollozo de las almas	and sobs of the lost souls.
Perdidas.	
Se escapa por su boca	They escape through the mouth
Redonda.	of the soundhole.
Y como la tarantula	Like the tarantula
Teje una gran estrella	it weaves a great web
Para cazar sospiros	to capture the sobs
Que flotan en su Negro	that float in its cistern
Aljibe de Madera.	of dark wood.
	(1:191, Lorca, trans author)

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 memory of the soul. They belong to the Hundred Black Horsemen, all victims of love for Petenera, a most beautiful gypsy prostitute who was killed out of jealousy by one of her lovers.

The guitar weaves its web. Like the tarantula, it traps the sighs that float inside its black wooden body that is compared to a wooden cistern. They mystical allusion of the cistern is that it is a place of sorrow for the souls of Granada whose tears it holds. (Stanton, 1978, p. 40).

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

Pasan, caballeros negros	The black horses pass
Y gente siniestra	the sinister black riders
Por los hondos caminos	on the deep roads
De la guitarra	of the guitar.
	(trans author, Stanton, 1978, p. 40)

The last poem illustrates the guitar's lyricism as well as its mystery and mythicism.

En la redonda	At the crossroads
Encrucijada	of the soundhole
Seis doncellas bailan	Six maidens dance
Tres de carne	Three are made from catgut
Tres de plata	Three are made from silver.
Los suenos de ayer las buscar	They look for the dreams of Yesterday
Pero las tiene cabrazadas	But they are enslaved
Un Polifemo de oro	To the golden god, Polifemo
La guitarra!	the guitar!

In this poem, the guitar is perceived as the golden god Polifemo, who, like the mythical god Cyclops, had only one eye. Its six strings are dancing maidens. Three of the strings are made from flesh (catgut) and represent the treble range of the instrument. The other three are made

from silver and represent the bass range. Together they dance at the crossroads over the soundhole. But the maidens are not free to go in search of their dreams because they the beautiful captives of the single eyed god, Polifemo. The dancing maidens, crossroads, dreams and frustration (captivity) again echo mythical roots of his earlier works.

Lorca's mythical imagery of the guitar itself, was astonishing. All authentic, Andalucian guitars are made from cypress and when highly polished, the wood gives off a golden hue. The Cyclops evokes the Sicilian cave from the Odyssey and is consistent with the hollow in the body of the guitar. (Stanton, 1978, p. 41).

Lorca's use of another stringed instrument, the vihuela, evokes an archaic atmosphere. In the poem *Grafico de la Petenera* death is personified as a white vihuela. With its withered crown of orange blossoms and white vihuela, death presents a grotesque, Goya-like vision. (Stanton, 1978, p. 41). The guitar is again connected with death in the poem *Memento* when a gypsy is buried with his guitar. The ancient custom was to place the instrument in the arms of its owner in the grave.

While Lorca adhered to his decision not to use the guitar in *Romancero Gitano* it did surface in the work, *Poeta en Nueva York.* Throughout the verses he uses a guitar, vihuela, mandolin and lyre. All four evoke a melancholic atmosphere and provide a background for

suffering and mortality. In this particular work, Death wears a huge African mask. The mandolin is associated with a dissected frog. The lyre comes to life in a Jewish cemetery while the guitar is left with loneliness, despair and anguish. (1:471,504,520,547, Lorca).

The instruments acted as a counterpoint to the action of the poetry that was mostly tragic. Their presence was to foretell love, death or suffering. During his New York period, the guitar took on a new significance for Lorca. It began to assume the shape of a woman's body.

Much of the guitar music set to Lorca's works could be likened to an aphrodisiac. The fertility dance of the devil and his wife in *Yerma* is a splendid example.

The perfect lyrical fusion of poetry and music with the guitar taking the prominent role may be found in Lorca's *Poema del cante jondo.* Here Lorca's poetry gives life to the land where the ancient songs had their roots. The life that is given to them returns in the form of feelings and musicality via the guitar. At moments the fusion is so perfect (as sometimes happens in flamenco when all four arts fuse perfectly) that even the deep plucking of the bass strings seems as if they are singing.

Tierra seca	Dry land
Tierra quieta	quiet land
De noches immensas	of deep nights
Tierra vieja	Ancient land
Del candil	of the oil lamp
Y la pena	and of pain
Tierra	land
De las Hondas cisternas	of the deep cisterns.

(Stanton, 1978, p. 43)

Christopher Eich saw these poems as transformations of music into words with the same manifestation of dynamic ranges p to f and their delicate shadings of tone colour, richness, rhythm and pauses. Gustav Correa saw Lorca's work as the "modulation of the human cry accompanied by the vibration of the guitar." (Stanton, 1978, p. 43). The subtle sound of the guitar was what gave *Poema del cante jondo* its intimacy.

The significance of the guitar to Lorca may be seen through the rich tradition of the elegiac, romantic instrument he had already inherited. In his more youthful prose and drama, the guitar provided a background for these works. He took its plaintiveness and transformed it into a myth. The guitar continued to be associated with love but not the romantic nostalgia of the past. Lorca did relate it as years passed into the shape of a woman as already mentioned and a sexual desire that was rarely fulfilled in his life. The guitar symbolized for the poet, frustrated love and the consequent suffering and pain. Lorca was able to sense in the guitar, human yearnings and its limitations. (Stanton, 1978, p. 45).

The melancholy in his poetry has been described by Lorca as "wanting to fly and realizing that one has iron shoes" or " going into a witch's grotto only to find it filled with English Victorian furniture." (Lorca, reference not yet found). He likened this melancholy to a pair of beautiful wings God had given to someone and then not having the opportunity to show them off. The feelings that resulted from these images was an accurate description of Andalucian *pena negra.*

For Lorca, the emblem of ancient poetry was the lyre. His own personal emblem was the guitar. In the right hands, the instrument could shed more tears than a man. It could bear the heavy weight of human suffering and it was one of the few instruments that could truly express the black sounds of anguish and despair, the duende. Falla expressed the duende through dissonance and sonorities. Lorca expressed it through recurrent motifs, themes, omens, somber presences, the moon, the wind, black horsemen and unlucky colours. (Stanton, 1978, p?).

2. Recurrent Motifs – The Bull and the Bullfight

It is not really surprising to find that the bull and the bullfight were also recurring motifs in Lorca's works. Just as the ancient music of Andalucia was being revived, so was the ancient rite of the bull cults, the bullfight.

It has been said that the "bullfight is Spain's greatest poetic and human treasure." (Stanton, 1978, p 46). Incredibly, it is the only art

that has not been exploited by writers and artists simply because much of the information given out about the bullfight is already false and is immediately rejected. The bullfight today, is regarded as a cultural activity. It is Spain's national fiesta and is thusly honoured in the Spanish culture. It is pure drama. Tears and blood are both spilled. It is the only place where one may still go and witness the certainty of death surrounded by such astonishing beauty. (1:1023-24 Lorca).

The bullfight and *cante jondo* are the very essence of Andalucia. Both are bound to ancient roots. They share the same language. A cantaor sings *por naturales,* purely. The *"natural"* is the simplest yet most difficult of passes to make with the muleta. (Stanton, 1978, p. 47). The two arts share common cultural roots. *Cante jondo* was the offshoot of the layers of orientalism that became part of Andalulcia while the bullfight evoked worship of the bull through its ancient Eastern roots (also oriental).

He who loves the flamenco is also as a rule, an *aficionado* of the bulls. Both flamenco and bullfighting share the rhythms of each art, the spontaneous and special communion between the artist and the public. These particular qualities lure out the duende. The bullfight as a recurring motif may be found in Lorca's *Romancero Gitano*
And his "Lament for a Bullfighter."

The *Romancero Gitano* was Lorca's most powerful work. The work consisted of eighteen poems with short lines and colourful imagery. Like his Andalucian landscape, they were always changing and gave off the essence of violence and passion, pain, beauty and melancholy. The ballads speak through Lorca's mythical inhabitants and give impact to their existence especially when they were hunted down and thrown into prison for no reason, tortured or killed just because they were gypsies. In spite of the terrible persecutions carried out against them, Lorca's mythical inhabitants like their living counterparts, the Andalucian gypsies survived as they had for centuries against other cruelties and oppressions. (Humphries, 1969, p. 11).

In the ballad of the "Arrest of little Tony Camborio on the Sevilla Road", we meet a handsome young gypsy named Antonio on his was 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 Civilia* and thrown into jail. He never does get to see the *corrida.* (Stanton, 1978, p. 47).

You would have to get permission to publish such large passages of poetry!!

Antonio Torres Heredia,
Camborios' son and grandson,
Goes with a wand of willow
To see the bulls at Seville.
Brown in the green of moonlight,
Elegant, strolling slowly,
With blue bangs, curled and oily,
Shining between his eyes.
Halfway down the highway
He starts to cut round lemons
Throwing them in the water
Until it turns to gold,
And halfway down the highway,
Under the boughs of an elm-tree,
The Civil Guard, patrolling,
Truss him and march him away.

The day goes very slowly,
Afternoon swung from a shoulder,
Sweeping a bullfighter's cape
In a showy gesture over
Stream and sea and river,
The olive trees await
The night of Capricorn
And a little breeze, on horseback,
Leaps the mountains of lead.

Antonio torres Heredia,
Camborios' son and grandson,
Goes without wand of willow
With five of the Civil Guard
Wearing three-cornered hats.

--Antonio, who are you?
Your name is not Camborio;
A real one would have made
A fountain of blood, a fountain
Whose five jets leaped and spurted.

Nobody was your father,
No real Camborio, surely.
All gone, the gypsy wanderers,
Lonely over the mountains,
And the little knives are chilly
Shivering under the dust.

At nine o'clock at night
They take him to the jail

Camborios' son and grandson,
Goes without wand of willow
With five of the Civil Guard
Wearing three-cornered hats.

--Antonio, who are you?
Your name is not Camborio;
A real one would have made
A fountain of blood, a fountain
Whose five jets leaped and spurted.
Nobody was your father,
No real Camborio, surely.
All gone, the gypsy wanderers,
Lonely over the mountains,
And the little knives are chilly
Shivering under the dust.

At nine o'clock at night
They take him to the jail
And all the Civil Guards
Have a drink of lemonade.
At nine o'clock at night
They lock him in the jail
And the sky has a bright shine on it
Like the crupper of a foal.
(Humphries, 1969, p. 41-42)

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.

The cruel violence of humankind is portrayed by Lorca through imagery of the bullfight in the first stanza of the gypsy ballad, "Death of little Tony Camborio." In this ballad, Antonito is stabbed to death by his four cousins because they are jealous of what he is wearing.

Voices of death resounding
Around the Guadalquivir,
Old voices closing around
The voice of the male carnation.
He slashed at the tops of their boots
With tusks of a fighting boar,
He leaped in the thick of the struggle
Like a dolphin in soapy water,
He died his necktie crimson.
With the stain of enemy blood,
But there were four knives against him
And so he had to go down,
When the stars were thrusting lances
Into the gray of the water,k
And two year old bulls were dreaming
Cape-figures of gillyflowers,
Voices of death were sounding
Around the Guadalquivir.

--Antonio torres Heredia,
Tough-maned Camborio warrior,
Brown in the green of the moonlight,

With the voice of the male carnation,
Who took your life away?
Along the Guadalquivir.
--My four Heredia cousins,
Sons of Benameji,
Envied nothing in others,
But they envied it in me.
Shoes the colour of cherries,
Ivory medallions,
And the complexion blended
Of olive and of jasmine.
--Poor little Tony, worthy
Of a great queen or empress,
Remember the Virgin Mary
In the hour of your death!
--Ay, Federico Garcia,
Summon the Civil Guard!
They have broken me in half
The way they break a cornstalk.

He shed three bursts of blood
In the profile of his dying.
The living coin would never
Be minted ever again.
A proud, officious angel
Placed his head on a pillow.
Four others, with faded blushes,
Lighted a candle for him.
And when his four first cousins
Came home to Benameji,
Voices of death were silent
Around the Guadalquivir.
(Humphries, 1969, pp. 43-44).

The cruel violence towards the bull through the bullfight finds its climax in Lorca's *Llanto por Ignacio Sanchez mejias.* The first part of

the poem describes the concrete arena to which the bull has been brought and the fatal goring of Lorca's friend, Ignacio. As the work progresses, the bull takes on greater importance. He is no longer just a bull. He is the mythological bull of the ancient Mediterranean cultures – a symbolic figure bound to mysterious images and possessed of a terrible power. From the animal in the ring, one is transported back to the bulls of Geryon, silent, sphinxlike, "*casi muerte y casi piedra*", then on to the celestial bulls – taurine ghosts in search of redeeming blood. The climax of the poem is expressed through the following metaphor:

Oh! Blanco muro de Espana!
Oh! Negro toro de pena!

Against the white Andalucian wall of the arena, there stands the black bull of suffering and pain. (Stanton, 1978, p. 48).

In Lorca's Lament, the bull is seen as the incarnation of the forces of darkness, the duende. These forces not only kill Ignacio, they threaten his peace after death. The poet hopes the cadaver will not be disturbed by the "double panting of the bulls." The motif of the bull always accompanies death. Its bellow is present in the strife of the *Reyerta.* Its drama precedes the violence of *Santa Olalla.* (1:433, Lorca and Stanton 1978, p. 49). In certain moments of the Lament, the bull takes a passive role and is not the instrument of death. Rather, in these moments, the bull is seen as subjective to the forces of darkness.

Mythological legend says that the ancient bulls of Geryon bellowed because of the tremendous weight of the centuries on their backs and because they grew weary of treading the earth. In a pathetic image of these great ones, Lorca describes one of them as a "cow of the old world with a bloody snout and a sad tongue."

La vaca del Viejo mundo	The cow of the old world
Pasaba su lengua triste	passes her sad tongue
Sobre un hocico de sangres	over a snout of blood
Derramadas en la arena	spilled in the sand.

The action of the Lament hearkens back to the ritual sacrifice. For Lorca, the bullfight was "an authentic, religious drama. A god is worshipped and he is sacrificed, as in the Mass." (1:1077, Lorca).

In the ritual as at the bullfight, all nature converges at an appointed hour, to witness the ceremonial spilling of blood. Like the sacrificial victim who must climb the steps to the temple, Ignacio must mount the stands of the bullring. A "thirsty multitude" views the proceedings. (Stanton, 1978, p. 49).

The destiny of the man and the bull are bound together. Nothing can sever this. Ignacio is the "dark minotaur", the bull, the supreme force of the earth. The man will acquire some of the bull's strength on the sand. Their bond will be through the common shedding of their blood. (Stanton, 1978, p. 50). Because of its beauty, size and power, the bull was considered in ancient religions and rituals as the incarnation of the life force. Its sacrifice called for blood to flow since it was believed to

enrich the earth. In his poetry, Lorca honoured the tradition of the bull.

The bull cult is considered to be the oldest in Andalucia, sacred since the time of Geryon. Lorca's taurine poetry was profound and mysterious. He did not treat the bull in the context of the *corrida* but as a symbol of myth. For Lorca, the bullfight was far more than just a colourful spectacle.

In his works, the bull is surrounded by a "luminous transcendency" that evokes the primitive worship of a divine figure. The bull embodies fate. Fate was the terrible struggle that took place between the bull and the one who had to carry out its sacrifice. (Stanton, 1978, p. 50).

Lorca also connected the bull mystically to the moon. In the Lament, the sacrifice of Ignacio takes place under an ominous lunar brilliance.

Dile a luna que venga	Tell the moon that comes
Que no quiero a ver la sangre	that I don't want to see the Blood
De Ignacio sobre la arena.	Of Ignacio on the sand.

The crescent shape of the bull's horns also suggested a symbol of mysticism to Lorca. In this case, the moon again was a symbol of fate. The idea of moon and fate did not originate with Lorca, it goes back centuries. Still it is an echo of the past that he brings to his work.

The moon often presides over Lorca's characters in both *Poema del cante jondo y Romancero Gitano.* It illuminates the death scene of Ignacio in a fatal glow. It was through these two symbols, the bull and the moon, that glimmerings of mythology began to be unveiled as yet another root of the Culture of Death.

3. The Mythical Land of Andalucia

Another important recurring motif in Lorca's work was Andalucia itself. Far more than a theme or mere background, this motif was the heart of his poetry. No matter how many times he left Andallucia, particularly the place of his birth, Granada, like the bull who returns to its *querencia* in the ring, Lorca also returned home. There he gained new inspiration and fresh ideas.

Cante jondo was the same. Andalucia was its heart. As with ancient *cante andaluz* the poetry of Lorca exuded a nocturnal atmosphere. His poetry also belonged to the darkness in which the moon became an ancient goddess. (Stanton, 1978, p. 55).

In *Poema del cante jondo,* the poet creates a hostile Andallucia for his characters. Everywhere the dry wind blows. Unfriendly cacti grow and the olive trees are harbingers of death.

The wind, in *Llanto* takes on a dangerous aspect when it foretells the tragic death of the bullfighter. The stagnant pond demands a victim.

The moon announces the arrival of death. The bullfighter, man, is very much in the physical world of Lorca's Andalucia but so are the natural phenomena who are now represented in human terms. *Llanto* returns us to an ancient mythic world where man was definitely a part of the cosmos and of nature. (Stanton, 1978, p. 56).

The Andalucia of Lorca as well, embodies a land of personal myth. Part of this myth may be seen through his vision of the Arabs. The other part of his poetic, mythical land is seen through its interior and its coast. The interior is symbolized by the olive tree, the coast by the sea. The interior is dry, parched. The coast is an ever-changing mosaic yet not entirely untouched by the shadow of the duende.

Interior Andalucia comprises two cities, Granada and Cordoba. Coastal Andalucia comprises one city, Sevilla. All three cities have a mystical symbolism as mentioned in another chapter. The interior cities were the perfect place for tragedy and *pena negra,* due to their intimate connection with the earth. (Stanton, 1978, p. 57).

It must be noted that Lorca's earlier works with respect to his Andalucia did not reflect the precision of his later works. The three mystical cities were always written about in the order of Granada, Cordoba and Sevilla. They later appear in *Poema* in exactly the same order. Granada, like Cordoba, recalls the roman splendour of the past. Both were filled with melancholy and solitude. Sevilla was far more

optimistic. (Stanton, 1978, p. 57).

Lorca was able to find the lyrical potential for his mythical Andalucia in *Poema del cante jondo.* The unrealistic, nocturnal atmosphere unfolds in his birth land. In the hour of dawn that is the most cruel and cold, tragedy and death strike. It was also when Lorca was murdered. Throughout the work, the sun never comes out. The only light seems to be the twilight at dawn and the moon at night. When the sun does approach, it is announced by an ominous green light that runs its fingers over the land. (Stanton, 1978, p. 57).

The mystical triangle takes the main role in *Poema.* The work is made up of four poems that are based on the *siguiriya gitana, solea, saeta y petenera.* The *siguiriya* and the *solea* constitute the musical framework of Andalucia and are the most profound. The *saeta* belongs to Sevilla and the *petenera* to Cordoba. (Stanton, 1978, p. 57).

The *siguiriya* and the *solea* speak of a dry, ancient land where the "sky is low on the horizon." (Lorca) Apart from an occasional hill or mountain, it is a flat expanse of desert land. In the mountains there are gypsies who live in cares. The dryness is emphasized by white dust, lime and 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, there are premonitions. There is no one to be seen in the expanse. There are a few villages with narrow, cobblestoned streets and

alleys. The houses are whitewashed in the ancient custom. They have balconies made from black, wrought iron and weather vanes. Each village has its own church. The church has a cross, a tower and a tolling bell. The only symbols of age are the olive trees and the only reminder of death's memories are the cypress trees that grow in the graveyard along with the orange trees whose golden fruit is an acidic pulp. Completing the image of this forbidding, hidden, mythical land are the African-Mediterranean cacti and agaves. Overhead dark birds swoop down looking for prey while black butterflies flutter their wings and horses sleep. (Stanton, 1978, p. 57). Here is a description of Lorca's mythical Andalulcia.

Tierra seca	Dry land
Tierra quieta	quiet land
De noches	of nights
Immensas.	So deep.
Viento en el olivar	The wind in the olive tree
Viento en la sierra	The wind over the parched land.
Tierra Viejo	Ancient land
El candil	The lantern
Y la pena.	and the pain.
Tierra	Land
De las Hondas cisternas	of deep cisterns
Tierra	Land
De la muerto sin ojos	of death without eyes
Y las fleches.	And arrows.
Viento po los caminos	Wind along the roads
Brisa en las alamedas	Breeze in the poplar grove.

The scene of course, is nocturnal. The wind that blows over the parched land foretells the tragedy that is coming. It is the only sign of something moving. The lantern sheds the pale light that announces the violence that is to come. The stagnant cisterns are deep. They too, predict death, the dark anonymous end for all. The principal actor of the poem is not only the impersonal wind but the pain of the nameless ones that inhabit this land of sadness of the ancient earth. (Stanton, 1978, pp 58-59, poem trans by author).

There are no geographical markings in the work. The landscape that is described is really the mystical symbology of anguish that is so often expressed in the ancient music of Andalucia. Granada and Cordoba are far from the sea. Sevilla, Malaga and Cadiz are all gay because they are close to the sea. But for all their *alegre* they are still overshadowed by the Oriental Curse and consumed by timeless inertia.

To understand mythical Andalucia one must first acknowledge it as a Culture of Death then as a culture of great antiquity. Far, far older than early Greek or Roman civilizations, it is essentially a rural culture. There is still an intimate connection between the things of nature and the people. Unlike the Castilian or Catalonian the Andalucian does not set out to try to mold his environment to his desires. He already knows that he has a Paradise in which to live. It is the spiritual union that the Andalucian has with the earth that has made Andalucia itself a myth. (Stanton, 1978, p. 60).

4. The Gypsy – Mythical Man of Andalucia

The mythical Andalucia of Lorca belonged to an artistic tradition. It offered him the exquisite love poetry of the Arabs that he used for his lyrics and a rich Arabian legacy although he used much more, the ancient sources, as well.

Andalucia was a popular motif because of its peculiar nature and 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 nineteenth century saw Andalucia with anything to offer because of her sparse medieval Christian history. Zorrilla evoked the Arabic past with his imitation of Hugo's *Orientales* whereas many poets rejected the picturesque Andalucian paradise.

Lorca, on the other hand, decided to create an *andalucismo profundo*. His deep Andalucian essence cannot be defined. It did not come because of any of the Arabian qualities he had found, nor from the regional motifs or popular Andalucian airs he had heard. His essence was so profound that it permeated his fundamental attitudes towards life. (Stanton, 1978, p. 81). Lorca's essence echoed the pagan cults whose fragrance gave off the acute sense of tragedy. The melding together of essence and attitude resulted in a refined, elegant, artistic expression that was the poetry of Federico Garcia Lorca.

Not only was Andalucia a recurring motif in Lorca's poetry, it was also the setting for Lorca's mythical man – the Andalucian 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 and essential role in the evolution of *cante jondo.*

To begin with, 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 and the "small world of one's personality." (Stanton, 1978, p. 82). This meant that their part in the evolution of *cante jondo* went far beyond the normal scope of things. They became Lorca's mythical inhabitants of his Andalucia because he saw them as the true representatives of Andalucia.

The form of his ballads followed that of *El Cid* and the ancient Spanish ballad, a simple octosyllabic line with three stresses and assonance. The same mythical fantasy found in the ballads, may be found in *cante andaluz* – the horses, the rushing wind, the gypsies, the moon. Sinister overtones lurk in the use of words such as "knives, quarrels, death." (Humphries, 1969, p. 12).

The gypsies of Lorca's *Romancero Gitano* embody a mythical vision of the world. Their basic fears and violent actions transport us to a

remote past in which reason did not and could not replace emotion and powerful intuition. The tragedy of life unfolds in a conflict between human and non human powers. Man can only achieve his dignity if he struggles for self assertion against unequal forces. Hence the importance of pain when the forces are pitted against one another. Lorca's conflicts evoked a legendary past. That past had a profound impact on the present.

In *Romancero* Lorca's mythical gypsies have to struggle against the hostile powers of fate. They are forced to defend themselves against oppressive laws, morality, and an unacceptable social order (to them) in addition to prejudice, torture and death. The *Romancero* unfolds on two levels. One level is human, the other is mythic and legendary. A concrete idea gives the ballad its dynamic impulse. Examples are a child dying, a blood feud, a seduction or a raid by the Civil Guard. Through incantation of a word, a transposed metaphor and ritualistic stylization of action, the reality proceeds to a higher level where nature and the superhuman elements participate in the realization of human destiny. (Stanton, 1978, p. 83).

La casa infiel is a vulgar, amorous event transformed into the mythical realm. Trees grow, the married woman's body mingles with things of the natural world, spikenard, a conch shell, glass, the moon and fish. (Stanton, 1978, p. 83)

In *Muerte de Antonito el Camborio* the gypsy takes on a mythic shape to defend his life. He assumes the attributes of a wild boar, then becomes a dolphin, horse, a flower and the moon. "Just as men must rise to the gods so do they come down when they die." (Stanton, 1978, p. 84).

The gypsy heroes of *Romancero* are like gods whose bravery and sacrifice appeased the fates and ensured the survival of the tribe. The ballads also contain allusions to super natural origin of the gypsies. "Like the men gods they accept their destiny as gods and their irreversible, tragic end." (Stanton, 1978, p. 84).

Recurrent conflicts between the gypsies and the *Guardia Civilia* echoed the struggle between the gods and men in ancient mythology. Adventures of the gypsies speak of the legendary thefts of golden oranges, cows and virgins.

Specifically gypsy, *pena negra* and fascination with blood is said to have been Lorca's inspiration for the Gypsy Funeral Lament. The poem has the quality of primitive incantation and ritualism. It should be noted here that Gypsy laments are done in strict secrecy as are the ritual dances. They are never rehearsed and always performed spontaneously.

Andalucia was for Lorca, a place that had been saved from abstraction and materialism. The ancient Culture of Death had many

roots. Art forms still flourished such as the bullfight and *cante jondo.* A courageous man could still earn respect.

All Lorca's mythical characters had to face fate, death and 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 and risk. Above all, was faithfulness to the rule of battle. (Stanton, 1978, p. 117). These rules have continued to sustain the Culture of Death from roots that went back to before Mediterranean Iberico times.

The roots of myth and tragedy were the underlying forces of Lorca's poetry and *cante jondo.* As in *cante jondo* anguish and suffering are manifested through the poetry and the music. Tragedy transcends the verse in Lorca because it is too vast, complex and indefinable to belong only to the words and because Lorca also sought its musical essence. (Stanton, 1978, p. 119).

Perhaps in this respect, Dionysus could be compared to the duende. The Greek god of wine and intoxication was also the god of wild music, orgy and dance. It is the supposition that the spirit of Dionysus came directly from Greece to Andalucia to the dancing girls of Cadiz and through the *siguiriya.* Some of the elements common to both *cante jondo* under the inspiration of the duende and to the ancient rites and mysteries

were the wine dance, the sexual dance, the trance in which men discovered their unconscious selves and primordial unity.

Tragedy constituted the visible symbol of music. For Andalucians it was not the aesthetic perfection or the formal excellence of the art that was important. It was the intensity with which it was expressed and whether or not, the duende made its presence felt. Importance was accorded to extreme situations and passionate artists over those "merely accomplished." Lorca said that "each step the artist climbs in his tower of perfection is made only after the expense of struggling with the duende." (Lorca 1:1069).

In both *cante jondo* and Lorca there was strife between the artist and the duende. The singer's emotion could be so great that it broke form. It was the same for poet except that the poet had more control. In both, mortality, pathos and pain were out of proportion to the possible causes. Death lurked everywhere swallowing man in the shadows in its atmosphere of mysterious signs and premonitions. The odds were against life. Where was the benevolent providence who watched over man? Good deeds really were not rewarded. Crime did not go unpunished. There was no escape from the dogs of destiny, nor was there space for compromise.

Yet deep in the blackness of this confusion, doubt and fear, 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 and death co-mingled and man could embrace his fate with dignity. (Stanton, 1978, p. 119).

Through tragedy, the spirit is purged. The night of terror gives way to the ancient dawn that will illumine a sorrowing earth. "In the silence of the hour at the crossroads of light and darkiness, a distan, ageless song is heard." (Stanton, 1978, p. 120).