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Introduction

Pedro Garcia Lorca of Granada

Wanted to say he was from the Kingdom of Granada
a added for emphasis that he was born not in the city
but in the heart of its fertile ^{upland} plain, the Vega. His
village was called Puente Vaqueiros it was born June 5
1898. Spent first 11 yrs there then moved to Granada
in 1909. For him la Vega was a lost paradise
formed the backdrop for his work. A appears
in many of his early poems & is part of the
rural tragedies. They reflect speech custom & life
on the plain. la Vega was called for by the
Romans & nourished just as lovingly for by the
by the Arabs.

Above all else, Lorca was a Granadine from
the Vega. Its ways & rhythms had a profound
influence on him. But he was also influenced by Granada.
It left a deep impression on him. Given the its
character & its history & prevailing posture attitudes
towards the arts & its intellectual sense it is
not ~~to~~ surprising.

Granada is built on ^{several} hills & is 2,175 ft
above sea level. Between it & the Med is the
Sierra Nevada highest mtn range in Spain. At its
foot, along the sea tropical fruits grow in abundance.
Granada is warm because of its elevated snow,
fertile plain & burning ^{summer} sun. Pix

Intro

HISTORY

In 1492 the Catholic Kings Isabella & Ferdinand captured Granada. Although they had promised to respect the life & property of Jews & Arabs they betrayed their trust. The trust was broken toward the Jews. The Jews invaded the city. Their choice was conversion or exile. About 20,000 left, or became New Christians. Homes & property were sold for next to nothing & many Jews who chose exile died. Px

As for the Arabs the Catholic Kings kept their word for 10 yrs. In 1502 they were given same choice as Jews. Those who chose conversion became known as moriscos. In 1609 all their descendants were expelled. Px

From 1492 exile, repression, persecution & suspicion became a permanent part of life for New Christians. As to Jews & Arabs & the gypsies, the Inquisition is thought to have tortured & murdered almost one million people during their reign. Fear was everywhere. One of the worst Inquisitors was Tomás Torquemada. He was also a Jew.

Lorca identified closely to those who had become victims of such inhumane & Jewish acts. He sympathized & felt for those who suffered the terrible persecutions. Px

Before he was shot he was asked about the fall of Granada to the Christians. He replied "a disastrous event. An admirable civilization, a poetry, astronomy architecture & a unique sensitivity all were lost to give way to an impoverished, rowed city, a miser's paradise which is unworthy being stirred up by the worst bourgeoisie in Spain." Merlino to say these words did nothing to help his case. Px1

Lorca's Granada

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Gibson 1992 Granada Poetry

Early poems reflect Miranada's reduction of the poet. Did not pursue very long. Alhambra & Generalife appeared rarely, when they did appear they were without the Arabian pseudo sentimentality or Romanticism.

Symbolically Lorca saw Granada as a place of beauty which the "most bourgeoisie were doing their best to destroy" yet psychologically it was ~~an~~ enclosed, oppressive. Beneath the stifling surface he believed that the true spirit of Granada was "a Paradise closed to many & its Gardens open to a few." This poem by Pedro Soto de Rojas (1585 - 1658) assisted Lorca ^{in his poems} to identify the essence of Granadine art - the ^{aesthetic} miniature or love of all things small & the exquisite attention to detail. P. XI

For Lorca it was the glazed tiles of the Alhambra with their intricate Arabesques, the Virgins made by sculptor Alonso Cano (1601-67), the magnificence & serenity for which Granada is famous. P. XII

As a fitting defeat of Islam a Renaissance cathedral was constructed on the site of the Chief Mosque. Lorca saw in this insult "the Granadine sensibility cowering before a great cold tower".

Granada is cut off from the sea by the Sierra Nevada. Lorca's view of this geographical mishap was that Granada had lots of ideas but took no action. Its voice could only express the clash of between two palaces, East & West, empty full of ghosts, the palace of Emperor Carlos V & the Alhambra. P. XII

In Lorca's Granada poetry the ^{key} term mirador is used. The word is applied to the literally thousands of vantage points ^{where} wonderful & most unexpected views may be obtained. P xii

Another word associated with mirador is carrion. Arabic in origin it denotes a hillside villa with an enclosed garden. P xii Granada abounds in carrions especially in the Albaicin across the River Darro. From the street the gardens ^{can be} seen. Amongst them are a riot of vines ^{against the white washed wall} as mine, front faces, ^{mirrors} balconies & the inevitable fountain. Every carrion has a mirador & is akin to an earthly paradise. P xiii

In his most poignant poem about Granada Doña Rosita, the Spinster, the protagonist lives in such a carrion. P xiii

Granada has 2 rivers, 80 belltowers, 4000 water courses 50 public fountains & 1001 jets. There are also the walls of the Albaicin which symbolize la pena or anguish ^{that descended upon} this Arabic quarter since the Xth's had taken it over & expelled its Arabian dwellers.

Pena

The Andalusian Gypsies headed Lorca's list of victims. In his poetry they came to represent the deepest elements of Andalusia. P xiii

Lorca's investigations into gypsies

LORCA'S EXPLORATIONS INTO CANTE JONDO

Through cante jondo Lorca found an authentic form & most profound expression of the Andalusian soul. P xiii Since the Gypsies had had a vital part in its development & preservation. With Falla as his guide Lorca began to delve into its origins & nature. P xiii

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Out of his first exploration came Poema del
cante jondo. A little later, Romances de gitano, that
contains some of the landscapes of Granada. P. xiv

Lorca called summer "Granada's worst hour."
He preferred autumn. At the end of Sept long-awaited
rains come. The blue sky returns & everything is
touched with autumn gold. Walking through la Vega
Lorca described the experience to a dead friend, the colours
& the melancholy of this place are indescribable." P. xiv

symbology
of sea
being cut off

The lack of the sea frustrated Lorca.
Granada's separation from it had the symbolic
connotation of deprivation. In one of his compositions
from Poema he writes "Granada, which sighs for the
sea." The St Romance sonámbulo expresses Granada's
yearning for the sea & the anguish of the city
because it can't hear the waves. It searches for
them in the wells & fountains & pools & the
mist that chokes the hillsides. P. xiv

NB
GOD
NOTES
for
An la
Alhambra

In 1898 Granada began to undergo
some drastic changes at the hands of developers.
They became obsessed with a "street-widening
epidemic" & the straight line that was so contrary
to the Granadine sensibility, the small, the delicate
the intimate. In an attempt to preserve & respect
tradition that would be compatible with modern attainment
he & his friends opposed to a "new universal,
Granadinism". His writings reflect the primacy of
the inner world over the external. He wanted to see
in the empty squares the souls of those who had
already crossed them. They also reflect his imaginary
city. In occasion one does actually find a small
corner that has not been navigated & spoiled.

Chapter 1

RIVERS ^{myths} of Granada ^{forca} uses in his poems

The River Darro one of Granada's two rivers runs beneath the Calle Reyes Católicos & the Puerta Real. Just outside the Suizo it turns sharply & meets the River Genil. The covering over of the river caused a lot of consternation, when the forca family moved to Granada.

In 1909, the river still emerged from a tunnel & was crossed by a bridge called Virgin of Sorrows. After the Civil War this last part of the river was also covered. P. 3

Why this minuscule stream was banished has prompted questions. The main reason seemed to have been because the ^{tiny} little stream could become an ^{uncontrollable} beast in a thunder storm breaching its banks, causing floods & carrying away everything in its path. P. 3 And so the ^{now} river was condemned to perpetual darkness. P. 4

The Darro still rebels against its imprisonment. In 1951 trees blocked the tunnel after tremendous rains. The water rose & irresistibly it broke through the vault in Puerta Real & inundated the streets as it had in 1835. P. 4

In his early poems & first published prose he refers to the river particularly to its course behind Granada through a lush valley called Paradise Valley.

In one of his best known poems Baladilla de los rios ^{forca} compares Sevilla & Granada by their rivers P. 8

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Sevilla thanks to the Guadalquivir (Great River in Arabic) became a principal port after Columbus's discovery of the New World in 1492. ~~Says~~ Symbolically the Guadalquivir meant freedom to Lorca, openness to the world, love. Granada's 2 rivers without boats suggested death & frustration. P. 8

~~Para las velas~~

Para los barcos de vela
Sevilla tiene un camino;
por el agua de Granada
solo remain los suspiros.

For the tall ships
Seville has a road;
Over the water of Granada
Now only sighs. P. 8

~~Another river~~

Guadalquivir, alta torre Guadalquivir, high tower
y viento en los naranjales. And wind in the orange groves
Duro y Genil, torreillas Duro & Genil, little towers
mueritas sobre los estanques. Dead over the ponds.
P. 9

The verses allude to the Great Tower of Giralda & the movement of the wind blowing freely while the 2 rivers of Granada depict stagnant pools nothing living in them.

Paseo del Salón promenade where one walks to see & be seen. Socially of utmost importance. In Doña Rosita the spinster Lorca alludes to this Paseo. The Mother complaining about her still unwed daughters says "Duro means don't allow us to indulge in the slightest luxury". A often ask the girls "What do you want an egg for lunch or a seat in the Paseo?" The 3 of them reply in unison "Seats!" P. 9

Chapter 2 The Heart of Granada

Street called Arco de Cuchucas
an Arco ~~erected~~ - 19th c. it was demolished
Assoc. with stage directions to Forca's
Mariana Pineda.

Plaza de las Pasiegos
Square is in center of Granada
most picturesque in all of Granada.

Across the plaza main entrance to
a cathedral that looms above roof tops.
Forca hated it because it went against the
Granadine aesthetic love of small things & delicacy.

Forca went every Holy Thursday to the
Plaza to watch the procession bearing the Holy
Sacrament as it left the cathedral & wound through
the streets that were strewn with rose petals &
aromatic herbs. P. 17

Following the cathedral wall one comes to a
street called - Conceal Baja, there there is an open
air market specializing in condiments & herbal
remedies. The manzanilla of Sierra Nevada
(chamomile) referred to in Dona Rosita, Spinsten
is advertised - sure cure for dandruff, baldness,
nausea, diarrhea & obesity. P. 17 Spelling & pharmacology
primitive & hilarious renders witty & valuable. P. 14

Poema del Niervo aparte - in Poema doble
del Alcazar Eden some lines refer to his
difficult days in higher education institutes, Forca
burst of jokes & wistful remarks from such pupils

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Quiero llorar porque me de la gana
como lloran los niños del último invierno,
porque no soy un hombre, ni un poeta, ni una hoja,
pero sí un pulso herido que ronda las cosas
del otro lado. P. 20

I want to weep because I feel like it,
As the children weep on the dunce's bench,
Because I'm not a man, nor a poet, nor a leaf,
But a wounded pulse that pines things on the other side. P. 20 J

And mi infancia y muerte Childhood & Death

Niño remido del colegio y en el vals de
la rosa herida
asombrado con el alba oscura del velo
sobre los muslos
asombrado con su propio hombre que masticaba
tabaco en ~~la~~ su costado izquierdo!

Child deflated in school & in the waltz of the
wounded rose

Amazed by the dark brown of the hair on
his thighs,

Amazed by his own grown-up self chewing tobacco
on his left side. P. 20

Music
poetry
Although Jorca felt that he had done badly in
his exams this was not true. He was not outstanding
but nor had he done poorly. One reason he did not
apply himself was because of his passion for music
which was to become all consuming & have a huge
impact on his poetry.

At the Plaza del Triunfo
there is another Arab gateway known as
the Arco del Elvira. Forca mentions this
in his Ghazal of the Morning Market

Por el Arco de Elvira Through the gateway of Elvira
quero verte pasar, I want to see you pass,
para saber tu nombre To know your name
y ponerme a llorar... And start to weep...

Calle Elvira was the main street of
Granada until the Gran Vía was constructed
in the 19th ce. In Calle Elvira the Manola
girls lived. These were young women who wore
aughty clothes & were associated with lower class
society.

A copla from Doña Rosita, Spinster

Granada, Calle de Elvira, Granada, Elvira St.
dónde viven las Manolas, where the Manola girls live,
las tres se van a la Alhambra, The 3 who go up to the
las tres y las cuarto sala. Alhambra

The three and the four
alone. P. 22

Forca
It is the supposition that ^{Forca} monks have known
about the immense Arabic cemetery that lay just
beyond the arch of Elvira & of the 7 women
dressed in white who were seen spreading sweet
smelling myrtle branches on a grave. The monk had
been recorded Oct 24, 1494 by a German traveller
Hieronymus Münzer in his book that was published
in Latin. P. 22

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Joanna the Mad

daughter of Ferdinand & Isabella

married Philip the Handsome of Burgundy

m 1496

son of Maximilian I, Holy Roman Emperor
fickle

died 1506 age 28

death broke Joanna's heart

she lived 50 yrs longer, maintained vigils over his
died in a convent P 25

Identification
with
character

While Lorca had little respect for the Catholic Monarchs he was deeply moved by Joanna's circumstances.

An early poem related to Joanna the Mad appears in his libro de Poemas. She was one of the first of many unhappy women who appeared in his poetry.

The poem conveys a strong sense of identification with the victim P. 26

Chapter 3. The Alhambra & Mencealife

The Alhambra is known as The Red Castle.

Arco de las Granadas - Gateway of Pomegranates
house ^{in street} just before Arco lived 2 saints who made enormous impact on Granada. St John of God man of good will & sweet disposition, St. John of the Cross - poet. Lorca admired both. P. 34

The Arco was designed & constructed by Pedro Machuca, disciple of Michelangelo, (1546) style pure Renaissance. Main attraction the two headed eagle & 3 pomegranates.

Granada origin of name ^{ancient} Iberian Garmata.

Nothing to do with pomegranates they just happened to grow in abundance became emblem of Granada.

Granada originally an outlying quarter of ancient Iberian town called Iliberris situated on a hill known as Albaicín. Arabs kept the name.

The Arco de las Granadas marks the transition between the town & Alhambra Wood symbolizes Lorca's transition bet prose & poetry. It is thought that Lorca's Romance sonámbulo was inspired by Alhambra Wood. It is so green & fresh after glare & heat of the sun on the town.

Verde que te a verde Green how Alon you deeply
Verde viento, verde ramas. Green wind, green branches.
El barco sobre la mar The boat out on the sea
y el caballo en la montaña. And the horse on the mountain
P. 34

Water also important in the Wood. Its only in the silence of the night that one can hear the water bubbling & splashing in its subterranean wells. Its a place where the music rises on & on from the sounds of birds & crickets & the water gushing merrily out from under ancient roots of trees & cracks in old cisterns. P. 35
taken from Theophile Gautier's Voyage en Espagne 1843 P. 35

Manuel Machado
The Sevillian poet described Granada as a place "where hidden water weeps". It has been suggested that he was alluding to the persecution & expulsion of Granada's rightful inhabitants. P. 35

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Mythological
news

The stirrings of mythology could have been not only with ^{Lorca's investigation} ~~cante jondo~~ but also other influences. In 1911 Lorca attended a verse play by the Almerian poet Francisco de Villaespesa (1877-1936). The play was called *El alcázar de las perlas* (The Castle of Pearls). Its theme was about the mythical origin of the Alhambra particularly its fountains.

Las fuentes de Granada
¿dónde fuiste sentido
en la noche de estrellas
perfumada

algo más dolorosa que
su triste gemido?

Todo reposa en vago
encantamiento

en la plata fluida de la luna.

The fountains of Granada
Where you ever heard,
On the perfumed, starry night,

Anything more sorrowful
than their sad moan?

All reposes in a vague
enchantment

In the fluid silver of the moon.

P. 36

Villaespesa's idea was to write a tragedy as seen from point of a Granadine Arab. Some consider it a weak attempt at pseudo orientalism & Lorca did follow the fashion to a degree. (As the author of this book allowed to state an opinion on this I would have to ask why Gibson looked upon the work as a piece of pseudo orientalism. Who better could really understand what had happened & the emotions surrounding the tragedy of Granada?).

The Pilar de Carlos V is a mythical masterpiece. Designed in 1545 by Machado Arco de las Ramas Granadas, Palace of Carlos V the fountain has 3 mythological heads from whose ^{mouths} ~~mouths~~

P. 36

the water flows into a basin. The 3 heads represent Summer, Spring & Autumn. To others the heads represent the Danubio & Gemil Rivers & a phantom river that flows down to la Vega from the Sierra de Vejan called the Beiro.

Forca often came to this fountain & sat below the central head (the Gemil or Spring)

by some authors
Puerta de la Justicia Gateway of Justice completed in 1348 by Yusuf I, most impressive entrance to Alhambra. Great arch horse shoe shape with a hand has been interpreted as an amulet warding off the Andalusian evil eye, emblem of the Koran, the 5 fingers of the hand corresponding to the 5 precepts of the law: unity of God, prayer, fasting, alms/pilgrimage to Mecca. P. 37

Once past the gate there are numerous skilfully designed twists & turns intended to impede an enemy's progress. These lead to a narrow alley that takes us to ~~the~~ Puerta del Viro, made famous by Debussy's prelude of same name. P. 37 As with his la Soiree dans Gramada the work features the rhythm of the habanera. Forca said in a lecture on cante jondo that he came in Granada in 1922, that Debussy had "captured to perfection the nocturnal atmosphere of Granada." Forca learned Debussy's music & learned several works by him. P. 38

Albany
As a young man Albany also loved Granada. Living there in Spring of 1882 at the Alhambra he fell in love with the curator's daughter (of the Alhambra). He told Falla many years later his dream was to return to Granada & settle down there. He died with dream unfulfilled. P. 38

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The Cante Jondo Competition held at the Plaza de los Aljibes (Square of the Wells) in June of 1932 was one of the major influences that ^{confirmed} ^{the} ^{Amalgamation} ^{direction} of his work. During the preparations for the ^{event} he composed much of his Poema del cante jondo y Romancero gitano. P. 39

The Plaza earned other associations for Lorca. He y Folia y friends often went to the Torre del homenaje (north side of the Plaza). One day in 1931 as he looked out over the Vega he said to a friend today the plain looked like a submerged bay. A feel like an inhabitant of "Lost Atlantis" (abridged). P. 40

Another event that could not have failed to inspire Lorca took place in 1812. A certain invalid soldier named Jose Garcia at the risk of losing his life averted ^{what would have been} the ^{total} destruction of the Alhambra. Napoleon's troops had converted Alhambra into barracks. Upon learning it they blew up several towers y mined the rest. The soldier learning of their plans delayed the explosives.

The vela is another important symbol of Granada. On the eve of Jan 1 y throughout Jan 2 the bell tolls to remind Granadinos that it was on Jan 2 city surrendered to Xtras.

It is the belief that any civil who rings the bell will marry before end of the year. P. 42

There was a fascinating connection between Lorca & the church called Santa Maria de la Alhambra. In 1929 his Brotherhood organized a procession. A few moments before it started an unexpected problem arose. Someone from Madrid had arrived with an express vow to be fulfilled. He had vowed to accompany the image dressed as a penitent but there were no extra habits & only Brotherhood could accompany the image. The person was Lorca. He was finally allowed to be a standard bearer who also wore the habit & conical hat, with the hundreds of coloured flowers ^{la Alhambra} Wood looked like a cult setting in a sacred grove. P. 44 At the end of the procession Lorca disappeared discreetly & 40 yrs passed before ^{his secret} # was discovered. No one really knows what prompted him to do this. It was a difficult period for him. He was torn by conflicts & passing through an unhappy love affair. And like a true Graciano turned to the Virgin for help. P. 45

The earliest record of Lorca's compulsion to act out his own death was a film "shot" by the poet called The Story of the Treasure. Plot straight forward 3 Mosses assassinate a guardian of a hoard of treasure. Lorca played the guardian. This need greatly inspired Salvador Dalí whom Lorca met in the 1920's. P. 46

Generalife - The Sublime Garden

created for rest & pleasure of Arabian kings. Celebrated Escalera de Plata - so called because the water rushes down sculpted and topped of handrails that flank staircase. P. 51

Water is even more abundant in the Generalife than Alhambra. Lorca was it in his poem Sleepwalkers Ballad. A Gypsy climbs up to the high balconies in search of his love, who, hypnotized by the moon, has drowned in a pool. P. 52

Although Lorca did not often refer to the Alhambra & Moorish life in his work, they were still part of his sensibility. P. 53

Cante Jondo Competition

His preparations for it put Lorca in touch with his ^{deepest} roots. His Poema del cante jondo signalled a new departure for him. Freed from former influences of his early poetry, he found his true voice (P. 59)

In a short time he attained a high position in contemporary poetry. He was looked upon as the poet born in Granada who could express the splendor of Andalusia. P. 60

Falla lived in the Carmen de Nave Maria. Lorca often played on his piano. Falla was deeply impressed by his musical ability & told Lorca he could also have been a great musician.

It was from his Carmen that Falla set off one day in Aug. 1936 to intervene on behalf of Lorca who had been imprisoned by the Civil Govt. builders. But he was too late. Lorca had already been removed from the jail & taken to the place of execution. Falla never spoke about this again or name the person responsible for the crime. He was told Federico was already dead. P. 62

Sacromonte - old gypsy quarter many empty caves clumps of arage - Lorca's "potent octopuses". P. 69
Banks of the Darro verdant here. Many Arabs built rills & created beautiful gardens (Paradise Valley) P. 69

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A Conception de Zafra 14th c Moorish home.
patio & pool not to be missed. P. 74

Convent of Santa Catalina de Zafra - nuns made
sweetmeats that Lorca adored. Still do. Of Moorish origin
taste & flavor are authentically granadine. Granadinos love
sweets. Lorca no exception. P. 74 Lorca was
convinced the sweets told much about the Arabs
just as the horseshoe arch in the Alhambra did.
(actually Visigothic). P. 75 Sweets to ask for
alfajor & tortas alajú.

Lorca's Gypsy Nun La monja gitana
is set in the Albalicin. It alludes to sweet meat
melancholy in the poem.

Cinco toronjas se endulzaron 5 orange nut are sweetening
en la cercana cocina in the nearby kitchen
Las cinco llagas de Cristo The 5 wounds of Christ
cartadas en Almería cut in Almería. P. 75

Omerigrama the river on other side of the Carrera
is San Pedro, church with its ¹⁰ Torre de Comares
in the Alhambra. Also Casa de Castril - 16th c.
is an Archeological Museum (tiny bronze statuette
of Minerva - goddess) found in his father's estate
(was once a Roman farm), Museum contains
numerous Roman Granada items. Can't excavate the
area too many people but items are being found all the
time that indicate area was an important Roman municipality.
P. 75

Mansion mentioned in Doña Rosita belonging to powerful Astorasti family next door. P. 76

Origin of name Albaicín - some say it is derived from town of Baza in N Andalusia, inhabitants fled to Granada when Xth advanced & settled on the hillside. In Arabic it means Suburb of those from Baza. Others do not accept this & say it means falcon in Arabic. P. 76

On Christmas Eve 1568 moriscos (forcibly converted Moors) rebelled in the Albaicín against Xth, protested Philip II's decree that forbade them to speak Arabic & wear their traditional dress. Brutally & quickly crushed. A century later 1936 unarmed workers barricaded themselves inside Albaicín to resist the Fascists. Rebel out for 4 days before rebel artillery reduced them to nothing. P. 96

Climbing the Albaicín is difficult & arduous. View of Alhambra breath taking. In Lorca's "Impressions & Landscapes" he conjures up images of this evocative quarter in phrases such as "leghets, superstitions abandon & forgetfulness", the "white walls of the carmons" the "funereal notes of the cypresses", the "mysterious wells" and "absence of those who made the quarter - the Muslims". Here Lorca alludes to "an infinite anguish, the Oriental curse that has fallen on the streets". P. 77
For Lorca the Albaicín was a symbol of destruction & a culture. P. 77

At the top of the steep stairs the most important street in the Albaicín ~~is~~ confronts one. Keeping to the right one comes upon several streets some cobblestoned. One comes upon a wonderful carmon that belonged to Lorca's friend Fernando Vilchez. P. 77

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It was here that Falla's music was performed again after a concert where Lorca needed an ode to Granada. P. 78

Lorca returned to this house July 14, 1936 with the manuscript for his play "The House of Bernarda Alba". He had one month left to live. Play prophetic of his death. P. 78

El Fuente grande - Fountain of Tears to Muslims Abnadamán in Arabic. P. 78

Lorca's symbology of convents & monasteries repressed sexuality. P. 78

Chapter 6 Lorca's Summer Home Huerta de San Vicente Rosales' House & the Prison

Huerta de San Vicente summer home. In this area great & famous people lived, homes pulled down by Franco, contents demolished. P. 82

Las Resoidas est. in 16th c. refuge & penitention for prostitutes. Mariamón Pineda kept here under lock & key until her execution. Her house still stands Calle de Aguila # 19. In a state of total abandonment. P. 82

Calle Solarillos de Gracia - Coleo de Calderón founded end of 17th c. for poor girls. Federico's mom one of these. Experience turned her against convents & nuns forever. Experience reflected in Lorca's The Dreams of my cousin Amelia (last, unfinished play). P. 84

Amelia de Gracia replaced a small lame that led to the Vega. It is a mess of ugly blocks. P. 84

Takes one straight to the Camino de Ronda
bypass horror. The whole area is a
level plain. P. 79

The Huerta is about 5 acres of fertile land
House has been restored by Town Council of Granada
a park under construction. The once lush land with
water running through it maize vegetables & fruit trees
is gone. P. 85 Park is conventional & far off from the
abaca. However as Gibson writes its a miracle that the
Huerta survived at all in the light of Franco's regime.
P. 86

When Lorca's father bought the place in 1928 it
was called Huerta de los Mudos (Orchard of the Dumb).
No one knows why. In the 16th c. it was known as
after fall of Granada to Xmas was called Huerta
de los Marmoles illos Orchard of Marbles. No reason
known. P. 86

In honour of his wife Vicenta Don Federico
decided to rename the property after a Saint Vicente de
Ferrer. Choice not good given that was a Jew hater
& enemy of heretics. Despite protestation Don F hoped St V
would provide there was no intervention when Fascists came
looking for Lorca. P. 86

The summer home close to Granada was a
place where Lorca was adored by family & a place to
happy work. P. 86

Just after he finished the Romancero gitano
he wrote to his friend Alvaro - "Granada is situated
in the distance opposite my window, more beautiful
than ever. That Granada no longer exists. P. 87

In 1928 he wrote to another friend "Today its a grey,
grey day in Granada. From the Huerta where I live among
the fig trees & robust walnuts I have the best mountain view in all
of Europe. P. 84

Summer of 1928 Lorca arrived back in Granada
deeply depressed. Reason thought to be related to his
frustrated love life. To his friend Zalamea he wrote
"You can't imagine what it's like for me to spend
night after night at my open window ~~and~~ ^{nocturnal} looking ^{Granada}
out over
that is empty for me & without consolation of any kind.

Window he referred to alluded to in his
Songs

Si muero
dejad el balcón abierto
El niño come naranjas.
(Desde mi balcón lo veo.)
El seador siega el trigo.
(Desde mi balcón lo siento.)
¡ Si muero
dejad el balcón abierto!

If I die,
Leave the window open.
The child's eating oranges.
(From my window I can see him.)
The reaper's reaping the corn.
(From my window I can hear him.)
If I die, please
Leave the window open! P. 88

Lorca returned to the Idreita for the last time
on the morning of July 16, 1936. He was terrified
over the increasing violence in Madrid & the ominous
atmosphere. MP Calvo Sotelo had just been murdered.
P. 88

On his arrival he was delighted to see that a telephone had been installed. His first action was to call Ruiz Carrero or El Defensor to let him know he was back. The next day's paper announced loudly on the front page his return. Lorca's presence was also noted by two other leading newspapers. Not one to stay indoors his presence was duly noted in town. P. 89

It was the custom even July 18th (St. Frederick's Day) for the Lorca family to hold an open house. Relatives & friends would arrive bearing gifts, to honor both Fredericks. 1936 was different. The evening before an anti Republican mortar had broken out in Spanish Morocco. In the morning it was learned that Franco had thrown in his lot with the rebels. Despite Gov't's assurance rebellion was under control things became very serious. On the evening of July 18th there was great panic & confusion. Rumor was that General Queipo de Llano had taken Seville. Confirmed following morning. P. 89

Next few days revealed betrayal at highest level. Gen Campins Military Governor had been in command for one week. A loyal Republican he trusted his officers, who assured him they were not involved in any plots. When Gen. found out what was really happening it was far too late. Another Civil Governor arrived. Know no one obeyed Gov't's order not to distribute arms to the masses thinking that this contribution in good faith would lead to an easy triumph P. 89 of the rebels. When thearrison & the Fascists took to the street July 20. Only resistance was in Alhambra & the Republicans were without guns. P. 90

When it became obvious that the comp d'etat had failed rebels decided to turn the full blooded civil war into a reign of terror. Purpose to intimidate citizens & make it P. 90

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for Gov't to recover the city. Thus began another
of Granada's blacker periods. P 90

At the Alverta family was desperately worried about
Concha Lorca's husband. He was the Socialist Mayor of
Granada & was one of the first to be arrested, on July 20
Federico went to visit Mat Montosinos in jail. When he got
home he was so sickened by what he had seen he vomited
& took to his bed. P 90

During his illness one of his close friends visited him
often. One afternoon the poet pale & trembling came downstairs
after a siesta & told his friend he had just had a terrible
dream. He was lying on his back & ^{many} women
dressed in black from head to toe surrounded him. Each
was murmuring him with a black crucifix. Lorca felt sure
this was an evil omen. P 90

He was pinned north. On Aug 6 a Falangist squad
arrived & searched the Alverta. Found nothing (question was
for what were they looking) & left. Following day young friend
of the family who had been hiding out ^{appeared} at the Alverta
(Alfredo Rodriguez Orroz). He knew he was in extreme
danger & needed to get away. Fed's father assured
him that some peasants would help him to get to the
Republican sector when it grew dark. P 90

Suddenly an alarm sounded Rodriguez went
outside & hid in some bushes. House was again searched
& Falangists left. Rod did make his escape to safety.
P 91

Then on Aug 9 things took a very bad turn.
Another group of Basist thugs arrived this time looking
for two brothers of the caretaker who had been wrongly
accused of killing someone in Lorca's second village
Asquerosa. P. 91

Most of the thugs were from Pinos Puente just down from Asqueros a hated Lorca's father. The group searched the Perea house then threw his wife down the stairs. When she said she didn't know where her sons were they took her a host of family to the terrace tied the terrified Gabriel to a cherry tree & started to whip him. Lorca who was watching could not stand the brutal scene any longer & stepped forward to proclaim Gabriel's innocence. Lorca was thrown to the ground & brutally kicked. One of the thugs sneered "Ah! The little queen friend of Fernando de los Rios!" Lorca retorted that he was a friend not only of the famous Socialist professor but people of many persuasions. P 91

Gabriel was taken away for questioning & later released. Lorca was informed that he was under house arrest & was not to leave the premises. P. 92

Meantime Concha's maid hurried the 3 children to a huerta behind the Lorca's to a close friend of the Lorca's. The poet by now was very frightened. Maybe the next time they'd come for him. ^{He had to leave} But who would go who could he call upon. Luis Rosales! The poet was 12 yrs younger than Lorca two of his brothers were Falangists & Lorca had been seeing a lot of Luis in Madrid. He was he thought in Luis's eyes el maestro poetico. Lorca was fortunate. He was able to contact Luis immediately. Luis & his brother Gerardo both came to the Alberta. P. 92

Later Luis described their 3 options (a) to drive Lorca to the Republican zone (b) take him to Palla's cannon which he was sure no one would violate or (c) take Lorca to his parents home. P 92

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which given the Falangist status should have been safe.
Lorca ~~spoke~~ for (1). P. 95

As they left Rosales told the family not to tell anyone of Lorca's whereabouts. That night the poet was driven to the Rosales house in the center of Granada in a taxi owned by Don Federico's driver Francisco Murillo. P. 95

Little by little Lorca regained his sense of tranquility. He saw hardly any of the menfolk. But it was impossible in spite of the attentiveness of the women for Lorca to work. Incredible & extremely skintert versions of what was happening dominated newspapers & radio. P. 95

Lorca must have known something of the horror going on around him. He recoiled about the restraints & the executions. He spoke with his family briefly but conversations were kept to a minimum because of danger of being overheard. He was very worried about Concha's husband & it is thought he spoke with the Rosales about that situation. P. 96

The poet's time was running out. Concha's husband was shot shortly before sunrise Sun. Aug 16, 1936. The terrible news shattered Lorca. The Alhenta was again searched over the piano was taken apart. When the Alhenta threatened to take away Don Federico she blurted out where he was staying. P. 97 Person sent to detain Lorca was Ramon Ruyg Alonso, who had a personal grudge against both the Lorcas & Rosales. None of the Rosales menfolk were at home & Senora Rosales stood up bravely against Alonso & his henchmen. Mrs R called her son at Falangist HQ when he drove home in was surprised to see the streets cordoned off & full of armed men. Miguel explained to his mother that because Lorca had written something unacceptable he had no choice but to also Alonso detain him P. 97

Forca was at this point in a state of almost complete collapse trembling & weeping.

During the brief journey Forca begged Rosales to intervene on his behalf & to get a hold of his brother Jose ^(Manuel's) who was a Falangist & would soon sort the matter out. P. 98

Upon arrival to the Civil Building Forca was hustled up the steps. He spent two possibly 3 nights somewhere in the building, up stairs. He was seen at least once by Concha's maid who brought plum food cigarettes & clean linen. ^{He was badly hurt on pain & total despair} When Manuel left Federico in the crowded patio he immediately tried to contact his brother Jose, to no avail.

When Luis & Jose did arrive back in Granada & found out what had happened they were enraged. They decided to confront the Civil Governor at once (Luis) asked who this Ruiz was that had gone to his home & arrested a quest. Finally on the ^{3rd time} question was asked Alonso answered, Luis then asked him why he had done so on his own initiative whereupon Luis told him to submit his superior & get out. The Civil gov. backed him Alonso had to submit & leave. P. 99

Jose went back later that night to confront Valdes who had returned from the front & did indeed have a deposition against Rod ^{signed by Alonso} stating that he was a subversive writer had a clandestine radio (never found) was in contact with the Russians & that he was a homosexual. P. 100 Moreover Rosales were betraying the rebellion by sheltering this notorious Red poet. P. 100

It is not known if Lorca & Valdes had a final conversation before the fatal order was given. Valdes carried his secrets with him to the grave in 1939. P 100

Lorca left the building handcuffed to another prisoner a primary school teacher accused of being a communist. A young French with an atrophied hand whom Lorca had helped (Lorca had a special violin made for him when he learned of his ailment) happened to be playing cards with a guard from Police HQ. He looked up & saw Lorca & was anxious to see him & the teacher surrounded by the Black Squad men given carte blanche by Valdes to assassinate & torture & enjoyed doing so P. 101

"Murderers! he shouted " you are going to kill a genius". He was arrested & held for 2 hrs then released. P 101

A few seconds later both prisoners were shoved into a car & taken to the place of execution. P. 101

Huerta del Tamarit

belonged to Lorca's uncle Francisco Garcia Rodriguez. Tamarit comes from the Arabic & means date palm. It was even more beautiful than Vicente. Lorca immortalized it in Divan of the Tamarit, a collection of poems in honor of the Islamic poets of Grenada. One of these "Gazida of the Branches," "Cancion de los ramos" is felt to contain the premonition of Lorca's assassination. P 101
When the poet Abel San Vicente his ramos went to Tamarit looking for him.

Por las arboles de Tamarit
han venido los penos de plomo
a esperar que se caigan los ramos
a esperar que se quiebran ellos solos

Through the groves of the Tamarit
stone like the dogs of lead
To wait for the branches to fall
To wait for them to crack unaided.
P. 94

Chapter 7 - Sacromonte & Church of San Miguel of Alto

Sacromonte - celebrated Gypsy quarter of Granada.
Some gypsies still live in caves where they still stage
the Gypsy zambra of 15th

In 1843 Glucka was introduced to cante
jondo by flamenco guitarist Murciana. Inspired Glucka
to write Summer Night in Madrid & Jota Aragonesa.

Falla was interested in Glucka & shared his
enthusiasm with Lorca. In one of his lectures Lorca
was to say "see how the sad modulations &
grave orientalism of our cante were imported by
Granada to Moscow & how the melancholy of the Veld
bell is echoed by the mysterious bells of the Kremlin."

The Sacromonte Caves with their prickly pears
(chumberas) agaves (pitos) & denuded slopes crowned by the
Church of St. Michael the High was the setting their
inspired the landscape of many of the Poema del cante
jondo & Romancero gitano. Don Ballad of the Moon
Lorca probably had thought of some gypsy forge
The dark hill down which comes Soledad Montañán
Ballad of Black Anarchist Romance de la pena madre
must surely allude to the Holy Mountain Sacromonte.
Ballad of the Spanish Civil Guard was also without
doubt set in Sacromonte. The hill side had been for
centuries the "city of the gypsies." There had always been
trouble bet Gypsies & Guardia Civilia. P 105

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gypsy
news

Lorca often went to Sacramento to hear the Gypsies play & watch them dance. He had many friends among them. They came to represent the deeper elements of Andalusia for him & he was fascinated with their mysterious origins. He admired them for holding firm to their way of life in spite of constant persecution. P. 105

The Romancero gitano have not really been understood because they are not so much about Gypsies as they are Andalusia. The book caused a lot of problems for him one being that he himself must be part Gypsy. Over & over he had to explain that the Gypsies were symbols & that there was only one protagonist - Granada. P. 105

def.
of

~~Sacramento~~ The Sacramento is so termed because in some of the caves under the present Church there were a number of ancient lead tablets mostly in Arabic. Discovered in 1595 the site was thought to be where the martyrdom of the 1st Bishop of Granada St. Ceil took place. P. 106
One of the books purports that St. Ceil was really an Arab pre Islamic who had been converted to Xtny. Later this was shown to have been an astonishing hoax invented to rehabilitate moriscos who really were in even greater danger of being annihilated after rebellion of 1568. Tablets were discovered in 1682 by Pope Innocent XI 70 yrs after moriscos had been expelled. P. 106

For Lorca the true patron saint of Granada was St Michael. Lorca's ballad to the saint is one of the panels in a triptych that expresses Lorca's view of the great city of Andalusia.
BANK The Gypsies of Spain
1841 George Borrow P. 107

St Gabriel represents Sevilla
St Raphael Cordoba

This St Michael was a "king of the air, hovering over
Granada, a city of torrents & mountains." P. 108

The ballad evokes the pilgrimage that begins at dawn
on Michaelmas Sept 29. Walked down today. On the day
stalls were set up along the way to the church & on an
esplanade outside the church traditional cakes, buns, nuts,
liquors fruits etc were sold. Specialty - prickly pears
which are culled from clumps of cacti growing on the
black hillside. P. 108

Also customary to exchange sunflowers as ^{don} ~~it was~~ had
strong amorous connotations. Donkeys carried huge quantities
of sunflowers on their backs to the stalls. P. 108

Se ven desde las barandas
por el monte, monte, monte,
mulos y sombras de mulos,
carrañas de girasoles.

From the balustrades are seen
Come up the hill, hill, hill,
mules & shadows of mules,
loaded with sunflowers. P. 108

Church of St Michael erected over an Arab tower.
built to protect a wall. Legend says that before the Arab
invasion a Xtn Church sat on the site. It had a
miraculous olive tree that flowered & produced mature
fruit all on the same day. Hill is known as Cerro
del Acertuno.

The ~~sculpture~~ sculpture of St Michael strikes
horca forcibly because the St was sexually ^{ambiguous} ~~ambiguous~~
the St is not a conquering Captain of the ~~army~~ ^{army}
& rather than crushing Satan appears to be caressing
a rickshaw with his toes. St is decked out in lace ^{boots}
boots & spangles adding to impression of effeminacy. P. 109

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St. Michael full of lace
In the boudoir of his tower,
shows his pretty thighs
surrounded by the lamps. P. 110

Non referring to the church as a tower Lorca may
have meant the Arab tower. His participants in the
procession are mindful of the ^{amorous} repression & sadness
of Doña Rosita. The procession reveals the lack
of soul bearing, the manolas chewing sunflower seeds
They have seen better days. Their nostalgia for lost
Lorca is turning their flesh dark, some transformation
their transport on Soledad Montoya Ballad of Black Anguish P. 110

Interpretation of The last verse has been offered by Nan Gibson
Saint Michael, King of the Balloons
Lord of uneven numbers,
Amidst the Berberesque exquisites
Of rivers & vantage spots. P. 11

Gas filled Balloons were once released on the hillside during
the Michaelmas celebration. The uneven numbers are
thought to be an allusion to the Saint's sexual ambiguity.
As well as reins, of the balloons that float around
his sanctuary he watches over those who cannot have
heterosexual relationships. Berberesque exquisites
refers to the "instinctive music of the whole music of
Granada ^{one hour} at the same time as well as the rivers,
voices, guitar strings, fandangos, processions a sea of
fruit & a whirl of songs." P. 11 Gibson

Arco de meaning Gateway to the Almond Fields
→ Calcausa, district of Albarran that clusters it
around the gate. Famous for its traditional pottery. P. 11

Chapter 8 - The Death of a Poet

It is not known what route he can take And more force to his death. Whatever route it would have joined the road to village of Viznar. P. 113
The road was little more than a cart track. The ride must have appalled force.

The Falangists had taken control of Viznar & made it as impregnable as possible against the Republicans. The Falangist contingent was commanded by a young army officer Captain José María Gesteira. Gesteira loathed the Republic & in Viznar he held the power of life & death. P. 115

Viznar was not only a strong military position. It was also one of the infamous places where prisoners were executed. "Execution" is far too polite for what really went on. Assassination often preceded by torture is more appropriate. Gesteira was in constant touch with Valde's & every night car would arrive from the Civil Govt Bldg & villages of the nearby P. 115 countryside with batches of "undesirables." The vehicles from Granada has to pass Moscoso's palace. Papers were exchanged with the Falange HQ before they set off up the hill in the direction of Alfacan. P. 116

Above Viznar the road levels off. Five masons & other "undesirables" were brought to dig the ~~new~~ graves which were unmarked. Some of these men were later shot. As for the murderers they were Black Squad volunteers and mented by some Republican Policemen - Assault Guards, who were forced to assist as punishment for their lack of support. P. 115

The victims were locked downstairs until early morning. The parish priest was generally present to hear confession P. 117

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Upstairs were the quarters of the men who did the shooting. Some women also participated. 117

The killings took place just before dawn, as a rule. The gravediggers buried the dead when they fell. Not infrequently they found themselves staring into the dead eyes of a beloved one or friend.

Forca spent his last hours at La Colonia. Important testimony has been recorded. A young man with a pretty aristocratic background, in order to avoid being recalled up ahead of others by he could help in some other capacity. Next was put him on guard duty. He was there the night Forca was brought in. It was the guard's custom to inform the victims who were to be executed to let them that the next morning they were to go to work on the fortifications. But as the time for their execution drew closer he would tell them the terrible truth. He looked upon this act as charity. Prisoners at least could ask for the post & send home messages most of which were never delivered. P. 118

When Tripaldi told Forca he was going to be shot he at first replied the priest but as the moment drew nearer decided that he wanted to take confession. But it was too late, the priest had left. The priest was deeply distressed & to the young guard's credit he did try to offer help & told Forca that if he sincerely asked God to forgive his sins, he would receive absolution. He helped Forca with the prayer "A, summe ..." Forca only half remembered it his mother had taught it to him but after she had prayed he seemed more tranquil.

In the early dawn before sunrise Forca & 3 other prisoners
P 120

were driven to the place of execution. Aug 18th There was no moon & for a lunatic poet that he was did not even have that consolation. There is no record of his last words, or his thoughts. Were they of his heroine Mariana Pineda? His mother? His last lover Rafael Rodriguez Rajaurin? The many verses he had written expressing his horror of death & pronouncements of his own assassination.

According to 2 sources the poet was not killed outright by the first shots & had to be finished off by a coup de grace. Other accounts say he was beaten & reviled before he was shot. Certainly among the assassins was one of Alonso's accomplices who boasted that he had fired 2 bullets into his ass for being a queer. P. 120

A few minutes after the killings the grave digger uncovered a young Communist whom Gestapo was protecting. He recognized the two bull fighters the one with the wooden leg & the last with the loose tie the sort artists wear. He buried them one on top of the other in a narrow trench beside an olive tree that still in Horca's memory. P. 121 When Castilla (young man) returned to La Colonia they told him who the victims were. P. 122

Did Horca know he was going to be shot in a place that would be rich with poetic associations? Perhaps. It's where the Fountain of Tears is, the perpetually bubbling hot fountain named by the Arabs. Just ~~the~~ Reina Abarca sang about the P. 121 Islamic poets so they it continued to sing about Horca its clear waters bubbling up close to the ~~place~~ last resting place of the greatest poet ever born in their part of Spain. P. 122

Had the killers known of the poetic association P. 123 they may have chosen some banal spot to carry out their foul task.
 Probably they did not.

Chapter 9 - Fuente Vaquerias Lorca's Birthplace
~~probably that did not.~~ in the Vega

Santa Fe was burnt by Ferdinand & Isabella in 1491 during the siege. Preserves its original square shape & is based on plan of a Roman encampment. It was here the treaty was signed between Boabdil last Arabian King & Catholic Reyes. Terms were favourable to Arabs but were soon broken. P 124

Santa Fe was also where they signed a contract with Christopher Columbus & failed to honour it.

Just a short distance ^{further} there is a village called Chauthema. In the village lived Lorca's happy prototype of his Antonio Torres (Nephew-son & grandson of Gambrias) one of his most colourful characters of the Romancero gitano. P 126

Deas in the Vega there are maize & tobacco fields & dense poplar trees that are used for making boxes. The Genil River runs through the Vega & in summer has only a trickle of water. It was the setting for Lorca's La Casada Infidela (The Faithless Wife). The action takes place during un noche de vega alta y juncos en penumbra (a night of deep vega & reed in shadow). P. 127

Legend

In Lorca's home town there was a tower. Legend has it the tower was inhabited by a giant lizard that violated the tombs of the ^{of the Roman} female corpses. Lizard respected the male corpses. Lorca was terrified when his friends took him to the tower. P. 128

Known as Torre de Roma - Muslims of Granada were expert horticulturalists & had built a marvelous irrigation P. 128

systems that is still in use. For 700 yrs the Vega was a paradise. When Xtns took over place fell into soil decline agricultural dwindled & ended completely with the Expulsion in 1609.

The Torre de Roma marks the edge of a large estate in the centre of the Vega called the Soto de Roma. It belonged to the Arab/Roman Kings of Granada. Tradition has it that the alluring daughter of the traitor that opened the gates of Spain to the Muslims lived in a village called Romilla. Soto comes from the Latin saltus & means meadow or estate. P. 128

The Catholic Kings divided the Vega up amongst their nobles, taking care to reserve the Soto de Roma for themselves & descendants. P. 129

In the 16th c Vega was dense with vegetation & full of game. Density was so thick it was possible to get lost.

Assembled in his ballads - mythical Andalusia with diverse elements such as Taffessos, Rome Xtn Jewish Arabic & Gypsy. P. 145

For
Join

Colour in Lorea's life

Meditations & Allegories of the Water 1921

the Vega shimmered in the blue shimmer.

in music of the dry panels yellow (Andalusia parched?)
creedals made of gold

the dead turn yellow like leaves on a tree
in Nov.

our sea of blue waves

Vega open fish bowl

we could see a man, though with gold walk towards the Vega & upon entering it turn green. P. 146

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Lorca could perceive the dividing line in terms of music
Dry edges of the Vega contrast with green of the
fertile plains.

Cerro de los Infantes - hill with a flat top
remains of the prehistoric fort of Ilurco.
built before Rome invaded Spain 218 B.C. P. 149

Chapter 10.

Definition of Granada to be so close
yet so cut off - Lorca's words from Poema
Granada so close to the sea yet cut off. P. 157

Poet found two distinct groups of people in
the Alpujarras Nordic, Galician, Asturian etc & the
Moorish. "I saw a Queen of Sheba bringing grain
from marriage & a royal child disguised as a barber's son." P. 158

The Alpujarras had been assigned to Boabdil
but treaty was broken. Some moriscos had & stayed
until gradual expulsion. P. 158

Poem in 1927 he remarked on a visit here of
African quality of the people. He called it strange,
Primer Andalusera where one can understand the
wounds of San Rogo, tears of blood, taste for
kennel. P. 160 There is an image of the saint
lifting his robe to reveal his wounds. At hangman.

Suspiro del Moro - place where Boabdil last Arab
king of Granada saw final glimpse of Granada before he
went into exile. "The banner of Santiago floated on his
red towers (Alhambra). All was lost. Behind him was
an Eden like - glories of his past reign, before him a desert.

Then as tears burst from his water-filled eyes his
another reproached him for weeping like a woman
for that which he did not defend as a man. Baidil
retired to Pureshona but not for long. He succumbed in
his exile & going to Africa was hailed in a petty
battle losing his life for another's quarrel." Richard Ford.
P. 161

Questions from Forca

P. 77
1. Forca refers to ~~the~~ "Oriental Course" ~~that was written on the streets of Alhambra.~~
~~the~~ ~~in~~ ~~into~~ ~~an~~ ~~an~~ ~~Oriental~~
course that was written on the streets of Alhambra as an Oriental Course. What is the Oriental Course?

In 1925 Forca's father bought a piece of property - called it Orchard of the Dumb. Army significance & name change after Xmas took Granada. (called Huerta de los Marboles)

Forca's father renamed property & hoped it would provide protection for Forca but when fascists came to get him there was no intervention.

This summer home a happy place for Forca to work.

2. Forca refers to the Open Window in many of his songs (if he dies to leave it open) what is significance of the Open Window? (Soul free to go?)

3. 1936 - July 20th - another black period in Granada's history. Betrayal & treason again

4. Dream - lying on his back, 6 mourning women dressed in black surrounded him. Each menacing him with a black crucifix. Forca took this to mean an evil omen. He was right Huerta searched found nothing

Question was - what were they looking for?

Through the grove of the Tamarit
Here I come the does of lead (lead)
To wait for the branches to fall
To wait for them to crack unaided

Q. Was or what were the does of lead?

Chapter 7 - Gibson 1992 "Lorca's Granada"

Falla was interested in Glinka who
came to Granada to hear some songs.
Lorca spoke of the sad melodiousness & the
exotic orientalism that was imported to Moscow
from Granada through Glinka's music.

Summer Night in Madrid } Glinka
Jota Aragonesa }

Melancholy of the Vela bell is echoed in
misty bells of the Kremlin.

Q. The 3 Angels that represent the 3 Mystical
Cities of Andalusia

What is difference Granada - Michael
between St. Anselm? Sevilla - Gabriel
Cordoba - Raphael

Chap 7

P. 110 significance of chest flesh turning black when
nostalgia for lost love is thought of.
saw transformation comes in Ballad of Black Anagnin or clark

Q's from Lorca
Gibson 1992

An Poem about St Michael another reference to flesh turning dark (transformation of some kind) same as the Black Anarchy of Salvador Montoya.

Basilons - ear filled this was once released on the hillsides during Michaelmas celebration

Unseen numbers - sexual ~~ambiguity~~ ambiguity of St. Michael also watches over those who cannot have heterosexual relationships.

Bohemian exquiteness - indistinct music.

The whole music that one hears as well as the rivers, voices, guitar strings, fronds processions, a sea of flame

Arco de Fajalanza - district of Albarcin that clusters around a gate famous for its glazed pottery.
Gateway to Almond fields

Chapter 8 - Death of a Poet (performed)

Chapter 9 - Colours in Lorca's life

- 1921 - Meditations & Allegories of the West.
- the Vega sweetened in its blue shimmer
- music of the dry lands: yellow
- cicadas - gold

- the desert yellow like leaves on the
spr. trees.

- air - a sea of blue waves
- the Vega - a green fish bowl

entering old age - one leaves Eden with memory
of past along, flies flying
a gas into the desert
It is like an exile.

Lorca & the Spanish Poetic Tradition

J.B. Trond
Basil Blackwell
Oxford, 1956

Federico Garcia Lorca wrote poetry because he wanted people to like him. When he recited he did so in a soft, warm, warm voice. His poetry was like music. It was meant to be performed to be read in gardens on summer nights (P. 2). The background against which it was performed was like something out of ~~the~~ Nights de la Mare's Arabia.

He has strange lutes on the green banks
Pina loud with grief & delight
Of the dim-silled dark-haired Musicians
In the brooding silence of night. (P. 3)

Lorca's poetic environment was made up of 2 streams. In his home there were the ~~ancient~~ ^{ancient} rhymes, ~~songs~~ ^{songs} ~~and~~ short cantares sung to a ^{serena} ~~adular~~. Then there were the contemporary poets. Garcia's Spain had trees, falling water, dreams & children playing. (P. 3)

Lorca became a member of a brilliant circle of poets. Unfortunately because of the Civil War & that which followed it most are dead or in exile. A book about these poets was written by Guillermo de Torre called Triptico del Sacrificio (A Triptych of the sacrifice). De Torre has also edited the complete works of Lorca in Buenos Aires. (P. 4)

The revival of Spanish poetry began after the revival of the novel 1868. The first result of the new poetry was through Juan Ramón Jiménez.

His work was finished, subtle & penetrating. Llorca developed his own thoughts & went where no one else had.

Lorca belonged to the younger generation. He was born near Granada towards the end of the 19th cent. His favourite metre was the 8 syllable line with "horening stresses" (P. 5) & assonance - rhyming on the vowels & not the consonants. Use of assonance has been a great advantage for Spanish poetry. It had been in use for 800 yrs. Doesn't exclude rhyme since rhyme from being absolute where its new aim to do almost always permits 2 syllables. U -

How
to
come
to
the
ballads

What made Lorca's poetry different was that he pursued every suggestion & evocation words or verses could give to him. This led him to his ballads.

His wonderful book Romancero gitano is full of ballads about the gypsies & their ways. It is considered to be his highest achievement. (P. 5)

colour
green

Lorca did not come from a Spain of black legend blood, lust or death. Rather he came from a New Age of Reason when mysticism was creeping into certain areas of psycho analysis & unconscious theology. Unfortunately neither one of them could really interpret Lorca's poetry. When Lorca said a thing was green it was what it was & did not symbolize anything. (P. 6 ?)

His preoccupation with sex was pointed out in his ballads about Tamar & Santa Olalla, & the ballad La casada infidel. The point of the latter poem has in fact nothing to do with Lorca's sexual life it refers to the high high standard of gypsy manners. The gypsy reflecting upon the affair feels that he ~~acted~~ correctly como gitano legitimo. He gave the lady a present

Lorca
March 1956

afterwards - After all he didn't know she was married!

The story of Tamar originally came from the Old Testament. She was the sister of Absalom, but had been raped by her half brother Amnon. An earlier Tamar had married Onan, & afterwards had an affair with her father in law, Judah.

The first story was sung to children in well to do homes by their maids who came from remote villages. Lorca tells us this. There was a ballad that was sung to put the children to sleep. P. 6

Spanish cradle songs are noted for their violent & blood thirsty words but in effect are no worse than some English nursery rhymes.

Intro
of
humans
element

The Canciones publ. in 1927 followed his Libro de poemas (1921). In the Canciones he introduces new gradually human forms. Bu. Romances they are fully present (1924) & his Poema del cante jondo the scenes are filled with gypsies, horse-ropers, smugglers, & civil guards. The latter are very real with their Utri cornered hats made of patent leather. P. 7

How his
poetry
began

Although Lorca had a passion for cante jondo & cante andalus & his Poema was so inspired his poetry did not begin with cante jondo. It began with the romances. Romances were songs sung by a mother to put her baby to sleep. P. 8

The mother often turns the song into an abstract landscape. It's always night & into her landscape she places one or two characters. The action that perform is simple yet dramatic, but is done with the finest melancholic effect possible. P. 9

Porca
Tread 1958

3

Although one of his ballads is actually called the Sleep Walking Ballad they all have a dream like quality to them. P. 10

Romance de la luna, luna.

The moon came down to the smithy, crumpled of tuberoses.
The child was looking, looking & kept on looking
The air grew more & more excited,
the moon kept moving her arms and showed,
tascivous yet pure, hot hands & tummy bosom.

Moon! Moon! run away!
If the cypsies found you here, they'd steal your heart
to make their metal rings & collars.

Child! let me dance awhile, if the cypsies really come,
they would find you on the anvil with both of your eyes
shut tight.

Moon! Moon! run away! Now I hear their horses coming.
Go away, don't put your feet on my white stiff & starched whiteboards.

Measles, measles, came the horsemen,
drumming the drum of the plain.
On the smithy the small boy was waiting with eyes shut tight.
Through the olive grove they came, bronze & dream:
they were cypsies.

Their heads were thrown back proudly,
but their eyes were all turned inward.

How the little owl was hooting there, as it sat on a bough.
Through the sky the moon was marching, while a small boy held her hand.
But there were tears in the smithy, tears & shouting
they were cypsies
And the air was watching, watching; the air kept watching her go. P. 10

Romance ^{sonāmbulo} ~~sonāmbulo~~

Green, green, how I love you!
Green wind, green branches.
The ship far out on the sea,
and the horse upon the mountains.

With the shadow in her quiver
dramma at her window bar,
green cheeks, green hair and
eyes of cold silver

Green, green how I love you!
Under the gypsy moon, ~~the~~
things turn to look in her eyes,
yet she cannot see them too.

Green, green, how I love you!
See the great stars of kaban frost,
coming with pitch-dark shadows,
opening the road to dawn.

Now the fir tree strokes the wind
with the smoothness of its branches,
the mountain's a thieving wild-cat,
fun on end with cactus prickle.
But who's that? How could he get there?

Still she's at her window bar,
green cheeks & green hair,
dramma in seas of bitterness.

P. 11

Neighbour, I would change with you:
change a good horse for your house,
change my saddle for your mirror,
my long knife for your blanket,

(end)

horca
Travel 1958

7

neighbour, bleeding all the way,
A cohe from the passes of Cabra.

If only I could, young man;
here's a deal that's quickly done,
But I am no longer I,
and my house is not my house.

neighbour, neighbour, let me die
decently in a bed.
An iron bedstead, let it be,
and the sheets be iron sheets.

See the organs round I have
from my travel to my neck.

Au, 330 roses red,
frill the front of your shirt;
and a smell the smell of blood,
sogging around your sash.

But I am no longer I,
and my house is not my house.

let me go up at least,
to the high barred window;
let me go up
let me pass to the high green window;
to the window bars of the moon
and the roaring waterfalls.

Then the two neighbours went up
to the high barred window,
leaving a trail of blood,
leaving a trail of tears,

While the little tin lanterns
trembled there, on the roof of crystal
and a thousand drums
beat on the early morning.

Green, green, how I love you!
Green wind, green branches.

So the two neighbours went up
and the wide world left them
with a wave tasted in the mouth,
of gall, mawk & sweet basil.

Neighbour neighbour, tell me now,
who is your daughter, bitter-sweet?
How long shall I wait for you!
How long, ^{how} long I have waited!
That pale face, that coal-black hair,
at the green window bar!

Out on the edge of the cistern
the gypsy girl was swinging.
Green cheeks & green hair
and eyes of the cold silver.

An icicle from the moon
held her above the water. P. 11

The night had become friendly P. 12
like the turn of a back street.
The Girl Guards were drunk
when they came & knocked on your door.

Green, green, how I love you! Green wind, green branches!
The ship far out on the sea,
and the horse up on the mountains. P. 12

Lorca
Tened 1958

9

The following is also a ballad. The gypsies are not only bronze coloured & dream, they have beliefs. In the ballad the gypsy girl's lover is bleeding to death. There has been a *herida* (fracture of marriage) P. 12

In another ballad the Civil Guards are told "well its the same old story of Romans dead - & Carthaginians."

Somos guardias civiles;
aqui paso' lo de siempre,
Han muerto cuatro romanos
y cinco cartagineses. P. 12

Lorca loved small things of Granada & diminutives. The Romans spoke in this manner. It was known as *captatio benevolentiae*. It came very naturally to Lorca. P. 12

Children's
Poetry

The poetry of children's games was also a source of inspiration for Lorca. However unless the game is known the words don't have much meaning.

Ballad of a Day in July is based on a game called *Viudita the Widow*. In the game, the children dance around one of them who is the widow. She sings:

Yo soy la viudita oh, I am ^a the widow
del conde Laurel, The Countess Lawelle
que quiero casarme; I want to be married
no encuentro con quien. To whom, I can't tell.
P. 13

The other children answer & the widow looks around the circle chooses one child & makes a ^{grab} for her. She in turn becomes the widow.

Barca introduced this riddle into his July ballad
(1919). To the tune of cowbells someone says

Where are you coming to, my pretty maid,
All sun & snow?

I'm coming to pick daisies, sir, she said
In the green meadow.

The meadow is very fearful
And far from here.

For the rough wind & deep shade.
My love had no fear.

He'd fear the sun, my pretty maid,
All sun & snow.

But he has gone from my sight
Now long ago.

Who are you then, ^{fair} pretty maid,
And where is your home? P. 18

From deep loaves & fountains
Do I come.
(cowbells)

What have you got on your lips
That burn so red?

The star of my true love,
Who's alive yet dead.

What do you hear in your bosom
So light & fine?

Horca
Trend 1958

11

The sword of my true love
Who's dead, yet alive,

What have you got in your eyes,
as black as jet?

The sorrow of my thoughts
That wound me jet.

Why do you wear that mantle,
as black as death?

Oh, I'm a widow, gentle sir,
Am wear a sorrow.
My true love, he was Count Laurelle
Lord of the Laurel.

But who are you looking for, my pretty maid
If you have no lover.

I seek the body of Count Laurelle
Lord of the Laurel.

So then, you look for a lover,
My pretty widow?
You look for a lover too far,
For I am with you.

The stars of heaven are my delight,
Oh sir, she said,
But where can I find my own true love,
Alive or dead?

P. 14

your true love, he lies in a stream, pretty maid
All sun & snow;
With maiden pinks about his head,
And his eyes sorrow.

Alas, my wandering knight at arms
Of the cypress tree.
One night beneath the moon, your soul
You offered me.

Oh, Alas of my love dream,
Maid without history;
I saw in the speech of children,
Your dream have told me.
My heart I offer you,
A heart that's human.
One wounded by the eyes
Of every woman.

Oh knight of a allantry,
Good bye to you.
I go to look for Count Lawrence,
My love so true.

Goodbye, goodbye, my pretty maid,
Rose over sleeping.
You go to look for your true love
And I am dying.
(cortals)

My heart will bleed to death.
Like the stream below P. 13

libro de poemas

Forca
Trend
1954

13

This kind of poetry was not his final achievement, but it was the stuff out of which his mature style grew. P. 13

NB [Best translations by Stephen Spender & J. L. Gili]

Campana

In the tower,
the yellow tower,
a bell is tolling.
In the wind,
the yellow wind,
bell notes everywhere falling.

Stroke of resounding danger,
opening a wound in the distance,
And yet they tremble, like
the breasts of girls playing.
In the tower,
the yellow tower,
now the bell stops ringing.

P. 18

The air out of the dust,
is making ships of silver.

Poema del centenario

Writing poetry was most serious for Forca. For him it was like going into the woods at night for an arrow. He was scrupulously careful about his technique. Poetry was fire in his hands (P. 19) and he understood it & could work with the dense.
"Mira, yo tengo el fuego en mis manos. Yo lo entiendo y trabajo con él perfectamente." P. 13

Alley

The Dvende His greatest poetic inspiration came to him through the dvende. "The dvende is a power, a struggle. It is not a method & it is not a thought. Dvenda had the dvende. The black sounds in his Nights in the Gardens of Spain were not the black notes but rather the mystery, "the roots" forca said "held fast in a primitive slumber" we all know but which none of us really knows." And so did forca. p. 20

Dvende
&
forca's
plays

The dvende is unmistakable in many of his plays. They were his crowning achievement & put tragedy back on the Spanish stage. 3 of his greatest tragedies were Bodas de sangre, Alarma & La Casa de Bernarda Alba. 20

Alarma was the tragedy of forca himself. The play ~~through~~ ^{through} Pineda expressed his political convictions ~~through~~ ^{through} a protest against the dictatorship of Primo de Rivera. p. 21

forca's greatest achievement was his lament for the death of his friend Ignacio Sanchez Mejias. SM was no ordinary bullfighter. At the top of his profession he had also written a play that was original & very successful. He was a man of noble character & had many friends amongst poets & artists. He knew Villalón a cattle breeder who had written an epic poem in the style of Googras about wild bulls called The Torriada. La Torriada. p. 22

The death of SM devastated his friends but resulted in two of the greatest poems in Spanish literature by forca & Rafael Alberti. (Planto) (Elegía) p. 22

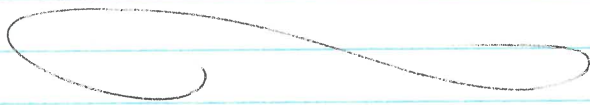
Lorca's *Platero* is in 4 movements. Each has a different meter. The first mov. is characterized by a repetitive short line ^{tell me} about the time of day.

The second movement¹⁵ is in a traditional ballad form*. The 3rd movement is written in the long lines of the Spanish alexandrine & the last movement is mostly blank verse.* P. 22

With this poem ^{Lorca} proved beyond a shadow of a doubt that he did not fit into a Spain of the Black Legend nor the conception that Andalucía was all blood, lust, mysticism & death.

* 3rd mov. It is called "The blood spilt, but the theme of it is "No! I won't look at it!"

last mov - It is not an epiphany because Platero's soul is not present. It is also an amazing reflection of Lorca's own death a year later. P. 22



Edwards F.

Chapter XIII?

Stanton The Tragic Myth:

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Prologue

Mythic dimension of cante jondo & Lorca's poetry there is a central parallel. One is ancient & traditional, the other personal & modern.

Origins of cante jondo lost in mists of legend. Roots go back to ancient times. Saeta alludes to pre Xth rites. Dionysian nature of flamenco alludes to its mythical origins.

Lorca's poetry evokes the mythical universe. Myth interpreted or defined as plot, fable, action. The plot of Lorca's poetry is like that of cante jondo - tragic. It unfolds under the auspices of the dance which reveals itself in the expression or expressions of death & suffering. In both poetry & cante jondo

the setting is always Andalusia. Not the concrete area but in the poetic region of the world. As in ancient mythology the realm is characterized by the constant interaction between man & the cosmos, man & nature.

The inhabitants of Lorca's Andalusia are the gypsies. If one has ever supervised their interpretation of cante jondo. Through his magical words & rhythms, archetypal images, metaphors & symbols he evokes this wandering people. They have a system of beliefs that explained the phenomena of nature & life (or least to them). Lorca did not explore their stories & legends. Rather there is in his work the implicit act of belief. And this is what

Stanton Tragic Myth.

P.H
 An expression of primitive music it imitates the sound of birds, water & the forest. Flamenco is on the other hand a corruption of ancient And. song. ①
 It did not really acquire a form until the 18th century. Melodies move by leaps & follow the steps of the Western scale ^{which are split} within the framework of a fixed rhythm. ②

The most direct descendant of primitive And. music is the siguiriya gitana. It is the only song that has preserved the essence of ancient Oriental music. There is no other song that can compare with its poetic quality. It is not just a transplant it has its own unique individuality. It is thought to have evolved from the fusion of Eastern (oriental) influences with ancient Med - African cultures.

The growth of the siguiriya ^{and its related forms} is due to 3 things
 1. Byzantine liturgy went on the Spanish Church up until 11th cent when Roman rite was adopted
 2. Arab domination & arrival of gypsies. It was the reaction of these forces on primitive And. music that led to the evolution of cante gondo. ②

Similarities bet siguiriya & Byzantine chant
 use of primitive tonal modes
 absence of a definite rhythmic pattern
 Lorca stems on Arabic influence but does specifically track the gypsy element in the siguiriya. ②

Cante gondo was not invented by the gypsies nor is it sung in any other country. Compatibility between primitive Andalusian musical qualities & their own artistic ~~interpretation~~ abilities was largely why they became the top interpreters of cante gondo. ②

P.5
③

Conte songs absorbed some elements of Indian chant - modulation through semitone, narrow range & obsessive repetition of a single note. ③

③

in recitations. These elements give the singing the impression of musical prose with no fixed rhythm even though the verses are made up of assonant tercets & quatrains. At certain points determined by the ~~score~~ text, elaborate vocal reflections are employed. Not ornamental but an integral part of the text. ③

The gypsy songs were emotive & complex lyrical channels through which escape all the suffering & ritual gestures of their race. (1949- p. 5)

As with all great poetry the main themes of conte songs are pain, suffering, love & death. There is no middle road. It is a poetry of extremes. The refined, civilized emotions have no place in it. "The Arabalian either cries to the stars or kisses the reddish dust of his roads. (1984) P. 5. Emotion is so overwhelming that there is no room to describe nature. In fact conte songs poetry may be thought of as nocturnal. It is like a nightingale who sings blindly in the dark. It has no morning or afternoon. It has neither mountains or plains. The concentration of emotion & absence of description give it its intensity & depth. Anything beyond the bare & simple emotive would be too much. ③

Nature is not totally absent. It may be portrayed in relation to the poet's feelings or it may be consulted for divinatory powers. ③

Wine is a recurrent theme. The element may be consolation for a desperate lover. ③

Stanton Tragic Myth

5

P. 6

(4)

Subi a la maralla;
me respondio el viento
¿por que tantos suspiritos
si ya no hay remedio? (4)

Pain or suffering take on the personality of a dark & tragic woman. Crying & tears may also become embodied in a concrete form. (4)

Cante jondo poetry is generally anonymous. The results of well known poets who have tried to create it has always been fatal. It's impossible to imitate.

Cante jondo poetry has a certain affinity with Arabic verse. A few comparisons are the praising of wine, obsession with a woman's hair & curling. In both jondo & Arabic verse the ravages of time are soothed by love. Though it always brings suffering, love is stronger than death. (4)

P. 7

(5)

Forca felt that cante jondo contained certain Sephardic rhythms. He also felt that the proper role of the guitar in accompanying the singer was to provide a rhythmic & harmonic background. Singer was to be followed, no virtuosic displays. Guitar ordered & enriched the dark material more ^{of an} oriental music (5)
melodic structure of the siguiriya - open & cello like an arabesque. (5)

As to the theoretical origins of cante jondo Falla best expert. His theory of Byzantine influence has never been clarified. Jewish & Arabic influences possible. similarities between jondo & Middle Eastern chant possible but

(6) P. 7 of Jewish Arabic & Andalusian that was already in place before (6)

The Mozarabic jarchas offer an ex. of substrata in cante jondo. There were ~~Andalusian~~, Arabic & Hebrew poems written in Andalusia between 11th & 14th cent. Texts are in Mozarabic ancient dialect spoken in Moorish Spain.

P. 4
b)

Poems have several qualities that foreshadow cante jondo - a popular air, concentration & intensity, concrete, sensual imagery, nocturnal atmosphere, dwells on love & suffering, abundant use of diminutives.

P. 8

No link between jarchas & flamenco. (b)

(7)

Evolution of cante jondo believed to have taken place when the gypsies came to Andalusia & had absorbed the Andalusian ^{substrata} music & poetry & enriched it with their own artistic traditions. Documentation of its growth began in the 18th cent. (7) Forca & Falla do not speak of this period since they associated this growth with decadence & commercialism - authenticity was gone.

The recorded history of cante jondo falls into 4 phases.

(1) time of Carlos III - 19th cent.
traditional music flourished
siguiriyas & other cante ^{creased} a form

2. 2nd half 19th cent

music left intimate clubs & became public
calle chantant - small dark place with tables
professional singers around an elevated stage.

P. 8

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7
-

3. early part of 20th c. cante jondo borrowed elements of the zarzuela & opera become theatre spectacle.
great opposition to this by Falla & others

4. Revival of ancient And. music
concurso at Granada 1922
last phase of cante jondo

Although Falla & Lorca despised the superficiality of Flamenco (p.8) professionalism did not mean corruption. Through commercialism & professionalism it did expand & was refined.

Mysticism in cante jondo. Perhaps the basic misconception for their purveyors was the idea that cante jondo was an expression of the people. This is not entirely true since cante jondo is technically very complex & a cantautor must undergo years of arduous training to master the style of singing it. He is often regarded in awe, since the emotion he is able to evoke in his listeners is that of mystical ecstasy. (p.9)

In contrast to other countries the rural setting of the poetic texts is more urban. While in the early 1800's certain styles were sung in the Andalusian country & mountains ~~these~~ had all but disappeared. Today cante jondo is a music of town & city. It is still cryptic, secret & occult & it does reflect characteristics of Ancient Andalusian music - the oral transmission

- anonymous origin of music & verses
- illiterate performers (p.9)

Although Falla expressed eloquently the spirit of cante jondo & the duende in his own music he has been accused of not being open & flexible enough to penetrate the world of flamenco (P. 9).

The poetry of cante jondo is in many cases mediocre made tolerable only through the incantatory power of the music. Some of it is also superb.

Cante jondo is often referred to as "deep song." According to Garcia this is because it is "deeper than all the wells & all the seas that surround the world, much deeper than the heart that wrote it because it is almost infinite." It comes from distant races, crossing the centuries of years... (I: 982) P. 10 Beneath its verses a question throbs. Its a terrible question for which there is no answer. Cante jondo is life seen through an impenetrable veil, the ancient eyes of a sibyl or Andalusian sphinx. These were the first glimmerings of the association between cante jondo & Urryth. P. 10

1st
part of
relationship
of
cante jondo
with
myth.

The Duende (Arts of Mysticism)

In order to understand Garcia's poetry & his attitudes towards the music of his native Andalus, one must understand the "Tesira y juego del duende" (I: 1067-79) P. 10. Duende is said to belong to the world of flamenco ~~not~~ its basic meaning is "inspiration" yet there really is no foreign word that carries its connotations. Its classical idea would be that of the Muses compelling some form of creation from without. Goethe defined duende as a "mysterious power which everyone feels but no philosopher can explain." P. 10

Throughout Andalusia the term "Eso tiene duende"

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Start on Tragic Myth

is used. It is applied to ^{wrapped in grief} particular moments changed with great passion from the ~~stage~~ ^{stage} of a squaring to the bullfight.

Its most distinctive quality is its association with that which is dark & negative - dissonance in music
certain darkness in a painting
death or tragedy in poetry
of this strange force

Other examples are the glowering skies of El Greco, the black murals of Goya & the bloody Christs of Juan de Juanes (P. 10) In poetry it ^{is conveyed} ~~appears~~ in the mysticism of St. John of the Cross & Quereido's obsession with decay & death (P. 11)

Duende is usually related to death in some way or another. Because Andalucia is a culture of Death this is where it has found its most profound expression. Even where on the Peninsula & in Andalucia the smallest details intimate mortality - flew, humid cathedrals, sand, saints covered in lace, rocks, moss, & thistles. Much of Spanish art revolves around death. P. 11

Duende has nothing to do with artistic virtue or technical competence. Formal ability is not sufficient. There has to be inspiration. Duende is not found merely in the hands of a pianist or vocal chords of the singer, it goes much deeper. Its roots sink into the mud from which first life arose. Its roots are intimately & tenderly entwined with the volcano "the wheel & the vast night that embraces the Milky Way" (1: 1079) (P. 11)

A powerful force, it springs from the depths of the earth, it is linked to the dark realm of the unconscious, it is reason's greatest enemy. It is a demon that cannot be summoned at will but when it does arrive, it is irresistible & ~~possesses~~ ~~its path~~ courses through its way like a volt of electricity.

Poetry
& the
dunade

The dunade is ~~distinctly~~ distinctively different from the muse of Mermaid & the angel of Allah. The muse merely dictates to man, ^{so doing} awakens his imagination & intelligence. ~~It~~ ^{the muse} puts the poet on a marble throne & places a garland of laurel leaves on his brow. It makes the poet forget the subterranean forces that can undermine him. P. 11

The angel ^{artist's} flies over the poet's head spilling its grace & light. The ~~poet~~ ^{artist} responds he creates forms of beauty & order, with ease. In contrast to the dunade both the Mermaid muse & Allah angel flee in horror, from death. The muse "composes an epitaph with a head 'of war'" "The angel weaves an eddy of red tears & daffodils" P. 11 (1:1075) While they are ^{pleasing} fleeing from death, the Andalusian opens his own wounds & revels in his own agony. His inspiration has come from deep inside of him, not the outside. P. 12

P. 12 All the Andalusian arts express dunade but it is revealed most readily in music, dance, & spoken poetry, the bullfight because those arts require live interpretation at a specific time & place like sea & sky in a storm, dunade cannot repeat itself. It depends on the moment in the now. When it is present its reception is that of religious ecstasy. In Arabic music the participants cry "Allah! Allah!" in casta (and so they say "Viva Dios") & at the bullfight they say "¡olé!" At the precise moment of its appearance the 5 senses are in communion with God. P. 12

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Everyone is aware of something greater & stronger amongst them. P. 12.

Lorca had the uncanny ~~power~~ ^{power} of being able to perceive subtle filaments & write sensations & objects. In accordance with the spirit of the ~~divende~~ ^{divende} they were conveyed through ~~imagery~~ ^{imagery} & metaphor. as in poetry. The ~~divende~~ ^{divende} ~~is~~ ^{is} a concept of ~~imagery~~ ^{imagery} & metaphor. ~~the criterion~~ ^{the criterion} for judging all art. P. 12

Lorca understood the ~~divende~~ ^{divende} because it was the essence that permeated his own work. It made his poetry P. 12 compelling & attractive to both peasants & the intelligentsia. Lorca's success was phenomenal because he was an accomplished artist with a magical character. P. 13 His work treated the atmosphere of tragedy yet it was ironic & at times, playful in the face of destiny. He spoke for an entire culture that & his voice ~~was~~ ^{was} never ~~quenched~~ ^{quenched} with the echoes of centuries. P. 13.

Chapter 2 - Granada, 1922

Falla was the motivating force behind the concurso. that was the result of his deep concern for the degeneration of the ancient music of Andalusia. His concern became a program of action. A competition was organized to create interest in the ancient music & save it from corruption. P. 14

The event was held in the Alhambra June 13 & 14 festival of Corpus Christi. Its purpose was to stimulate a revival of the ancient songs ~~so~~ ^{so} ~~completely~~ ^{completely} forgotten. The intention was to preserve & ~~revive~~ ^{revive} & to see the rebirth of the ancient music of Andalusia. Only forms of ~~ancient~~ ^{ancient} ~~music~~ ^{music} could be submitted. Most important was the ~~Andalusian~~ ^{Andalusian} ~~guitar~~ ^{guitar}. The modern flamenco genres were

not permitted. These included malaguenas, arandinas, sevillanas & peteneras, since they were considered to be responsible for the decadence in the minor music. Only non professional singers were allowed to compete. The win was Faller & an old cantaoir Antonio Chacón. P. 15

Under the direction of the artist Galoaga, a group of artists decorated the Plaza de los Aljibes. The surrounding towers were lit by several lights. The stage was adorned with blue & white ^{Granadine} tiles & hung with matine rugs & embroidered mantones. P. 15

Results A few audience games were revealed recorded & saved from extinction.

Event became a model for flamenco

cante jondo was rehabilitated.

Flamenco was perceived differently

by Lorca & others as something that had potential beauty despite its vulgar exterior.

writers such as Noval, Baroja & Unamuno despised it. †

Over the next 50 years there were very few artists who did not come into contact with it. P. 15

In spite of its success the Concurso did not quite achieve what it had hoped for. P. 15 This was because of the reality of Andalusian song. Its an art it P. 13 that is a natural enemy of officialdom. Between the participants & sponsors there is a great abyss of background & culture that can only be crossed in a fleeting moment of rapture. Cante jondo thrives in intimacy not publicly. Its roots are too deep to be diverted to a public setting. P. 16

Stanton 1978

13

Myth.

The limited success of the Concurso cannot be blamed entirely on Falla & Lorca's misunderstood ideas on caste jondo. Falla's prejudices against professionals also contributed to since this affected quality of the performance. P. 16

The criteria was also too restrictive. Not only limiting contest to amateurs but also to material which had to be of a "most ancient genre's" many of which ~~are~~ were variants of root forms anyway. It could have left more room for variation. P. 16

What was important about the concurso was the permanent genre that could be interpreted in an ~~potentially~~ infinite number of ways. P. 17

F. Larrero is basically dynamic like all orally transmitted music. It only refers to old forms when new ones can't be created. In the bullfight there are many ways to execute a muerca, just as there are many ways to sing a saurriya. It is the essence that must not be changed ~~or~~ this ~~does~~ will then not affect the personal interpretation.

The restrictions literally shackled the performers of the Concurso & the dance cannot be changed. Nor does it honour rules. P. 17

Granada may not have been the best location for the Concurso. Where else to look for caste jondo since typical ones were the granadina & media granadina. Both require great virtuosity but do not produce great emotion. Their elaborate ornamentation was an eye of the deadone Falla & Lorca despised. P. 17

Granada was not part of the cradle of flamenco. Its soil did not contain "the salt" for this kind of music.

It may have been too Moorish for this kind of event (too introspective & too refined). P. 17

Many participants couldn't get to Granada. P. 17

What did it produce P. 18

- best ^{artistic} festival ever held
- laid cornerstone for rebirth of ancient Andalusian music
- possibilities & limitations of a traditional art form
- revealed Falla & Lorca's lack of theoretical & practical dominion over the facts about Andalusian music.

It was only in the privacy of Lorca's poetry that the real substance of *cante jondo* was captured. P. 18

Chapter 3 Echoes & Motifs

There are not many direct echoes of *cante jondo* in Lorca's work - most of his allusions to it occur in early works. P. 21

The *Poema del cante jondo* was inspired by Andalusian music & contains only a few allusions. Each main division is based on a corresponding flamenco genre - *siguiriya gitana*, *soleá*, *saeta y petenera*. (2nd line) of *Muerte de la Petenera* is a transcription from a well known song of the same name. P. 22

Stanton 1978

Myth

15

En la casa blanca muere
la perdición de los hombres

(I: 193) P. 22

(song) Quon te puso Peterora
no te supo poner nombre,
que debías de haberte puesto
la perdición de los hombres.

geographical location often used a geographic point of departure
precisely describe a definite location in Andalucía

Entre Córdoba y Lucena
hay una laguna clara ... P. 22

He also learned to use ^{the} temporal exactitude
compare the opening lines of his Romancero gitano
their echoes a seguidilla gitana of Manuel Torres

Fue la noche de Santiago
y casi por compromiso

Era un día señalado
de Santiago y Santa Ana ... P. 23

He almost comes to an obsessive extreme
the folkloric tendency to designate a certain
hour for an action. The whole universe seems
to revolve around the death of the bullfighter in
A las cinco de la tarde (I: 551-52) P. 23

The melodic echoes of Andalusian music
are important & most pervasive in his work.
His mind teemed with rhythms, melodies & verses.

During his creativity they occasionally surfaced & offered a subtle influence in molding the poet's expression & approach to reality. P. 23

of all the ^{flamenco} ^{genes} on Lorca's poetry. The saetas probably left the greatest impact. In his Poema del canto jondo there are traces of the song & its customs. Also seen in his first collection of *Seis libros de poemas* - the faint trace of the saeta. P. 22

The season of spring, flower symbolism & blood & contrasting colors in the following poem recall the saeta.

Los Niños
¿Que ~~tra~~ tienes en tus mamas
de primavera?
Yo
Una rosa de sangre
y una azucena. P. 24

On the *Romancero gitano* colour imagery & sharp profiles of persons & things reflect similar allusions to the saeta. In his *Peregrinaje al aire* he inserts a line alluding to the Christ in the Easter procession "Míralo por donde viene (1: 396). P. 24

Question & Answer Sequence
characterizes many Andalusian songs. Lorca's *ballad* ^{even} preserves the form of the response. "Será que la gente aquella..." The poem acquires its mysterious atmosphere & expectation from the opening lines which resonate with the unconscious echoes of the Passion.

Que es aquello que nace
por cima del Sacramento...
(poem cont) The death in this ballad evokes the mythic sacrifice "Será la Virgen María que va por agua a los cielos." P. 24

Stanton
1948

17

Mythic

Michael
Golden

of the young god whose blood brings hope for
renewal. P. 25

A final trace of the saeta in the Romancero
gitano has no tragic overtones. P. 25

The surrealist world of Lorca Poeta en Nueva
España the great Oda to the Blessed Sacrament,
Salvador Dalí belong to ~~trace~~ profound tragedy of
some of his works. First work is horrifying starkly objective
clarity without mercy. Lorca almost seems to "enjoy"
poetically the naked horror of death. P. 25
of pure death.

Mysticism

Roménia
In the Oda al Santísimo Sacramento del Altar
the vast imagery of sin & redemption condenses in the
small, tangible wafer of the Eucharist (1: 763-73). The
divinity became incarnate in the Host, a "little
tambourine of flour" like the wooden images in
the Andalusian procession. Lorca's Christ is
approachable, nameable, real as when He walked
the earth. Lorca, in his poetry, surrounds religion
with supreme drama. P. 26

The Xth dimension of his work can be
found in the Baroque imagery so characteristic
of Andalusian churches, the procession & the
saeta. P. 26

The saeta left many influences on his
work. He never imitated the song but rather
absorbed & sublimated its lyrical essence. He used
its phrasing, ecstatic tone to convey personal emotion
At times he evoked the saeta for ironic overtones. P. 26

His approach to religion had much in common with the secta. Both his poetry & the secta are the extreme expressions of Andalusian sensibility. (Culture of Death)? P. 26.

Just as Beha's emotion is continually revealed in concrete things, so do tears, blood & corporeal suffering constantly appear in Lorca's work. P. 26.

Hay e heri a buscar me
en el corazón partido
yorando gotas de sangre.

"Así como está la fragua,
¡¡¡¡¡" cándela de oro
se me ponen ~~de~~ las entrañas
cuando te recuerdo, y lloro P. 27

These two poems represent Andalusian verse.

- 3 elements
1. emotion is so intense, it manifests in the body as blood, tears & in the intestines
 2. love is causing the unbearable pain
 3. there is a carnal even visceral quality to this pain. P. 27

Lorca does not have his personal feelings in his poetry, the soul of Romancero gitano belongs to the gypsies & Andalusians & Spaniards to all.

Bodas de sangre - most Andalusian & folkloric of all his plays. Basis element - deep passion that burns inside his characters drives them to their tragic end. Passion is released in concrete things. Between the two lovers, Nona & Fernando there is intermingled with hate. After they hastily leave the wedding feast she cries P. 27 cont

Tyranny Myth
St Antony
1978

19

¡Ay! que lamento que fueras
me sube por la cabeza. (11:600) P. 27

The m form tells her that it is futile for him
to suppress the love he feels for her

In the final scene the mother of the dead
bridegroom says tears will not come from her
eyes but from the soles of her feet, her very roots.

Play

In *Yerma* Lorca uses the same imagery.
A whole constellation of images surrounds ~~her~~ ^{her} ~~the~~ ^{her} ~~water~~
fish, bowels, teeth, bones, veins, milk & blood.

Estos dos manantiales que yo tengo
de leche tibia son en la espesura
de mi carne dos pulcros de caballo
que hacen latir la rama de mi angustia.
(11:662) P. 28

Play In *La casa de Bernarda Alba* last play he
writes he returns to the frustration & enthusiasm of
Bodas. Adela youngest daughter of Pepe el Romano
her secret lover

Symbols
of blood

"Mirando sus ojos me parece que bebo
su sangre bebiéndome. (11:832) P. 28

As in this passage I can't ^{image of} ~~and~~ ^{both}
revolve around ~~blood~~ ^{S/M BOK of BLOOD}
sexual desire. In the alborea, Wedding Song of
the Andalusian gypsies, blood evokes the ^{ritual} ~~proof~~ ^{of the}
bride's virginity. (P. 28) In this marvelous eq. of (P. 29)
imagery the blood & sacrifice of Christ foreshadow
the cloak of the bride & her innocence. Lorca had the

alborada in mind: the Novia's loosened hair
symbolism of her new life.

Despierta la novia
la mañana de la boda

Que despierte
con el largo pelo.
(II: 560-61), p. 29

Other verses contain the motif of marriage & blood
in a rural setting. "Song of Songs" blood is
again the main symbol. In Lorca's works, the
3 most important events of human life - love, marriage
& death imply the shedding of blood. In *cante jondo*
blood fulfills a role. More often than not it is
symbolic of (as mentioned) sexual desire & death. p. 29
Its metaphysical qualities may be seen in the
sacra.

The symbolism of blood ^{reflects} is only one aspect of
~~visceral~~ visceral suffering found in flamenco &
Lorca's dramas. The most important point in
all of this is to see & understand how Lorca
absorbed the traditional songs of Andalusia
into his own lyrical world. p. 29

Another facet of his work - the emotional
suffering through corporeal imagery. It grows so
unbearable that it must seek expression in the
most severe kind of pain - physical pain. p. 29

In his tragedies one sees the characters struggle
with feelings that cannot be repressed. Finally they
burst forth naked & ~~still connected~~ ^{still} from raw nerve
endings. p. 30

Tragic Myth
Start on 1948

21

In Lorca's opinion the poetry of cante jondo had no middle road. Its two poles were love & death with very little in between. The ^{most} profound forms of this music exist only in extreme states of ^{sensual} ecstasy, freedom, death or grief. The poetry doesn't comment on these states. Its involvement is so direct that there is no room to speculate morally or philosophically. (P. 30)

Like cante jondo, Lorca's poetry has no middle ground. It too oscillates between love & death. The darkness of his work ^{over} shadows the light. Nearly half the lyrics of Poema del cante jondo are about death. In the Romancero gitano ten ballads reveal death or its approach. The Poeta ^{del} Nueva York is saturated in blood & his canto is the ^{modern} Triumph of Death (P. 30) It can be seen from the above that most of Lorca's work deals in extremes. A limited other world ~~is~~ is reflected in the mention of trees, trees, flowers, animals & plants. Young girls are with a countenance or personality. But their age it is assumed that they will be frustrated & sensual. The mothers will be sad & resign themselves to suffering.

The main characters on the other hand are clearly portrayed. There are no subtle interchanges between them. Love is reduced to lust & rape. There is no refinement. The beloved is nothing more than the object of sexual violence. (P. 30) Most other human relations are also reduced to primitive violence. Like cante jondo his poetry thrives only in the climate of extremes. P. 31

Lorca's greatest achievement was to elevate ancient ~~metaphysical~~ gods to a superior artistic plane & to reveal its ancient, mythic roots. P. 31

Chapter 4 - Motifs & Themes

In addition to direct & indirect echoes found in Lorca's work it contains several common motifs & themes. The ³ most important ~~are~~ ^{are} pena negra - the peculiar Andalusian sense of suffering, the guitar & the bull & bull fighting. P. 32

1. Pena negra

It has already been brought to the attention of the reader how the duende "thinks under duress." P. 32 musically it reveals itself through dissonance. ^{Dissonance} ~~These~~ ^{is} perceived as a black sound that is linked to the sense of pain, anguish or frustration. There are no words to describe its feeling that is vast & deep. The "Ay" of the siguiriya gitana describes pena negra to a point or says it all. The motives of pena negra can't be defined. The lyrics of a song or poem are merely a backdrop. The motives can only be expressed in music. It is the poet's challenge to translate the feeling of pena negra from one artistic medium to another. P. 32.

In flamenco cante, pena represents an immediate feeling such as the death of a mother or beloved, a love affair turned sorrowful or loneliness. Without the music the words would not stand alone. Most poets have not been able to discover the motives of pena. P. 32 Lorca did. For him pena was not just a reaction to a specific event, it was an entire atmosphere, a vital & lyrical climate (P. 33) Through the words of Andalusian music pena materialized in a concrete form.

The emotion of pena negra finds maximum expression in the siguiriya gitana. The verses speak of ^{the} pain without consolation, wounds that never close

Myth Stanton
1978

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crimes that have no redemption - the lament of the earth that will never be the sky, the sea that knows no limits, the good-bye that is forever, eternal." P. 33

In the *siempre* its opening on (1A!) & its thematic (look up) melody evoke the wonder & sadness of the oypsies & their resurrection & despair in the face of suffering.

Pena in Lorca's *Poema del cante jondo* is both a human cry & ~~the~~ an exhalation by the earth,

Tierra

vieja

del candil

y la pena

(1: 167) P. 33

Like the *duende* the pena springs from the earth. It is in the soil. For this reason it can't be transformed into a human feeling, hence its hopelessness. P. 33

Lorca said the only character in his *Romancero gitano* was pena. The "*Romance de la pena negra*" he especially develops the theme. ^{P. 34} It describes *pena* in *cante jondo*. It takes on flesh & becomes a dark woman who wants to catch birds with nets made from the wind. (1: 987) P. 35. As in verses of *Flores amarillas* is felt so intensely that it blackens the *homone* Sobelada's ~~body~~ ^{skin} & clothing. Sobelada is *pena negra*, incarnate. The repetition of her name & of the *Juro* *pena* produce an incantatory effect on the music of the poem. P. 35.

Horas zumo de limón
agrio de espera y de boca

The characteristic colour of the ballad is yellow apart from the blackness of pain. The woman's complexion is coppery yellow. Her thoughts are like poppies. The ballad alludes to the qualities of bittersweetness, suffering & age through its reference to dry leaves, lemons, pumpkins & flowers.

To what does age refer - that of the gypsies or of the sad & suffering parts? "It is a certainty that pain is old, as old as human feelings. Its cause related to emotions of guilt & despair."

An expected sexuality is not satisfied through the visceral imagery of her. She is tortured by memories of the past but is it desire or remorse that cause her such deep anguish. P. 35

Pain has no cause. It has no time, no beginning, no end. Lorca's patterns of imagery & his sublimation of anecdotal emotion into a mysterious lyrical ambience is an excellent ex of how Lorca was able to transform a traditional theme into a universal poetic expression.

Romance de la pena negra

Las piquetas de los gallos
 corren buscando la Aurora,
 cuando por el monte oscuro
 baja Soledad Montoya.

Cobro amarillo, su carne,
 huele a caballo y a sombra,

Yunques ahumados de pechos
 oímelo canciones melancólicas.

Soledad, ¿por quién preguntas
 sin ~~compañía~~ compañía y a estas horas?

Presunte por quién presunte,
 dime ¿a ti qué se te importa?

Vengo buscando lo que buscas,
 mi alborca y mi persona.

Soledad de mis pesares,
 caballo que se desboca,

al fin meubtra la mar
 y se lo traen las olas.

No me recuerdes el mar

que la pena negra, brota
 en las tierras de J. acertuna

bajo el rumor de las hojas,

¡ Soledad, que pena ~~me~~ tienes!

¡ Que pena tan lastimosa!

Haras gurno de limón

acario de espina y de boca.

¡ Que pena tan grande! Corro

mi casa como una loca,

mis dos trenzas por el suelo,

de la cocina a la alcoba.

¡ Que pena! Me estoy poniendo
 de azabache, carne y ropa.

¡ Ay mis camisas de hilo!

¡ Ay mis mustos de amapola!
Soledad: lava tu cuerpo
con agua de las alondras,
y dejad tu corazón
en paz, Soledad Montoya.

Por abajo canta el río:
rolante del cielo y hojas,
Con flores de calabaza,
la nueva luz se corona.
¡ Oh pena de los gitanos!
¡ Oh pena de cauce oculto
y madrugada hemota!

(408-09) pp. 34 136

M. J. H.
Stanton 1948

24

Lorca believed pena was more celestial than earthly (I: 1084) P. 36 Pena is not an action its an expectation that will never be fulfilled. It is black (negra) because it is hopeless. It is the anguish of being a nothingness.

Lorca's intuitive knowledge of the hidden roots of suffering of his people made it possible for him to transpose to the medium of poetry what had already been expressed in the ancient music of Andalusia - P. 36

2. The Guitar

plays an essential role in cante jondo. Lorca had a perfect understanding of its function, it enchanted him. One of his father's ancestors had been a professional guitarist & had emigrated to Paris. Lorca's father often held flamenco evenings at their home. However he preferred the piano, although he played the guitar exceedingly well. (P. 36)

Not surprisingly, in Lorca's work the guitar is a recurrent motif. His music often formed the background for his dramas & in Poema del cante jondo it is a luminous symbol.

Two instances where the guitar is mentioned are related to the gypsy quarter in Granada called El Albaicin. Lorca depicts Granada as a city of sorrowful guitars that ~~are~~ ~~of~~ ~~love~~ whose distant music evokes "eyes of passion & love." (I: 883, 931). P. 36

The guitar's association with love & sorrow flows consistently thru Lorca's work. The negative aspect may be found in his first book of verse libro de poemas. P. 37

In his *Elejía* he invokes the Andalusian girl who is the poem's subject:

Venus del mantón de Manila que sabe
del vino de Malaga y de la guitarra.
(1:40) P. 37

The Malagan wine is likely a muscatel. It symbolizes the sweetness of desire although it has a saccharine taste that leaves a bitter residue on the palate. Forca saw Malaga in this way - (P. 37)

The guitar has been interpreted as the unfruitful aspect of love & desire. This frustration may be seen in other of Forca's women. These contrasting interpretations are found in many poems. Like the wine & the guitar there is an ambiguity in them yet richness because of the possible meanings. (P. 37)

In the same volume the lyre is mentioned instead of the guitar. The lyre in the two poems appears side by side with the palm in the tender "Canto de la miel" that suggests the poet's office & sorrow of past suffering.

Para el que lleva la pama y la lira
eres sol que ilumina el camino
(1:38)

In "Annotación al leuel" the lyre & traditional rose of romantic love point towards death.

Las rosas estaban soñando en la lira
conozco la lira que presientes, rosa;
formé su cordaje con mi vida, muerte.
(1: 135-36) P. 37

Myth - Stanton
1948

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In Lorca's Poema del cante jondo he treats
the guitar more expansively in 3 separate lyrics.
The first is the Poema de la guitarra gitana.

Empiezo el llanto
de la guitarra.

Se rompen las copas
de la madrugada.

Empiezo la llanto
de la guitarra.

Es inútil callarla.

Es imposible
callarla.

Flora monstona
como flora el agua
como flora el viento
sobre la nevada.

Es imposible
callarla.

Flora por cosas
blancas.

Flora del Sol caliente
que pide camelias blancas.

Flora flecha sin blanco,

la tarde sin mañana,

y el primer pájaro muerto

sobre la rama

¡Oh guitarra!

Corazón malherido

por cinco espadas.

158
is apt since it

The placement of the poem corresponds
with the first strummings of the guitar
that precede cante jondo. This initial timidity

sets the ~~atmosphere~~ mood & enters the story. The hour
of dawn also fits the time ~~so~~ ~~flamenco~~ takes
place. The ~~atmosphere~~ ~~of~~ ~~the~~ ~~lament~~ ~~at~~ ~~the~~ ~~opening~~ evokes the
funereal ~~the~~ ~~atmosphere~~ ~~of~~ ~~the~~ ~~lament~~ ~~at~~ ~~the~~ ~~opening~~ evokes the
the language & ephemeral quality of the music both
describe the music for the owtan, which tends to be
vegan. The strong pattern of dissonance (a, a) the
repetition refrains & parallel construction imitate
a monotonous drone. P. 38

Translation: The cups that held the dawn have broken
spilling a wan light & recalling the
libations of the flamenco ritual. The owtan's
lament can no soon be silenced than the
end of suffering from mankind of which it
forms an eternal burden. It wails like
running water, ~~the~~ ^{or} the wind ~~or~~ ~~the~~ ~~snow~~ that
blows across the snow capped mountains
perhaps awakening memories of the Granada
Sierra Nevada. The mistre for this wailing
has in a futile yearning for what cannot be.
the yearning of hot ~~spilled~~ sand for flowers &
fertility of an auburn existence for a purpose &
new life, of a dead ideal for the intence of
a pristine illusion.

The poem ends with the image of the
owtan as a heart being wounded by 8 swords
the player's fingers of his right hand (nava ned).
The image also suggests the hearts of the Spanish
Mater Dolores pierced by knives & swords. P. 39

Myth Stanton
1978

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La guitarra,
hace llorar a los sueños.
El zolozgo de las almas
perdidas,
se escapa por su boca
redonda.

Y como la tarántula
teje una gran estrella
para cazar suspiros,
que flotan en su negro
aljibe de madera. (1: 191)

P. 39

The first 2 lines describe the melancholic beauty of the guitar. It has a special power & can awaken intimate chords that sleep in the memory & unconscious. The "lost souls" whose sighs escape thru the sound hole of the guitar are those of all black hispanics victims of love for la Petenera. Like a tarantula, the guitar weaves its web to trap sighs & that float inside the body of the guitar, as if it were a wooden cistern. (Allusion to eastern mystical place of sorrow for the souls of trans-Granada)

P. 39

P. 40

Poem #3

most anti-flamenco poem in the work.

Pasan caballeros negros
y ante siniestra
por los hondos caminos
de la guitarra.

The Black horses look back at the dark riders on the "petenera" & deep roads of the guitar, to the cistern (illustrates profoundness of guitar's sound). Poem portrays the vicio seedy taverns & atmosphere of the cafe chantants

P. 40

~~1/11/2020~~
The last ontar lyricism in the work
is found in "Adivinanza de la guitarra"

En la redonda
enarrajada
seis doncellas
bañan.

Tres de carne
y tres de plata
los sueños de aver las buscan
pero las tiene abronzadas
un Polifemo de oro
¡ la guitarra! (1: 217) P. 40

The poem suggests the mystery & allure of
the guitar. Its sound hole is a crossroads
where 6 maidens dance, 3 are of flesh represent the
treble strings that are made from catgut & 3 are
of silver-brass strings made from silver. The dreams
of yesterday look for the dancing maidens. But they
are being held in captivity by the "golden Polyphemus"
that symbolizes the wooden body of the guitar & its
single round eye.

The imagery is accurate. Most flamenco guitars
are golden hued because of their polished surfaces that
is used to make them. The dancing maidens, crossroads
dreams & sense of frustration are all echoes of
earlier themes in the work.

The Cyclops vaguely evokes the Sicilian
cave from the "Odyssey" - consistent with the deep
hollow in the body of the guitar. P. 41

Myth
Start on 1988

The ouitar also appears in another work called *Barrido de Córdoba*. Here it mourns the death of a young girl who has died of love. (1: 212) In *Grafico de la Petenera* Lorca personifies death as a white vilhuela - the ancestor of the Spanish guitar. P. 41

The use of the vilhuela evokes the arduous atmosphere of *Petenera*. With her withered crown of orange blossoms & her white instrument the frame of death evokes gypsy visions (like those of Goya). P. 41

In *Referencia* the ouitar is connected with death when a gypsy asks to be buried with his guitar.

Quando yo me muera,
enterradme con mi ouitar
bajo la arena. (1: 208). P. 42

Gypsy custom to place an instrument in the arms of person who had died.

In *Romancero gitano* - Lorca tries to avoid using Andalusian objects - oil lamps, weather vanes, wavy side crosses, street lanterns & the ouitar. Oddly enough it was again prominent in his *Poeta en Nueva York*. Throughout the verses, the ouitar, vilhuela, lyre & mandolin provide the melancholic refrain for suffering & mortality. 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 ouitar is left in a climate of loneliness, despair & anguish. (1: 471, 504, 520 & 547) P. 42.

The music of the instruments provides a
kind of counterpoint to the action which is usually
tragic. Their presence (like *cante jondo*) may foretell
love, death or suffering. For Lorca in his last dramas
the guitar took on a new aspect. It became the body of
a woman. P. 42

Music played on the guitar gave the effect of
an *aphrodisiac*. An *Andalusian* music accompanied the
fertility dance of the devil & his wife. Another instrument
Lorca turned to the sinuous form of a woman's body
was the flute. P. 42

The many allusions Lorca makes to the
guitar in his works do not lessen its importance.
It functioned as an image or a symbol that had a
definite meaning. Its influence was pervasive yet
subtle especially in the rhythms, tones & dynamics
of Lorca's verse. P. 43

Poema del cante jondo is regarded by some
as a lyrical fusion of poetry & music for the
guitar. The poetry brings to life the land from
where the traditional *Andalusian* songs originated -
their feelings & musicality - a guitar being the
basic element. At times the merge of the
two was so perfect one could imagine a deep
pulsation of the bass strings.

Tierra seca
tierra quieta
de noches
inmensas

Tierra
vieja

Myth
Stanton 1978

31

del candil
y la pena
Tierra
de las ondas

cisternas.
(1: 719)
(1: 169) P. 43

Christopher Eich believed that the poems represented "a transformation of the instrument's music into words that manifested in dynamic variations from p to f, the delicate shadings of tone colour & richness of rhythms & pauses."

"Gustavo Correa saw the work as the modulation of the human cry accomp. by the vibration of the guitar." P. 43

The primary structural principle would be a kind of lyrical tension, revealed in the human voice, pulsations of the strings & images of trembling, weaving, undulation. 43

The intimacy of the work penetrates with its ~~own subtleties & intimacy of the work~~. The subtle music of the guitar. In *Romanceo* tone is more objective. In the Gypsy lament the music bears the burden to the death & tragedy of the work. After the bullfighter has been agreed

Comenzaron los sonos del bordón
a las cinco en la tarde. P. 44
(1: 551)

In the second part tempo & intensity change in both the poetry & guitar. The verse becomes more & more wrenched until a sharp "no" cuts it.

in the manner of a guitar whose strings
are suddenly damped by player's night hand.

- i O blanco musico de España!
- i O negro toro de fondo!
- i O salvaje duena de Anaco!
- i O huésped de sus venas!

No.

i Que no quiero verla!

(1: 555) P. 44

Meaning of the Guitar to Lorca

- inherited the tradition of "guitars of
desire romanticism"

- in his youthful prose & drama the
guitar served as a background, plaintive &
superfluous

transformed it into something personal &
romantic - homained an association with love but
not nostalgia of the past

related it to a woman's shape &
sexual desire (never fulfilled in his work)

guitar also suggested Frustration of love & consequent
suffering & pain. P. 44
sinuous form of the guitar human yearnings &
their limitations. P. 45

Suño ~~no~~ conato u sin norte
de madona de guitarra. (1: 437) P. 45

Quality of Melancholy in Lorca's work
wanting to fly & having realizes one has
iron shoes

- going to a witch's arrotto &
finding it decorated with English Victorian
furniture.

Stanton
Math 1978

33

unable to show off the
beautiful wings God has affixed to
our shoulders (1: 119) P. 45
feelings are like that of pena negra

lyric emblem of ancient poetry
guitar was Lorca's emblem
instrument appears to shed more
tears than man. Seems to bear the
weight of human suffering.

One of the few instruments that
can express the "black sounds" of anguish
& despair.

Falla expresses these thru sonorities
& dissonances

Lorca thru recurrent omens
sonic presence

the moon, wind, sand, horseman,
melancholy colours.

History
of
guitar

For several hundred years the guitar has been
the instrument of Spain, ^{vilhuela} one of its
ancestors popular in 16th cent. The melodies forged
by the people were taken to court where composers
wrote elegant variations of them, their character
the music with ^{an greater} great delicacy.

The guitar enjoyed a renaissance in the
20th cent. Composers like Turina & Rodrigo wrote for it
without abandoning its the popular idioms

The flamenco guitar closely parallels Lorca's
poetry in that precision or sweetness of tone are
not sought for. Everything - rhythm, technique melody
R. 46

2 harmonious are subordinate to a higher, superior
force - ~~the~~ the divine
known in Andalusia on).

Under its power

in each art form the artist goes beyond
the boundaries of form, creating an atmosphere of
strange beauty, foreboding, & despair. P. 46

P. 46 Recurring Themes & Motifs in Lorca's Work

The Bull & the Bullfight. (Essence)

no surprise that they occur in his poetry.
As Andalusian music was being revived during his
lifetime so was the national fiesta being restored to
a place of honour in the Spanish culture.

Bullfighting is regarded as the "greatest
poetic & human treasure of Spain." Incredibly it
has never been exploited by writers & artists due
to the lack of information given out about it
& which was rejected, or not accepted.

Bullfighting is regarded as a great cultural
pastime. It is pure drama. Tears & ^{gall} ^{both} spilled.
It is the only place where one may go & see
the certainty of death in such ~~such~~ ^{surrounded} by such
astounding beauty. (11: 1023-24) P. 46

The Bullfight & cante jondo form the aesthetic
whole of Andalusian life. Both are bound to
one another. They share the same terminology.
A cantaor sings por naturales. The natural is
the simplest yet most difficult pass to make with
the oleta. P. 47

"The Mithraic Mystery"

36

It is believed the two arts share a common cultural heritage. *Conte yondo* reflects definite Oriental traits. The bullfight evokes the ancient Eastern worship of the bull for his source of strength & fertility. P. 47

Both have ramifications & interest. The lover of Flamenco is often an aficionado of the bulls. Both Flamenco & bullfighting share a rhythmic nature, spontaneity & special communion between the artist & the public - together these qualities add up to the *divinde*.

The themes of bulls & bullfighting may be found in Lorca's *Romancero gitano* & the *Planto por Agnario Sanchez Mejias*. P. 47

In the first ballad a handsome young gypsy is on his way to the corrida at Sevilla.

Antonio Torres Mercedia,
hijo y nieto de Tamboriles,
con una vara de mimbre,
va a Sevilla a ver los toros.
(1: 414) P. 47

Lorca also harmonized a Salamancan folk song. Its bloody outcome casts a dark ominous shadow over Ant the cavefire, gypsy's visit to the bull fight. Antonio is jailed by the Guardia Civil before he reaches Sevilla & he never does see the corrida. P. 47

The poem goes on to describe the fading day disappearing with the "afternoon hanging from its shoulder" - the manner in which a bullfighter would perform a pass with the cape elegantly draped from the shoulder & using as hand. P. 48

El día se va despacio
la tarde ~~del~~ colgando á un hombre,
dando una larga torera
sobre el mar y los arroyos.
(1:114) P. 48.

FOR
TOM

In the second ballad Antonio is stabbed to death by his 4 cousins. His death reflects the cruel violence of nature embodied in the image of the bull fight.

Violence

The cruel violence toward the bull continues in his fight where it reaches its climax. The first part of the poem describes the concrete arena to where the bull is brought & the fatal goring of Forca's friend.

But as the work progresses the evolution of the bull takes on greater importance. He is no longer ~~the~~ just a bull, he is the mythological bull of Mediterranean cultures a symbolic figure bound to mysterious images & possessed of terrible power. From the real animal in the ring we are transported to the bulls of Gussano, silent & sphinx-like "casi muerte y casi predia", then to the celestial bulls - taurine ghosts in search of reeking blood.

The climax of the poem is presented in the following metaphor

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

Against a white wall there is the black bull of suffering & pain. P. 48

In *Planto* the bull appears to be the incarnation of ^{forces of} darkness (*duende*). These forces of darkness kill his friend Francisco & even threaten his peace after death. The poet hopes the castrated P. 49 will not be disturbed by the "double painting of the bulls."

In *Romances* the bull accompanies death. It is present in the strife of *Reyeta* & ^{helps} ~~the~~ violence of *Martirio de Santa Olalla*. (1: 433) - P. 49

In certain places of *Planto* the bull is passive & not the instrument of death. It is seen as perhaps being subject to the forces of darkness. The ancient bulls of *Guisando* bellow with the weight of centuries on their backs, weary of treading the earth. In an even more pathetic image the "cow of the old world" appears with a bloody snout & sad tongue.

La vaca del viejo mundo
pasaba su triste vida
sobre un hocico de samanos
~~derramadas~~
derramadas en la arena.

The action of *Planto* may be regarded as a ritual sacrifice. ~~He~~ ^{Forca} saw the bullfight's religious aspect. He felt it was an "authentic religious drama where a God is worshipped & sacrificed, as in the Mass". (1: 1074) P. 49

All nature converges simultaneously at the appointed hour to ~~see~~ witness the ceremonial spillings of blood. A narrow amount the stands of the ring like the sacrificial victim would, climb the steps of the temple. P. 49

A "thirsty multitude" observes the solemn event. P. 49

The destiny of the bull & the matador are bound together. Agnacio looks like a "dark minuteman" in death. The animal embodies the supreme force of the earth. The man will acquire some of this strength in their rite on the sand. They will be bound together by the common shedding of their blood. P. 50

IMPORTANT

Reason for violence
sacrifice
Gend. or reference
Because of its power, size & beauty the bull was considered in ancient religions & rituals as the incarnation of the life force. Its sacrifice that called for its blood to flow was believed to fertilize the earth. Lorca honored the tradition of the bull in his poetry. ^{By the cult} It is considered to be the "sacred" in "Amor y muerte" since the times of Geryon. Lorca's famous poetry had depth & mystery whereas other poets treated the bull in the context of the corrida. Lorca was more concerned with the symbolism & myth of the bullfight not the "colorful spectacle."

"In his work the bull is surrounded by a luminous transcendence" it evokes the primitive worship of a divine force. It has been suggested that the bull embodies fate, in the close struggle between it & the ^{one} who must perform the sacrifice. P. 50

Lorca connected the bull mystically to the moon (also fate). The sacrifice of Agnacio takes place under an ominous lunar brilliance. P. 50

Dile a tener que vencer
pero no quiero a ver la sangre
de Agnacio sobre la arena. P. 51

Myth Stanton
1978

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The crescent shape of the bull's horns suggested the moon to Lorca. The fusion of the bull & the moon ~~was~~ ~~no~~ did not originate with Lorca. The association goes back centuries. The moon provides even the death of Lorca's characters in *Poema del cante jondo* & *Romancero gitano*. It illuminates the death scene of Panacio with a fatal glow. Through these two archetypal symbols the mystical (mythic) dimension of his poetry makes itself known. P. 51

Chapter 5. The Mythic Land - Andalucía

In Lorca's work Andalucía was far more than a theme or lyrical background. It constituted the heart of his poetry & was where he returned to be revitalized - the *granjería* - place in the rura where the fighting bull instinctively goes - he feels confident in that place. It was because of this closeness & source of strength & inspiration that Andalucía gave him his poetry early on & he translated. The spell of it disappears & work loses its power.

The lyricism of *cante jondo* is much the same. Both represent Andalucía yet both are far from the real world. Lorca deludes to the emotional atmosphere of primitive Andalusian song but his own poetry also belonged to the realm of darkness. The codex in both *cante jondo* & his work is the moon. P. 55

In his *Poema* - characters become wipers, olive oilers against a hostile background - wind, cacti, trees P. 54

In *Plants* the natural objects become more harmful. The wind pretells tragedy, the stormy pond wants a victim, the moon announces carnival of death. Man is part of the physical world but the natural phenomena are now represented in human terms. P. 56

Lorca's poetry takes us back to a primitive mythic world where man was part of the cosmos & nature.

His treatment of Andalusia also embodies a kernel of personal myth. Part of this comes through his vision of the Arabs but his lyrical Andalusia really transcends all things of sources.

His poetic land is made up of the interior & the coast. He symbolizes them by the olive & the sea. The interior is dry, parched ~~with place of tragedy & pena negra~~. Coast is a changing message because of the sea not entirely untouched by shadows of suffering & death.

Also his interior region Granada & Córdoba mean also, coast - Sevilla. All 3 mystically symbolic. P. 56 ^{farther} ^{are} breeding ground for ^{conce} ^{gondo} ^{tragedy} & ^{pena} ^{negra}. This is because of the intimate connection with the earth P. 57

His earlier works do not give the precision of Andalusia as do his later works. Canciones introduces the 3 mystical cities in the same order as they later appear in *Poema*. Granada of course was

Myth Stenton
1978

41

Cordoba like Granada was a Roman splendor of the past. Both reflected melancholy & solitude. Sevilla was more optimistic. P. 54

The lyrical potential of Andalusia is found in Poema. His portrayal of his birth land is not exactly realistic. The work unfolds in a nocturnal atmosphere. In the dubious light of dawn when the hour is at its cruellest & coldest, ~~it is the~~ tragedy & death strike. Throughout the work the sun ~~does~~ not shine. At best twilight at dawn & the moon in the sky when an ominous greenish light spills over the land, heralds the sun's approach. Even the illumination of the towns mentioned in the poems are faint flickers from oil lamps & street lanterns. P. 57

The mystical triangle of the Andalusian capitals has a central place in Poema. The end of the work consists of 4 poems that correspond to the saurra aytana, the solia saeta, & the peteneras. The saeta belongs to Sevilla, the peteneras to Cordoba. The remaining two are consistent with the basic forms of the music of Andalusia & are the most profound of the work. P. 59

Description

of Andalusia when the sky is low & dark on the horizon. (1: 155-76) Its flattened expanse is like the desert. There is the occasional hill or mountain. On the ^{peaks of the} mountains live the gypsies. The dryness of the region is described by white dust, where water that barely trickles & deep cisterns. Across the expanse a mysterious wind blows stirring up the dust & carrying strange pronouncements. The expanse is inhabited. There are a few towns with ~~very~~ narrow streets. P. 58

a white washed house, balconies & weather vanes. Each town has its church with a tower, cross & tolling bell. Only olive trees symbols of age, cypress trees that are reminders of the Roman Empire, & acacia trees whose acacia pulp is hidden by a golden fruit on dot the landscape or (expanse). Partly Mediterranean & partly African earth & waves complete the forbidding land along with dark birds, black buffaloes & sheep herds. P. 58

Lorca's mythical Andalusia is offered in the following Poema de la soledad

Tierra seca
tierra quieta
de noches
immensas.

Viento en el olivan
viento en la sierra

Tierra
vieja viejo
del candil
y la pena.

Tierra
de las hondas cisternas

Tierra
de la muerte son ojos P. 58
y las flechas

(Viento por los caminos
Brisa en las alamedas.)

Myth
Stanton 1948

13

The scene is nocturnal. The wind blowing over the parched land foretells the tragedy that is coming. It's the only sign of movement. The lantern sheds a pale light of the violence that will come. The stagnant waters also prelude death, the dark anonymous one. The real protagonist of the poem besides the impersonal wind is the pain of the nameless ones who inhabit the land & sadness of the ancient earth. P. 59

The geography in the poem does not refer to any specific land. The landscape is the mystical connotation of anguish that is an expression of the music of Andalusian music. Córdoba & Cordoba are lonely & far from the sea, the cities of Seville, Malaga & Cadiz. They embody the Oriental curse & are consumed by timeless night. P. 59

Poema is likened to the beginning of the created earth when there was space & time but no form & no duration. Action is minimal - floats trembles, waves (cento gondo is like this), human action is reduced to a cry, a scream, a knife blade flashing in the dark. The mysterious beings who populate Horca's verses are like ghosts barely discernible. The women are dressed for mourning, the men wear capes. As in cento gondo the elbows are not a block, his deathly riders & horizons "bitten by fire" reveal medieval paintings that portray the Triumph of Death & the Last Judgment. P. 59

To understand the Cult of Death one must acknowledge its antiquity. Andalusia is far older than Greece or Rome. It is essentially rural. There is an intimate connection between the people the earth & sky. The Andalusian does not seek to modify his external world. He is passive he does not strive to mold the environment to his desires, unlike the Castilian or Catalan. P. 59

It is the only culture to remain as a paradise. The ^{Andalusian} union with the earth is spiritual an ideal that has become a myth. P. 60

Lorca's Andalusia may have been a paradise to some but to him it was a living hell

The poetry of Lorca reached its peak in *Romancero gitano*. He called the work "a poem of Andalusia" because it embodied what the gypsy embodied - that which was elevated, profound & aristocratic. P. 60

These ballads also evoke a fantasy world of mountains, plains, towers, corridors, horsemen & olive groves. The atmosphere is ~~not~~ tragic & nocturnal but a little more human. Instead of the flash of the knife blade there are the rose coloured clouds of a sunset. P. 61

The mystical triangle also holds a place of honor in the work. One sees the melancholy of Granada, P. 61

Myth

45

Stanton 1998

Melancholy of Granada
Foremen of Cordoba
Brilliance of Sevilla

In Romance de la Pena - the action is set at
the crucial hour of dawn

¡Ay me recuerdes de el mar,
que la pena mora, bruta
en las tierras de Jaccitunas
heyo el rumor de hojas P. 61

The poem says that pena mora does not
belong to the sea but rather to the lower interior land
of olive trees & rustle of dry leaves (world of canto
gndo). P. 61

Romance
Other elements in other poems also recall the
climate the whitewashed houses, street lamps, slender
A dark mountains & above all the dry wind & scorching
earth parched for water. (1: 407-33; 421-22; 423-25). P. 61

Forcés poetry of his last years saw a return to
Andalusian music & folklore. In completion of the full
circle from his starting point. Same human climate
elemental & passionate. Difference bet early & later
accessories & descriptive suppressed - only the essences
left. P. 62 In latter works no quartz oil lamps,
street lamps or balconies filled with flowers.

In his *Planto* the landscape remains ^{pueril} Andalusian
but the aroma of the bullfight & his aroma are set
in an urban atmosphere. In the poem program the
setting mysteriously evokes back to rural atmosphere
The atmosphere is hot luminous & gay but returns to the

swamps & plains of the Guadalquivir. The damp, rocky landscape is bathed in foreboding moonlight & enveloped in fog. The dominant colour is grey. A strange mist shrouds everything. Lorca recalls his friend's converse with the bandedillas, the last he would ever see during his blood as it smears over the marshes & meadows. Secret voices sing to the celestial birds. To further describe his friend's agonising demise Lorca writes of grey rain spattering on stones P. 62

As in his earlier Poema objects lose their form. They are swallowed up in the fog & the rain. They are covered by the rocks & grass & a mass of the swamp. They are hidden within the willows, cypresses, & olive trees. His friend Donato looked for the dawn but found only death. P. 63

His body has in state & fades into a haze. No one recognizes him because decay has already set in. Like the human effort in Poema this is obliterated by time & decay the forces destroy the body of man as they do a civilization. P. 63. His intelligence & bravely resist becoming as nothing, the result is death is transformed into an art. P. 63

The Sea & the Olive the Two Andalusians

The sea - brings back memories of former happiness, recalls past joys when all hope of its return is gone. P. 64. In the opening poema del conte reads the Poem of the 3 Rivers Lorca tells our his personal vision of the 2 Andalusians.

The 3 rivers are Guadalquivir of Sevilla & the Duro & Genil of Granada. Sevilla represents Lower Andalusia, Granada, upper. P. 62

Myth Stanton
1948

17

Structure of the poem contains two sets of images.

Sevilla	Granada
orange	snow
olive	tree which
sailboats	sails
the tower of Giralda	dead towers
the wind	stagnant pools
(azchan) olives, (mates)	traffic cries
orange blossoms	

When the Guadalquivir reaches Sevilla, it meanders through oranges, olives, & olive trees. Oranges symbolize the sun by their shade. Sun contrasts with the snow that is cold in Granada, & the shade.

Olive trees do not symbolize summers in this work as they do in Romance de pena negra. Rather they suggest warmth of Sevilla & lower Andalusia (the material). They are also a staple part of the diet of Sevillians. Just as wheat is for Granadians.

Sailboats on the Guadalquivir are more signs on the Dario & Genil. The ^{grand} tower of Giralda stands over the dead ^{little} towers of Granada - the Alhambra & Gherable - meaning ^{now} past glory now a jibe.

Sevillian air is clean because of the wind from the river whilst the stagnant pools of Granada are scarcely ruffled.

Finally - the products of economic & spiritual abundance olives & orange blossoms while one hears only traffic cries down the Dario & Genil. P. 63

Sevilla exerts herself with grace & confidence.
Granada must face reality & the present. p. 63

Sevilla is open with a benevolent climate, Granada is closed in upon itself, its climate is harsh because of the Sierra Nevada. Its rivers are small cold trickles of snow & do not constitute great waterways to the ocean.

Sevilla is brash & extroverted a city of adventure, intrigue, rhythm & the dance. Granada prefers privacy, quietude, loves to contemplate, intellectualize. It renounces adventure, curiosity. It ^{desires} ^{all} ^{but} it adorns its own garden. Granada is a ^{past} reflection of Sevilla

Reality in Sevilla becomes a mere dream in Granada. Its real history (Sevilla) is about abandonment & betrayal. It wishes to become a dream. Similar destiny here turns to sorrow.

The two Andalucias both reveal their sorrow in the same kind of song. The human voice ^{always} catches the song with a scream or a cry the "Ay" of the refrain.

Sev. i Ay, amor
 que se fue y no vno!

Gran. Ay! amor
 que se fue por el aire!

The poet's Andalucias do not exist on a map. They are the lyrical expression of cante jondo, the loneliness & suffering, the pain. They could be harmonized ^{to} the sea that is always changing. The music depicts the land of the ^{sun} ^{scorch} [&] ^{earth} ^{or} ^{sterile} ^{light} of the moon. p. 67

Tragic Myth
Stanton 1978

49

Lorca more attached to Córdoba & Granada than Sevilla, heartland of cante jondo was lower Andalusia not on the coast. The 3 cities of the imaginary triangle were interior cities. Sevilla although connected to the sea ~~was~~ ^{is} expressed through the ~~desert~~ ^{desert} & the viracinos sevillanos. ~~Most~~ ^{All the} forms considered by L & F to be ancient & authentic were from the interior cities of Andalusia - the sierrita, outono, soleá, serrana & saeta. So in the Andalusia of Lorca's poetry & the real heart of cante jondo are both interior.

Lorca's Andalusia expresses feelings found in cante jondo - pain, loneliness, suffering - this land of the olives was scorched by the sun & washed by the luminous light of the moon monotonous & restricted.

Symbolism This mythic Andalusia ^{represents} ~~desert~~ ^{yearning for the sea} ~~meant~~ ^{spiritually} ~~death~~ or dry land

sea - life & freedom P. 67
the two Andalusias embodied Lorca's own personal vision & intensely lived vision.

HOW Lorca's Characterizations relate to forms of cante jondo

GRANADA

^{eye} ^{being} not just a mere city. Was his blood & roots. His reason for being, an atmosphere & environment without which he could not have existed.

Granada revealed in the small things. private actions & delicate chambers in the Alhambra
Artists of Granada were miniaturists. P. 68

Flamenco forms - granadina & media granadina. Two more expressions of art of Granada, both are miniature songs in scope & intensity (cante chico).
Remnant local versions of the famelancos, most Arabic of all Flamenco genres. P. 68

Media granadina reflects the intricate stucco work & carvings in the Arabian palaces - full of Arabesque & filigree - the melisma tends to overwhelm the punch of the song. Verses also portray miniature art.

Una crü vevas al pecho,
engarsá en oro y marfil
De aine resarle a cúa
o Jorwefcame ari. P. 69

exhibition
of guitar

This short lyric is yet another Granadine manifestation. Poetry contains moments of intensity remaining true to the demands of the diñete. P. 69
Poem is fragments - like far off snatches of guitar music

In his Andaluzas of Canciones he evokes spirit of Granada - short verses & diminutives.
silence of the night interrupted by a croaking frog
En silencio mordido
por las ranas, semeja
una casa pintada
con luminosos verdes (1:312, p. 69)

His Romances have been called "little pictures in red drawn by a savage." P. 69 One is of Granada - based on a legend the saint of the church appears as an efete homosexual instead of an intrepid warrior. Wears skirts & lace perfume & is surrounded by feathers lanterns & small mirrors in his bedroom, located in a tower. P. 69

Myth Stanton

51

1978

The *Divan del Tamarit* most Arabic of earlier works. His interpretation based on Arabic influences in Andalusia. Arab poets eulogized cities & wisdom - forca expressed the deeper layers of human emotion & tragedy that lay beneath the surface of the cities. P. 78

CORDOBA

solitude
associated

with loneliness & suffering
Entre Cordoba y ^{luzerna}
hay una laguna clara
donde Moraba mis penas
cuando de ti mi acordaba

Cordoba

Far off & lonely (1:313) P 70

The refrain suggests the huge amount of time & space that has laid on the city for centuries. Horse & rider intimate tragedy as in even forcan poem. The added presence of the ominous wind & red moon seal the rider's fate. The recurring motifs - horse rider & death surround Cordoba in P's poetry. Another on the 100 dead horsemen in *Gravios de la Betanense* buried in the olive groves. P. 71

Horse & rider in *Romance del Empleado* -
flowered patio, lime tree, cold wind &
dark mountains all indicate atmosphere of
Cordoba. *Romance de la pena negra*
olives & sombre mountains also suggest Cordoba. P. 71

The Cordoba of Seneca, Lucan & Góngora
tragedy is neither a memory or presentment
as in Granada & Sevilla. It is alive & in
the present. In contrast to G & S, Cordoba
reveals its spirit in noble monuments of
architecture. P. 41

Beneath the Arabic surface Lorca elevated
the authentic essence of Cordoban-Roman. The
essence is both esthetic & ethical, stoic & "senecismo"
In center yondo Cordoba is manifested not through a
specific regional form but rather a characteristic
style or manner, solemn, sententious, deliberate
static. P. 41 Lorca's Cordoban poetry mirrors these
qualities. The hero of Romance del Empleado
died according to Seneca's law accepts his stranger's
fate, submits to a higher power & dies with dignity
de la sabana impecable
de duro acento romano
daba equilibrio a la muerte
con las neetas de sus panas. P. 41

In his San Rafael Cordoban art is
typified. Rafael was the saint who personified
the diverse elements of Cordoba-Roman, Arabic
Spanish.

Cordoba arches past & present
heaven & earth
gods & men
sublime & banal.

Lorca's Cordoban verse was implicit &
subtly, ^{in content} concrete & exact in form. More than
other cities, Cordoba symbolized controlled passion he
sought to express in his art. P. 72

Myth Stanton
1978

53

SEVILLA - queen of the Andalusian cities
graceful, witty, brilliant
still does not escape the shadows cast by the
birds of ill omen in Lorca's poetry.

The two great songs - saeta & sevillanas light
hearted, gay.

Represent an island of joy in the middle
of a tragic land - subject to the invasion of
dark forces that lurk all around her.

Sevilla, Malaga, Cadix, Gibraltar ^{embody} all lower
Andalusia in Gento nocturno de los mañaneros
concludes. The song begins innocently but gradually
darkens with Lorca's usual omens of storms, knives & the
moon. P. 72 The song moves from the coast to
the interior. Further away it gets from the sea the
more foreboding ^{the} atmosphere becomes. A final warning
admonishes one not to go to the dry solitary plain
because it is a place of anguish, & hopeless ⁱⁿ yearning
for the sea. P. 73

In Lorca's work Sevilla shimmers like the sea
it has light & color. Its most typical song is
the sevillanas normally performed at fairs & pilgrimages.
~~It is~~ Charm derived from combination of a
melody in double time & a dance & hand clapping in triple
time. P. 73

¡ Viva Sevilla!
Alegran las sevillanas
en la mantilla
un letrero que dice:
¡ Viva Sevilla! P. 73

MAKAGA - don't reach symbolic status
of golden triangle Malagena - composed of 16
line stanza with octo syllabic verse. Interpretation
very free. P. 75

Los peces se mueren de pena
la mar se visitó de luto,
los árboles no echan fruta
porque ha muerto mi morena. P. 76

The sea gives the poem its Malagena bilberry
Bitterness - symbolism - taste of death
pam
disillusionment in love P. 76

A malagena is elegant & emotional. Common
denominator - feelings. Love, pain, death, memory, nostalgia
geology is the world in which it flourishes

Belongs to fandango family. Serious form
sobrio, sensitive in realm of canite jondo
(intermedio - sobero)

ha muerte
entra y sale
de la taberna.

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

Y hay un olor a sal
y a asango de hembra,
en los naridos febriles
de la marina.

ha muerte etc. P. 76
entra y sale, sale y entra la muerte
de la taberna

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Poem takes place in a tavern
in home of sea salt smell & Jewish
speakers of the show. This flower has a
lethal fragrance - ominous presence means
death or the moon. Smell of female blood
indicates an earthly odour. Gives poem a sordid,
visceral quality. Dimster people & the typical
black history are present as well as Death
that goes in & out the door of the tavern. P. 74

Notice inversion of words in closing refrain.
Final verses evoke wording of the malagueña's
melody & fatality of act of Death - inevitable
coming & coming of Death over & over again.
Does not refer to the tavern but to life of
the man & the artist. P. 74

Juan Barea was a legendary Malagueño
cantor. ~~Short~~ Huge body & ^{fragile} voice, he was
born in 19th cent. His interpretation of malagueña
"sad & lovely, an elegy" P. 77

The leitmotif for
A poema del cante jondo written in his honour
has a bitterness - sea salt, pears, lemon groves,
squeezed orange. The fruits evoke warmth &
the sunlight. Malagueño indolence & the sun. His smile
& pain in his song typified the real "opposites"
spirit of the malagueña: sweet song with deeply
sad thought. P. 78

Jerez de la Frontera located in heart of
Flamenco home to some monumental cante jondo
pieces. ^{quarters of} Jerez - city of the oppression P. 79
because Sant riego & Puerta del Sol are filled with them

¡ Oh ciudad de los oitanos!
¿ Quién te vio y no te recuerda?
Ciudad de dolor y almizcle,
con los torres de canela. P. 79

Poem takes place during a spring fiesta. Poem above the plain like a vision from a fairy tale is the city of Jerez, with its towers of cinnamon & smell of musk. P. 79

Lanterns, open light flags, banners, a half moon the pumpkin evoke a strong oriental atmosphere that echoes origin of gypsies & Old Testament & its mythic origin. Known through the city refuses, the poet laments for the city because she has been destroyed by the remote past. P. 79

Opening for program notes) Mythic Andalusia of Jorca belongs to an artistic tradition. At offered him the beautiful Andalusian love poetry of the Arabs that he used for his lyrics & a rich Arabian legacy although he used more ancient sources,

Andalusia as a theme re-surfaced after the Arabian-period, ~~exotic~~ with its peculiar nature due to regional feelings Andalusia has been considered the most exotic & in Spanish European part of Spain because of its ancient cultures it ~~was~~ ^{became} historically an extension of Castile since it was incorporated into the Spanish nation as a result of the conquest. P. 80 Andalusia had little to offer to writers of the 19th century due to its sparse medieval Xth history. Zorrilla did choose to evoke the Arabic past with his imitation of Díaz's Orientales. Beltrán along with other poets tended to

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never the picturesque & exotic. Lorca created an *andalucismo profundo*. His deep Andalusian essence can't be defined. It is not as a result of the Arabic qualities of his imagination, the regional motifs nor the popular style. In contrast to the Romantics, costumbristas & Modernists his essence is profound not superficial. It resides or permeates his fundamental attitudes towards life. ~~It is here~~ ^{It is here} the ~~poem~~ ^{poem} ~~is~~ ^{is} ~~not~~ ^{not} ~~an~~ ^{an} ~~art~~ ^{art} ~~form~~ ^{form} ~~of~~ ^{of} ~~tragedy~~ ^{tragedy}. All are ~~merged~~ ^{merged} into the refined elegant mode of his artistic expression - poetry. P. 81

Chapter 4 - The Mythic Man - The Gypsy

Andalucía was the setting for Lorca's mythical land. The gypsy was ~~the~~ ^{its} inhabitant of this poetic land. This fact would not mean as much if the gypsies had not had an important essential role in the evolution of *cante jondo*. P. 82

Flamenco
Firstly there was the attitude towards life. This attitude manifests itself above all else among the gypsies. More than a style of music or dance the Flamenco attitude represented an integral way of dealing with the cosmos & the small world of one's personality. P. 82
The importance of the gypsies ~~was~~ ^{was} therefore ~~not~~ ^{not} ~~only~~ ^{only} ~~in~~ ⁱⁿ ~~Andalucía~~ ^{Andalucía} their part in the evolution of *cante jondo*. For Lorca they were the true representatives of Andalucía. Andalusians all have some gypsy in them.

The gypsies he portrays in *Romancero* embody a mythic vision of the world. Their basic instincts

Atavistic fears & violent actions transport us to ~~so~~ a remote past in which reason still has not & does not replace emotions & intuition.

The tragedy of life unfolds in ~~the~~ a conflict between human & non human powers. Man can only adhere ~~disintegrate~~ in his struggle for self assertion against unequal forces.

The conflict evokes a legendary past. But this past has ^{powerful} impact on the present.

In *Romancero* the protagonist's struggle against the hostile powers of Fate, defend themselves against oppressive laws, morality, & an unacceptable social order. P. 82

Work functions on 2 planes - one human & existential, the other mythic & legendary. A concrete idea gives the ballad its dynamic impulse. A child dies, a blood feud, a seduction or need by the Guardia Civil. Through incantation of the word, metaphorical transposition & a ritualistic stylization of action the reality goes to a higher realm. Concurrently nature & superhuman elements participate in the realization of human destiny. P. 83

La casaca infiel - a vulgar amorous event transformed into mythic proportions. The trees grow & the married woman's body mingles with things of the natural world (spikenard, conch shell, glass, moon, fish).

In *Ofuente de Antonito el Camborio* the gypsy takes on ~~the~~ a mythic profile in order to defend his life. He takes on the attributes of a wild boar, dolphin, horse, flower & the moon.

Just as men rise to gods, so do they come down to men when they die P. 84

Cults ^{sacrifice} like men gods whose ^{reason} brave a ^{fort} sacrificial death to appease the fates & ensure the survival of the people.

NB The ballads contain allusions to gypsies. Like the "men gods" they accept their destiny as gods a irreversible tragic end.

NB Recurrent conflicts bet Guard Civ & gypsies ^{seen as} struggle bet gods & men in ancient mythology. Adventures of the gypsies echo the legendary thefts of golden oranges, cows & virgins.

? Lament Plains Specifically gypsy - pena negra a fascination with blood plants could have been inspired by the gypsy funeral lament. Poem has the ritualistic, incantatory quality of primitive song & is sometimes recited in the style of a squixiya gitana. P. 82

Gypsy laments are also done in great solemnity (ritual dances). Performed spontaneously.

Other Echoes. Animism & Religion

Gypsies have an animistic attitude towards nature. Everything has a life & power of its own. plants, animals, elements, heavenly bodies. P. 83

Gypsy is therefore in tune with the messages of the earth.

Morbid fear of wind good eg. Could do a lot of damage to a caravan. Comes across as an omen in Poema. It crosses the air with an ominous ripple turns weather vane & whips up the dust over the parched land. In Puerissa it is a sexual aggressor P. 85

Tengo celos de aire
que da en tu cara
si el aire fuera hombre P. 85
y lo matara

The wind ^{becomes} ~~is~~ a giant who wields his sword of obvious erotic connotation. In ~~Meta Puerissa~~ ^{Meta Puerissa} wind replaces Apollo who pursue the young girl. She is not turned into a laurel tree as in the Roman poem Metamorphoses but instead finds sanctuary at the home of the English consul who P. 85 gives her a glass of warm milk, to calm her nerves.

Water some phobia. Traditionally pitch tents on dry land. Aversion so strong they don't live in parts near sea. Few are fishermen more sailors. To bathe is to deplete his manliness. Romance de pena negra reflects this phobia Sobrad's odor of horse & shadow wanting to forget the sea. Lorca was also apprehensive of water especially cisterns & wells. P. 86

In his early poems he evokes "fearful cisterns in which water has a tragic mystery" and a "great cistern, fearful & deep" (I: 882, 885). P. 86 Both passages refer to Granada.

Mystical conte ;ondo. water & suffering connected. P. 86

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Stagnant water thought to be dwelling place of malefic? spirits.

Mystical Symbolism
Lorca's treatment of water ambiguous. On one hand yearns for freedom of open sea on other he possessed a strange fear of closed bodies of water. The cistern represented the inescapable circle of fate, the ultimate guilty chamber of fate, the irresistible call of death. P. 86

His poetry expresses the fears & emotions of gypsy animistic belief. P. 86

Mythic ambience of Poema is the primitive world in which hostile forces seek to ascend. Ballads of Romancero mixture of devotion, blasphemy ~~and~~ respect & familiarity very typical of gypsies & attitudes toward religion. P. 87 like color, lavish adornment & plasticity in their religious rites.

Following way of a flamenco also meant giving up certain comforts in exchange for freedom to explore one's own person, feelings. P. 88

Authenticity

Condemned to lead a miserable life that does not conform to his style the gypsy gives all his energy to self & his authentic existence. He is completely absorbed with the self. His spontaneity gives to his life substance & meaning.

Lorca was not a gypsy but a highly refined & cultured poet. Through his poetry he transformed the gypsies ^{of his poem} into a universal symbol. For all that sadness ^{the gypsies of Poema} they were not ^{of Romancero} neither innocent nor as passionate as those of Romancero. P. 84

The Mythic Roots of Andalusian

Chapter VII Myth & History - The Saeta

P. 90

It is thought that of all the canto jondo forms, the saeta left the deepest impression on Lorca's poetry. Reveals the mythic roots of Andalusia! P. 90.

History - songs of contrition & love to the Christ & Virgins during the traditional processions of Holy Week. Beautiful, full of vitality it is not well understood.

The saeta is like a musical prayer. It is sung without accompaniment to the wooden images in the Easter processions throughout Spain. The Andalusian saeta is the ~~the~~ most formless rich in poetry & music.

Although there are several kinds of religious poetry, the saeta ^{of Christ's Passion} is the only one sung during Holy Week, in a public place. It consists of one stanza & no refrain. It is never heard chorally.

As the floats or pasos slowly proceed thru streets & alleys gently swaying on litters carried by penitents & surrounded by hooded members of a particular brotherhood, a man or woman lifts the voice in a plaintive song from a window or balcony. The procession stops until the song is finished. The trumpets sound & the solemn ^{procession} continues. P. 90
As the images move away the emotion of the exact moment remains in the early morning air. An expression of the divine, it will never be repeated exactly. P. 91

Musically the saeta reflects the ritualistic qualities of ancient Andalusian song. This is because of

Pliffh
Stanton 1978

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Characteristic the use of sometimes a fluctuation between
And. music major & minor modes. These are important characteristics
of all Andalusian music. Even though the saeta
is a unique religious form of canto gregoriano it
does show a kinship with the tonal & seguidilla. P. 91

Its poetry is dramatic, intimate & identifies with
Christ's painful suffering.

Quien me presta una escalera
para subir al madero,
para quitar los clavos.
a Jesus del Nazareno?

rhyme scheme is generally free with lots of
improvisation. A ~~can have~~ ^{often has} 5 verses but less
of frequent are 6 or more lines to the verse.
Because of the improv it is impossible to
interpret the poem of a saeta identically even if
performed by the same singer. P. 91

Mary's sorrow is also a prevalent theme
of the Passion. There are numerous Andalusian
Virgins, the Macarena, Virgen de las Amarguras, Our Lady
of Sorrows, Our Lady of Solitude. P. 91

An addition to certain episodes from the Gospel
Last Supper, seizure of Christ, Calvary, legends are
as well part of the Passion. For eg there is the
Veronica & the swallows that remove the crown of
thorns from Christ's head. P. 91

The 0/3 feature of the saeta is its lingering
or drawing out of the details of the Crucifixion. P. 91

This ^{was} partly due to the splendid Baroque ~~wooden~~ images themselves made of polychromatic wood & carved as they were by the brotherhood. P. 91

The saeta for all its morbidity addresses God in such an intimate way, ^{northern} Europeans, Protestants would be shocked. It does not wind around a Jacob's ladder or take the threefold path of the mystics - it ~~over~~ flies in a straight line to where its intended to go on the wings of its melody. P. 92 Hence the name saeta - the arrow.

Christ's suffering fuses with of man. The sacrifice creates an emotional catharsis (change) for both singers & listeners.

Unfortunately the saeta has become a political tool of the church, a weapon to maintain ~~the~~ appearance of a devout Spain. ^{Spain} It has degenerated from its natural expression of the people.

The o/s defect of a saeta is that the singer constantly depicts the same aspect of the Christ, grotesque & bloody.

The ^{probable} origin of a saeta has 3 possibilities Arabic, Jewish or Xth. Arabic believes that a connection exists between it & the muezzin's cries at the hours of prayer. A Spanish scholar Arcadio de Lamea feels that there is a connection between the saeta Moroccan ^{popular} music. Lamea has noted that some folk melodies from N Africa are called "songs of the Moors" or from Granada." P. 92

Lamea attests to his similarity through the primitive tonal modes, unharmonious intervals, simple rhythms

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narrow range in which the melody has to unfold
& the varied vocal inflections. P. 93

Stanton rejects the Arabian possibility since
it can only illumine some tendencies of the saeta
that permeate Spanish poetry anyway - an intimacy with
the divine, sensual realism, stress on physical details.

The Hebrew possibility offers slightly more proof.
Accordingly the saeta was derived from a 14th or
15th Sephardic rendition of the Kol Nidre prayer.

In the prayer the newly converted Jew begs
Jehovah to annul his abjuration of the Mosai law
& his profession in the 10th oath made under duress
from the Inquisition. The prayer is believed to have been
conveyed ~~to~~ ^{by} conversos who continued to practice their religion
The theory further purports that the idea of
unworthiness & contrition descriptively sensual would
have ^{been of} influence in the saeta.

Both arguments lack proof & in fact the
Hebrews were responsible for its most common motif
the Crucifixion. P. 93

However in favour of the Jews the singers
the Massan and saeteros are mediators bet. God &
the public. Their art is intricate & extremely
difficult to master. They embody the collective
spirit of the multitude (same for saeta). P. 94

Conversos in Spanish poetry became important
(1450-1550) in development of saeta, because lyric
poetry became an escape for feelings of loss & anguish
(due to new conditions). In some saetas the P. 94

emphasis is on the singer's suffering, not that of Christ, or Mary.

Eg - the *canciones* - sung by prisoners. In this song one notes the affliction in the singer's voice. Life is perceived as something very difficult. Jail can be literal or figurative.

Despite its
With several possibilities the Hebrew theory has a major obstacle. Origin of *saeta* most probably medieval. First known reference dates it at 17th cen. ^{in literature} 18-19th cent. By 1700 descendants of *conversos* were no longer class conscious & been absorbed by Spanish society. While Jews could have contributed they played no major part in its development.

The 4th possibility *saeta* evolved from 14th liturgy & religious drama of Middle Ages. It was believed also to have evolved from the short ejaculatory prayers of the early Catholic liturgy, short, fervent, heart-felt - went to straight to heaven. Once in Spain the *calvarios* or Eastern songs would have acquired the peculiarities of Andalusia under the influence of *cante jondo*. The final process *flamencization* has never been described. Nor are there any documents to support this crucial stage of its growth, p. 95

Violent
sacrifice
saeta

A final & most ingenious theory about the *saeta* is offered by ^{Harold}. This musicologist believes that the *saeta* is the survivor of a fertility rite that was performed by a violent sacrifice. Firstly the *saeta* does have a cyclic quality, like the primitive rites of spring.

Myth.

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2. Holy Week celebrations are not reflections of a good yr old event. The drama they re-enact is always new & is significant for references to the present. Christ dies on Good Friday, He is resurrected on Easter Sunday. Verses of saetas reflect the "Miralo, por alio vicio" P.96

3. The music contains a system of tones that is symbolic & has a life-death symbolism. Andalusian tradition divides the sacred chant into 5 parts which are repeated in the 5 phrases. The singer adopts an ecstatic posture & releases his voice, shrill & in a violent outburst while he clenches his fist. The song seems like an arrow that pierces the air as it celebrates the supreme sacrifice. P.96

4. The motif of blood is an Andalusian phenomenon that may be found in many verses of saetas. This phenomenon goes beyond the realistic description of redemption. Christ's hair, face, eyes & hands & feet are all bathed in blood. As falls to the earth, it stains the rocks, it drips on the grief-stricken face of Mary. It is caught in silver chalices held by the 3 Marys. P.96

It was a common rule among primitive societies that no royal blood ever be spilled on the earth. Belief was that the soul resided in this body fluid. Christ's spilled blood not only redeemed the sinner it fertilized nature & his sacrifice ensured the renewal of spring. P.96

The cross becomes a tree, his wounds flowers. P.97 Perhaps the origin of the saetas was an ancient seasonal rite. The Vedic tradition was after all carried from India to Andalusia, by the gypsies. Another

1st of
Oriental
Rites
Excellence
Put
with
Rites
Mysteries

supposition is based on the idea that the Med
cults replaced by Xtn also know the secta.
The first Xtn communities developed amongs Oriental
cultures such Somtes, Phrygians & Egyptians. The new
cults preserved the paschal elements for hundreds of
years. In the 5th cent St. Augustine knew about the
ancient fertility rites at first hand. The cult of Attis
included numerous elements that foreshadowed
Easter celebrations in Spain - the time of year
March 22-24; 3 day cycle; bearing of the sacrificial
god on a tree shaped like a cross - carried by members
of a guild; sounding of the trumpets, the flowers &
blood symbolism. P. 97

The worship of Attis had been widely accepted
in Rome by 1st cent AD. This & other cults spread
to all parts of the Roman Empire. Later it became
discovered beneath a Xtn exterior. When the new
faith came on the scene it proclaimed the "Duty of
Vegetation" as the "Five Principle with the God of
the Xtn Faith." P. 97

While there do not seem to be any musical eyes
of these ancient cults yet discovered poetry does mention
themes of the Passion & the Virgin P. 98 Beginning with
the Spanish verse of Gonzalo de Berceo praise &
miracles prevail. The serene style of this poet &
others has been compared to Romanesque sculpture
immobile

These poets narrate episodes from the lives of
Jesus & Mary with very little lyrical expression. Verse form
was the octosyllable used in many early Spanish poetry.
Around 1400 new interest in Passion themes began to
develop.

In the 14th cent an important "sensible" change took place - Music became more expressive with flexibility in its rhythm, harmony & melody.

Art painting & sculpture went from architectural to pictorial styles from the "remote & terrible" God "these arts went to Son of God made flesh & the child at his mother's breast".

In religious poetry, the narrative verse gave way to the lyric. The old 4 line stanzas of the *alexandrinos* to the ballad, the *copla* to the *villancico*. P. 98

Mysticism

Religious order also began to adumbrate (look up) flourishing Peninsular mysticism of mid 1500's.

Recalling the Saetas

New sensibility reached its peak during reign of Catholic Kings. What first to be noticed in the new poetry was its obsession with the Passion. Simple yet with refined verse, the poems were filled with an emphatic pathos that reminded one of the Andalusian *saeta*, particularly the later one. In some *saetas* Christ's passion was a motif. P. 99

Another poet Friar Montano of the period placed stress on the instruments of the Passion, the ropes that tied Christ to the column, crown of thorns, nails. San Pedro gave 50 lines to the Crucifixion alone. Roman tells how the Roman soldiers had to stretch Christ's arms with ropes in order for them to reach the nail holes in the cross. P. 100

Several other characteristics of this late medieval poetry period recall the *saeta*.

Virgin's sorrow treated equally with the Crucifixion. Christ's precious blood appears everywhere. Mary suffers as it drips into the ground, where it fertilizes the earth & is converted into flowers. P. 100
There is immediacy & drama in this poetry, that point to the saeta.

Like the friars imploring their listeners the poets implore their readers to measure the inexpressible pain of Christ & mental agony of Mary. P. 101

Form of Saeta - grew out of peculiar Spanish circumstances.

1. it had no parallel to it in Europe
 2. it was specifically Spanish
 3. existence of a popular religious poetry even though a highly refined mysticism was thriving. P. 103
- Works of St John of Cross, St Dominicus, Santa Teresa & Luis de Granada contained stream of popular poetry that sprang directly from past centuries. Bridges were traditional poetry of Middle Ages flowed into Golden Age. Beautiful Renaissance bridge to late medieval the 3 famous Cancioneros spiritual (1349)
Nuestra senora (1391)
musical de los siglos XV-XVI

Assimilation of Andalusian music during great period of canto jondo.

Conclusion - saeta survivor of ancient Med seasonal rites

later Christianized
took on poetic form of Mid Ages
or traditional verse of 15th c AD Spain
spread by friars, secularized
acquired a typical musical character in Andalusia
1800

Lorca & the Saeta
didn't know much about its history yet revealed
the amazing roots of it remarkably. An Poema de la
saeta ^{is his} poetic intuition

Poem on a literal level

Section 1 - Arqueiros creates an atmosphere
of mystery & expectation, just before Holy Week in
Sevilla. From towns & surrounding countryside
pilgrims flock to Sevilla. Among them the "archers"
who will sing the saetas & shoot their arrowlike songs
into the night.

Los arqueiros oscuros
a Sevilla se acercan.
Guadalquivir absorto

Anchos sombreros grises
largas capas lentas
¡Ay! Guadalquivir!

Vienen de los remotos
países de la pena,

Guadalquivir absorto.

Y van a un laberinto.
Amor, cristal y piedras.

¡Ay! Guadalquivir! P. 104

Symbolism

As with Lorca's poetry, the scene is appropriately
nocturnal. Poem abounds with somber suggestions
dark pilgrims wear gray hats, wide brimmed, flowing
capas. They come from remote lands of sorrow to
the labyrinth of the city's winding streets & alleys. P. 104

Contrasting these forebodings is the Guadalquivir River that gives Sevilla her life, fertility & Beauty. And can run freely to the sea. This the first mention of water in this Poema.

Section 2. Noche

sets scene for action
no longer on the river but inside the city
Very early Good Friday, just before dawn.

Cirio, candel
farol y luciernaga.

La constelacion
de la saeta.

Ventanas de oro
tremblan,

y en la aurora se mecen
cruces superpuertas.

Cirio, candel,
farol y luciernaga. P. 105

This section not somber light of tragedy.
Rather its a quaint light, thin wax candles
on the floats, iron lamps on street corners,
flicker of fireflies.

Processions seem to trample on the shoulders
of the penitents crosses are carried by members
of brotherhoods stir the dawn. P. 105

Section 3

Sevilla

Sevilla es una torre
llena de cuernos fríos.

Sevilla para herir
Córdoba para morir

Una ciudad que acecha
largos ritmos
y los enrosca
como ~~laberintos~~ laberintos.
Como tallos de perra
enrendidos.

¡ Sevilla para herir!

Bajo el arco del cielo,
sobre su llano limpio,
dispara la constante
saeta de su río.

¡ Córdoba para morir!

y boca de horizonte
mezcla en su vino,
lo amaro de Don Juan
y lo perfecto de Dioniso.

Sevilla para herir,
¡ Siempre Sevilla para herir!

Sevilla with her velvet, passionate, a rare P. 105
, figurative arrows of the saeta wounds the
sensitivity. Córdoba on the other hand

Cordoba
ref.

is a place for concentration & death. It is
in Garcia's words "the most melancholy city of
Andalucia." (1: 1024) P. 106

The tower - the Giralda embodies her spirit
solid, elegant, sober, ornate. She twists the long free
rhythms of her saetas into delicate arabesques
like labyrinths or flaming vineshoots.

Symbolism

The Guadalquivir is a sword & an arrow
shot across an alluvial plain wide & expansive.
In her soul Sevilla combines the legend of Don
Juan (Xth cen) with classical beauty of Dionysius
P. 106

~~the~~ section Processional

evokes the saeta
the paso approaches, the penitents
with their robes & pointed hoods like "moral
unicorns", then comes the wooden figure of crucified
Christ.

The penitents look like magicians out of
the Middle Ages, Christ seems like an knight errant
Fragment evokes a Grail Romance - central figure
is either a ^{dead} knight on a bier or wounded king and a
litter. P. 106

In the "mythological forest" there are two faces
of Easter classical & medieval, Greco-Roman & Gothic.

Now The Virgin's Paso with its hundreds of white
zambos floats down the street like a boat on
the sea. The Virgin is lavishly dressed in lace
and embroidered mantles & trappings. The sensuality
suggests a lavish paganism But an undercurrent of mystery
P. 107

Foretells
~~unshadows~~ the tragedy that is about to follow.

Saeta is the apex of the poem. While the other 4 fragments evoke an atmosphere this section is an actual saeta. The last 4 lines reflect the usual irregular meter alongside a the common motif of Christ's complexion - P. 107

Christo moreno,
 con las quaxegas quemadas,
 los pomiellos salientes
 y las pupilas blancas.

¡Miradlo por donde va!
 (retrain)

The verses (lines) are objective & detached
 traced & limited in a precise manner, as Lorca
 did not want to be accused of sentimentality. They
 embody a special character of Spanish art that is
 exceeding to Lorca "not serene, sweet or restful, but
 ardent, scorched, expressive." (I: 1046) P. 108

Lola
 The final 2 sections of the Poema de la
 saeta are the aftermath. In Balcon, a woman named
 Lola from her flower laden balcony sings a saeta & finds
 relief from her anguish. She is beautiful. Men & boys
 below watch her lustfully. Lola is not a professional
 singer she is on the fringe of Spanish society.
 Lola looks into a pool of stagnant water & sees
 her reflection. It reflects her deep despair & the
 thought of suicide. Sadly she seeks to heal her
 lost illusions in an encounter with young boys. The saeta
 not only expresses the singer's anxiety but her religious
 devotion.
 In Macarraga the moon cuts through the clouds.

The dew falls, dawn breaks. The mystery of the night is over. The circle is complete. The blind sojourns and the same dark arches of section 1 who approached Sevilla. Now they will return to their own remote lands quivers empty of arrows. Traces of their songs are like burning flowers in the sky. The beauty of the desert is Spain - "splendours yet it beats its head against the walls" (1: 1046) P. 109. It is Easter tide for this unredeemable land, those who inhabit it, there is no salvation. (symbology) P. 109

The exterior of the poem is like a drama. Its scenery is the city of Sevilla, the street, & the balcony where the action takes place. There is the procession & the saeta. Everything is interdependent except the emotion of each judgment (section).

Beneath the exterior flows the ^{poem's} symbolic meaning - an obscure drama of light & darkness, religion & myth, tragedy & ecstasy, life & death. P. 109

The pilgrims come from far away lands of sorrow. The saeta rises from a land that is remote & a culture with a deep well of suffering (Andalusia),

symbolism The pilgrims enter the labyrinth of tortuous streets & alleys, a maze of rites & legends. The saeta is compared to a grape vine which introduces the motif of wine - woven to the melodies & rhythms of the saeta that are intricate & irregular. - the bitterness of Don Juan, the perfection of Dionysus. P. 110

In the soul of the Andalusian there is always struggle good & evil, Xth & pagan, repentance & orgiastic exaltation of the flesh (always two poles). P. 110

strange

symbol unicorn

Eastern rites

link to flowers

water/death symbolism

From where do these rites come - what mythological forest-pendants in their pointed dove hats like unicorns. This fabulous animal was a traditional symbol of fertility & abundance of earth. Virgen de la Soledad likened to an immense tulip-flower chosen for reason - first to bloom in spring. Surrounded by a sea of canals she floats down the street to the sea - symbolizes ^{clear} waters of the Guadalquivir that contrast to the stagnant pools of Jolá. But he reminded waters of the sea run towards the sea just as human life runs towards death. Symbolism of water important in ancient rites & Grail romances.

Figure of Christ also related to flowers. In Spain he is the "incarnation of Andaluca". P. 110 Motif of the carnation recurring in the sacra. Symbolizes Christ's blood against his pale skin. As the lily symbolizes pain & suffering, carnation symbolizes passion & love. The purple lily in Andaluca also symbolizes the black & blue bruise marks left on the skin.

En el portal de Belén
 marcó un clavel encarnado
 que, por medicina al mundo
 se ha vuelto lirio morado.
 carnation & lily used. P. 110 & 111

The mythic roots of the sacra has thought to have originated in the seasonal rites of the pagan world. Their patterns consisted of labyrinths, flowers, blood water ancient legends & mythological figures. The Crucifix Christ - the adored phallus, he resembles the pagan & sacrificial god. The mechanical quality = its ultimate P. 111 liturgical drama, the pendants with their evocations of magic

Tragic Myth Stenton

79

They evoke dramatic ~~attitud~~ ecstasy & portray graphic images. P. 115

As a child he constantly heard the music of the Granada area. He submerged himself in this music absorbing the people & their modes of expression. His work sources were only components, the atmosphere was his alone. P. 116

All the typical elements of ~~conce~~ ~~poets~~ are present in his poetry - the song, dance, guitar, ~~poeta~~ Andalusia, bullfight & the gypsy

Through stylization & transfiguration to the poetic plane these elements became stepping stones to a creation that was original (unique). He took an important root of his culture & by means of a ~~transmuted effect~~ propelled it to the universal for everyone & for all time. He knew the songs ^{of Andalusia} so engraved were they that merged or fused to his own inspirational genius they birthed a new superior kind of poetry. P. 116

As with the Arabian love poets of Andalusia the materials for his art was in his own world around him, as opposed to looking inward to thoughts & feelings. His verse is full of local & temporal elements. Concrete things & their sensations provoked a world of cosmic dimension. ~~music~~ emotion turned into music ^{& memories} - ~~beheld~~ ^{seen} light & from the past. Allusion to objects of Andalusia its people & its songs became part of a new whole without time or space. Rather than taking the path of the private world of image & reverie, he reached the domain of beauty & myth through a transcendent vision of a

specific reality. In this way he was able to remain faithful to the essence & the spirit of Andalusia. P. 116

Like the anonymous poets of cante jondo, Lorca got his inspiration from reality. His poetry is more physical than spiritual. Like the ancient myths events that are objective & states that are subjective are related. Lorca & the old cantao^{of cante jondo} perceived the universe in the same way primitive man did, where coincidence of events was important & natural phenomena such as the appearance of the moon, did influence destiny. Even though life could be seen through images, myths & legends. It was still in danger from mysterious forces. P. 116

In both Lorca's poetry & cante jondo there is a return to the elemental. P. 116 Extremism, violence & blood are marks of rebellion & revolt & has its origins in the darkest part of the mind. By standing for freedom & for the oppressed - women, children, blacks & gypsies the forces of reaction demanded his death. P. 117 The divide in his art was an end in itself. It offered nothing to a world that had marked itself with suffering. P. 117

Andalusia was for Lorca, a symbol of a place that had been saved from abstraction & materialism. The ancient culture had strong roots in art forms such as the bullfight & cante jondo & flamenco. A courageous man still earned respect. All his characters had to face death & injustice & they did so with dignity. Even where they were conquered from the very outset they did not accept defeat. The tributes of this unequal campaign were bravery, duty, love & risk. Above all one had to be faithful to the rule of battle. This rule is one of the thoughts that has sustained the entire culture of Seville. P. 117

Myth

For Lorca & the music of Andalusia in particular, to be recognized his message ^{of peace & dignity} has to be understood because it is both one of the fruit of a rich inheritance & intuition. P. 118

The subject matter & emotions related to it occur in both the poet's works & earlier songs, actually, fall into a characteristic pattern of meaning. Happiness & optimism - the pattern for these is tragic vision. The human world of the tragic myth is represented by tyranny & anarchy with the isolated hero. The animal world is depicted as something wild with beasts, birds of prey & serpents, no domesticated creatures. Vegetable world is seen as a forest or wilderness. Mineral world is stones & mud. P. 118

Homeric The lyrical climate of the Andalusian song portrays a wasteland with whose only inhabitants are solitary men. In Poema toneless jannymous gypsies plod along to their ^{tragic} end in a ~~stark~~ hostile landscape. The gypsy embodies the human lot, in an equally hostile atmosphere.

In both Lorca's poetry & cante jondo - injustice is a key element. The rich & powerful ^{without compassion} oppress the ^{there is no} appeal. The impoverished individual has only his instincts to guide him - results in opposing wills. P. 118

The cantar & poet betray chaos & violence. Most typical animals used to express these the bull, birds of prey, snakes. Even butterflies & doves become ill omens. Other elements in the animal kingdom that typify chaos & violence - nightingale, crocodile, spider ants, worms, flies. P. 118

Flowers in the Andalusian song are also elements of sensual beauty or passion in the barren landscape.

Flowers in Lorca's poetry take on real life aspects - sensibly odor of the spikemand, white sterility of the carnation, bloody color of carnations, acidity of lemons, bitterness of olives & olivanders. Threatening to show the ruins of other civilizations are the fungus, moss & seaweed. p. 118

Both cante jondo & poetry verso are animal deities & clearly. Swept in images of twilight & darkness autumn & water, dawn & death. This is the perfect scenario for tragedy, the dying god, violent death & sacrifice.

Plants - hero's quest for life against the dark & negative powers embodied in the bull, acted out on the symbolic landscape of banners & hostility is one of the most profound expressions of tragedy & myth in poetry. p. 118

Myth & tragedy are the forces that unify cante jondo & Lorca's poetry. In cante jondo anguish & suffering manifest themselves through the poetry & through the music. p. 118 Tragedy transcends the senses in Lorca because it is too vast complex & indefinable to belong only to the words & because ^{the imaginative poet} he sounds its musical essence. In this respect p. 119

Perhaps Dionysus could be compared to the dionysos. This Greek god of wine & intoxication was also god of wild music, orgy & dance. It is said that the spirit of Dionysus came directly from Greece to Andalusia to the dancing girls of Cadiz & the squireya. Some of the elements common to both cante jondo & the ancient rites & mysteries are the wine ritual, sexual desire, the trance in which men discover their unconscious selves & primordial unity. p. 119

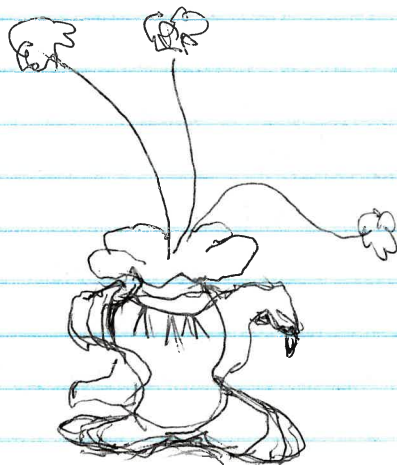
Tragedy constitutes a visible symbol of music. For Albert Camus it is not the aesthetic perfection or the formal excellence of the work that is important. It is the intensity according to the theme. Importance is accorded to extreme situations & passionate artists over those who are merely accomplished. "Each step climbed in the tower of perfection is made at the expense of the struggle with the theme." (1: 1069) P. 119

In both *Le Règne Animal* & *Le Homme* there is a struggle between the artist & his theme. The singer's emotion may be so great it breaks the limits of form. It is the same for the poet, he just has more control. In both, mortality, pathos & pain are hugely out of proportion, in relation to their possible causes. Death lurks everywhere, in the shadows swallowing man in its climate of mysterious signs & premonitions. The odds are against life. Providence does not watch over man. The good are not rewarded, crime goes unpunished. There is no escape from the dogs of destiny, no room for compromise. P. 119

Yet there in the centre of this labyrinth a light glows. The depth of human anguish has been touched. ~~It~~ ^{This} gives the permission to the cantary & the poet to sing or speak. The world is evil but the intensity of suffering has allowed a momentary glimpse of the realm where life mingles with death & man embraces his fate with dignity & joy. Like tragedy, the spirit is purged by tears & pain. The lens of the night once way to the dawn returning to illumine the sorrowful earth. In the silence of the hour at the crossroads of light & darkness a distant ageless song is heard. P. 120

The Gypsy Ballads of Garcia Lorca

Translated by Rolfe Humphries
Indiana University Press
1969



Introduction

was a Most
F. G. L., most powerful Spanish poet. Characteristic
of his ^{poetic} work the Gypsy Ballads. 18 poems. Lines
are short & bare, ^{denuded} ^{direct} striking colorful like
Andalucian landscape that are always charming. And
like Andalusia they are full of the essence of passion
violence pain beauty & deep melancholy. The ballads
speak through the Andalusian gypsy & impacts
their existence when they were hunted down & imprisoned
for no reason other than their outcast situation or
tortured & killed. In spite of the terrible persecutions
carried out against them they survived & their art
that had always survived from ancient centuries
the cruelty & oppression

The poems move rapidly through light & dark concrete & ~~dreams~~, dreams & brutal reality. P. 11

Metaphor was his most powerful idiom. Through the metaphor Lorca linked the 3 senses & opened the doors of communication between them. Since it is governed by vision, vision also owes the metaphor its reality. The vision prevents any shadows from blurring the image it has seen. P. 11

His other powerful tool was his metaphor. Poetic metaphor may be defined as transferring a meaning in a metaphor ^{the wealth of} ~~popularity of~~ was astonishing as was its depth & sensitivity. A deep watercourse that flowed slowly through a field was described as "an ox of water". P. 12 Rushes growing on the tongue of a river was another ex of popular imagery. P. 12

The main inspiration for Lorca's idioms were Luis Góngora, the old Spanish romances & canter andaluz. P. 12

according to some sources

The Gypsy Ballads were his pinnacle of fame. After those his ~~life~~ ^{experiences} became obsessed with death. But since he responded to his environment keenly & with great sensitivity events that were transpiring around him would have had influence upon his writing.

Form of the ballads follows that of El Cid & the ancient Spanish ballad - a simple octo syllabic line with 3 stresses & assonance. P. 12 Lorca's deep interest in canter andaluz was a fundamental in his poetry. He did find imitation for several & set it down. (Children's Cradle Songs 1949-50) P. 13

Looking for something other than fixed dusty
stone cathedrals two theories entranced him - songs &
sweetmeats. Both have an ^{emotional} history. Neither has a date
nor is much known about ~~them~~ it. For Jorca the
important tunes were reflected the country side as much
as the paste for the "turban"; P. 13

A melody geographically defined the history of
a region & profited certain things that later ceased to
be in evidence. P. 13

All the fantasy that is in the ballads may be
found in certain analogies - the horse, the gypsy, the
moon, & rushing wind. Sinister hints of knives, quarrels
& death are also present. P. 13

Love & death are main themes. The black
menace of rape is real in the Civil Guard & aristocracy,
but possible in Provesa. P. 13 The hot desert is the
background for incest between Thaman & Amnon.
A gypsy girl goes mad for love she has for a
smuggler then drowns herself because the hero is so
pained in a custom when he staggers back to die
of his wounds. P. 13

Jorca's imagery has an unusual characteristic
Function of specific numbers: 3 ruffians in Provesa, 2 old
women on, 4 Romans & 3 Castles go, crimson
his rises on the shirt front of the smuggler, 5 yellow
imagery grapefruit in the man's home, 20 suns, 20 sheafs
them 4 lace portraits in unloved wife. St Gabriel
members tells the gypsy virgin her son will have a mole & 3
wounds in his breast. 5 Civil Guards arrest
Antonio Camborio. He's locked up at exactly
9:00 He dies on against 4, spouting 3 ^{blows} wounds
A torches blaze in heaven for he who died of love. P. 16

5 pages close law of Thomson's feet, one hundred horses of Ammon whinny & neigh in a courtyard. The affection for the numerical accuracy focuses the reader's vision (p. 16). This was part of the function of his imagery. Use of exact numbers tends to make the reader focus & extend the vision. p. 16

Like Góngora, Lorca also used fantastic images. His reason was to find expression for his deeper insights ^{never before used} phrases. First he found them in the world of sense then struck off the metaphors like a shower of sparks from the fiery forge of the blacksmith. p. 16

most characteristic of the ballads - they exclude real life. Moods are created out of intense feelings especially the two major ones love & death. These are without parallel in modern Spanish literature. p. 16

of the ballads

The tragic essence ~~must~~ be goes back to Cervantes & the mysterious Sierra Morena. Its found in Don Quixote scorned & beaten like the peasantry yet remained firm of mind to the end. The gloomy landscape, harsh mountains dry parched plains are sand the paths are always present with the poetry as the undercurrent. p. 14

It is no accident that 3 great men who pioneered the mystical arts of Andalusia were born in Andalusia. They were Manuel de Falla, music, Pablo Picasso painting & Federico García Lorca, poetry. p. 14

The ballads combined music color & verse only & were the first successful work of the genre ^{to} do so. Born June 5, 1899 he was murdered by the Civil Guard Aug 25. Death order signed by p. 17

5

authorities of Granada who represented France's govt. ¹⁷¹⁷
(A. R. Lind)

Roy
Campbell

Lorca
An Appreciation of His Poetry
Boines & Boines
Cambridge 1952

I The Regional Poet

Lorca's growing popularity did not rest on the dramatic circumstances of surrounding his murder, that was really the outcome of a personal grudge. The setting of the account was carried out behind the smoke screen of the Civil War. His death was covered up by the tens of thousands that were also murdered. P. 7

He was not a martyr nor has it been possible to use his work as a political symbol. Therefore in the eyes of some (former admirers) he is said to have had no message. He was really regional & provincial & a minor poet after all. P. 7

But since world perspectives are the same "stable & hot aspeking" she would have to say that perhaps not to have a world message or any message was a mark of true genius.

Lorca may not have been the greatest poet of his time but he certainly was intense & national. He was also a narrow regional poet & apposed to Spain & universality. His universality was evident whenever he wrote about his beloved Andalusia. Andalusia was Lorca's *querencia*, the place in the ring to which the bull returns. When he is in his *querencia* or near it he is formidable full of work done it is exceedingly difficult to ~~put~~ ^{bring} him away from it. P. 8

His mother whose force went he always returned to Andalusia for poetic strength. It never failed to give him inspiration. Like the poet he could not be lured into enemy territory of bad verse & adverse criticism like his cousin ancestor Antaeus his strength doubled every time he came home to Andalusia. P. 9

In his poetry 3 cities are always mentioned & never in the following order, Granada, Cordoba & Sevilla. After Granada ancient Roman Cordoba held his heart. There was something shadowy, nostalgic & melancholic about these cities of past splendour. Sevilla was raw & like a young girl with a huge carnation between her teeth. She did not have the same tender intimate love that Granada & Cordoba had for the poet.

The fact that this narrow regional poet is so universally appreciated is a delight. Somehow it represents the humble, earnest protest of human nature against the colossal fetishism & political elephantiasis of the hard instinct that characterizes our times. P. 9
It is a protest against all that has real & immediate value, authenticity (not abstraction) & credibility that tries to substitute for lost faith P. 9

Lorca's no message poetry was universally accepted because it exuded the ^{essence} ~~roots~~ of his native Andalusian soil.

June 5
Born near Granada in 1899 at Fuente Vaqueros. Eruptive disease early in his life made it impossible for him to participate in farm ^{agricultural} life. However his environment had an impact on his poetry even though he could not participate in it physically. P. 10 His ^{inner} voice spoke of the Andalusian landscape, the village, the bull ring,

Lorca
Complutense 1952

3

the cattle pastures, the gypsies & the Church, P. 10
The vocal element dominated & Lorca's poems were
known long before they were printed, P. 11
by his fellow students it was repeated until it was
well known inside & outside of Spain. P. 13

Speaking poetry is far more difficult than
reading it but as a result it made Lorca more
conscious of the words. He was able to extract
their full meaning, P. 13 Because he was also a
musician he could bring an evocative force to their
sound. He dealt mostly in the sound of rivers
& leaves & the indifference of light & water. Subtlety
was his ops quality P. 13 but there was no weakness.

guitar
man
influence
in his work

In Andalusia the popular tradition was song,
dance, music & verse. Therefore anyone could improvise.
Most Andalusians know how to play the guitar even
though it is a difficult instrument & is one of the
main influences in his work. On the line of tradition
he created his own gorgeous sophisticated literary Góngora
tradition thus performing the remarkable feat of
combining cultivated baroque poetry with the art of
the people P. 13

influence
of
poet
with

Góngora
see Reasons

Other poets also influenced him. Góngora the most
G was a symbolist 300 yrs before his time. Stormy
controversy continually raged around him. He is either
seen in black his grace or darkness in the
imelitic. He had two manners, of writing
one spontaneous, easy to understand. The other
characterized Baroque Jark, that included a
highly stylized rhetoric, far fetched images &
metaphors. P. 14
Brought together the resulting collision
produced a brilliant genre that glittered & dazzled.

As when by whitest rays shot through,
The sky, so bright that it is blue,
Becomes so blue that it is black.

P. 14

A second major influence was the Neopagan poet Ruben Dario who transplanted French Symbolism to Spain. ^{It} transplanted to the rich soil of the Spanish language with its vast vocabulary & melodic range, French Symbolism flourished. P. 15 Since almost all the Spanish poets had been touched in some way by French symbolism it was not surprising that Gongora's kind of symbolism was so popular as was the Jonsonian St. John of the Cross. P. 15

Break
with

Past

Lorca admired Gongora because he chose to seek out the old Latin traditions & not the medieval. He searched for them in his native Cordoba. ^{There} the great Seneca & Juan. His Castilian verses ^{work} "formed" by the cool light of a Roman lamp." & elevated ~~the~~ ~~art~~ form to ~~the~~ highest type of poetry. P. 15 That was pre-eminently & uniquely Spanish, the Baroque. P. 15

Echoes
of

Past

of the two Cordobese Romans in some mysterious way had managed to anticipate how art was going to flower in Andalusia, most particularly, Cordoba not only in the coming Arabian invasion but later with Gongora & Gherera & canter jondo. P. 15

Both Seneca & Juan were severe, yet ornate. They often (reflected) anticipated Gongora with their far fetched imagery. P. 15

Without doubt the two Cordobans P. 15 anticipated the form of poetry that was going

Lorca
Campbell
1952

5

influence
of Arabian
poetry on
Lorca

Flower in Andalusia & eventually influence
Lorca, not only through its effects on the popular
tradition but also through straw of the Arabian p. 15
poets. [Poets collect & translated by Emilio Garcia
Gomez in his Arab-Andalusian Poems] TRY TO FIND

Lorca
Arab
= metaphor

Again in these poems the metaphor was extremely
important. Unfortunately their extravagant use
was limited. The Andalusian Arab poets (fore Poets)
in the 11th c. ~~pr~~ ^{invented} a poem form called the
gasida. A cross between a lyric poem & epic
it was concise, fresh & beautiful. The gasida differed
from the classical epigram in that it was more
daring & general. p. 15

Introduced from the bleak African desert
that tended to sharpen all the senses the Arab
poets adored Roman Andalusia. Their conquest
had meted them an extravagant & luxuriant
land full of riotous colour & fresh sheaf perfumes.
The ~~harshness~~ ^{harshness} of desert life stayed with them &
was reflected in their discipline of their poetry. p. 16

The gasida revolved around the empty desert
a horseman & a camel-rider.
The result was compression & concentration
of great force within a narrow range.

The first line of the gasida released the p. 16
flash of gorgeous colour & a delicious perfume
instantaneous. It constituted the whole within
itself much like a beautiful feather from an
exotic bird or a flower from a particular shrub
or tree. p. 16.

The Arabian gasida had a tremendous impact on Góngora & his contemporaries as well as contemporary poets. Its explosive extravagance is mirrored in contemporary poetry by the oypsies who for eg. will describe a Bull that has "dangerous horns" as having "horns like cathedrals." P. 16

The following is an Arabian sonnet. Notice how its brevity contrasts with its ornamentation. P. 16

When you shake free your hair from all controlling,
Such thirst of beauty quickens my desire,
That on its surge in ~~new~~ tornadoes rolling
my heart eyes swirling over waves of fire. P. 16

Solecism by Góngora almost like a gasida in its fragmentary brilliance. The basic ^{mythical} ~~mythical~~ ~~and~~ is that the sun is entering the sign of the Bull P. 17

The year its flower station reached, and now
Europa's robber, in a shape that lies,
A crescent moon* the weapons of his brow,
The Sun the shimmering bristles of his hide
Reinherent pride of heaven, as he blazed
O'er Sappho fields the gold star-clad* grazed.
P. 17 crown

* sign for horns of the bull.

In Lope's poetry echoes of extreme Góngorism especially in the far-fetched images of his childhood may be seen over a Green. The child sees the moon reflected in the water. He tells the moon to clash its symbols. P. 17

Lorca
Campbell 1952

7

The image that haunted Lorca above all was the 3rd line from "Soledad" "a crescent moon" etc. He echoes it in various ways in many of his poems. He even saw it in the boys who went swimming in the evening changed by the waves that reflected the moon as if these were bulls with lowered horns.

influence of the Bull & the Moon

in Lorca's poetry

Dense oxen of the waters charge
With lowered heads, the youngsters hold
Who bathe between their crescent moons
And undulating horns of gold. P. 17

An *fuente de Antonio del Camporio* the image that reuses the time of fighting the bull on horseback using a javelin, is somewhat modified but makes its appearance P. 18

When in the green bull of the water stars strike their javelins P. 18

Visual image
→ metaphor
Lorca's idiom

The earliest reference to the crescent moon as horns of the Bull may be found in Moschus. Góngora, Lope & Rueda. Lorca's predecessor all used the image but for Lorca the image had a deep significance. In his childhood he had often heard the phrase "ox in the water," from the peasants. The term referred to a heavy moving deep watercourse that indicated volume, weight, force & momentum. It was an image of the people. Combined with metaphor it became the idiom through which Lorca thought & wrote. P. 18

The visual image & metaphor formed a link

For all of the poet's creations, from the
beautifully embellished lullabies & ominous rhymes
to the deeply tragic profound poetry of his epics
plans. Some of his folk lullabies are weird &
haunting such as the one that opens Blood Wedding.
The words ^{impress enough} of the terror & tragedy that are
to come ^{under the surface} ^{in one} surge to the sleeping child first
by the mother then the grandmother. P. 19

Sing the lullaby, baby,
About the great horse,
Who would not drink water,
So black was its course...
Who will say, baby,
What the water is deepening
Through the green halls
With his long tail sweeping?

His mane is frozen
His hunk hoofs stagger,
Between his eyes
Is a silver dagger...
They went to the river
And there in the flood
Stronger than water
The stream ran blood...

He would not touch it
From the wet bank,
Silver with flies,
His underlip shrank...
To the hard mountains
He whimpered remote
While the dead river
Flowed over his throat P. 19

Lorca
Campbell 1959

9

Ah! the great horse
That broadened the flow!
Horse of the daybreak!
Grey of the snow!
Wait there. Do not enter,
Shade the window from beams
With dreams of branches
And branches of dreams.

Wait there. Do not enter.
To the mountains repair
And in the grey valleys
You'll meet with the mare... P 19

In spite of no meaning the poem manages to create an ominous atmosphere through certain lines that send a chill down the spine.

Again & again Lorca went beyond the verge of meaning to create the atmosphere of sorrow or foreboding.

Echoes of Past Architecture Arabian Jewish

We have seen the ornamental aspect of Lorca's poetry through several influences & poets. His work also reflects the architectural design & quality of the synagogues & mosques of past centuries especially in Cordoba Granada & Sevilla. Entwined with masses of jasmine bougainvillea, passion flowers & ivy they are reflected in Lorca's floral work that is held together by a sinewy spinal cord? 21

There is body & there is design to his work. His two main principles are *luxuriousness* & *economy*, like most Andalusian art the oriental *luxuriousness*

Lorca Campbell
1952

11

And with a clear havel accord
The spotless sheet around him rolled,
Gave equilibrium to Death,
With the 'straight creases' of its fold. P. 22

Roman discipline is implied in the Romance
of the Martyrdom of Olalla. The "long tailed horse"
refers to the river that splashed through the Roman
city of Mérida. P. 22

Roman
image

A long tailed horse along the street
Caneers & leaps in foam
Where idly dogs or gambles

The veterans of Rome,
Half a mountain of Minerva's
its leather arms extends.

Gilgamesh the ridges of the rocks
The hazy stream descends.

Night of heaving horses
And stars with noses bust
Wanted for crevices of dawn
To crumble into dust.

Red-crested blasphemies
From time to time resound,

With bay screams the young saint splinters
The wine cups on the ground.

Sharp hooks & knives upon the wheel
Are honed with rasping sound,
The bull of anvils below P. 22

And Mérida is crowned
With half-awakened tuberculosis P. 23
And brambles all around,

in a few passages a clear impression

of a cruel scene is conveyed. Groups of helmeted soldiers gather around the camp fires, that mischievously illuminates the flattened noses of the tough old veterans. Every so often a centurion in the light of the fire gets up to issue an order. Nearby the screams of the young martyr are so piercing & shrill they crack the wine glasses on the ground. (Parasite image of *forca*). The instruments of torture are being prepared. They clang & rasp as the ~~draw~~ ^{iron} breaks. P. 23

forca purposely chose the Roman image so as to make it appear as if it were unorthodox or chaotic. Despite the use of the Roman image ^{suggests of} is considered too tragic for the easy going atmosphere *forca* surrounds it with Prudentius. The image or the metaphor is then *forca's* ^{resemblance} ^{superior} to all. It is at its best when it is fused to more than one of the 5 senses. P. 23

The powerful image comprising the last 2 lines of the following *Prudentia* (*Brawl*) illustrates this. There has been a murderous brawl between two gypsies. The Civil Guard has been called & are on their way to the scene of the tragedy. Blood continues to trickle ^{along the ground} from the murdered man even after it has been walked in & slipped on. P. 24

The Judge & the Civil Guard
Along the olive orchard take,
Where slithered blood begins to moan
The dumb song of an injured snake. P. 24

The two senses the eye & ear are forced to join the mind ~~to the image~~. The pain, the colour, the movement of the spilt blood as it winds along the ground are all imprinted unforgettably on the mind. P. 24

Lorca
Campbell 1959

13

Lorca's ~~work~~ achievements were reflected by the show effective his images were. Through ~~his effectiveness~~ ^{his} imagery his poems were either a success or failure. They formed both the glory & the weakness of his work. While there were periods of where the images were good & others not so good one thing Lorca did not do & that was to mix a good image with a bad one in the same poem. P. 24

Chapter- 2 Death & Poetry of Lorca

Apollinaire wrote like Lorca, straight forward in the vernacular - didn't matter what things looked like all potential subjects for poetry. Both wrote in simple language. Each had the gift of wonder & interest that could transform anything into something magical. P. 25

Lorca took objects of his landscape like sisal & turned it into petrified octopus, purple pears into batsman & savage faceoons. P. 26

Having known intense suffering in his childhood & most of his life since he had no control over his muscles & limbs the things that attracted him were in his immediate area, the peasants with their menagerie of animals, bees, nightingales, frogs, cicadas & lizards.

His early poems in the first collection were written between ages of 18-22. They deal with the smaller creatures of the world. In humanizing these little creatures we are torn between "some grotesque & heartrending pathos" for them. His small animal, insect world is real even though it was conceived through vision of a child. P. 28

His description of the frogs speaking
"breaking the distance silence with their little green
dots" is ^{GA} uncanny yet perfect imagery of frogs in
the southern marshes. His touch of humanity does
not detract from the creature it rather enhances &
emphasizes what they are. Some of these delightful poems
they are so poignant one wonders if the poet didn't ^{p. 28}
deliberately go out of his way to make his readers suffer.

In his *Odyssey of the Snail* we are forced to
enter the nightmare world of suffering. A snail, the
"peaceful bourgeoisie of the meadow" one day decides that
he will see the world. A wheel ^{lies} at the end of the path
He meets two frogs. One is blind & both are beggars.
After a depressing argument with them which leaves him in
a pessimistic mood he meets some ants.

Themes
of
Cruelty

Now over the path
An awful atony silence
Flows from the olive grove,
With a group of red ants
The next are stinkens.

They are going along angrily,
And dragging behind them
Another ant with his
Antennae cut off.

The snail exclaims:

Little ants, have patience,
Why do you ill treat
Your companion?

Tell me what he has done,
And I will judge in good faith,
Relate it, little ant,
The ant, by now half dead,
Says now sadly, cont p. 29

Appreciation of
Lorca - Campbell
1952

15

I have seen the stars.
What are stars? say
The other ants uneasily.
And the snail asks
Pensively. The stars?
The ant repeats,
I have seen the stars.
I went up to the highest tree
In the whole poplar grove,
And saw thousands of eyes
In my own darkness.
The snail asks again,
But what are stars?
They are lights which we carry
On the top of our heads,
We do not see them,
The other ants remark.
And the snail says My eyesight
Only reaches to the grass.
The ants exclaim,
Waving their antennae
We shall kill you. P. 29
You are lazy & perverse;
To labour is your law.
I have seen the stars
Says the wounded ant.
And the snail passes judgement:
Let him go free,
Continue your work
As he will, that soon,
Worn out, he will perish.

Across the mild wind
A bee has passed. P. 29

Alroy

The admiring ant
Arrivals the vast evening
And says At is she who comes
To take Jane to a stan,

The other ants run off
On seeing he has died.

The snail sighs
And goes off amazed
And full of confusion
At the eternal, The path
Has no end, he exclaims... P. 30

This disconsolate mood pervades the early poems. Its insistence & power return in the later plays, when he deals with "unpleasant subjects." P. 30. The cruelty he flings in our faces is tempered with the willingness to ^{accept} suffering, & a capacity to resign oneself to that which can't be changed. It is proof of his sheer artistic mastery that his compassion is one of his main motives for burning both his readers & himself with such anguish. P. 30

The same cruelty & suffering permeates *Romances* & *Antony*. He takes away the direct anguish by letting one of his gypsies tell us the tale. The gypsy's mature realism & his naive cushion the full impact of the terrifying apparitions, the crimes, the brutal murders & martyrdoms he writes of in *Romances*. P. 31
He does not deliberately inflict pain upon us he shows what he feels. This is his motive for his themes of cruelty.

In spite of the reflections of the
hand of life he lived in
his poetry

There is also in the sense of violent death,
burial, immolation. The shape & presence of death
is always there. P. 31

Spring Song

On the lonely mountain
A village cemetery
Appears like a field
Sown with seeds of skulls
And cypresses have flowered
like gigantic hearts
which, with empty eye holes
And green hair,
Persuaded & sadly
contemplate the skyline.

Divine April, who comest
charged with sunlight & perfumes,
fill the golden nests
These flowering skulls. P. 31

Lorca was much obsessed with death. His
pre-occupation was pre-eminent even in his lush &
pastoral poetry. It must be remembered too, that in
the 20 yrs before the Civil War death was very much
in the air. The cry "Viva la muerte" by the
anarchists was often heard while their skull & crossbones
symbol was chalked on to everything. The sense of
death was far deeper in Lorca than most of his
contemporaries. Death is considered to be the patron
saint of Spain, especially Andalusia. It is also said
that the Andalusian consciousness is founded on 3
things voluptuousness, blood & death. Even though not
necessarily more a problem with this it is not far from the theme

the truth since Andalusia is known as a
Culture of Death.

The attitude of the great Castilian mystics
is said to have been a longing for death whereas
Lorca expresses a "terrified thrill of anguish" at the
thought of death & (Lorca) depicted with violent force & horror. (This opinion is not shared by the author.) P. 34

Throughout his First Poems Lorca's imagery developed
& expanded. Sometimes he used it for its lush
sake sometimes for obsession. P. 35

Lorca's ^{presumption} ~~obsession~~ with death & his use of
it as a theme came out of strength not weakness.
The event of his own death proved that this was
not an illusion. The death of 3 million men women &
children was already in the air like a thunder storm
coming not yet unleashed. In his Song for the Moon
he predicts & prophetically describes the terror to come.
He clearly saw the desolation of his country. P. 37

Living lesson
for anarchists!
Behave has the habit
of scattering his farmyard.
With dead eyes
And the Hitler heads
of contrary
Militias

Live in the hope
Dead eyeball,
That the great Lenin
Will be the Big Bear
of your landscape,

P. 38

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The black ridge
of the sky
which will tranquilly drift
To give the last embrace
To the Old Man
Of the Seven Days.

And then, O Moon,
So white, will come
The unsullied reign
of dust & ashes. P. 38

Definite pre-sensing of chaos to be raised
down upon Spain. In dealing with the idea of death
Lorca increases its stature of life & intensifies it.
Those who go out to seek death & risk lives doing so
do this because they have a surplus of life? P. 38

In Lorca's time ~~those~~ who risked their lives were
~~poets~~ priests & great matadors. In his honour
we see a duel between life & Death. It is an
enactment of a ritual dance between the superb overflowing
vitality of the matador & the cold shadow of
Death, each augments the mystery & stature of the
other.

Early poems How was a dual process art work
Conced to supreme point in plants. P. 38

Water gave Lorca endless ideas. Compares the
sound of the far off gutter to water in
la cisterna & in lluvia evokes a magnificent
passage of falling rain. P. 39
Last verses here is awakened in the
grogginess of its rhythm.

Influence
from Water

(one line) Our interior sky contains a triumph of blood. P. 39

But all our optimism turns to sorrow
To contemplate the dead drops on the glass.

And those drops are eyes of the infinite; gazing
Back into infinity which is their parent.

Each drop of water tumbles on the ^{dime} glass
Leaving dime wounds of diamond.
They are the poets of water who have seen + meditated
Things which the vast crowds of rivers ignore. P. 40

The image of the dead drop of water
that is filled with light is contrasted with the
strength of the rivers - one can be compassionate
& a light of strength even in one's own sorrow.
P. 40

Chapter III The Romancero Gitano

Romancero is defined as Romances, or collection
of Romances. Most famous a popular of all his poems.
The romance is the equivalent to the ancient ballad
form. The Spanish romance does not rhyme but has an
assonance at end of every 2nd line. From beginning
to end. The ancient form is best for narration
but impossible to imitate in English since English
vowels have many different pronunciations. P. 40

Lorca's assonance is very pronounced. His
method of using it was indeed a remarkable feat.
The extra emphasis his vowel sounds require was
due to ^{having} suppressed them in the rest of the line
in which they occurred. P. 41

The technique allows the lesser noticed things to be easily recognized.

Although *Romances* deals with unpleasant & realistic subjects it also has its joyful moments. They are as antiseptic & anaesthetic. (P. 41)

Ballad of the Moon
is about a child's dream that becomes a reality.

The moon came to the farmer's shop
Wearing her bustle sprigged with marl.
The little boy is staring at her,
" " " " " " hard.

The moon is waving her white arms
Into the palpitating air,
And shows lascivious yet pure,
Her breasts of tin so hard & bare.
Escape from here, O moon, the moon,
For if the gypsies come in sight
They'd take your heart & make of it
Medals of beads & trinkets white.
Child, let me be, leave me to dance,
For when the gypsies come at last
They'd find you sleeping on the anvil
With your little eyes shut fast.

Escape from here, O moon, the moon,
I hear their horses in the night. P. 41
Leave me child & do not tempt

me whiteness with its starch of light.
Approaching fast, a horseman heard
His drum like plain, with rolling tread,
The child was lying on the anvil
With eyes shut fast and she had said. P. 42

Also the slow siren came,
All bring a dream, the gypsy set,
With heads uplifted, proudly high,
And eyes half-closed, the slits of jet.

O, how the night you sang that evening
Up on the tree-tops loud & high,
While hand in hand the moon is leading
The little child across the sky, (p. 42)

In the last verse the gypsies come to the forge
& start to lament loudly, because they can't find
the child: (The child of course looked at the
moon & it meant death to do so.)

Preocsa y el Aire (Preocsa & the Wind)

opposite to first starts out in a dream like
atmosphere ends in a concrete situation (British Consul's
house). Theme not of young girls who are
frustrated in the dark run to the nearest house for help.
Verse of Saint Christopher is description of muscular
swarthy type of men. P. 42

Cruelty & suffering pervade the Romance.

(amphibious)
Beatrice upon the moon of parchment
Preocsa with her tarbores
Comes down by an ambiguous path
of laurel shade & crystal sheen.
The silence bare of Jam star
Scared by the jangled sound she rings,
Falls when the deep sound of the ocean
stirring with fish, pearls & sings. P. 42
Amongst the peaks of the Sierra

Appreciation
for
Campbell 1952

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Slumber the east-ward carliners
Keeping a watch on the towers
Whose English folk have lived for years,
Beating on her moon of parchment
Pierissa comes with rhythmic fall;
To see her come the rude wind rises,
The wind that does not sleep at all.
A huge St Christopher stark naked,
Full of celestial honours of air,
He looks upon the girl, & plays
On a sweet pipe that isn't there.
" Allow me girl, to lift your skirt
And let me see you plain & clear,
Open to my ancient finders
The blue nose of your beauty, dear!"

(shrill)

~~Pierissa flings away her tambour,
All pale as death the slivers grow.
The shrill flutes of the shadows sing,
So does the smoky going of the snow.~~

~~The sea has pickered up its rumour~~

Pierissa flings away her tambour,
And runs, and runs, and does not tire
And the Big Man - Wind pursues her
With a burning sword of fire.

The sea has pickered up its rumour,
All pale as death the slivers grow. P. 42
The shrill flutes of the shadows sing,
So does the smoky going of the snow.

Alley

Pierroza, run! or the green wind
Will swoop, have you by the hair!
Run, Pierroza! Run like mad!
Look out! He means not you there!
The satyr of the setting stars
With all his glittering tongues of air.

Pierroza tumbled to death
Ran into the first house she sees,
Where high above the lofty pines,
The English Consul lives at ease.

Alarmed to hear her piercing screams
Come rushing down 3 canbuckens
With their black cloaks hurried tightly round them
And caps pulled down about their ears. p. 43

A tumbler full of warm milk
The Englishman provides in haste
And a glass full of gin
Which Pierroza will not taste

story

And while she tells her story weeping
And they are listening, without pause
Against the roof top tiles above them
The wind in fury gnashed his jaws.

Pierroza was also the name of a beautiful
gypsy singer & dancer in Cervantes Novelas Ejemplares

With his flesh stuck full of lilies
A sliced pomegranate for his head,
And now the cross of fire ascends,
Along the highways of the dead.

The Judge & Civil Guard their way
Along the olive orchard take,
Where slithered blood begins to moan
The dumb song of the injured snake.
"Gentlemen of the Civil Guard!
The same old story as before —
5 of the Carthaginians slain
And of the Roman people, four."

The madonna afternoon of fatness
And of hot rumours ordina soon,
Fell down between the wounded thighs
Of the wild horseman in a swoon.
Black angels fly across the air
From which the setting sun departs,
Angels with long, dark, streaming hair
And oil of olives in their hearts. P. 45

influence
of
green
on
horca

From the time of most ancient Andalusia
the ^{repeatedly} word verde (green) has haunted refrains of
ballads.

Rio verde, rio verde
rivas negro vasquela tinta! P. 45

Many of the Spanish poets miraculously used the word
it left its impact on horca. In Romance
Somnambula he uses it to create a ghostly
atmosphere (already written out) P. 46

Apprentition
Lorca
Completed 1952

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Romance de la Pena Negra (Ballad of Black Sorrow)

Lorca personifies the deep sorrow of the
gypsy people in the form of a gypsy called
Soledad Montoya. P. 49

O Soledad of all my sorrows,
Like a stampeding horse that raves,
And when it meets the sea at last
Is swallowed outright by the waves!
"Do not remind me of the waves & sea
That with some black sorrow orphans,
Over the country of olives
Under the rumour of the leaves."

In the fresh water of the lakes
Refresh your body, and release
Your weary heart, O Soledad
Montoya! to repose in place.

Away down there ^{the} river sings
The skirt flounce of the sky & leaves,
Crowning itself with pumpkin flowers
The new light rustles through the ~~skirt~~ sheaves.
O sorrow of the gypsy people
Clean sorrow lonely as a star,
O sorrow of the hidden fountain,
And of the daybreak seen afar! P. 50

Apprentice Lorca
Campbell, 1952

24 (a)

Fuente de Antonio de Camborio p. 55

for palms, unquelled in force

Voices along the Guadalquivir,
Woe heard, old woe, choking death,
Sunsound & trap the man's voice
With the carnations in its breath.
He bit the boats that stole his ribs
With slashes of a tusky bear,
He bucked the soapy sinner's sculls
Of dolphins, slithering in his gore,
He ~~stuck~~ ^{stuck} in his opponents' blood
The crimson neckties that he wore,
But then there were 4 knives to one
So in the end he could no more,
When in the grey bull of the water
Stars strike their javelins; in the hours
When veering calves are softly dreaming
Veronica's of gilly flowers
Voices of death he-echoed screaming
Along their river bank of oars.

Antonio, of Camborio's clan,
That have blue manes thick & strong,
With olive skins, like moonlight green,
And red carnations in their song,
Beside the Guadalquivir's shade,
Who took your life, who could it be?
"The four Benedicis, my cousins,
The children of Benca meif," p. 55
Things which they did not exclude in others
Were things for which they envied me -
My shoes of bright Corinthian hue,
My medals made of ivory,

And this fine stein in which the olive
Hadasmine both ~~are~~ so with care."
" Alas, Antonio el Caballero
So worthy of an emperors high,
Remember show to pray the Virgin
Because you are about to die."
" Ah! Federico Garcia Forca,
So quick while there's time, and raise
The Civil Guard for I am broken
And willing like a stalk of maize."

He had 3 beekages of blood
And then in profile there he died,
A fine chimney of gold whose like
Can never be again supplied.
A withered angel came and placed
A pillow underneath his head,
While others with a weary flush
Lit up a candle for the dead.
And when the 4 Generala cousins
Back to Benamerif had come,
Voices of death above the river
Ceased to be heard; all was dumb,

P 56

Romance de la Guardia Civil Española
one of Garcia's longest ballads. The CG was an
elite guard who lost 80% of their men during the
Civil War. They wore tri-corned hats & blue drape
& were magnificent fighters. They were detested by
the gypsies because they patrolled the country roads
where the gypsies carried but their thievery of
horses & poultry. In this Romance Garcia parodies
the method of the gypsies for the CG. Yet of
all the types of "police" that were instituted in
the 20th c. the CG killed very few gypsies. P. 58

One could ride on the lonely dangerous roads
& never be bothered by the CG, whereas when
the Civil War started the communists wiped out at
least half of the gypsy population. In the poem
the dislike of the gypsies by the peasants is also
brought out & when the time came, they settled accounts.

Pedro Domeq was a famous manufacturer of
shoes at Sevilla & Jerez de la Frontera. Greatly respected
by the gypsies. Spans & swissers refer to the
two gypsy professions. P. 58

Romance de la Guardia Civil Española

Their horses are as black as night
upon whose hoofs black horseshoes clink;
upon their clocks, with dismal sheen,
shine smeas of wax & ink.

The reason why they cannot weep
is that their skulls are full of lead. = P. 58

With souls of patent leather
Along the roads they tread.

Whispered a nocturnal,
upon feet upon their air hand
Silence of media crumpled

Hand leans like grains of sand.

They travel where they like,

Condemning in their skulls of neutens

A blurred astronomy of pistols

And shadowy six & shooters. = P. 59

When the night-time has arrived,

The night-time of the night,

Gypsy folk upon their anvils,

Are forging huns & darts of light. P. 59

A wounded horse arrives & runs
To all the doors with plaintive whine,
Cocks of glass are crowing
At Jerry of the Frontier line.
Around the corner of surprise
The wind bursts mazed on the street,
In the night, the silver night turned,
In the night-time of the night. P. 59

The Virgin & St. Joseph
Have left their castanets behind them
And come to ask the gypsies
If they will help to find them.
The Virgin like a Madonna
Is sumptuously covered
In silver chocolate paper
With almond marbled wounds.
St. Joseph moves his arms
In a silken cloak entwined
And with 3 Persian sultans
Pedro Domercq comes behind.
The mosaic in the doorway
Of a white stork is dreaming
And over the flat roof tops
Come flags & torches streaming.
Wearing before their mirrors
Hipples' dainties rope & pine.
Water & shadow shade & water
At Jerry of the Frontier line. P. 59

O city of the gypsies
With flags so fair to see,
Extinguish your green lamps, for here
Comes the Respectability!
O city of the gypsies
Who can forget you there? P. 60

Leave her distance from the sea
Without a comb to part her hair!

Two by two in double file
They reached the city of the fair.
A sign of everlasting flowers
Invades the cartridge belts they wear,
A double misfortune of black cloth,
Their dark invasion mauls their detens,
Pleasure to their approach appears
Merely a window front of spurs.

The city multiplied its doors
Which, fuses from fear had opened asunder,
And through them Hō Civil Guards
Enter to sack & plunder.

The clocks had stopped: the brandy
In bottles, with scared expedition,
Disarmed itself ~~in~~ with breath Nov,
In order to avoid suspicion.

A flight of long drawn screams
Ascended to the weathercock with which
white strike sabres cut the breeze

Their hoofs collide & shock.

The aged gypsy women fled
Along the twilight pavinas,
Taking their drowsy horses

And pots filled with their savings.
Along the almost warring streets
Sinister cloaks advance, all black
And leave a transitory vortex
Of whirling scissors in their tracks. P. 60

In the gateway of Bethlehem
The gypsies gather in a crowd
St Joseph full of wounds, P. 60

Hands out a maiden in her shroud,
The sound of hard, sharp tiles fire P.60
Through all the darkness, shocks & fears,
The Krami cures the children
With the saliva of the stars.

But all the while the Civil Guard
Advancing, ~~slow~~ saw the conflagration,
In which, so tender, young & naked,
As roasted the imagination.

Rosa of the Camborias
Groans in a door beside the way.

With her two amputated breasts
Beside her on a tray.

The other girls rush round
Chased by their flying hair
White roses of black powder

Burst round them in the air.

When all the roofs in fannous
Across the soil were strewn

The mornuna swayed its shoulders P. 61
In a vast profile of stone.

O city of the abysses!

The Civil Guard retreats at last

Along the tunnel of the silence,
While the flames are mounting fast.

O city of the abysses, who

That saw you could forget you soon?

Let them seek you in my forehead,

The playground of sands & moon. P. 61

Concise written between 1921-1924. Revised & publ.
years later. Goal was to capture half meanings
& impressions that were vague & remote, and more
share. P. 62

Some concise enigmatic meanings were
beyond usual scope of verbal combinations.

Scientific or mythical allusions

Al-canto Quire San Luz
inspired by song of Orpheus in Apollinaire's
"Bestiaire"

That signal sense of power, let it be noted!
That may suggest of light - what could be grander?
It is the voice of light made sound as I would
By three great Hermes in his book Poimander. P. 62

in concise more casual but looking for expression. Poem
quoted was scientific meaning sunbeams turning
to music upon vibration of something.

The song wishes to be light
In the darkness the song has P. 62
Threads of phosphorus & moonlight
The light does not know what it wishes
within its boundaries of opal
It meets with itself
And turns back home. P. 63

Fabula

Unicorns & cyclopes.

Horns of gold
& eyes of green.

P. 63

Henry

Over the steep
in a vain confusion
they illustrate the unaltered
mortality of the sea.

Unicorns & cyclopes.

An eyeball
and a power.

Who doubts the terrible
efficacy of those horns?

Nature!

Conceal your targets. p. 63

Some of the Horseman (Cordoba)
a border ballad. In the years of the Republic
the roads between & around Cordoba & Sevilla
were perilous to travel. The reality of the danger
was even more stark when a famous bullfighter
was found on the road bet Sevilla & Cordoba
with two bullets in him. p. 64

The poem gives the idea of the horse's canting
The man has left the main road so as to muffle the
sound of his horse's hoofs. It is evening. The poem
conveys a frightened, furtive, hurried, sinister
synecdoche of hoofbeats & hoartheats. p. 65

Appreciation Lorca
Campbell 1952

35

Lorca's Dramas

Lorca was deeply interested in reviving dramatic masterpieces of the Golden Age. He was responsible for the ^{national} revival of poetic drama. Wrote several plays that he produced himself. His best were dramas are remarkable for their stage craft & high quality of verse. P. 67

Most powerful of his poetic dramas is The House of Bernarda Alba. Written almost entirely in prose, its chief characters are women. Bernarda is a widow who has 5 daughters. She rules her country household with a rod of iron. The suffocating hypocrisy & ~~xxx~~ tyrannical rule drives each of her daughters to a broken spirit, madness or suicide. The drama is extremely realistic. While it doesn't have his usual imagery its force satire finds its mark in its direction to certain bigotted straitlaced matrons. Bernarda is the epitome of evil & loathing. P. 68

Lorca's earliest poetic drama was Mariana Pineda. The drama was a historical romance & its theme was about the death of a local heroine who lived in the 19th c. Caught running on a Republican flag the young widow was accused of conspiracy against the govt. Refuses to reveal the names of the other conspirators & is abandoned to her fate by one of them whom she loves. Leaving two small children she is hanged. P. 68

Zapatena Proharrusa is half farical half ballet yet does several female perversions. Shermaker's wife is a romantic & a day dreamer. She is young & new bored with her life as older man's wife. Dreaming constantly of a high societal life she becomes impossible to live with & finally drives away her husband.

In her imagination & missing him terribly she enshrines his memory. He returns in disguise & is overwhelmed to learn how much she really does love him & has remained faithful to him. He reveals himself she immediately makes his life miserable & again drives him out. P. 68

Yerma - play about Spanish peasant life. She craves a well to do thrifty peasant who can give her everything except a child. This becomes an obsession - her child becomes a model for children. In spite of opportunities she remains faithful. One day in a fit of frustration she kills her husband. P. 68

Dona Rosita la Soltera - novel said & restrained a study on spinsterhood. A young lady is pledged to a man who goes abroad & marries someone else. Rosita feels she must remain true to his memory. Last scene brings out magnificently her deep conviction that her life is finished she has got all she's going to have. P. 69

Bodas de Sangre - story that involves a feud an elopement & a murder. Supernatural & symbolism support Lorca's magnificent poetry.

Two lovers elope, the whole village turns out to hunt them down. The hunters are helped by a Beggar woman who is really Death in disguise. Her ally is the Rising Moon dressed as a wood-chipper, woodsman. He sheds his light to help find the lovers in the forest. P. 69

Poema del cantero (onelo) was not published until 1928, although written much earlier. Largely about songs, dances & festivals of Andalusia.

Poema del Nueva York - entirely negative. While there he came under influence & domination of Salvador Dali. Too complicated & aggressive for Lorca. Tried to follow Dali into world of surrealism & got lost. Metaphors & images fell out of focus & became too loose & plaintive & (mephitic?) Took a long time for him to regain his poetical insight. P. 41

Greatest achievement Planto por Juanico Sanchez Mejias. In this work he remains true to the earth & landscape of Andalusia. Unlike Romances he is not the impartial spectator but expresses his personal grief upon losing his friend to the fatal horns of the bull. A great bullfighter, cultured literary man & successful poet, a superb horseman Mejias was beloved by all for his own as well as his horse's courage & valor. His death was a public disaster. Mejias had actually retired several years before his staged comeback. He was well over 40. And as is often the case it was not successful. Shortly after his initial appearance he was killed. P. 42

Inspiration

Horses & bulls were a tremendous inspiration for Lorca. His verse on the subject becomes more intense & alive. For him the bullfight was the most cultured festival that existed anywhere in the world. The bullring was the only place where one could go to contemplate death surrounded by such dazzling beauty. P. 42

Here is an excerpt from *Anguana Pineda*
place - bullring at Ronda

Am the greatest bullfight ever
At Ronda's ancient circus seen -
Five jet black bulls for their devices
Wearing rosettes of black & crimson
① (badge of the terrible Miura breed)
The girls turned up with shrilling voices
(in painted gowns & tumbling caps)
Displaying their round fans embroidered
With sequins glittering like stars...
The lads of Ronda came in riding
Affected, swarthy, manes, P. 72
With wide open hats upon their eyebrows
Pulled slantwise down with rakish air,
The tiers (all hats & towering combs)
Where people had begun to pack,
Round like the girdle, revolving,
Were pied with laughter white & black;
And when the mighty Capetano
Strode over the Ostrow coloured sands
Dressed in his ample coloured costume
Brovelled with silk & silver bands,
From all the frontiers on the river
He stood so boldly out alone
Below the great black bulls of jet
Which Spain from her own earth had grown -
The attention went gypsy-coloured
Bringing its tan to match his own.
As you had seen with what a grace
He moved his legs, & seemed to swim:
What equilibrium was his
With cape & sword cloth left & trim;
Romero, forming the stars
Am heaven, could scarcely match with him!
P. 73

He held 5 bulls, 5 jet black bulls
Wearing mottles of black & green,
Upon the sharp point of his sword
5 flowers he opened to be seen,
Grazing the muzzles of the brutes,
Each instant you could see him glide,
Like a great butterfly of gold
With rosy wings padded open wide
The circus, with the afternoon
Vibrated, in the uproar swarming;
And in between the scent of blood
That of the mountain tops went streaming. P. 73

Plato is divided into 4 parts. The first
part repeats a poignant refrain almost hysterically -
"at 5 in the afternoon." The matador is tossed
he is taken out of the arena the commotion
is riotous. He is taken to the infirmary there is
the strong smell of iodine than chloride being thrown
on to the sand. The doctors reach the matador as
he lays dying

A coffin on wheels is the bed

At 5 in the afternoon. P. 73

Bones & flutes sound in his ears P. 74

At 5 in the afternoon

The bull was bellowing through his forehead

At 5 in —

The room was rained with agony

At 5 —

From far away the gongophone comes already

At 5

The trumpet of the lily through green grass

At 5

Like suns his wounds were burning

At 5

P. 74

And the crowd was breaking the windows
At 5 —

At 5

Ay! What a terrible 5 in the afternoon!

It was 5 by all the clocks!

It was 5 in the shade of the afternoon

Part II The Spilt Blood

I do not want to look at it!

Tell the moon its time to rise,
I do not want to see his blood
Who spilt upon the sand it lies.

I do not want to look at it!

The moon in open spaces lit,
Horse of the great clouds is showing
And the gray building of a dream
With willows in the banners growing,
I do not want to look at it!

Let my remembrance burn away,
Perform theasmine - flowers of it,
Within their tiny spray stars of spray.

I do not want to look at it!

The cow of this old world was licking,
With its sad tongue a muzzled red
With all the blood that on the sand
Of the arena had been shed,
And the 5 bowls of Gursanto P. 74
Hall made of death a hall of granite,
Five centuries began to low,

Grown tired of trampling on this planet
No.

I do not want to look at it!

Appreciation
Lorca

Campeón 1952

41

With all his death borne on his shoulders.⁹⁵
Donato greeds the tiers,
He was looking for the dawnbreak
Where never break of day ~~appears~~ appears.
He sought for his accustomed profile,
But the dream baffled him instead,
He looked to find his handsome body
But found his blood was opened head.
Don't ask of me to look at it!
I do not wish to smell the source
That pumps each moment with less force,
The stream by which the tiers are lit,
The stream that spills its crimson course
Over the corduroy & the leather
Of the huge crowds that ~~are~~ thirsting sit.
Who shouts for me to have a look?
Don't tell me I should look at it!

He did not try to close his eyes
When he saw the horns so high,
But the terrible mothers
Lifted up their heads on high,
And through the rancorous lanes a wind
Of secret voices started sighing
That to the azure bulls of heaven
Pale cowboys of the mist were crying,
In all Sevilla to match with him
Has never lived a prince so royal
For any sword to match with his,
For any heart so staunch & loyal.
Like a torrent of lions, his
Incomparable strength was rolled,
And like a torso shown in the middle marble,
His prudence carved & controlled,
Gold arms of Andalusian Rome. Pgs

Circled his head & circled it,
Whereon his laugh was like a lily
Of clean intellect & wit. P. 75

How great a fighter in the ring! P. 76
How good a peasant in the shire! =
How gentle with the ears of corn!
And with the spurs, how hard & dire!
How soft & tender with the dew!
How bright sun fair days to illumine!
How tremendous with the final
Bandenillas of the gloom!

But now he sleeps without an end,
Now the world mares & the grass,
Opening the lily of his skull,
Then fingers men secretly pass,
And now his blood comes singing as it flows,
Singing by swamps & fields beyond control,
Gliding around the stiff horns of snows
And water in the mist without a soul.
Like a long, dark, sad tongue it seems to slide
Meeting a thousand cloven hoofs, and flow
To form a pool of foam beside
The starry Guadalquivir of the skies,
O white world of Spain!
O black bull of pain!
O hard blood of Rancisco!
O nightmare of his red vein!

No! J J
A don't want to look at it!

There is no cup to hold it fit,
There are no swallows fit to light on it,
No frost of light is fit to whiten it,
No song, nor shower of lilies over it, P. 76
No glass with silver screen to cover it.

Appreciation
Campbell R. 1952

113

No!

I will not look at it, P. 76

Part III. The wake of the matador's friends
his body lies in state P. 76

Part IV - Forca takes his final leave
of his friend. Closing verso foretells his
own death.

It will be long before there is born, if even,
An Andalusian so frank, so rich in adventure;
A song your elegance with words that moan.
And remember a Israel word among the olive trees.
P. 77

Federico García Lorca
edited by H. ~~Ramsden~~ Ramsden
New York Manchester University Press
1988

Romancero gitano

Introduction

P.1 1927 - death of Luis Góngora - misunderstood & neglected, Andalusian poet. Aim was a

① new beauty of language & a new means

② of internalizing a poem by quality & interaction of its images ①

In Góngora's poetic revolution Lorca found 2 driving forces - reaction of a cultivated Andalusian against Castilla & quest for new & more lasting beauty of language, with particular emphasis on images. ②

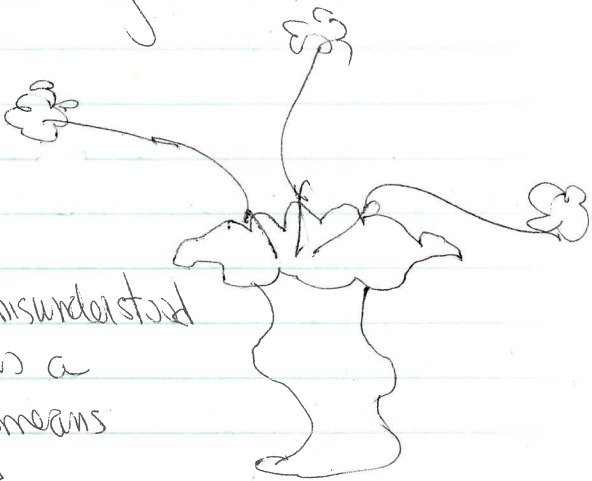
P.3 Lorca reacted strongly to over-emphasis given to Castilla & their dismissive attitude to Andalucía. Set about to steep himself in Andalusian culture. He learned to play the guitar with daily instruction from 2 gypsies. He adored flamenco music resulted in a book of poems entitled Poema del cante jondo. And discovered as much as he

P.4 could about the disappearing traditional puppet plays. ③

① Also mixed himself in the cante jondo festival with V. F. L. Calá

P.5 (1928) Opposition to this festival strong. Cante jondo was seen as the song of drunkards, gypsies & good-for-nothings. ④

By organizing the festival, Granada was in grave danger of becoming the laughing stock of Spain but Calá offered lots of support & encouragement. Lorca gave his famous speech on cante in which he spoke against "Castilianism" ⑤ & proclaimed proudly the soul & culture of Andalucía & its oriental heritage! ⑥



P. 6
 Lorca so fired up to announced his intention to write a poem about the Andalusian bandit, Diego Corrientes. In immersing himself so completely in Andalusian culture, Lorca also came into contact with the rooted primitive forces & art forms that had no place in the well-established cultural hierarchy. His defiant "andalucismo" marks appearance of a new generation in Spanish literature. (1)

Cante jondo & Lorca

P. 10
 For Lorca, the anonymous poetry of cante jondo is characterized especially by the interplay of specific reference & uncontained resonance. (2) At times, it is the real-life element (for eg Cerco tiene la luna) that is the specific or other times, it is the imagery such as in this siguiriya, "gitana y andalucismo" (3)

Si mi corazón tuviera
 birientas e cristar
 te asomaras y lo vieras
 aptas de sangue lloran

Each specific reference sets up a wider resonance. (4)

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

Language itself
 Imagery

Even andalus - the language is notable for its imagery. Everything is explained graphically & completely material. (6)

See poem -

Romanceo Gitano - Jorca

Romanceo gitano poem

Juan Antonio de Montilla
queda muerto la pendiente
su cuerpo lleno de liras
y una granada en las sienes.

P. 7

(8)

granada used in context of a contused wound
liras - stab wounds from the bull's horns

The established imagery lends to the poem
a power & profundity. (8)

Similar images

Romance de la Guardia Civil española

¡Oh ciudad de los gitanos!

La Guardia Civil se tejea

por un túnel de silencio

mientras las llamas te rean.

P. 8

(9)

túnel de silencio - compared to moles tunnelling through their own dark realm - emphasis is on density & refers to the density of darkness, silence fear & destruction that the G.C. created with its passing through the city. (9)

P. 9

(10)

San Miguel Granada

the coarse manola girls from the popular quarter of Granada are changing the traditional pepitas with bottoms big & hidden - just. We are invited to consider imagery of contour, firmness & colour like planets of copper. (10)

Romance de pena negra - picks have replaced the bambosillas image of picks digging & sound they make. In this poem some perception is accompanied by a physical

element. "bucle a a corio de" to caballo, boca. (10)

P. 9

(10)

In canto yondo Lorca found specific references tied to wider resonances of mystery & lamentation. His poetry reflects Andalusian images & sets up canto-like mystery & lamentation. (10)

Gypsy Character - Just as the Andalusian is noted for his ability to extract maximum enjoyment from the moment & for his lack of concern with hypothetical problems of the future, so the gypsy is noted for these same qualities.
for eg.

Zapatos color carinto
medallones de marfil
y este cutis amasado
con acatuna y jazmin

P. 13

(11)

Vanity Antonito is going to Sevilla to see a bullfight. He has a switch in his hand & his glossy black hair hangs over his forehead. As he rushes to carelessly throw bones into the irrigation channels just before he wants to see the water turn yellow. (11)

Pride

Even suffering don't suppress a gypsy's pride. Gypsies are authentic, uncomplicated, full of themselves & fully alive, even in their acceptance of death. "Amargo, all torment past, finding his proud profile in death dons a shroud whose straight lines epitomize the statuesque dignity of his passing." (12)

P. 14

(12)

P. 15

(13)

The Guardia Civil were the natural antagonists of the gypsies. This conflict takes on wider resonances. Whereas Lorca presents his gypsies by name the GC are presented collectively. He de-personalizes them & debases them. His reference to GC tricorne refers to power abused. (13)

While *casas y manechas* refer to their ^{wider} representation of oppression. G appear in 5/18 Rom. gitanos poems.

P. 15
(13)

Romance de la luna, luna - moon comes down & steals a gypsy child away. Preciosa y el aire - the wind arrests a gypsy girl & pursues her in a sexual fury. (13)

P. 16

(14)

Black angels - "Reverta" gypsies influenced by them
Romance Somámbulo - life's denial of a longed-for illusion

La moña gitana - torment of convent life for a gypsy girl.

Abre os - Shows gypsies longed for enjoyment of life tempered with restraints imposed by jealous men, institutions, cosmic forces, fate life & death. Basic conflict of vitality & repression (characteristic of gypsies). (14)

Romances gitanos full of pena negra. Mystery of man's denied strivings & illusions. For gypsies easy to assimilate in their world of reorientation & depersonalization. ^{anguish} (14)

Physical References of the Gypsies - in *cante jondo*

cuero, cabeza, boca, nariz, ojos etc.
settings - Guadalquivir Sevilla Montilla
scene elements - lemons, olives

P. 14

(15)

landscape - mountain
stayscape - stars, moon
seescape - rarely mentioned (14)

Instead of a mountain he says "dark mountain to complement dark character or torment." "Olives turn pale" at the wind's pursuit of Preciosa (15)

P. 14

(15)

Moon related to Destiny - combined with fate of characters it gives a feeling of mystery & apprehension (15)

Gypsy trades - anvils, copper articles, rings, medallions,
activities - horsemanship, bullfighting, smuggling,
hoarding

gypsy spells - superstitions, angels, archangels

all have exotic appeal (15)

The Knife - death association its what its meant to do.

reflects how gypsies view life

World of the gypsy - reflected in carte jante, Romancero gitano - a world of sophisticated primitivism elemental in its concerns - full of machismo, bravery, honor, sex, betrayal, revenge, bloodshed & death.
Direct simple,

Symbology

Moon superstition that if a child looks at the moon too much it will carry him away. Primitive idea - moon has an influence on human destiny, its a harbinger of Death

P. 137

(1)

White Flowers - inaccessibility unyielding, without warmth
lubrica (lubricious in English) suggests sinuousness, snake-like
fascination (1)

P. 138

(2)

beating the drum of the plain - a galloping horse
bronze - swarthy complexion
half closed eyes - oriental gypsy eyes - dreamlike quality also suggested here.
parchment moon - a tambourine (2)

P. 139 -

③ cenacolas - sea shells in Granada its a specific climbing plant.

The wind - gypsies personify it as a giant preoccupied with destroying stars & clouds.

waves on a murmuring sea - scrolls of disapproval
needy old wheel mill - dirty old man

Gypsy quarrels & fights bet. rival families not uncommon -
in Andalusia p. 139

P. 140 Albacete - classic centre for knife manufacture. Especially
② noted for a knife that is curved & has a tapered blade

blood shed - similar to bullfight & its parentry
game of cards - associated with fortune telling - harshness
of destiny in them. 1st card in Spanish tarot - horse & rider

Montilla - in Cordoba

Wars of Romans & Goths/Germans - a saying that means
same old story - rivalries & conflicts always end in death. ④

P. 141

⑤

green - suggests freshness, freedom 141

comparative - principal ⑥

P. 142

⑥

paros of Cabra - an area famous for smugglers &
bandits in Cordoba.

sheets of fine linen - longed for illusion of gypsy as
desire approaches

P. 143

⑦

P. 145

(8) lights that go out, crickets - transition from town to country - civilization back to nature. (8)

poaching, riding - gypsy activities which describe the sexual act. (8)

P. 146
CANTE
JORDO

Romance de la Pena Negra

the dark passion & fatalism of cante jordo.

basic concern of cante jordo - love & death

(9) the pátos, the absence of half tone,
the NIGHT setting

close identification of the woman with pena

Pena negra tells of the sorrow of a people
both personal & intimate (has a duality).

rustlers - sword

digging around - sight

arms - beating the breasts

breasts - wailing songs

cante jordo - to give way to one's sorrow or passion is
to give in to Death. (8)

P. 147 body & clothes take on aspect of blackness in pena
negra

hair - down, morning dew

the river that skirts a mountain - flower of a dress
colour of dress represents the morning sky, (purple flowers common)

Dawn doesn't solve the pena - the black sorrow (pena)
of the gypsies. (9)

P.147

(9) Sept 29 is a most important day in Granada. Especially popular in quarter called El Albarran. San Miguel is patron Archangel of Granada. (9) Sunflowers assoc with San Miguel
 P.148 noon coming of the new day (10)

(10) The statue of San Miguel inside the church points to Granada's oriental past. (10)

P.149 San Rafael - Cordoba's guardian Archangel.

(11) only occasion angel is named in the Bible. book of Tobit (5-12) where he appears as guide & counselor to young Tobias. While Tobias was washing his feet in the Tigris River, a huge fish suddenly leapt out of the water & tried to devour him. At Rafael's bidding the young man catches the fish & kills it & later uses its heart & liver to cast out the devils from his bride. He uses its gall to cure his father's blindness. Rafael is revered for healing. (11)

(12) Cordoba's history is most impressive. Under the Romans of Hispania Ulterior & later Baetica (Andalucia) it became one of the most Romanized cities in the Peninsula. Had a notable school of writers & orators whose influence extended to Rome. (12)

Under Arabic rule (711-1236) it became a most splendid capital (986-1031) of Arabian world & became centre of Arabian power & culture & the greatest intellectual centre in the then known world. Both civilizations "romana y mora" left their lasting imprint. Presents disability problem. (12)

San Rafael eventually reconciled Rome & Islam.

P. 150

(12)

Roman elements - water surrounding under the arches of the famous Roman bridge.

Tobacco rollers - more (12)

P. 151

(13)

white moths, white steeds = doves or Holy Spirit (13)

willow tree - tree of lamentation (14)

P. 152

(14)

petenera - an Andalusian cante

campanillas - bell flowers, little bells = celebration

jasmine flowers - pallor

in all cante jondo - despite joy there is tragedy (14)

P. 153

(15)

larga - particularly elegant bullfight pass assoc. with the gypsy school.

old blades - old gypsies

wine & bravery - macho blood & vitality

bites of the wild bear - gypsy profile

bermuda - pass with a cape

Benamajá - village in Córdoba (15)

P. 154

(16)

corinto (maroon) one of the classic colours of bullfighter's traje de lino.

3 spots of blood - biblical resonance anything with 3.

luna con - gypsy profile

Belief system

In a world of violence (perceived by gypsy) one cannot always submit meekly. (16)

Lorca

P. 155-

(16) ominous moon - warning - suggestion of death.

in the funeral procession it's the women who are the ultimate sufferers.

mirrors - shattered among of bloodshed
7 - magical # insistent repetition of it = heavy cosmic significance (16)
oval

Belief system P. 156 The world emphasizes Fate's relentless power. (16)
accepting Fate with stoic dignity. (El Empleado)
heralded misfortune, fatal outcome (17)

Belief system Destiny is harsh & unalterable
unstoppable fate - buques de agua

martinete - hammers are the only accompaniment for this canto.

oleander - the traditional flower of death (17)

P. 157

(18) The Milky Way compared to Santiago's nebular sword. (18)

In death one is alone, but finally at rest.

Threatening things - the death-bringing moon of the gypsy world
pursuing wind
black angels.

traditional reel-like memories of the gypsies - Guardia Civil.

blotches of ink = war - official reports & religious processions of the GC. Colour black - dread, scorn, lack of humanity. (18)

P. 157

(18) black (cont) patent leather of their hats but also refers to the soul - suggestion of deformity.

World of the gypsy is festive, childlike, marginal. But there is also longing, illusion, forlornness. (18)

P. 158

(19) Semprevivas - always assoc. with Death. Don Guardia Civil

Moon = sand = illusion of the gypsy world.

The Martyrdom En el Portal de Belén

Amor carnal or villancico (traditional love m. it) involvement of St. Joseph + Mary = gypsy case elevated to cosmic status.

reminder of 15th cent. martyrdom of saints

particularly of St. Agatha (19)

The Martyrdom of Eulalia - 304 young girl more than 1100 years before gypsies entered Spain. (19) The color gradation from night to cold dawn light compared to the ruin + mutilation of Roman Merida + its total collapse through Eulalia's martyrdom. Echoes of the Crucifixion + despite horror, there is a new dawn + a world reborn.

P. 159

(20) miraxas - olive trees - image of lightness

suspended water - frozen

knives + sharp curved hooks - instruments of torture

delight + suffering mirrored - likened to crown of thorns

breasts cut off + placed on a tray

the vitality of the body despite the mutilation (20)

P. 162 - Tamar & Amnon

(21)

from Old Testament (II Sam 13: 1-22)
 Amnon's rape of his half sister Tamar

Thunder & lightning announce approach of a storm with
 animal rumblings & cosmic vitality

Main image - tension bet Heaven & Earth

drought, season, heat

innocent love ~~compa~~ contrasted with searing earth

moon - cold detachment (21)

~~complete~~

end notes categories Done ✓

Deep Song and Other Prose
By Federico Garcia Lorca
Translated & Edited by: Christopher Murray
Publishers: New Directions Publishing Corporation
New York 1980

Deep Song P. 23 cante jondo

① P. 23 artistic
a historical & transcendent from cante andalusí & not the suggestive immorality of tavern round parties, café ^{or club} dance floor it is thought to be ~~it~~ is most unfortunate that the ^{dearest} most moving songs of the soul should be so maligned & viewed as debauched & dirty. ② ✓

Cante jondo is not the lamentable vision of the cantador with his tap stick (Arabic term?) nor is it his vulgar wailing about cemeteries. ③ ✓

There is a difference bet. cante jondo & flamenco a special distinction based on antiquity structure & spirit.

Deep song or cante jondo is the name given to a group of Andalusian songs which stemmed from the ancient siguiriya. From the siguiriya other songs were derived such as the foles, mantinates, cañeras, & sikanos. The songs which belong to flamenco are the mal agüeros, a rones, vistros, & pelenas. ④ ✓ The cante & flamenco probably originated with the siguiriya according to Falla. The cante is the primitive trunk of those songs with strong Arabic characteristics. ⑤ ✓ Close to ganna which

are different
are different
are different

is Arabic for song.

P. 24
6

Essential difference bet. cante jondo & flamenco-
origins of former may be found in primitive musical
systems of India the Orient. Flamenco was a
consequence of cante jondo & did not acquire its
definitive form until the 18th cent. 6

P. 25

7

Cante jondo is imbued with mysterious colour of
primal ages, flamenco is relatively modern into emotional
without such quality. Profound difference - spiritual colour
versus local colour. 7

P. 25

Cante
Anclalis
form of
sma. na

Primitive Indian song is a stammer - a
wavering of the voice, undulation that smashes the
rigid but tempered scale of tones & sometimes into
a thousand sounds. 8 Cante jondo follows this.
Flamenco does not. It proceeds by leap & its rhythm
is rigid. Cante jondo sounds like trilling birds, the
song of the rooster & natural music of the fire
forest & fountain. It is the oldest type of primitive
song in all of Europe & conveys the naked, stark
majestic emotion of the primitive Oriental people. 9

P. 25

9

The Gypsy signaria is the prototype of cante
jondo. It is the only genre of song to be
conserved in all its purity both structurally & stylistically
& reflects the characteristics of primitive oriental
music. 10

The Gypsy signaria opens with a terrible
scream. It is the reborn of dead generations a
poignant elegy for lost centuries. It is a pathetic



evocation of love under other moons & other winds.
 The melody begins by prying open the mysterious
 tones & reveals the process of stone of the soul.
 The voice is like a river upon which tears of
 the soul fall. The signifiers & its variants
 are not songs transplanted from East to West.

P. 25
 10

They are fusions of many elements over the
 centuries that were a result of accumulated historical
 events on the Peninsula. The original cante andaluz
 was remote yet possessed its own intimate,
 unmistakable nationalistic character.

P. 26
 10

Historical Events that Influenced Cante Andaluz

1. adoption of Byzantine chant
2. arrival of Arabs invasion
3. arrival of gypsies - gave to cante andaluz its final form. (unusual # of gypsy words in texts of songs)

(Falla) Similarities Bet. Cante Jondo & songs of Andalg.

P. 26
 12

- | | | |
|---|------------|-------------------|
| 1. enharmonic modulation | melancholy | sober orientalism |
| 2. range of melody a 6 th | | sad. modulations |
| 3. obsessive use of one note (incantation dating back to prehistoric) | | Formulas |

P. 27
 13

mark in ornamental forms which are used only at certain moments, to express sudden gusts of expression or emotionally powerful moments in the poem.

Enharmonic first associated with bird song, animal cries, infinite sounds of matter.

P. 27
14
Oriental music a strong influence deeply rooted
in songs due to Byzantine influence on ritual
formulas of the Spanish church. (11th cent.)

Elements of Byzantine chant found in seguidilla
tonal modes (not Greek ones)
inherent enharmonism
lack of ^{metric} rhythm in melodic line.

P. 28

15
Gypsy elements (Falla)
combined these ancient, indigenous
elements of canto and alba, with what they brought
to Spain in 14th - gave canto jondo its definitive
form. Gypsies provided lyrical channels through which
all their pain & ritual gestures could escape. 15

P. 29

16
Canto jondo has defined the unique, complicated
level of Andalusian. It has undeniably influenced
the greatest composers of Spain - Albeniz & Granados.
Falla. Albeniz works filled with canto jondo
Falla continued a very motifs purity, beauty &
a faraway spectral form. 16
Mompou revived
them too - gave them a Castilian-Andalusian
character, or flavor.

P. 30

17
Canto jondo called deep song because its
minute-deeper than seas wells the heart that
creates it, the voice that sings it - it comes
from the minute notes of And. & crosses
the great gulch of those years. It is the
first sob, the first kiss. 17

(7)

P. 30 The Poetry of Ceato Jondo

main content - Pain & Sorrow to the finest degree.

P. 30
18 ✓

pure
most exact expression

pulse through the tercets & quatrains
of the *siguiriyas* & its derivatives.

absolutely nothing else in Spain which equals the
siguiriyas stuff, atmosphere & emotional content (18)

Metaphors - most of characteristic of a
spiritual nature so excellent that they seize the
heart. In 3 or 4 lines the deepest emotions
can be expressed.

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

P. 31
19 ✓

Simple, genuine, with a touch of mystery, but
without gloom & doom these 2 lines reflected the
eternal enigma of death: (19)

P. 40
20 ✓

again themes love & death as seen by the
Sibyl - the Oriental personage which is the true
sphinx of Andalusia. (20) There is a liturgical rite

women called the *Chant* & *Danza* of the Sibyl which has
many times been performed in the *Sevilla Cathedral* & *Sevilla Cathedral*. The Sibyl is
described as having "moist lips which inter words
into the thick air mirthless. She ^{her words are} without ornament: &
without perfume but through the power of her God,
while singing voice reaches across a thousand years. (21) The Sibyl

(20)
P. 41
21 ✓

is sung - represents the triumph of death & upon the arrival of
Death the Sibyl does something - closes a door, raises
& plinth, proclaims an word, writes an epitaph etc (21)

P. 31

At the heart of *cante jondo* poetry ~~lives~~ the terrible question which has no answer. The poem either poses a deep emotional question that cannot be answered or solves it with death. It ~~is~~ ^{is} like

P. 32 Andalusian people - sad. ~~is~~ ^{is}

Most notable characteristic of *cante jondo* poetry - lack of a restrained, middle tone. ~~But~~ songs of Cantilla, Catalonia Basque country & Galicia - there is a certain emotional balance or lyrical meditation which gives songs a simplicity & naivety - definitely missing in Andalusian songs. Emotion is the primary characteristic of *cante jondo*.

P. 32

24 ✓

Most *cante jondo* is ~~not set~~ ^{blue} in the night of the Andalusian countryside. It gives songs extraordinary & profoundity. It knows neither morning or evening. It is ~~sung~~ with landscape no mountains no plains. It withdraws into itself in the darkness of the night.

25 ✓

Deep song is like a trumpeting warbler who shoots ~~notes~~ straight to the heart & whose ~~giver~~ ^{giver} is never empty.

25

P. 33

26

Origin of *cante jondo* - no one knows except that they were first songs of the people (*cante andaluz*). The true poetry belongs to no one it floats on the wind like thistle down. Each generation dressed them in a different colour added this or that & passed them on.

26

26

P. 34

Theme - Woman her name is *Pain*. In these poems she is made flesh (*Pain*) she takes human form, she has a profile. She is usually a dark woman. In the poems all nature is consulted the wind, earth, sea, moon, a violet, morning, a bird.

27

14

P. 34

All exterior objects take on their own personalities & play active roles in the lyrical action:

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

P. 34

27

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

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

P. 35

28

A particular feature - the strange manner in which the wind materializes in many of the songs. The wind is a character who emerges at the most emotional moment. He is depicted like a giant who comes into view & is absorbed or obsessed by one thing to pull down the stars & scatter the nebulae. Only in *cante jondo* does the wind speak & at times console.

Siquirya

P. 35

29

Another special theme - WEEPING. The *Siquirya* is a poem of tears, the melody cries & so does the poetry.

De noche me sango en patio At night I go to the courtyard
y me jacta de llorar and cry my fill of tears
on aver que te quiero tanto to see I love you so much
y tū no me quieres más. and you don't love me at all.

P. 36 (30) Another siguiriya - very Andalusian, very gypsy.

Si mi corazón tuviera
brietas e cristas
te asomaras y lo vieras
gotas de sangre lloran

if my heart had
windowpanes of glass
you would look in & see it
any drops of blood.

P. 36 (31) The "popular air" of the siguiriya is well suited to the melancholy of cante jondo. (16) When sung correctly their sadness & emotion causes Andalusians to weep. Their purity reflects tenderness & delicacy (31)

P. 36 (32) Primitive Oriental elements in siguiriya Very ancient Oriental (Primitive) elements may be found in the siguiriya. They have an affinity with ancient Eastern poetry. The Andalusian songs their speaks of deep pain & love ^{equally} reflect the magnificent verses of the Arabian & Persian poets. (16) (32)

P. 37 (33) In poetry of Lorca & Granada one hears the reminiscences of remote Arabia - some themes - scumjee, undying love, wine (14) (33)

P. 37 (34) Most striking resemblance found in the amorous lyrics of Hafiz - national poet of Persia - themes of wine, beautiful women, mysterious stones, the minute blue mark of Shiraz. (14) His poetic obsessions centered on trees (34)

P. 37 (35) My heart has been ensnared in youth black fairs since childhood Not until death will such a wonderful bond be undone (35) (14) (34)

~~P. 37 (36)~~ In cante jondo some obsession may be found. (36) (14) (34)



A lock of hair could provoke a whole tragedy.

Siquiriya with allusion to tresses

Si casito mueras mira que te encargo que con las trenzitas de tu pelo negro me cates las manos.	If I should happen to die, I order you, to wipe my hands with the tresses of your black hair.
--	---

P. 38
36 15

Profoundly poetic - these 3 lines evoke a sad, erotic eroticism. 36

A comparison of Andalusian & Persian poetry
Theme - weeping
Hafiz

P. 38
39

Yo doy suspiros al viento
¡ay profecto de mi!
y los besos me van a hacer.

I sigh into the winds
poor me!
And nobody catches my sighs.

I weep endlessly; you are a sea
But what use is all my longing
if the wind will not take my sighs
to your ears...

18 39

start

P. 38
19 38

Love & Death Themes

Siquiriya De aquellos que me
no queto acordarme,
porque poran mi corazóncito
gotas de sangre.

I must not remember
that love;
my heart is crying
blood drops. 38

#

P. 39

2nd stanza
39

In the end my bones
will turn to dust in the grave
but the soul will never be able to
to lose such a strong love.

19 39

Best Description of Duende

Wm. -

Martínete yo me llamo Curro Palla
por la tierra y por el mar,
y en la puerta de la tasca
la piedra fundamental. (19)

They call me Curro Palla
on land & on the sea
I am the bottom stone in
the portal of the tavern. (40)

Role of the Cantor - when he sings he is celebrating
a solemn rite, rouses ancient essences from sleep, wraps them
in the voice & flings them to the wind. Song takes on a
deep, religious meaning.

Through the singer - ^{of Andalusia} pain is released & its true history is
revealed.

Solozas arise suited to the ladies, haunting
beautiful, melancholic. Siquirya for men.

Cantors are prodigious interpreters of the Andalusian
soul. Most of the famous ones have destroyed their own
hearts interpreting their storms of feelings. (41) (42)

DUENDE

P. 43 / defined as the "hidden part of Disconsolate Spain"
(41) by Lorca. All through Andalusia one hears constantly
about Duende. "All that has black sounds has duende"
quoted Manuel Torre when he heard Kalle play
his ^{own} Nocturno del Generalife. (41)

P. 43

(42) The "black sounds" are the mysterious power of
duende, which is sensed but cannot be explained. (1) Duende
is a power, not a work, it is a struggle not a thought. (42)

Parca - Deep Song

P. 43 At is dark & shuddering, a demon, not an angel or a muse - Every artist climbs the steps of his or her Tower of Perfection only by fighting the demon.

44

The angel dazzles man & he effortlessly realises his work & its charm. The muse dictates & sometimes prompts the artist. The muse awakens the intelligence but intelligence can be the enemy of art by its very limitations.

44
43

The muse come from within - the demon must be vanquished in the "nerveless mansions of the blood."

No emotion is possible unless the demon is present. Ability, skill & technique are nothing without the demon.

43

P. 46
3

The arrival of the demon always means a radical change in form. It brings to the old familiar things unknown feelings of freshness as if the old thing were newly created & like a miracle it brings with it a kind of religious enthusiasm.

46
44

P. 47
45

In Arabic music the demon is greeted with Allah! In Spain Viva Dios.

Dionide finds its greatest range in music dance & poetry because a living body must interpret them. Sometimes the demon of the composer will pass to the interpreter's demon & the interpreter is able to find something new & unprecedented in the work. Spain is ruled by the demon because it is a country of ancient music & dance & because it is a country of death. In most parts of the world death is an end - it comes & curtains are drawn. Not in Spain - it is not uncommon for a Spaniard to live all his life indoors until the day he dies then he is taken out into the sunlight. Death & its silent contemplation are familiar to all Spaniards. Here is a poem about a 17th century lady who lays

History

✓

dying of childbirth in the middle of the road.

P. 44
④ 46

La sangre de mis entrañas
cubriendo el caballo está.

Las patas de tu caballo
echan ~~trazo~~ fuego de alquitrán.

The blood of my insides
is covering the horse.
The horse hoofs
throw off black fire.

④ 46

and of a young man gored by the bull

Amigos, ^{que} yo me muero;
amigos, yo estoy muy malo.

Tres pañuelos tengo dentro
y este que meo son cuarenta y cuatro.

Friends, I am dying
friends, it is pretty bad.
3 handkerchiefs inside me
this makes a 44.

P. 48
⑤ 47

P. 49
⑥ 48

It is no accident that Spanish art is tied to
the land - it represents the triumph of Death. ~~48~~ 48

Consider the songs sung by the Asturian women
with flame-filled torches on a Nov night (Nov 2: All Souls
Night), or the innumerable rites of Good Friday, (the bullfight.)

It is said that when the mouse sees Death arrive
she pronounces in the garden with her urn & waters her
bevel bushes. When the Jangel sees Death arrive, he flies in
slow circles. And the ~~chante~~ ^{chante} The chante does not
come at all unless he sees that Death is going to
arrive. The magic in any art is when it is
possessed by chante & remains thusly, no matter who
touches it. ~~49~~ 49

P. 50
⑦ 49

In Spain because dance is such a profound
religious expression the chante comes more easily. For
this reason neither dance nor the bullfight are to be
enjoyed when the chante is present. Indeed its powerful
spell it can change the body of a dancer from an old



2 (51)

(78) paralytic into a young girl or paints adolescent
 (78) blishes on the face of the old man in the workshop.
 P. 61 Above all she dances works on the arms of the
 dancer which are the matter of all expressions of all
 dances of all ages (8) (50)

P. 61 The dance never repeats itself. It is at its
 most impressive during the halfnight. One may have the
 muse with the muleta & the angel with the banderillas
 put in the sawdust & the moment of the kill - one
 must have dance to achieve the artistic Truth, (5) (54)

P. 63 The muse of Catalunya & the angel of
 Galicia must give way to the dance of
 Andalucía -

(52) Spain has 3 arches - one for the muse one
 for the angel. The empty one is for the dance who
 comes unbidden like the wind blowing relentlessly over
 the landscape in search of newly coated things. (53)



P. 105 (58)

The Gypsy Ballads

(1) poems not really gypsy but of Andalucía. Force called
 them Gypsy because gypsy represents loftiest, most profound
 element of Andalucía. Poems are about gypsies, hoises
 archangels, rivers, wine, contrabandistas, Jewish Roman
 influences & naked children of Córdoba. Expresses hidden
 Andalucía, trembling - inflame character - Pain, Andalusian
 Pain which is a struggle between Don Quixote & the
 mystery that surrounds it. Nothing to do with melancholy,
 nostalgia, etc. (58)

P. 114
② 54 Narrative form combined with lyrical. Mixes myth with realism. Mysterious & metaphorical like the Andalusian Soul which is a dramatic struggle between the Greek & the Roman civilizations who imposed themselves on Andalusia & Spain. 54

Romance de la Luna, Luna
moon represents a deadly ballroom
weret - a satyr child is kidnapped by the moon
for looking at it - had luck to look

P. 118
③ 55 Inocencia - wind chases a little girl & wants to rape her. She drops her tambourine & runs up to the English consul's house to ask for protection. Wind furrows beads on the tiles of the roof. 55

P. 119
④ 56 The Brawl - depicts latent struggle between groups in Spain & Andalusia that attack one another - no real reason. 56

P. 111
⑤ 57 Sleepwalk Ballad - most mysterious of all. Expresses Granada's longing for the sea & anguish of a city which can't hear the waves or see Horns play. Essence of poem is purely Andalusian. 57

P. 112
⑥ 58 The Unfaithful Wife is set against a swaggering ancient myth of the hawk woman (a mark of Saledad) Montoya - who embodies unbreakable Pain, a blade pain that can only be gotten rid of by cutting it. 58

The Pain of Saledad Montoya is the RUIF of the Andalusian people. It is not anguish for one can still smile. It does not blind for one does not weep. It is a longing & a deep love for something with death just behind the door.

CÓRDOBA



Córdoba.

Córdoba.

P. 112

Lejana y sola.

Far off & lonely.

113

Jaca negra, luna grande
y acentuas Jan mi alforja.
Aunque supa los caminos
yo nunca llegare a Córdoba.

Black horse, big moon
& slings in my saddle bag.
Even though I know the road
I'll never get to Córdoba.

Por el llano, por el viento
jaca negra, luna roja.
La muerte me estas mirando
desde los torres de Córdoba.

Across the plain & through the ^{winds}
black horse, red moon.
Death is watching me
from the towers of Córdoba.

¡Ay! que camino tan largo!
¡Ay! mi jaca valerosa!
¡Ay! que la muerte me espera
antes de llegar a Córdoba!

Ay! how long the road!
Ay! my valiant horse!
Ay! death awaits me
before I get to Córdoba.

P. 112

Córdoba.

Córdoba.

Lejana y sola.

Far off & lonely.

59

59

Romance de la Pena Negra

P. 113

Amoroso - a force of Andalusia associated with
Death & hatred. Became an obsession in
Lorca's poetry.

60

60

CATEGORIES

Cante jondo and Flamenco
Differences

Primitive cante andaluz
Style of Singing

The Gypsy Siguiriya and Cante jondo
prototype of cante jondo

3 Historical Events that Influenced cante andaluz
adoption of Byzantine chant
invasion of the Arabs
arrival of the gypsies

Similarities Between Cante jondo & Songs of India

Influence of Cante jondo on Spanish Composers
Albeniz
Granados
Falla
Mompou

Definition of cante jondo

Poetry of cante jondo
main theme - pain
special theme - weeping

Primitive Oriental Elements in the Siguiriya

Comparison of Andalusian & Persian Poetry
on Theme of Weeping
here & Death Themes
The Duende

The Gypsy Ballads of F. G. L.

The Gypsies
Jean Paul Clément
Trans. by Charles Duff
Vista Books London
1963

Myth of the Gypsy - handsome, proud, free
Chapter I - Origins
most likely India.

Legends - many. Earliest dispensal ^{mythematics} source of fate that brought them to this dispensal steeped in myth, Bible & the Orient two sources.

Since Cain means blacksmith possible they were his "cursed descendants."

When thou tillest the ground it shall not yield to you ^{Gen 4:12} & a ^{weeds} & a ^{weeds} you shall always be. And thou shalt set a mark on Cain (Gen. IV, 15) (Bible).

The mark mark is known as a "T" its not a stigma but a sign by which a member of a clan in which blood relationship is carried out in a terrible way is recognized.

Religious beliefs reflect memory of the curse -

Legend of the Crucifixion - workmen who forged the nails were descendants of Cain. 3 Jews were commended by the Romans to forge 4 stone nails for Christ's crucifixion. Having learned their purpose they

Romans killed them

refused. A gypsy took on the job. Finished 3 & gave them to the soldiers who left. 4th man kept blessing & would not cool down no matter what he did. Whenever he went out always appeared. It is who they come from place to place. P. 4 And why 3 men? not 4 were used to crucifying Christ.

2nd legend - who Gypsies called Egyptians, few if not really clean legends, left India became horsebreakers, traded in precious stones & excellent at cosmetics

Arrived in Egypt - sought asylum on basis of 3 feet that were allowed to stay.

Gypsies are excellent entertainers, practice magic, smithing & are horse breakers. P. 4

From the two legends the two important points - is Gypsies do their utmost to identify country of origin India or Chaldea P. 8

Prophecies of Isaiah & Ezekiel foretell of gypsies origin, continuance & destination. P. 8

Resemblances bet Jewish diaspora & Gypsy dispersion

both marked by a curse at outset both compelled to wander for undetermined period.

P. 24 Gitanos in Spain
Spanish, Catalan, Andalusian
Gitanos españoles catalanes andaluzes

Classical Gypsies 1963

Spain constituted an important phase in when the gypsies arrived in Sp. Barcelona in 1492. These were different from the Gitanos who had come from N Africa & settled in Andalusia. P. 82

Gitanos differ from other Gypsies - the two distinctions do not get along - little tolerance. Gitanos speak an idiom known as caló (based small Rom on Romani). Physical appearances also differ as do manners & customs. P. 83

mythological theory

Origin not really known, a lot of ink from the pen^{on} supposition - thought to be descendants of Guanches, last survivors of Atlantis. Inhabitants of Canary Islands descended from ancient Guanches. Dr. Capiston Dir. of Museum of Natural History, Paris spent life studying Guanches supports this theory. P. 83

Origin of Guanches extremely mysterious. Lived in caverns deep in the earth & were shepherds who spoke a Berber dialect. They had a typical dance which was brought to Spain. Had a phobia of the sea, even though they were excellent swimmers. (knew nothing of navigation when most wild people were out on the high seas.) Strange exception was because of a religious taboo. P. 83

Atlantis Fire Dance

The Guanches worshipped fire, great dark red skin always traveled toward the setting sun. Survivors from Atlantis sailed west into Egypt. Whatever the disputes it is agreed that two groups of gypsies left Africa. One group followed. P. 84

South coast of Med via Egypt & N. Africa.
Gypsies from Egypt went to Spain. These
Some went via Africa. Spanish named them Gitanos
"nomad from Egypt." p. 84

Not known what date Gitanos crossed Strait of
Gibraltar but their arrival in Spain was before 1492.
Columbus set up at Granada, Cadiz & Sevilla. p. 85

In 1499 a banishment order was sanctioned
against those who had no recognized occupation.

1505- edict ordered many Gitanos sent to the
galleys.

1558 Philip II tried to compel them to give up
their wild life *vida montana*, a battle in small
villages & towns. The Gitanos' obnoxious date from
this period, close to Jewish ghettos.

End of 16th c. - reversal of these measures. During
17th c. local proceedings turned ugly & real persecutions
started. p. 84 p. 85

1618- one clan composed 800 individuals. Military
went to disperse them.

1693 A gitanos captured & had to submit to
interrogation for no reason other than being gitanos.
Broke under torture admitted to his death by
authorities & admitted they had killed & eaten their own
people & done same to a Franciscan monk. Sentence
of death blessedly brought an end to the torture. p. 86

According to some Gitanos created a bad reputation
for themselves. Angered Philip IV to point where he decided to

Charles - 1913
Gypsies

strike a heavy blow. Edict of 1633 demanded they
are up all their wares customs dues & be separated
included dancing - penalty 3 yrs exile. p. 86

As a result they were classified as
False Xtro, thieves, diviners, poisoners of cattle, spies,
traitors etc & like the Arabs were eventually driven
out. p. 86

1699 Charles II forbade them to live in villages
of less than 1,000 hearths. Couldn't carry arms & could only
engage in agriculture p. 86

1695 an even stricter edict forbade them to
behave a smith or having a horse. Anyone leaving
the village was condemned to 6 yrs in the galleys.
None ever returned

By 1705 roads were full of bands of Gitanos
who made life extremely difficult for peasants. Corregidores
(local magistrates) authorized to fire upon them if they
didn't surrender their arms. That could further be
pursued into the church where they did not find refuge. p. 87

1763 more liberal policy under Carlos III.
He did succeed in getting them to settle down
& many returned to old occupations as well as
more Spanish ones such as bull fighting

Page 50 - Gypsies & Witchcraft

Great misfortune suffered by the Gypsies was to be identified with witchcraft when in reality their association with it was slight. The attitudes of the times were that social deviants must be involved in sorcery (1460). Those who came from foreign countries had no fixed abode & worked at itinerant jobs were thought to possess the evil eye. Their life style outside the villages was regarded as mysterious. All were suspected more so if they had swarthy faces & wore rings on the ears. P. 51

White magic included comedians & minstrels whose sole objective was to pull the person from his purse.

Black magic took in astrology & palmistry. Courts even had their own casters of horoscopes from which astrologers greatly profited. After all had they not come from Asia? Having occult secrets P. 52

Alchemy was considered the path of the philosopher up until 15th c. At that time some serious articles were written about it & it began to be accepted. Gypsies were healers in the sense that they knew about herbs & made elixirs & drugs in return for money. This only confirmed even more strongly peasant suspicions that they were Gypsy sorcerers. P. 52

The Witches Sabbath - witches did keep a Sabbath. There was held at midnight, meeting of demons, sorcerers & witches, presided over by devils. Held annually took form of an orgy. P. 54

Ekleser 1963
Gypsies

7

The fact is that the diabolical feast was nothing more than one of those gypsy rituals, a riotous meal in which Gypsies indulged with wine, song, music & dancing that takes a major role.

In the peasant's imagination ^{already} imbued with superstitions the dark stained barrels were none other than instruments of Satan, the oak became a buck & a ^{traveller} ~~traveller~~ was mistaken for Beelzebub. p. 54

② Two dances performed in Basque area la Maroni & la Bisaltia. Young girls were trained to perform these dances. Moorish dances languorous & amorous were also learned. p. 55

3 kinds of swarms at the Sabbath
Gypsy swarms dances performed to tambourine flute violin & instrument struck with a stick. Sabbath music. p. 55

Custom for Sabbath - if a peasant woman lifted the lid of a cooking pot should find a most mysterious mixture. No doubt the hodgepog would represent some diabolical creature. p. 56

Mythological

Ref. a custom bottle & a copper candlestick (food cooked in it)
Inevitable relationship bet cooking utensils & musical instruments. Mysteries of Ekleser p. 56

It was worn long & loose when young - but when gypsy grows older its perceived as a tangled mass must be horrific Satanic creature. p. 58

P. 101-

Gypsies follow cult of the Horse. Important animal in mythology. Their great innovations were equestrian. With nomads horse was a vital factor.

Played a part in Gypsy rites. P. 101

Saying man from horses line long. Prominently a human & psycho-economic animal for Gypsies Shamanist groups. Part of sacred rite, strictly forbidden to eat horse flesh. It is thought he who does goes mad. Not all Gitanos observe this law. P. 102

Horse closer than a dog. Treated very well, Gypsy knows his horse & is an excellent performance swordsman. Also knows how to correct its defects.

In spite of love for the horse gypsies aren't great horsemen. P. 103

Mythology of the Bear young virgin finds herself pregnant. Goes to drown herself. Then suddenly appears & tells her its bear shall give birth to an animal that can walk like a man. She births the bear. Connected to Asian animistic myth. Also connected to ancient matrarchy. Part of Gypsy societies. P. 106

Training of bear very cruel P. 107

Eleventh Gypsies

9

Dress

Wives followed their dress. Born named
Mifantim to harbor days consecrated to god Mars.
Sole brought to be gently trodden upon by bears.
P. 108

MUSIC & DANCING

earliest known Gypsies thought to be the 10,000
Jewish musicians sent by King Sennacherib to his
son in law Belshazzar. Few late players. Instrument
comes from the east but not brought by Gypsies

They are among the majority that played in public
from Persia to Egypt. Virtuoso in their field. P. 109
Dispute on what Gypsy music really is.

Some say there are ancient documents of gypsies
played before royalty (Queen Boadicea of Aragon included)
Gypsies popular at both court & village dance. Also
invited to lead armies into war.

First great Gypsyologist (Gypsies & their music in
Hungary - written by him). 18th c golden age of the
Gypsy. Definitely two races to whom is owed the
term Gypsy music - Magyar & Gypsy. P. 110

Hungarian Rhapsodies really Gypsy. So are Dances
of Brahms. First didn't know this but thanks to
Kodaly & Bartok proved this. Authentic Hung. music
is characteristic but profoundly different to Gypsy music.
Does contain pentatonic scale at times (Hung. influence).
Gypsy music contains Magyar intervals, melodies & rhythms
Hung - some (Vique & Geragely)
Musicalists would say that Gypsy music belonged
to Hungarians & had music long before gypsies. (Julius Bloch)
They ~~unquestionably~~ did not invent. P. 111

Origins of Gypsy music in Hungary badly stated. The two blend together outside of historical chronology. Overlooked aspect is fact that an ethnic group called Finno-Ugric gave birth to a Hungarian people that itself had an Ural-Altaic origin. Original characteristics of Gypsy-Hung. music associated with Asiatic music a basis of many folklores ^{has been} found in some of the funeral & bear chants & Shamanistic rituals. P. 111

To regard Gypsy as simply adapters not true. Already had the musical elements. P. 113

Instruments greatly appreciated by gypsies ^{rich} drum & tambourine. Thought to have come from Orient (drum, tamb.) & India.

Tambourine essential in Shamanistic rituals. Was held in the left hand by the Shaman. Splints & wires keep pieces of metal, little bells in place - represent spirits. Painted with symbolic pictures, horse, sun, moon.

Spanish tambourine Basque tambourine pendone (used by women only) portrait of horn on one side swollen heart (pencil) by an arrow on other. Used to accompany dances & sacred processions. P. 114

NB Eldest son of Bach Wilhelm Friedemann virtuosic violinist left his post a math. teacher & organist at Notre Dame to join a tribe of gypsies P. 114

Some similarity bet songs of Andalusian gypsies & Russia. Soft slow pieces, tiranas & polos, lively - seguidillas jota of Aragon.

Two poles that attracted Gypsies - Spain & Hungary

Manner
↓
Falla
↓
gypsies

For Falla it was the Gitanos who found their way to Sacro Monte in Granada in the 15th c who introduced into the old Andalusian music already impregnated with Arabian influence - the new element came jondo. P. 115

In Spain - some problem of nomenclature. Flamenco has been given several interpretations. The J style was born in Andalusia & formed from popular themes not all of peninsular origin. Some synthesis - Spanish folk lore & Gypsy merged together. P. 115

Just as violin inseparable for the Gypsy so is guitar for the And. Gitano (not exclusively Spanish) it was the ideal nomads' instrument. The Gypsy tribes of Persia, Syria & Mesopotamia all played instruments like the lute, sitar & tambura all variations of the guitar.

Ritual
DANCE

Castanets two pairs of Gitanos. Tradition was that a woman could not dance unless she accompanied herself with her bare hands. Historically in Spain long before Gitanos came. P. 116

Origin of gypsy dance. ritual like the sacred Oriental dances of Vedic India. Dances had ~~been~~ magical, ^{function} not religious. The exact meaning of some ritual dances had never been defined. P. 117

The Snake Dance revolutionized gypsy dance. Not to be confused with belly dancing, unrelenting hips provided an eroticism that was never intended but somehow got itself up in Western eyes. Dances that were considered lewd, detestable were banned under severe penalty - garabandas. It must also be noted gypsy women never dance unadorned as Arabian women do. P. 117

Description of gitanas dancing:

Surrounding mixed conversation in their heads the women dancers clicked their castanets impatiently ^{while they waited} for the tambourines & guitars to arrive. Soon the guitars began to ^{trill} & hum while vocal accompanists intoned strange melodies in their falsetto nasal voices.

An old Gitana as hideous like a witch was seated ~~at~~ at the foot of a wall on which was stretched a dried skeleton of an enormous bat. which added to her already satanic appearance. She took up her big pandero & started tinkling the copper strips.

A tall girl with a fine frame named Pa Perla began to dance the zapateo with charm & grace. Her bare feet lightly touched the pebble strewn floor and as if it was a carpet on which she was dancing. As the castanets got faster shouts of ale were heard to echo from all directions. P. 117-118.

Gypsies & Arts of Divination

use of tarot cards to support their predictions & divinations. It is thought tarot introduced by them. They were entrusted to teach the occult from remote antiquity. Thought by some to be the Gypsy Bible. P. 120

Gypsies & Mythology

believe in one God O Del

The sky is God but water is not

Don't believe God created of the world existed long before him, always existed.

Earth - mother of us all Divine Mother P. 134
primitive matriarchal influence. Mother Goddess Cult

In the uncreated earth O Del appeared & so did his acolyte - the devil. O Del - principle of Good
O Benig of evil. Both powerful always in contention

God did create man. He competed with the Devil in the making of 2 statues the devil formed them into man & woman, God breathed word into them.
(Adamic line).

Pear, Plum
Not yet
trees of Paradise

Behind each a non fruit bearing tree sprang up - covered both with their branches. Also Pear & plum trees
Dams beams to eat a pear. Serpent appears tries to prevent woman from eating an apple. O Del intervenes
Serpent retires. Woman eats the fruit. P. 136 Biblical
(tradition reversed).

not yet
Yehweh

However ^{myth} contains some sexual symbolism - pear answers man's desire apple that of the woman
Dams & Yehweh "know each other". He is satisfied she wishes to be with him. With God's authority he embraces woman 3 times. Still unsated. Reason she's always craving for love.

Human cult - ^(women only) gypsies take off their clothes & worship & chant. Adoration is in harmony with matriarchal social structure & is secret still known only to a few. P. 138

Gypsy Worship of Sara Black Virgin Mother Goddess
extremely interesting - gradie can attend. Spend
a whole month inside a church empty. named after
Abraham's wife Sarah. The altar that is usually flooded
with seawater has 3 elements - an old jacket
for bull ~~worship~~ sacrifice worship of Mithra (left) 3rd e
altars ~~center~~ a statue of Sara (r). Statue is plaster not
wood. Painted black.

Two acts of ritual. Strips the horns of her
many dresses (Sara) & hangs up clothing that have been worn
& touch or rub the skirt with objects representing other
sake - photograph, medal etc. Idioms up clothing is
thought to cure patient of men is provided by the skirt.
P. 143

Gypsy pilgrimage is a procession to the sea
& the symbolic immersion. Andruso named Ishtar
took part in this fertility ritual has become baptism.
Mother Goddess cult has been consumed by this
ritual. P. 144

Sara may be compared to the Macanese virgin
of Hondalucan demons. Symbolically wears 7 dresses or
long skirts. Associated with Cabalist doctrine. P. 144

Legend - Once upon a time beautiful girl named Ana
lived in a high royal palace. ^{Queen of the God of Fairies} In depths of earth lived
demon people once had been men but transformed by the
devil into frightful demons.

King fell deeply in love with poor Ana.
But when he introduced himself she was horrified &
repulsed by his demon appearance. The demons were going
to attack the God Fairies & destroy them. To save them
she agreed to marry the horrible monster - the King. P. 145

But Ana was so repulsed by the King she could not even herself to him. Driven to despair the King in his wanderings met a golden toad who told the King to make his wife eat the brain of a magpie. She would then fall asleep & the King could do anything he liked with her. King followed the advice & at last he was able to make love to his beautiful Queen.

In due time Ana gave birth to a demon that looked like a 2 headed bird. Its plumage was a dirty green colour. Its name was Melalo most dreaded demon of the appies. With sharp claws he could tear out hearts & lacerate bodies. With a blow of his wing (P. 145) he could stun his victim & make him lose his reason. He stirred up rage, frenzy, murder & rape. Thus he stumped chattered away in their marches just like a magpie.

After Melalo's birth Ana went to regard her husband. When M grew up he wanted a woman. He told his father to cook a fish in donkey's milk & put some of this love potion into his wife's organ while she slept so that he (M) could possess her.

9 days after this Ana bore a female demon Bilhi. She became Melalo's wife. She had the body of a fish & head of a man. From each side of the head hung 9 hairs that were long & sticky. When the hairs penetrated man's body he got a catarrhal disease.

The king could no longer make love to Ana. Melalo had many children & king became jealous. In order to prevent men from multiplying M

enemy of man put his mother asleep hoping she'd
bring new demons into the world & destroy the human
race. p. 146

Ana was extremely unhappy to have delivered
so many monsters she wanted to become sterile & asked
M who to do. She followed his advice but
instead of becoming sterile she bore even more monsters.
All these monsters produced terrible illnesses, fevers,
childbirth probs etc.

Finally after bearing the most terrible monster of all
the land gave Ana her freedom. He imposed one condition.
Every woman who reached 999 yrs had to be delivered
to him. Ana went back to her inaccessible castle
high on the crags. On occasion she shows herself
but only in the shape of a golden tower. P. 147

MAGIC & Gypsies

3. Magic a natural predisposition of a
people who live in accordance with seasons plants
& elements. The Gypsy has always known how to
look around him & draw lessons from his exterior world.

Two kinds of magic black & white just as there
is the sorcerer & magician. Shaman whose acts of
destruction are greatly feared & the herb woman who
deals in plants & tobacco & does good works.

Black magic of Gyps involves evil spells to
make enemies ^{or livestock} suffer & die. Long list. Classical magical
apparatus doll pricked in certain place etc. P. 159
Evil eye believed by Gypsies & named to Gypsies
& fixed look & bewitching is essential here.

Gypsy magic uses a number of plants
animals & minerals. Toad, snake weasel, peacock
pigeon & magpie most favourite.

Toad form
Toad was regarded as the uterus - had the
ability to leave the body & go on some nocturnal
expedition & toll in a mystical bath. Remember legal
toad was band's advisor & Ark he appeared as toad
at end of story.

Snake Mar 15 Feast of Serpent. To kill a
snake that day means good fortune.

Weasel - the Blower. Puffs or blows when angry.
Gypsies have morbid aversion to puffs of air & wind
Wind is Devil sneezing. Puff of weasel means bad
luck. Pregnant woman sees weasel - means troublesome
child. (Puff dates back to mythical dragon's breath)

Squand is the Gypsy cat lady mascot esp. in
love. Dropst fox. is hedgehog. Unfortunately both find
way into the cooking pot. Hedgehog imp. in Iranian
mythology cults spread thru ME & East.

As for plants used in magic cooking most
wise women know the long list. Suffice it to say
plants must be ~~soaked~~ in white wine for 3 days
& decoction poured thru apron that has been
worn by a woman. P. 155

Amulets & talismans - part of Gypsy magic.
amulet wards off misfortune talisman brings good
luck. P. 155

Medical Magic considerable. Gypsies immune to many infections because of little contact with civilizations. Infantile mortality is high, those who survive sturdy.

Open air stoves with elements are advantages & counter balance food they sometimes eat a lack of hygiene. Gypsies do know about illnesses. P. 155 When it is mysterious to them they call on demonology to explain it as did primitive peoples.

Ancient India knew about those demons - children's Diarrhoea. Babylon feared Ashakku tuberculosis demon & Akkhezzu - jaundice demon. Gypsies since they knew about the disease would invent a demon responsible for it then make use of particular qualities & characteristics of the demon to cure the disease. P. 156

Perhaps more important was cure of mental illness. Remember legend Keshalyi & Melals who stirred up rage, meanness, murder & rape. The derailed victim has his back rubbed with brain of magpie which is burned on the bank of a river. For 6 days the women musicians throw 2 cantharides into the stream before sunrise. If person not cured by then he is declared incurable. P. 157

A very important part of medical magic is music. Music has power to calm nervous troubles. Pseudo-magicians are deceptive often as to a pharmacy to buy what they need then sell it under guise of pseudo medical preparations. No wonder results are satisfactory.

WITCH CRAFT

巫术 ^{black} cypsy magic known as witchcraft. Old women's magic ^{stunners} depend on it. Have learned the art from childhood. As part of their heredity to play the part.

Certain category who have received their gift from water & earth spirits - Nivashi & Puvushi, demons who can have a carnal union with future witches. P. 158

Sexual act takes place while young girl is asleep & without her consent. When she wakes up she then knows she possesses special powers. Next comes a period (no time length) in which she must master her powers. She also must keep her secret. When this is accomplished she announces her new vocation to the tribe who now pays her great respect. P. 158

To be a witch, to the Gypsies is an exceptional honour. ~~There~~ ~~times~~ ~~there~~ ~~may~~ ~~have~~ ~~been~~ ~~criticisms~~ ~~of~~ ~~her~~ or rebukes ~~of~~ ~~her~~ these vanish with her transformation.

Story is told of a new beautiful 17 yr old cypsy girl who had earned herself a Chateaubriand reputation, was ~~the~~ ~~subject~~ of a more her favours to non-Gypsies. She was cursed & treated with contempt by the whole tribe & was called the White Turk.

She lost the idea of passing herself off as a female magician. One night she woke the whole tribe with her screaming & shouting. She told them she had just been possessed & as proof showed traces of claws around her tent. Then ~~seemingly~~ ~~under~~ ~~a~~ ~~spell~~ she began to utter words without end & fell into a trance. Upon this she was accepted as a witch & given back her real name, Albrana Davie. P. 158



BOOK - The Popular Religion & Folklore of Northern India
 Music - More Formation
 London 1897

Albrana

MANNERS & CUSTOMS

1. Some superstitions & their part in Gypsy life
to drive a storm away, throw a broom out
the door.

2. When walking alone at night, do not turn back.
Gypsies fear the night & solitude.

3. On leaving for a long journey put a small piece
of bread in a pocket - keeps misfortune away. P. 160

Sterility greatest calamity to a gypsy woman. Medical
cause is Jahn's disease. She is both pitied & despised &
a relationship with husband not possible because she is
thought to have had carnal relations with a vampire
& this has caused her sterility. P. 161

Fertility spells have ^{been still} & are many & varied. All
are connected to ancient well known symbols. The
waxing moon - woman must eat grass picked from the grave
of a mother who has died of puerperal fever.

Gossamer from spider webs can also be eaten in
front of her husband. Gossamer is thought to be spun by
a goddess. Fertility symbolism - attaching it to spindle & distaff.
The rite of ^{making} a hole in either end of
an egg & blowing the contents into the woman's mouth
is very ancient but its symbolism is obvious. P. 161

Power of the moon is also ancient

* Mythical - prostitute practices of Aphrodite all wore
a thread of gossamer around the forehead.

Bleak

Fire wheel is known (blagoma charcoal dropped into water & drunk by the woman).

Appearance of Trees - children couples each plants a different tree on either side of a river bank. The two trees are bound together. If one of them dies, no children will be born to the tribe or village.

Abortion is a rarity - even if owl is prominent before marriage need is great for children & love affairs have for children are main reasons. But where there is no contraceptives used the women are very familiar with an immense array of philtres & rituals for abortion. Some herbs, amulets, incantations etc are employed. Gypsy midwives do not use needles or other probing instruments that would maim or kill the egg. Not even a large amount of money persuades them. P. 162

To determine pregnancy ancient rite ^{practised} in Vedic India was to cast strands of flax into a basin or on to a divining disk. Strands prepared from ovals as to whether or not they were touching.

A new ancient fertility rite is making water pass through a sieve. Water is perceived as fundamentally generative but it is in the form of rain & is from the sky not water from the earth, where the its fertilization power is greatest. P. 164 Rain symbol in many rituals.

Once a gypsy woman is pregnant she tells both her husband & the tribe. From that moment she receives special consideration. Images & pictures representing gods & goddesses of good beauty are loaned to her (never to anyone else).

A gypsy woman works night up until the last

moment to have her hair. She tells her friends
but more often than not she will give birth by herself
in a corner or standing up with legs apart. Amazing
endurance never seen in other women.

A strict ritual is followed at birth time
Before the final pains knots in all the clothes are
cut (stop umbilical cord from knotting).

Mother of woman a tribal midwife only goes
to attend. Father may intervene if necessary.
Rite is agricultural & magical. Rituals involving
eg. symbolism used.

Strict taboos accompany rituals. Woman
can't bear child in her own tent has to be outside
the camp or under her caravan. She is regarded
as unclean. Period of time when she must remain
apart from tribe & touch nothing kitchen utensils or
food. P. 105

Baptism first time father sees his child.
Once confirmed she bathes in a river & destroys
everything used during confinement.

Gypsy baptism consists of usual immersion &
confirmation sacred name. Each has in fact 3 names -
sacred, 2nd reserved for racial brothers & 3rd for gadge
& their civil status.

Sacred name is spoken by the mother in a very
low voice at the moment of birth - first & last time
purpose is to deceive demons who if they don't know
true identity of child can't have power over it.

Clebsch

23

Custom dates back to mythical times when ^{it was forbidden to name} gods ^{to name} ~~were~~ ^{by their} ~~not given~~ ^{names} - usage passed to mortals. P. 166

Second name used for baptism of which non gypsies cannot be present, 3rd is for civil authorities. Swine is often used & identifies the tribe. P. 167

Baptism extremely important. Before the ceremony the child "does not exist." His existence is also limit of mother. Event takes place in presence of godfather & mother who must both be gypsies & important. They are ^{seen as} ^{the} true parents of the child. They are the first to touch the child & make him a man.

Various magical rites accompany the baptism. In order to protect child against evil eye, he/she may be tattooed (one or two spots near the eye only). P. 167

No baptism at puberty - children lead free lives in the camp. Too much discipline does not alter their status as children of the camp. No toys or playthings. P. 167

Virginity - maidenhood extremely important. No prostitution. Any girl who did seek herself should be ostracized from the ~~camp~~ tribe. P. 168

Love - very important since gypsies are very romantic. Most easily forgiven - ^{strict} ^{rules} ~~parents~~ ^{are} ~~the~~ ^{parents}. Father or mother makes the match - children can dispute match another will be chosen. When acceptable father makes it formal then ~~marriage~~ ^{marriage} is discussed. When the betrothal is celebrated, lovers meet but only in presence of parents. Do meet in secret so long as all is well between them. P. 168

If girl is unmanageable marriage is called no.

Betrothal & Marriage

Among certain tribes in Andalusia free union of bride & groom is permitted. Marriage takes several forms. Abduction, purchase or mutual consent.

Union bet Gypsy & non-gypsy - automatic exclusion from tribe. Between tribes requires special regulations. If a gadi marries a gypsy girl he cannot consider himself gypsy, he may be entitled to be called brother & gadi to certain friendships & solidarity from tribe. His gypsy wife is hated & held in contempt. P. 170

Law less severe if Gypsy marries non-gypsy woman. But she must submit to tribal traditions & customs. Her life often far more tyrannical. Can't leave camp & must be totally submissive to mother in law. P. 171

Blood marriage goes back to most primitive Gypsies. Gypsies do not speak of it. Ritual incisions are made at the wrist & blood allowed to mingle.

Purchase Price - many women still bought in this ancient manner. Dowry of the girl worth of it they run away. Price always paid well before marriage. Then event is announced.

Marriage by abduction - boy comes with some friends abducts girl they go off for several weeks. Groom has back they pretend a violent discussion he comes her the ritual and a union is validated. Couple have to remain chaste until actual ceremony. P. 172

Ceremonial elements of a gypsy marriage based & said.
P. 174

Chief of tribe takes some bread breaks it in 2 parts salt on each piece. (slices) exchange pieces. Communion symbolic of wealth & prosperity.

Deflorations - in Spain made known publicly - take of 4 matrons who wear a white handkerchief around to show one another. Children blind world in some cases to avoid embarrassment. P. 174

Sacrament of marriage dangerous to break but it does happen. If she is badly treated she can return home & go before a council. P. 175

Sexual Matters

Gypsies have a strict moral code that is enforced with severity. Certain things strictly prohibited (homosexuality, sodomy). If husband is practised shameful acts on her, she can get an annulment. She risks being expelled. P. 175

Prostitution does not exist. Fidelity also enforced strictly. Rare for a man to have a mistress. Love before matters get out of hand there is violent reprisal. Gypsy men very jealous of his prerogatives. Woman who catches adulteress gets a severe beating. Another punishment is to shave her head. P. 175. Mutilations also another form of punishment, eye put out, nose cut off, loss of an ear. Also recourse to magic. P. 175

Younger married wives are made to walk barefoot on little discs of linden wood. P. 176

Modesty - breasts are not sexual objects. Nees, thighs midriff well covered. Gypsy dances on other hand reveal a considerable portion of legs & thighs but to a gypsy man. P. 177

find the dances sensual, not erotic.

Primitive does left breasts bare to suckle infants & squat down to call of leg. Adopted as time went by. Number of skirts worn 15 & its a ritual number. Skirts are rich & multicoloured. Only recent dress used footwear. For rain they walked barefoot. P. 118

Death & the Gypsies when death visits the Gypsies it is treated & demands certain rites. According to their own law they can die in their own tent or caravan - placed outside on a mat.

Gypsies love money & jewellery. They wear many ornaments necklaces of gold coins, rings on fingers & toes, bracelets to wear about the elbow or on ankles & enormous earrings. Some jewels are worn as amulets. P. 119

More original adornment is the tattoo. Originally it was given medical defence against evil eye, maledictions demons & vampires. Also assumed a medical function (acupuncture). P. 129

Mostly consists of a few imperceptible marks around the eyes. Can extend to cheeks, chin & forehead but never on the body. Always geometrical design. Nothing evocative or erotic or obscene.

3 or 9 new sharp needles are tied together in a cluster. A ritual formula is spoken over them before their use. Then the needles are pressed into the cheeks & the woman practitioner does her pointillistic work at the chosen area until the blood spurts. She then plunges

the needles into a special liquid she has already prepared & continues her work. The subject does not betray the pain that is endured because it really is a torture. The wound is remarkably free of inflammation. (due to special liquid), mixture is a natural disinfectant. 3 days must pass before the wound can be washed. When its healed a blue stain is in its place. p. 180

HABITAT -

First gypsies travelled on foot. Then came wagons & caravans. The Sedentary gypsies are known as Troglodytes. Most families are in Andalusia. Biggest troglodyte village is in the suburbs of Alcaicin, east of Granada. Among ^{the} extraordinary imitation of a mountain's gypsies have dug out windowless residences which apart from the door have no other ventilation but the chimney that is constructed from stones. In these terrible hovels close together lived hundreds & thousands of gypsies. Today the tourist trade has greatly improved their situation & the caves at Granada are clean & tidy. The wells are regularly lime washed & Gitanos receive lots of money posing for the tourists. p. 183

Origin of the troglodyte villages goes back to time of persecution in 15th c. & Jews, Arabs & Gypsies sought refuge in the caves from their Inquisition. ~~15th~~

Less famous but of equal interest are the Gypsy cave dwellers of the Barrio de Santiago at Guadix. p. 184

BOOK Eastern in Andalusia 1902, Cross

Death & Funeral Rites

A corpse does not die in bed. Death like birth must not pollute the home. Taken out through a concealed door or near of tent or hole made in wall of a mud hut. Dying person is placed on a mat. P. 188

Wife weeps before death accomp. by lamentations. Emotion shown only after death. Those present eat, smoke, drink in presence of dying person.

The corpse of deceased is washed in salt water then dressed in new clothes. 5 skirts for a woman. Usually prepared during life.

On the announcement of death whole tribe begins to weep cry and whimper. Sorrow is not feigned. Lamentations continue into the night change over to rhythmic chants P. 188

Shrouding takes place 3 days after death. Body placed in the coffin hands crossed some objects also. If person played instrument placed in the arms. (Horn, Gongs). Then a member of the family accuses himself of having committed all the sins of the deceased charging the corpse. P. 189 I have done wrong, may you & mine turn me dead. I have done right do not blame & I shall receive absolution. P. 188

Burial reflects both Xth & Arabic influences. Burial is still very aypsy. Along with earth bank notes & coins are thrown on to the coffin. P. 188

Muslims play as coffin is lowered. To be sure death has occurred some tribes pierce heart with long needle. P. 189

In a recent days chief was placed in a white caravan & did his execution in reverse. Showed to take place in great secrecy no non-Gypsies could be present. P. 189

When a Gypsy was hanged companions cut him down on the gallows & committed his body to "the river," in order to find his own people.

Indian tradition - late at night a young girl goes to the bank of a river & placed vessels ^{from which they drank} & lighted candles on a plank P. 189

After the burial ceremonies are parted from the tribe. Sometimes horses are sacrificed this is enormous sacrifice to make so often they are sold or given over to another tribe. P. 190

Gypsies don't have cult of cemeteries. Once burial is over its forgotten. Some do so regularly (Sinti) on All Saints Day. Food & drink taken & scattered on ground

Gypsy funeral chants - beautiful poetry. Impromptu, never repeated. Difficult to write them down. P. 190

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Chapter 1 - Part 1

have been known

P. 24
1

Gypsies are known in Spain as Gitanos. Term of reproach & insult. Amongst the Gypsies there are 3 words they use to distinguish themselves Zincales Romanio & Chai - also call themselves Gales. means

P. 25
2

"The black men." (2)

Chai modification of Chal. Gitanos use it for "Egypt" means gheanem in many parts of Spain. Chai denotation of "Egypt" or "Sons of gheanem". (2)

P. 23

exact year they arrived in Spain unknown - in 1417 numerous bands of gypsies entered Parts France - 1427 appeared in Paris - ears pierced with rings of silver hair black & crisp women filthy - seersayers who told fortunes. (3)

Then they appeared in Spain. Whomever they appeared they were looked down upon as a curse & a pestilence. In Paris either unwilling or unable to devote themselves to useful occupations they preyed upon those who had failed. As a result terrible laws were enacted to stop their fraudulent & dishonest ways. (3)

Those who were caught were massacred on the spot or hanged on the spot without a trial or sent to the galleys to serve a life sentence. Females & children scourged & mutilated. (4) Many found refuge in Spain. Land was not so fertile than Franchis but not so easily accepted but countries suited them. (4)

P. 26
5

White Galicia & Asturias were not so easy Valencia & Murcia found more favour - soil was more fertile, inhabitants had more money, prospect of plunder enticing. (5) Still more suitable for Moors

The Zineali Barron

P. 52
(11)

Below thro in the dusky pass
was visible a murder bed.
The murdered fell upon the grass,
Away the murderer fled. (10)

(cattle thieves) Gypsies traversed countryside in gangs they were called
Pisetas → Saltadores de Camino (highwaymen). Some they
would not hesitate to rob & murder an unarmed traveller
if there was no risk involved but really did not rise
to eminence of the daring banditti - many tales of them (12)
on occasion

P. 53

Gypsies were blacksmiths as well as horse traders. Forge
generally placed in some mountain that had lots of trees.
With the wood they made charcoal for the forge.

(5)

"More than 100 lovely daughters I see produced
at one time, flow as roses, in one moment they expire
gradually (5) Spanish → Gypsy metaphor refers to sparks
from the forge. (6) Working the forge one of their
parolran ^{and legends} customs.

P. 54

(1)

P. 55
(7)

Each band has its own Captains - Each troop has
its Count - most courageous & valiant individual selected.
Must have greatest strength be the most crafty &
subversive able in every respect to govern. (7) He settles
disputes & differences. He leads them in their night plunders. (4)
He takes 1/3 of the whole. (5) Could be deposed at
any time if subjects dissatisfied. If Count is unable
to pursue those captured & jailed or plunder expedition
fails balance is cast at his door & he is deposed
of his authority.

P. 56
(8)

Traditional story - one upon a time a gypsy
Count was hunting on the grounds of a real Count. An
encounter bet. the two - gypsy chief slain, The (8)
son of the slain chieftain at the instigation of his

P. 57
9) mother steals the real count's son who is brought up amongst the Gypsies. At times another altercation takes place & the count's son slays his father in the very spot the gypsy count was slain. 9)

Poem
I have a gilded mare in stall;
My mother gave that mare
That I might seek Count Pepe's hall
And steal his son & heir. 9)

An ancient times Gypsies spoken of as Egyptians -
Committed to leave Spain.

" An the year 1484 a herdsmen marching in Spain came upon some gypsies in a field. It was the Fiesta de Corpus Domini. They begged to be admitted to the town so that they might dance in honour of the sacrifice, as was customary. About midday a great tumult arose. The women were stealing. They fled to a magnificent mansion & just as they were about to defend themselves a silence fell upon all. Their count stepped forward & began to speak in pure Castilian.

P. 58
10) He was filled with knowledge 9) nor did he make a mystery of this knowledge." It was generally believed that the only way gypsies could speak & know so much was due to sorcery. 10) In other hand their wanderings would give them this knowledge. 10)

P. 60
11) Mosaic game in Gypsy code - revealing secrets of the brotherhood. 11) Could not eat sleep or drink in house of non gypsy could not marry outside of their sect could not teach the language to any except those by birth or marriage. Had to wear a peculiar dress, help one another cultivate a gift of speech & never to lose anything. "The poor fool who closes his mouth never winnethe a dollar!" 12)

Zwecke: Borrow

Chapter 3

P. 61 Gypsies always appeared together in numbers. Set up
① defence to sudden force assembled against them.

In the year 1618 800 gypsies committed most enormous
crimes between Castilla & Aragon. ① Royal council
dispatched troops who experienced great difficulty in
dispersing them. ①

Following is an event that heralded an era in
history of Gitanos. ①

P. 62 In mid 16th cent in the city of Logroño, there
was a bookseller Francisco Alvarez. He was a man
of above middle age when possessed ① absorbed in thought.
He lived near the great church & sold books & manuscripts. ②

A very learned man he continuously read the books
he sold. Some were in foreign languages & few understood
them. He had many visitors, especially the clergy.

He had travelled considerably in his youth wandered
all over Spain Italy & Barbary. However, he never spoke
of his travels. Whenever subject came up his demeanour
changed to gloom & melancholy. ②

One day in the autumn he was visited by a dear
friend, a priest whom he had known a long time. His
friend found Alvarez sadder than usual & he seemed
haggard & older than usual. The good priest made
inquiries asking that he felt his friend harboured a
deep secret & admonished him to reveal it, ② especially
since he might be called from this earth momentarily. ③

The bookseller continued in gloomy meditation for
some time then finally he broke his silence - "It is true

I have a secret ~~that~~ which weighs heavy upon my
conscience & which I am still loathe to reveal.

But I have a presentiment that my end is approaching
& that a heavy misfortune is about to fall on this city.

P. 63 I will, I will consider myself, (3)

(3)

On his travels he had been captured by some
Gitanos & would have been killed except his skill at
music saved his life. He was persuaded to stay with
them & was inducted into their society with many
strange & horrid ceremonies. Having become a Gitanos he
joined them in their plundering & assassinations. (3)

P. 64

(4)

The Count of the rock had an exceedingly beautiful
daughter she became his wife & they had some children.
His wife was an honest Gitanos & very wicked. Her
father was killed & Alvarez became Count. At first they loved
one another but the wicked gypsy ways became hateful to
Alvarez his wife did not miss change in his disposition.
Thinking that Alvarez was going to leave the rock a letter
then wrote his wife formed a conspiracy against him.
Seized & bound he was sold as a slave to the Moors. (4)

P. 65

(5)

He was a slave for a long time, finally redeemed
by a missionary who paid the ransom. Left for Italy & returned
to Spain to est. himself as a bookseller. Kept his history
a profound secret because of some consequences. (3)

His melancholy had begun the previous day
he had gone to a convent near Saragossa owned by an
Arabian monk. Night fell he could not return
& he got lost. He drew near to a dilapidated
building & as he came closer he heard voices. He
recognized the detested Gitanos language. (3)

Zincali - Borrow

P. 65 He was about to flee when he heard a word
 (5) which horrified him Drao which means poison with which
 was how they destroyed cattle. They said the men of
 Hagarina should owe the Drao they had been casting. (5)
 Recognizing the peculiar tongue of his former seek he
 believed some terrible misfortune was hanging over the
 city.

His friend advised him to compose his spirits &
 took his leave. (5)

Next day a peculiar sickness broke out in the
 town - First dizziness then convulsive twitching followed by
 a terrible struggle bet life & death. Bodies after death
 were frightfully swollen & dark blue in colour. (6)
 screams of agony could be heard coming from the houses. (6)
 Within a few days very few people still lived. The hussellers
 had also not been seen.

In the dead of one night the priest heard a
 knock at his door. (He was the only one left in his
 household). Slowly recovering from the strange melody,
 A wild spectral figure stood before him - it was his
 friend Alvarez. The fountains of Hagarina had been
 poisoned by the Gitanos who were now taking over the
 city. (6) Alvarez had been saved because he recognized the
 taste of the poison in the public fountain & had drunk
 from his private fountain. The poison had been brought
 by their ancestors from islands in the Indian Ocean.

P. 67

(7)

Disguised as a Gitano he sped among them (7) & learned
 that the Gitanos planned to take over Hagarina at
 noon. The two friends found other survivors & together
 they planned their defense. (7) 60 men waited behind the
 closed gates Alvarez was their leader. The little troop
 stood waiting - sky was overcast lightning & thunder

P. 68

(8)

In the town black & horrid hanging clouds over the little town. Ray fired in their minds as they thought of their dead loved one. By the hellish arts of the Egyptian screeners. Longed for them to appear. Not a word was spoken profound silence reigned. Suddenly Alvarez raised his hand - a sound was heard rustling like wind in the trees, or rushing water in the distance. All eyes turned in the direction from where it had come. (8)

That night there was much rejoicing, the attempt by the Gitanos had been defeated. Street ^{great plaza} strewn with their corpses. Of the home troop, none had been lost. Only one man was missing - Alvarez. (9)

Later a man of the town asserted that the last time he'd seen Alvarez he was defending himself against 3 powerful young men & a woman covered with barbaric ornaments & wearing a rude silver crown. (9) (Based on a true story.)

P. 21

(1)

Chapter IV - Arabs like Gypsies hated by Spanish & persecuted often. ^{after 1492 expulsion} home too horrid or was their relation but they determined to preserve those things in secret. Lived in Arab quarters called Gitomerias. (1)

P. 22

(2)

In like manner there were Gitomerias (1) Exact period when these were formed not known. (2) Laws commanded them to abandon wandering life - penalty of death & banishment. First laws 1499 Is & Ferdinand. Gypsies totally discouraged them.

Gypsies lived gypsy style in these Gitomerias filthy, in misery & with fear of man or God.

Gitanjali

P. 73

3) Pled their trades & went to plunder & trade
most cost to woman - lots of complaints. 3)

In the Gitanalias lots of singing & dancing - the women could excite passion in hearts of gypsies who visited their G's.

More more licentious in word & gesture in dance - some than the Gitanas. But then they stopped

P. 74

4)

If visitors requested more and came Jan in sheathed dagger or gleaming knife to repulse them 4)

(Potion - add the zambra poem here about the knife)

Gypsies used situation to advantage. No point to complain if sons of laborers visited the Gitanalias - or if a gypsy woman could make a potion that kept lord of wealthy house in affections of her husband, or supplying lack of manor with a beautiful stallion!

Despite rigid laws it did not prevent them from living their lives as they chose

P. 76 Chap V-

P. 76

1)

Los Gitanos son muy malos! 1) They check their steel they practice sorcery, they are cannibals" of the four they were best of the latter not really very mixed 1) Accuser of this was Don Juan de Zunones thru his anecdotes, Singled out Don Martin Fajardo - ancient family still lives in Estromadura 1) In 1629 at Jaraijejo (Estra) a small ruinous village situated on a rise of ground surrounded by very wild country.

Road from Badajoz to Madrid passed thru it. Fajardo laid his claws upon 4 gitanos & accused them of nothing more than being gitanos. Put them to torture & made them accuse themselves. Put to the rack they confessed that they had murdered a gitano in the forest of Las Gamas & had eaten her. (9)

P. 78
(4) Las Gamas is a forest of cork & chestnut trees well suited to murder & cannibalism. However the author who took supper with some gypsies ate beans & beans peas & beef. Fact that there is such a forest & gypsies sometimes frequent it true murder & cannib. false. (4)

Put to rack 2nd time the 4 confessed to having murdered a female pilgrim & eaten her. In being tortured a 3rd time same to a friar. At that they were released from the rack & executed. (4) (Anecdote of Quimono).

Another time a certain inhabitant of town of Montijo lost his mare. Searching for her he came upon a ruined house. Gitanos preparing dinner which consisted of a roasted $\frac{1}{4}$ of a human being.

P. 49
(3) Another anecdote shepherd city of Guadix lost his way - night descended wind blew cold. (4) Saw a fire went to it & found Gypsies roasting half a man other half still hung in the trees. Gypsies welcomed him & he overheard them whispering "he's a fine fat fellow." Pretended to be sleepy & went to look for a place to lie down & fell down mountainside. Anecdotes full of falsity. (5)

P. 79

6) 1- Fajardo who tortures to get "statements of truth"
2 not likely gypsies would let shepherd go off to find place to sleep 6)

In ancient Arab - gypsies were had savages. lived on mountains & on deserts - terrible families food difficult to get - they may like other cultures resorted to cannibalism. 6)

P. 83

7)

"I has gitanos son now makes plevan hinos hurtados a Barbara!" The Gypsies are very bad. They steal children & carry them to Barbara & when they sell them to the Moors. 7)

Gypsies definitely assoc. with Arabs in Granada. learned the language & other customs as usual. Care little for any nation & often acted as spies for both Xns & Arabs & betrayed both. 7)

P. 80

8)

likely did steal children & sold them to Arabs 7)
Also helped Barbary pirates. Preferred to help Arabs they were like themselves - when two Spanish gallees left from Spain struck the shoals after being besieged by the Arabs, Arabs had fellow Arabs & gypsies - captured Xns. 8)

P. 86

Chapter VI Barbary

least known section of Africa by Europeans.

P. 87

1) Not only H leagues apart. (Strait of Gib). Did Gypsies go to Barbary? Easy for them to go & they did sell kids. To go they'd have had to pass descendants of ancient Numidian tribes. Untamable & warlike. Suspicious of all outsiders. Arabs loved them. Terrible robbers & murderers 1)

P. 88

(2)

Bedouins too, suspicious & cruel would have instantly attacked & exterminated gypsies. (2)
Gypsies only travelled in bands of 20 or 30, not warlike. I.D. had come from north of India. Multan, to Spain they could have done so. To go from ^{Spain to} Barbary - ~~no~~?

P. 90

(3)

Borrow thinks they did exist in Barbary. (3)
Only done so by bearing the name & set up an aura of superstition & fear so that they worked the land untouched & unscathed. They were not mistaken for Moors & Bedouins they were not considered harmful & inoffensive. (3) They were however, dreaded as possessors of supernatural powers & sorcerers. (4)

P. 91

(4)

Beni Aris - possibly legitimate sect of gypsies in Barbary. Live in high mountains of Tetuan. Reasons by profession - detestable addicted to robbery & murder, notorious drunkards & unaccountably lustful. Well made & good looking. (4) Speak only Arabic

Sects of Sidi Hamet all Muzg - extremely strong. Men expert vaulters & tumblers. Perform wonderful feats with swords & daggers. Music wild performed by the women who sit on the ground. (4)

P. 92

(5)

Draw pictures - scarlet vests white drawers. Not evil - much respected by Arabs. Patron saint is Hamet etc. (4)
Live in Sahara Desert - speak Shilluk - little Arabic. (5)
Not gypsies.

The Dan-bushii-fal - sect that does fortune telling. Wander but also have fixed dwellings called the Witch Hamet. Manner of life like gypsies fortune telling & pilfering deal in mules & donkeys. Believed that they can change colour of a mule by (5)

p. 93
 sorcery. Can be disowned & re-sold to his
 owner with out being recognized. (6) People can be changed
 from black to white - superstitions Arabs regard them
 with great dread. (6) Speak their own language. Descendants
 of those gypsies who got from Spain to Barbary. (6)

p. 94
 (7) Story - Not far from a witch hamlet dwell a
 new evil people the Don-bushi-fal. They are powerful
 enchanters. Wise to the traveller who stops here.
 If to be white they will turn him black as coal
 & call him as a negro. Horses & mules are the
 same, if they be black they turn them red;
 or any other colour that pleases them. (7) They have
 their own language. Impossible to understand them.
 Swartthy faces, exceedingly lean & legs are like reeds.
 When they run, the Devil himself cannot overtake
 them. They tell fortunes with flour. They fill a
 plate with it & can tell anything you ask them.
 They use a shoe, they put it in their mouth & recall
 every action of your life. They use oil - they are most
 powerful sorcerers. (7)

p. 95
 (8) Once upon a time there were 2 gypsy women
 who came to Fay burnings with them an exceedingly
 white donkey. Placed it in the middle of the square
 & killed it & cut it into 30 pieces. (8) Upon the ground
 was much filth & dung from the donkey. Some of this
 they took in their hands & instantly it turned to dates.
 There were some very greedy people who put the
 dates into their mouths only to have it turn to dung.
 After they had collected money from the spectators
 one of them took a needle & ran it into the
 donkey's tail crying "go home." Whereupon donkey immediately
 rose up & ran home. It was remarked that not a single
 trace of blood remained on the ground after the donkey left. (8)

Chapter VII - CHIRSMANCY

P. 98 Divination of the hand - is principally done

① in the hand, a triangle which they form in the palm. Lines of life. Torreblanca ("de Magia" 1678) connected to parts of body, believed if line was well body was well. ① had down rules for palmistry ②

P. 99 Church hated it regarded it as pact with the devil. ②

P. 101 ③ The Gitana more than any other, in her prime woman, age, understanding, deserves the name Sorceress. ③ No part of devilry she does not know. She is a prophetess a physician although she will not taste her own philtres.

P. 102 She is a singer of obscene songs. ③ Though she will allow

④ more to touch her. She is Tomacious of the little she possesses & she is an expert shoplifter. ④ These women are addicted to a famous for fortune telling, where they first learned it is not known. Palmistry has been practiced in all countries - gypsies use it only for fraud & robbery. No one better at it than the Gitanas. Their forms, features, countenances are ever

P. 103 wild, Sybilline Sibylline, beautiful hair never vulgar. ④

⑤ See now la Gitana de Sevilla - she stands before the portal of a large house in one of the Moorish streets. Through the open iron door she looks in at the courtyard. It is paved with small marble slabs, snowy white. In the middle a fountain gurgles. All around is a profusion of maccas, flowering plants & aromatic shrubs. ④ At each corner there is an orange tree. The perfume of the orange fills the air. Birds sing in a small aviary. It is May, the obvious sun of Andalusia burns intensely too hot to bear its rays.

The Gypsy looks & sees a beautifully dressed ~~chance~~ ^{senora} & two lovely senoritas. They are sewing on their tapestries. ⑤

3 male

P. 103

Several young ladies are seated behind them. A Gitana puts the bed. "Quero eu?" - the door opens & she walks in. She advances. She is not of their blood. She looks like a huge cat in the twilight. She has come like the 3 Romas from the East, but not with love. Only hate. She comes to deceive, to rob, to kill. She will kiss you but in her heart she will curse you. She would gladly set her poisoned foot on all your bushes. Her love is only for the Romas.

P. 104

She is of middle stature neither strongly nor slightly built. Yet her every movement denotes vigor & agility. Her face is oval features regular but somewhat coarse & hard. She was born among rocks in a thicket she has been wind beaten & sun scorched. There is a scar or two but no dimples of love. Her brow is wrinkled. Her complexion is dark her hair hangs down in long locks on either side of her face, it is black like coal coarse like the tail of a horse.

P. 105

Her eyes are fierce & penetrating so awful & so sly. Her mouth is fine & delicate. Her teeth are even & white like the purest elephant's bone. She comes not alone a swarthy 2 year old clasps her neck. He is naked looks wicked & sly - a veritable Imp of Roma.

P. 106

Many rings of false gold dangle from wide slits in the lobes of her ears. Her garments are rags. Her feet are cased in bumper sandals.

P. 107

She begins to pour forth a wild & lying tirade. Her speech is rapid but not loud. Now she stamps on the ground places her hands on her hips moving quickly to right & then to the left.

P. 107 The glances become fiery now she starts to clap
her hands. She springs bounds a yard above
the ground. She no longer bears the child. She fiercely
P. 108 brandishes it aloft & tosses it high in the air & receives it
as it falls on her breast & hands. She starts to sing. (10)

Song of Egypt

En los sastos de yesque plai me dignelo,
Dos ansãnas de sonacai ferelo,
Corojai dignelo abillan,
Y me asisto chapescan, chapescan.

On the top of the mountain I stand,
With a crown of red gold on my hand,
Wild Moors came trooping o'er the low,
O how from thair fury shall I flee, flee, flee?
O how from thair fury shall I flee? (10)

Gypsy fortune telling has not changed over
the centuries.

Chap VIII The Evil Eye

P. 115 (1) Cast the evil eye in Gitanos language is
"querer" masulas. (1) It means making
side. According to superstition any one having
had evil eye cast than way falls sick & within a
few hours, dies. (1) Andalusians say very little

(2) about this. A stag's horn tipped with silver is
good protection. Small children wear one on one of the
ears. Should one receive the evil glance, horn because it
& snaps. (1) Gitanos also do not have much to
say about this - a few practice it but have no
power as to how they accomplish it. (2)

Fear of evil eye is common amongst ORIENTAL people.



Hiroy

P. 116

(2) Turks, Arabs, Indians. Nursery rhymes allude to it. East-parents don't see anyone to look at kids or comments on their beauty. (2)
 (3) Rebel firmly rooted in Jews. (3)

P. 121

(4) Common remedy in East is spittle of person who has cast evil eye. In new hot countries belief is more prevalent - it's why Arabians don't stay out in the sun or sleep uncovered beneath the moon. (4)

3, 194 The Tale of Pindamonas

(1)

Tragedy of Granada - Pind & Pepe Conde both gitanos. Pepe a celebrated contrabandista. On one occasion after a heinous crime he fled to Barbary & became a Moor. After several years he returned to Granada. Pindamonas was a gypsy of considerable wealth. Respected & had considerable influence. (1) Between the two was a terrible jealousy. (1)

P. 198

(2)

One day Pind & some of his friends were in a coffee house. After partaking they called for the *creanta* (bill). (In Spain it is considered a privilege to pay the bill). (2) Conde angry at Pinda for taking this opportunity. There were words Pinda insisted on paying a funny money down on table, Conde took out his terrible *mandragan* knife & stabbed Pinda. (2)

P. 199

(3)

Conde fled (to ^{they} a ^{thought} cave) where it was watched for his return. In morning he did return & a band of soldiers ~~instantly~~ ^{set} ~~seized~~ ^{him} ~~him~~. (2) Before they reached the cave Conde discovered their approach & fled, up into the Alpujarras. Soldiers pursued him & chase cont for some time. He was admonished to surrender & when he didn't was shot. (3)

Poetry Answer

correction to false Juamto
to ited best
paper

The Gypsy carles of Yerra height
Have bloom

P. 197

(3)

The Foubourg of Triana in Sevilla few residence
of the Gitanos. Also inhabited by robbers & other degenerate
characters - crime against law not respected. (3) In the west
part of this suburb is a large colony of Spanish
Gitanos. There they wield the hammer, turn the fetlock
of horses, women take fortunes in the streets while others

P. 200

(4)

take their chewing pens & baskets & go to the banks
of the ~~San Pedro~~ Guadalquivir & bundle their charcoal.
Squatting on the ground they roast chestnuts - wonderful
when done well. (4)

The Cordobese Gitanos are great esquiladores.

P. 202

(5)

The art involves chipping & trimming various parts of a
horse where growth of hair is considered undesirable for horse's
health. Great care & attention is given to the part
the part of the ~~hoof~~ ^{leg} that lies between the fetlock & the
hoof to guard against arastin - a cutaneous disorder
which is bred of Spanish groom. (5)

P. 252

① Gypsy Practices - Bakti - Fortune Telling

Whilst their husbands are busy with pocket things - robbery, horses etc the ladies or Gypsy females are also busy. Riches are made. (Khatra) vendors go from house to house selling prohibited goods - silk, cotton, tobacco. Sell second hand cloths which they job off as new. ①

These Gitanas are of a respectable class - most are fraudulent. ①

P. 253

②

Most practiced is business venture - Fortune telling. ① Gitanas very accomplished at this art & own satisfaction most care. Not too much promised - to young maidens - handsome lovers, sometimes rich is thrown up to their children, or perhaps another husband, to the old, riches perhaps from hidden treasure, usually from across the water. ②

P. 254

③

One thing Gypsies possess that is of great advantage to them is utter absence of man's wonted speech is short, eyes unabashed. ② In the presence of society or anyone that have nothing to hope or fear. Point - most minds quail before them. ③

P. 256

④

The Hakeano Bars - or great trick consists of persuading some credulous person to deposit whatever money & valuables they have in a particular spot with the promise that the deposit will increase. ④ Dukes are generally widows.

P. 258

⑤

Most simple is to get the duke to hide some money in the earth which they afterwards carry away. ⑤

Ustilar per-ta-sas - stealing with the hands. Involves
the filching of money by dexterity of hand. A Gitana
will purchase an insignificant article puts down a gold
crown. She counts the change & complains that she has
received a dollar & several pesos less than her due. It
seems that there could not be fraud on her part she
has not taken the pieces in her hand but merely
placed her fingers on them & pushed them to one side.
Merchant counts money & sees its not right change.
There is now an even great delicacy, merchant figures he's
dealing with a witch. She pushed money toward him &
raising her voice threatens to call a policeman. Merchant
now hurried pushes bag of money toward her & tells
her to pay hurried which she does liberally. She leaves
shop with several extra pesos declaring she will
soon again deal with a cheating piece. (6)
It was not without reasons that in ancient
times merchants were warned not to deal anything
out of their shops to Gitanas. (7)

Chiving Drags - this consisted of casting a
poisonous preparation into the manure of cattle for
the purpose of making the animals sick. After a few
days ~~they~~ ^{the Gitans} would go to the owners & offer to cure
their cattle for a certain sum of money. If their proposal
was accepted they would perform the miraculous cure. (8)

Connected with the cure was a piece of double
dealing. They privately administered a remedy but
pretended to cure the animals, not by medicine but
by charms, which were small variegated beans that
they dropped into the manure. Fostered the idea that
they were possessed of supernatural powers. Sometimes
they took the worthless animal that had been abandoned
& used it for food. (9)

Deer was used to avenge themselves on their enemies
by destroying their cattle & not raising any suspicions
upon themselves. Revenge is sweet.

Canto jondo

Gypsy Lifestyles

John B. McLaughlin

Lexington Books: Toronto

Massachusetts, 1980

Q.1 Gypsies originated in India. Gypsy dialects contain
Arabic words. Travelled to Middle East around 800 AD.

Q.2 Practiced palmistry & fortune-telling. Spreading cause
arose hostility with local inhabitants. Faced with grave
persecution they were continuously on the move. (1)

Q.3 There is ancient culture frequently persecuted & enslaved
surviving by any & all means. (2) Culture is dominated by
ancient myths, traditions & ruled by a verbally transmitted
code of behaviour. (3)

Gypsy Mythology

Destiny According to gypsy mythology - world a large void.
Within another void was a sleeping god. Had only a
brain. One day it began to dream sparks shot out
& fused together to become a gigantic sphere. Pressure
built up - ball exploded & each tiny spark became
the life story of each person on earth. Hence REMARK that
each one's destiny is predetermined since it has come from
Brain of God.

Belief system

Conflict
between
god
& evil
spirit

god Belief - massive explosion of this ball gave birth
to 2 gods. Moshito god & Arivel - evil god.
Moshito had 3 sons - fertility, creator of life &
keeps balance in entire life cycle

Q.4

Q.4

3 destroys anything that endangers
the life system. Also destroys what's beyond
repair gives it back to god #1 to recreate. (2)

P. 4
(2) Mosito new wise & good & powerful. Represents those things that support life. He didn't create ~~the world~~ ^{humanity} but he did create ~~life~~ ^{all other} on earth. (2) & turned earth into a living thing

P. 5
(3) Arivel is a destroyer. Turns fertile land into desert, makes rivers, streams & oceans flood, poisons the earth. (3) Mosito tries to prevent Arivel from doing this & a constant battle rages between them. Any natural disaster drought, flood, lightning is from Arivel. It also demsils ~~humanity~~. (Represents the struggle of the conflict between good & evil - gypsy/philosophical belief).

Belief - when a person eats an apple or a pear, the core must be thrown away. A seed or two may be eaten because it will eventually act as a fertilizer, some miles away. Gypsies believe for this reason they were ordered to be nomads. Trees & bushes have roots & do not wander. Gypsies drink. (3)

Disease arise out of belief of "Struggle". Mosito couldn't create humanity (Arivel had already done this) so he created a race of good fairies led by a most beautiful queen. In response he created a race of demons. Their king was so hideous humans couldn't look at him. One male demon king ordered his people to attack the good fairies. He led them high up onto the mountain where the fairies lived in a crystal palace but he needed the only way he was going to conquer them was to marry their queen. So he presented himself to her & proposed marriage. (3) At the sight of his grotesque face the queen faints. While she lay unconscious the demon king explored her palace & found a secret passage. He opened the door & let his people in. They overran the palace & began to kill all the good fairies. The queen woke up

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P. 6
(4)

When she saw what was happening, agreed to marry the king if he would stop the slaughter.

After they were married she found that she could not share his bed, he was too ugly. So the king dragged her in order to make love to her. Each time she bore him a child it was more repulsive than the king. And each demon child had a disease. His plan was to send these children out amongst humankind & destroy it by disease. To protect humankind Moshts issued strict orders of cleanliness (still followed today). (4)

Horseshoes - When the Romans built their roads they were made of very hard stone. They hurt the horses hooves & many of them went lame (mules too). To save his horses a gypsy put wooden shoes on his horses hooves. They saved the horses feet but were not very durable & had to be changed often. Finally the gypsy decided to make metal horseshoes & affix them with nails.

P. 7

(5)

The 12 Nails - one day a Roman leprose came to a gypsy bladesmith & ordered 12 nails. He set to work making them & delivered 9. Upon delivery he learned that they were to be used to crucify Jesus & the 2 thieves to their crosses. He gave the leprose 3 nails to his son & told him to flee. They were to have been nailed through Jesus heart. From the cross Jesus saw his son running away with the nails & smiled & granted gypsies the right to forever steal. When the leprose found out what had happened a lynch mob was formed to harm the smith & all his tribe but the gypsies got away. This is another reason gypsies have to wander. It is said when the 3 nails are found, their persecution by the gudge will stop. (5)

Gypsies believe these myths deeply. They have a deep impact on their life & philosophical beliefs. (5)

P. 13
(6) An infant has little or no status. Until it is baptized it is in a state of defilement or mahrime. Should the child die before its baptism the mother will not bury it. To do so means bad luck for the family. Burial is left to grand mother. (6)

P. 14
(7) Cleanliness - children do not have to adhere to this rule until age 12. A girl is taught about shame & uncleanness. Must observe separation of the sexes, sleep alone, wash her own clothes & accept a lower social status. She can't wear gadijo clothing & is prepared for marriage. (7) (12 years)

P. 15
(8) She goes to live with her husband's family & virtually becomes a slave. Some girls can't adapt & go home. But when they have been abused they are returned. Status goes up with each child she bears & when a new wife comes into the family. The father at all times maintains authority over his daughter. Son-in-law is not obligated to do anything for his in-laws but is subordinate. (8)

P. 20 The TABOOS & Traditions

(9) mahrime - a state of defilement or pollution can result in excommunication, beatings, death. Removed by passage of time, forgiveness of person who placed individual in this state or intervention of a gypsy council.

Body of a woman from waist down considered unclean. A serious state of mahrime for a man ensues if a woman lifts her skirts & exposes her genitals. During menstrual period entire body is mahrime - no contact. Obsession with menstrual period dates back to India. (9)

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5

No food can be eaten which has been prepared by her in marriage state. Can't sleep with her husband. Clothing must be washed & hung separately. Can't drink from the stream that woman has stepped over because her genitals will have been exposed to it. Water from the pail in which clothes were washed must be thrown out. Water from stream means stream will remain unclean for several hours.

P. 20

(9)

Woman must never pass in front of a man who is seated; puts her genitals on same level as his face. Man must never touch her skirt or handle food without washing hands. Man must not walk under her clothes on the line. Legs of woman must always be covered. Bathrooms are never shared. Man must not be undone, combed out & re-done in presence of woman. Sleeps near the wall, gets up first. (10)

P. 21

(10)

Preparation of food - a ritual. Always wash. Nothing canned. Table spotlessly clean - its sacred. Only thing that may be left on it, a vase of flowers. Use strictly for eating. Kind of meal, dishes. Table scrubbed clean. Nothing else is put on it including feet, can kays, baby etc. Each person has their own set of dishes & cutlery. Dishes etc not washed in same sink as clothing or body. Accident - it is thrown away. Food served from behind, woman never reach across or in front of person. (10) Man found - whole dish thrown out.

P. 22

(11)

cat
death

Cats - considered filthiest of all animals. Omen of death if cat gets in whole domestic has to be purified. Dogs stay darkens, goats, horses, mules birds not unclean.

Towns - one must be sold - considered bad luck. (11)

Code of Behaviour that influences Daily Life & Flammas

P. 28

- (12) 1. Loyalty - to the family firstly. Marriage most important in the gypsy culture, usually arranged, & with specific purpose. Betrothal arr. by fathers. (12)

P. 30

- (13) Death - serious matter for a gypsy, involves a lot of ritual. All the relatives come. 3 day mourning period no one bathes, shaves or combs hair. Grief change clothes or wear jewellery. (13)
Remain in the presence of the dead one. 3rd day funeral held - Buried in best clothes with all his personal effects. At least 15 thrown on to coffin, wine or water is poured into the grave. Water signifies no want for water in heaven, wine no more enjoyment of earthly pleasures. Some toss coins so that there will be money for journey.

P. 31

(14)

After funeral - death feast. Table must first be purified. Burning incense poured over & under it. Then ceremonial clothes are purified. Gypsy is chosen to represent deceased & changes into the purified clothes. Next 2 patriarchs march around the table 3x carrying 44 lighted candles. Each guest gets a loaf of bread with a lighted candle. Left burning food prepared in units of 3 - 3 chickens, 3 pots etc. Uncooked food is taken home or given to strangers (by guests). Representative keeps clothes for 1 year for all and sons. Flamma mourning clothes also worn for 1 year. (14)

P. 32

(15)

1. Curtains - kept drawn in case Angel of Death comes. Flamma knocks 3 times on the door or window then blows 3x in face of her victim who looks out the window. Closed curtains prevent her from looking inside. (15)

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P. 35

(10)

Food - certain foods mean good luck.

black pepper, garlic, red pepper, salt, vinegar

(18)

Music & Dance

Flamencos (Cante Jondo)

i Cante Gitano! Gypsies of Southern Spain

Bertha B. Quintana

his Gray Floyd

Waveland Press Inc.

J. Illinois, 1972

P. 8 (1) Siguiriyas - weeping song. Its about despair, hope, tragedy of life is its essence, same as for cante jondo. (1)

P. 9 (2) Caves of Sacramento - haphazardly carved out of the mountainside vary in size & condition. Many are just one room; no door. Whitewashed inside & out the rough limestone walls protect gypsies from summer heat & ^{winter} winds that blow down from the Sierra Nevada. Behind curtained entrances - extreme poverty. No electricity or plumbing. Caves hard hit in 1963 from floods. (2)

P. 11

(3) Walls decorated in more sumptuous caves with gleaming copper pans, pots, photographs of family, religious scenes & pictures of Saints. (3)

P. 12

(1) Gypsies were persecuted in 15th cent by Ferdinand & Isabella yet deny any ties to Arabs. Proud; aloof & arrogant people. Chose to remain on fringe of civilization & shroud themselves in a mysterious past. To them Granada a mystical city of many moods. (4)

Chapter 2 - Gypsies of Andalusia

Gypsies who came to Andalusia estimated 120-400. Considered Egypt as their real home. Claim to have been permanent nomads condemned to wander throughout the world

P. 13 (5)

for 7 years because of a curse placed on their early Egyptian ancestors. The curse was because ancestors refused

P. 14 (6)

to protect the Holy Family from King Herod. Gypsies highly skilled in divination & occult arts. (5) They likely chose to make long journey to Santiago de Compostela because it was a time of pilgrimage & they found many "open doors" & assistance to help them accomplish their journey. (6)

P. 15

(7)

music

Research has shown however that Gypsies actually originated in India. (7) Also found in their music the Indian heritage. Characteristics include:

- falling cadence
- complicated arabesques
- minute gradations of pitch
- repetition of same note

- the metallic tone

- multiplicity of conflicting rhythms

Many Gypsies of Andalusia do not accept Indian heritage prefer to keep Egyptian tale of origin alive. Gypsies went to Spain via Africa. Spanish called them gitanos. Idea of coming from Egypt authentic because of way they came to Andalusia (via Africa). (8)

P. 16

(8)

Movement into Spain - Gypsies fell from favour in Europe because they abused the rights & privileges given to them. Proved to be thoroughly un-Christian & practiced the occult arts. Resulted in open conflict with Church. (9) Also accused of child stealing, cannibalism, witchcraft. These excesses & others ended in a mass movement of Northern Gypsies to Barcelona in 1447. This 2nd & much larger arrival marked the beginning of the Gypsies in Spain. Once again they presented themselves in a guileless light as noble pilgrims from little Egypt. (10)

Que Gitanos

P. 17
⑨

When Gypsies entered Spain in 15th cent. only remaining Arabic stronghold was Granada. Using Cataluña as their corridor, they fanned out into all parts of Spain. Provinces most cordial to them - Valencia, Extremadura, Murcia & New Castile. But above all Andalusia - land of the proud Arabian horse & stubborn donkey, the sunny sierra & the lush plain - (adapted from Borjow 1908 :45). (Southern gypsies had arrived earlier & took refuge in mountains of Sierra Nevada.) First colonies in Granada, Cordoz & Sevilla. ⑨

The two groups meet - no documentation as to when or how & identify with Andalusia. Transfer elements of life softer because of people's interest in arts; romanticism Philosophy & oriental mysticism. Most of the tribes concentrated in Granada. The philosophical fatalism of Granada particularly congenial to their own traditions. ⑨

Political climate not as congenial. Torn apart for decades by power contests. Granada was coming to an end. 1460 Granada's ruler Muley Abul Hasan refused to pay 10th tribute of gold to Spanish sovereigns & attempted to re-establish autonomy of his kingdom. Antagonist problems forestalled this hostility until 1479. Ended in a campaign which ended Islamic rule. Bloody struggle for the Nasrid kingdom (14 cities, 97 fortified palaces & castles) began in 1481 - attack against Zohara by Muslims. Slowly but surely cities captured by Spanish sovereigns until 1491 only beautiful Granada remained. ⑨ Established a camp outside the city they sat out the last long months of the siege. Hunger, internal political strife & continuous defeat finally culminated in 1492 with last Islamic king of Granada Boabdil, turning over keys

P. 18
⑩

of city to Ferdinand & Isabella. Keys handed to Isabella. Gypsies survived the 15 years of war by supporting both Catholic & Arab causes. Some say they forged the weapons to use against the Arabs, others say they were spies for the Arabs. It is probable they sided with whichever party could help their own interests pointing out that the first & deepest loyalty to a Gypsy is to his own people. Important theme. ⑩

P. 18 Gypsies & the Spanish law.

7 years after the Reconquest of Granada, carefree existence of gypsies changed. For the next 3 centuries the principle intent of the Inquisition was total assimilation or extinction of these people. ⑩ An interesting thing was they were not persecuted on ground of contempt for religious observance, it was because Inquisition looked upon them as a "gentle banister of despicable" - low & contemptible. Inquisition persecuted them also because they felt they needed to control their numbers, nomadic tendencies & dishonest methods of gaining a livelihood. ⑪

P. 19
⑪

P. 19

⑫

Persecution of the gypsies began in 1499. Ferdinand & Isabella issued a sanction that they had to give their wanderings throughout kingdom & settle in one place under masters who would govern them. Alternative - exile. If they disobeyed harsh punishment included slavery. Males were condemned to the galleys for 6 years in addition to permanent exile. Considered by Philip II to be a collection of gypsy people drawn from doors of "Spanish society" (Storace 1953: 28) ⑫

P. 19

⑬

They were forbidden to use the name, dress or language of Gypsies. They had to become Spaniards. Due to anti Gypsy laws passed in Germany, France & Italy, even if they had wanted to leave the Iberian Peninsula, they could not have. ⑬

P. 20
 (14) Los Gitanos - 1633. Philip IV cont. the persecution prohibited them to marry. 1783 - Philip V forbade them to ply their traditional trades, keep or use horses, leave their places of domicile or take refuge in a Church. (14) Between 1499-1783, 12 anti-Gypsy laws were issued by Spain's various monarchs, each more serious & severe than the those already issued. Gypsies were blamed for increase in crime & underworld organization. Misstrous accusations made charges of black magic & un-blessed with Satan. (14)

P. 20
 (15) The exaggerated accusations led Gypsies to make their own laws very clear & hatred of all non-Gypsies was pre-dominant feature. Accusations led to more lawlessness on their part. Surprisingly, in spite of the persecution they survived. The Iberian Peninsula became a place for the Arab civilization to rise to its highest brilliance, (15) a place for the Spanish Jew to become great lights of illumination & for the Gypsy to prove his superiority especially in music & dance the flamenco arts.

P. 21
 (16) Spain's countryside aided the Gypsies to hide from their oppressors when they had to. Throughout the centuries of persecution Gypsy attitude was total indifference to the new laws or very short lived attention to the situation. Sheltered by wild terrain, protected by influential friends & having a high degree of resistance the Gypsy has never feared or made a capital of Spanish law. (16)

P. 22
 (17) The law of Charles III in 1783 gave Gypsies right to seek their own employment & to participate in community affairs even though they were not to be addressed as gitanos & give up their, char, language & wanderings. Very slowly the Gypsies began to move into the Andalusian towns. Their penetration was to change all of Spain. (17)

Early Gypsy Contacts in Andalusia - The dominant influence in Spain in the 19th cent was the Gypsy of Andalusia. In the 17th cent. their traditional dances were requested in Granada. The word flamenco was attached to them & became a distinct style in the Andalusian culture. (17) The style reflected itself in the music of Andalusia which was not always of Gypsy strain. It was applied to the flamenco arts singing, dancing, playing & poetry & the bull fight. Bizet's opera Carmen in 1875 was the gypsy rage of the time. Shared similar characteristics with Andalusians in particular, for ex. the melancholy, pre-occupation with Death, immense regard for tradition, the paradox of joy & sadness (trance la alegría de estar triste) brought Andalusians & Gypsies to acceptance of one another. (18) Individualism & Familial loyalty two more qualities. Minimum effort at anything was made at both because it forced them to make things important to them (of small & elemental delight). Andalusian greatly admired the Gypsy for being able to imitate & perpetuate customs & folklore. In fact Gypsy often excelled Andalusian in bullfight. This did not lead to resentment on part of the Andalusian but rather respect & acknowledgement. (19)

The gypsies were able to take the ancient Spanish dances & dance them with ^{skill} fire & ^{passion} ~~strength~~ that they manifested a way of life & demonstrated the life of the people of Andalusia. Greatest exchange bet the two took place in the music. The appreciation on part of both led to a blending of many songs which became impossible to distinguish & preservation & perfection of Gypsy folk songs. (19)

influence of gypsy music on Spanish music

The roots of Gypsy music more importantly reached the Spanish composers - Granados, Albeniz, Falla, Turina. The Carter Joubert Festival of 1922 also helped - brought to

The Gitanos

world attention such musical heritage of Andalusia.

1988 Festival held near the 11th Alhambra - gypsies danced in courtyard by moonlight. Symbolized past & future of Andalusians folk art.

P. 25 During several centuries when Alhambra was not appreciated

(20) gypsies lived in it & protected it from vandalism - just their mere presence kept it safe. (20) Gypsy influence was also reflected in other artistic works painter Zuloaga, poet Federico Garcia Lorca, Juan Ramon Jimenez, (Literature).

Lorca

Fundamental themes of Gypsy culture formed basis of major works of Lorca - Romancero Gitano & Poema del Cante Jondo. Lorca describes the gypsies, their existence how they are hunted as outcasts, their pride, and a more than bitter humour - endurance against the cruelty & oppression of centuries. (20)

Even though with time gypsy ways changed he still remained uniquely gypsy, influencing & being influenced but remaining Gypsy.

P. 26

(21)

The Gypsy Ethos - ideal of freedom
ethno centric beliefs
goals center on keeping the traditions
individual endeavours important (21)
responsibility to "share the good
and avenge individual wrongs

P. 27

(22)

& injuries
respect for tribal justice
punishment must be dealt of
all their punishments. Important in
order to protect tribal welfare from
external & internal threats. (22)

Chapter 3 P. 28 Traditional Themes

P. 29 Gypsy Pride - how Andalusian gypsies view themselves
(23) traditional themes - have been part of the culture for more than 3 centuries - they claim gypsy culture & shape individual lives. Themes tend to be internalized answers to many things is usually "It is our way." (23)

"Don't speak wrongly of Gypsies
Who have the blood of kings
On the palms of their hands.
Cimorra 1943: 184 (23)

P. 30 Andalusian gypsies believe they are ethnically superior to all non-Gypsies. This is reflected in physical, cultural & intellectual attributes. Shows in their walk, clothes they like to wear & deportment. Gypsy aspect - high carriage of the head, straight back, lifted shoulders, arrogant strut proud, penetrating gaze. (24)

P. 31 Gypsies are not a race, they are a caste with their own ways, occupations, speech, ^{dark} Mediterranean look & high B blood group which they brought from Andia. (25) They adhere to the belief that they are racially distinctive

They have tremendous instinct born powers of perception & persuasion - extremely astute. Exaggerated pride. They are physically beautiful & consider themselves to be more superior intellectually, more witty & artistic than other gypsies in the world. This is where the term *i Gine Gitano!* comes from (How Gypsy!) The term expresses extreme approval or admiration of non-gypsy people, acts or things. (25)

The Gypsies

P. 32

(26)

Andalusian gypsies seldom indulge in reflective or abstract thinking. Their values center on practicality & to enjoy the present. In order to evade persecution of early Spanish law the Gypsy had to develop ability to outwit & an intellectual agility to survive. They praise themselves on "instinctively" knowing. (26)

Gypsy talents are innate as opposed to learned.

P. 33

(27)

Gypsy belief of superiority due to centuries of wandering & negative experiences. Persecution & betrayal by non-gypsies internalized these beliefs. (27) Their superiority does not embarrass them. They seldom get side. They do not desert another in trouble. Extremely courageous (27)

2. Gypsy Law

P. 34

(28)

The Falco Juamito, day & night
Had best with caution go

The Gypsy codes of yekka height
Stone sworn to lay him low

Borrow 1978: 293

Gypsy is being told not to go & love with non-gypsies.

3 Laws

1. Separate not from the husbands.
2. Be faithful to the husbands.
3. Pay your debt to the husbands.

underlines marital responsibility of Gypsy woman & complete faithfulness to her husband. 3rd law / paying of debts within the tribe very important. (28)

Gypsy law administered by secret tribunals. (Stealing, violating a gypsy woman, talking tribal secrets) banishment for a period of time. No gypsy could travel or drink with condemned gypsy

Little or no pity shown for the exile.

P. 35

(26)

Punishment for infidelity - public whipping - Racial disfigurement
mutilation or death (26)

The ancient laws ^{of fidelity} are respected & supported & used to demonstrate superiority of the Gypsy culture.

P. 36

(27)

Other laws - gypsies forbidden to eat, sleep or drink in the home of a non-gypsy, can't teach Gypsy language to anyone except gypsy (27)

Gypsy law is ancient & is most important law to gypsies. Suppresses all else. It does 3 things: (a) protects their interests, rights, traditions (b) more democratic (c) doesn't change like other laws. It's known to all.

P. 39

(28)

3. Gypsy Loyalty P. 39

Loyalty tends to overlap with other cultural themes. Strong bonds of loyalty keep outsiders out & keeping Gypsy secrets. (28)

Wedding - carried out in strict tradition & ritual. Bride has to prove she's a virgin - *picadora* is charged with task of seeing that girl is intact. Penalties for infidelity unusually severe. A woman may lose her name,

P. 40

(29)

you are not called *Carmen*

or *Pilar*, nor *Pilar*

Each day you may be called whatever they wish

For being a woman of the street.

Cimarra 1943: 114 (29)

Die Bitans!

P. 41 - Mother-son motif - very important - mother more
concealed (30) important than a wife & can be found in conceals
jonds Greater sorrow felt for a mother when she dies than a
father.

When a mother dies
Four columns of marble brace,
When a father dies,
Only one.

Quintana 1960: 189 (30)

P. 42 "Au^g in madre!" the universal cry of the wounded. (31)

A betrayal of friendship worse than a sexual misdemeanor. (30)
Theme of LOYALTY one of the principal themes around
which gypsy culture oriented. Family loyalty basis of everything. (31)

Gypsy Freedom P. 43

P. 43 (32)
Value placed on this is one of the most romanticized
of all themes in Gypsy culture. Many poets have written
about it. For ex. compulsory military service is like
going to jail for the gypsy. (32) They depend on pleasure & violence
& can't be bound by conventional things. Yet they show great
courage in certain situations. (32)

Theme of freedom reflected in their traditional occupations.
They were developed so their while remains a livelihood they would
not be committed to any one place.

P. 46

(33)

Gypsy Fatalism - P. 46

I hope God never gives,
Even to those I hate,
Such sorrows as he sent to me
Such evil, evil fate.

Brown 1929: 155 (33)

Gypsy fatalism takes 2 forms.

joys & sorrows of past related to those of present
preoccupation with the Death theme

Gypsies believe that things of past are inseparable from things of present. Belief has given them the ability to survive extreme situations without complaint. They link Nature with Destiny, "Only dogs & Gypsies get mad." (33) Though they must bow to their Fate they have quick tempers & are very passionate. (33)

P. 47

(34)

"We live on song & die of it" also reflects their fatalistic attitude (34) when events do happen repeatedly who plan for tomorrow. Always an undercurrent of sadness & tragedy in their fatalism. (34)

can be found

P. 47

(35)

Preoccupation with death occurs in their 4 Flamenco arts. This obsession with death theme has been brought the quality of sadness to canter jondo. Through song they often transmute grief into happiness. There is no prolonged period of mourning after a funeral - attitude is so & so lucky to have died.

look at the sorrows & suffering he/she has escaped (34)
Their various parades reflect their fatalistic beliefs.

P. 48

(35)

"There is no use running after luck"
We live, we die, what does it matter. The end is always the same. A man's destiny can't be changed". (35)

These ^{sculptures} reflect a concept of fate, luck, predestination.

Chapter 4 - Cante Jondo - Gypsy Deep Song

P. 140

①

"See for yourselves the transcendental quality of cante jondo. It comes from distant times, crossing the centuries of years & the leaves of the shivering winds..." ①
Federico Garcia Lorca.

cante jondo captivates the traditional themes. Cante jondo has been preserved, enhanced & used by the Gypsies more than any other Andalusian group. ①

Theories of Origin P. 51 ②

sometimes referred to as cante jondo, cante gitano or cante grande. Refers to the most authentic & traditional song form of Andalusian gypsies. Did not entirely originate with them. Jondo style evolved from several streams of influence Gypsy influence but not.

Falla & Anasik
And. music

According to Falla - primitive or Anasik music of Andalusia influenced by 3 things:

(a) adoption of Byzantine liturgical chants by Church of Spain

(b) Arab domination

(c) arrival of Gypsies

②

P. 51

Original cante jondo a fusion of Byzantine & Arab elements. Gypsy influences led to jondo style of today. Once gypsies had absorbed Andalusian style they transformed it to suit their own needs.

Gypsy elements - repetition of same note (obsession) associated with certain forms of enchantment. ②

intensity of expression
barbaric strength

assoc. with casting of spells.

P. 51

(2)

Gypsy musical idiom not unlike that of Andalusia made assimilation of Hispano-Arabic idiom easier & also helped for them to make a contribution. Both songs & dances were transformed (2)

use of Gypsy to non-Gypsy songs
use of words - another contribution but made it more difficult to determine origin.

P. 52

(3)

Influence of Jewish music also present in cante jondo. Derived in part from holy festival songs of the Jews. Chants of Jews & cante jondo show remarkable similarities.
Voice modulations repeated ay (3)

modern cante jondo evolved from cante primitivo of Andalusia, strong Byzantine & Arabic elements. Jondo was a blend neither pure Arab. or gypsy in which "the emotion of history, its lasting light without dates or facts, takes refuge" - Fed Garcia Lorca (1957: 13) (3)

Form of Cante Jondo Musical Characteristics
haunting, monotonous yet has a pronounced, dramatic rhythm. Sometimes tragic, grave, feverish or sweet - sometimes lyrical & sad like Oriental music.
Strong evidence - Ich sol fak and - in voice or guitar.

P. 52

(3)

Songs are of a most ultimate nature, to console. It can be sung in a more whisper or howl. It is lyrical or passionate (3) - it is the deep song of the soul

Que Gitanos

Q. 53- (Collection of Cante Jondo songs - Eduardo Tormer.)

(H) characteristics of cante jondo

Important
cante jondo

- multiple rhythms
- cross rhythms
- complex yet fluid melody lines
- use of micro tones
- grace notes (appog.)
- the "flamingo glide"
- reference to quality of tone
- no harmonized accompaniment (H)
- high degree of embellishment. (H)

General categories

cante flamenco →

cante chico

includes cante jondo is pure &

less profound, lighter texture, although

- alegrías, bulerías,
- Fandangos gitano,
- malagueñas

more joyous, still have same breeding quality of the more pure & ancient styles (H)

- siguiriyas (weeping song)
- Solares (song of solitude)

siguiriyas gitanas (songs of profound human anguish & sadness) (H)

Basic outline of a siguiriya gitano.

lines 1 & 2 - defiance

3 - very long starts on a high pitched note as singer descends notes are prolonged

dying voice is revived by shouts of ok & executes another turn or fill

very passionate, extremely sad. (H)

^{Primitive} Soleares is archetype of both ^{jondo} cante grande & chico. Filled with torment & tragedy. Manuel Machado has described the soleares as the "mitad del canto popular," (4) the deepest of all the songs.

P. 53
(4) Recent additions to category of cante jondo - the maeterote & debla. Songs of the force - rhythms represent hammering of Gypsies as they metal work with their anvils. Rhythms according to Manuel Centeno (one of Spain's eminent masters of cante jondo) derived from motion of the bellows used to keep fires going & not so much the anvils. (Quintana 1960: 177) (4)

P. 56
(5) The Saetas - also considered to be true cante, sung in style of maeterote or sauriya. These "arrows of song" punctuate the Holy Thurs. & Good Friday processions which fill Andalusian streets during Holy Week. A lonely singer stands in a doorway & duplicates the agony of Christ as he expresses his own grief to the passing Saints carried on the procession. Expressions of deep deep emotion, the saeta is the most profound of cante jondo.

Cante jondo is the most pure & ancient style of singing. It requires great vocal resources & difficult, exacting vocal technique which literally tears the sound out of the singer's throat.

Difference between Gypsy & Andalusian singers (cantantes)

Gypsy	Andal.
notes prolonged sliding, vibrato, oscillations	
less bound to formal song style	moderate, pure conventional form
free in its design, very expressive of the self - emotions projected at the moment - no repetition - songs are like incantations that mesmerize audience - nasal, metallic tone (chrende)	

(5)

Que Gitano

P. 56
⑤

Cante jondo is not cante flamenco. It has its own style.

P. 57

⑥

Accompaniments for Cante Jondo guitar castanets, tambourine, style stick Tambourine rarely used of the 4. Most gypsies prefer to imitate castanets by finger snaps called pitos. The style stick is a short rod sometimes tipped with iron & is used to rap out the rhythms. like a chair rung. It is the preferred acc comp. for a signyris ~~guit~~ gitano & a martinete.

Palmas & zapateos are also used to mark out the rhythms. The song itself is the main accompaniment of the dance.

The guitar is not used for every kind of cante jondo. (Dobles & martinetes for eg do not use it). Guitar is very important, it creates the atmosphere & sets the background for the inspiration. It sets up an intimate relationship & for this reason a singer chooses his guitarist very carefully. Guitarist has to know a singer & his style. Once the atmosphere has been set, the singer beams & each appears to be performing independently of one another. ⑥

Gypsy
The Guitar - constructed of cypress wood, clamped across the neck to achieve a brilliant & metallic sound. Clamps are hand made & intricately designed. ⑥

P. 58

⑦

Guitar Effects

- striking the strings as opposed to plucking them
- drumming on the sound board
- dazzling improvisation

⑦

P. 58

(7) Accompaniment for cante jondo divided into 3 parts

connection to Arabic poetry or song?
 prelude
 theme
 variations
 } there are more suggested than defined

Dress - simple - minor keyed conservative black suit white shirt (men) solid colored dress (lady). (7)

Cante jondo has been handed down from generation to generation, not notated. Not all gypsies can sing it - has to be "natural" to them. Experience that teaches. (7)

P. 59

(8)

It is traditional folk art. It is not static - it is innovative & has variations. Framework is semi fixed, to preserve the spontaneous quality & original shape, very improvisational (Arabic influence). Important to maintain its traditions & improve within the traditional limits. (8)

The Meaning of Cante Jondo P. 60 (9)

profound, expressive intimate music which describes tragedy of life as experienced by the soul. Musical style termed "Eurasian" - predominant mood is tragic, nostalgic, passionate & sad. It also expresses defiance & human courage. It is not about resignation, but rather about the wronged soul - A cantante for ex speaks of blood feuds, tribal struggles & prison-tragedy coupled with human courage. (9)

P. 60

(9)

Cante jondo is vibrant, tense, impassioned. Although broken & ravaged it describes survival of the soul. It reflects the hope & expectation in the light of blackest sorrow or loss. On the face of disaster one's integrity remains invulnerable. (9)

Que Gitanos-

P. 60

Motifs of Cante Jondo

(9)

8 main motifs

- 1. love, loyalty
- 2. jealousy
- 3. revenge
- 4. pride
- 5. freedom
- 6. persecution
- 7. sorrow
- 8. fatalism, death (9)

1. Love, loyalty P. 61 (10)

prominent theme in cante jondo

mother love (as discussed) parted lovers, wife's loyalty
mother motif (" ") expressed in terms of sons' love
for mom

P. 61

(10)

If all the great misfortunes
Was ever there mother

As great as mine? Born sightless,
I've never seen my mother. (1989: 227) Brown

Many of the most intense express grief felt by prisoners
who recalled their moms.

Songs of lovers (b) were more passionate themes
about unrequited love, trials sorrows of lovers. characterized
by hope & despair - new sad - change to illusions &
memories - own happiness subordinate to that of lover.

A became marble

When I heard you were to marry

But I wish you well. Quintana 1960: 191

(10)

Infidelity also under (b)

Theme of love has no relationship or vestige of religion

2. Jealousy P. 62 (1)

სიკვირას ატანას describe jealous love, hunger, jail or death. There is a chilling eq.

A killed her. She belonged to me.

A killed the woman that I loved.

And should she come to life, I know

A hundred times I'd kill her so

She'd ne'er deceive me here below.

(Brown 1929: 207) (11)

two
creative
mediums

Jealousy motif in dances which accompany the song. Dance is dominated by a swiftness, acidity undivided with aestheticism, melancholy violence & a sexual hunger & jealousy. (1959: 935-936) Lomax (11)

3. Revenge - occupies a place of prominence in canto jamb. Two birds poisoned & tribal

A sailed forth upon my gray

With him my hated foe

And when we reached the narrow way

A dealt a dagger blow. (11)

Brown 1928: 293

Subject is rarely sung in public. Confined to private sessions audience exclusively Gypsy. Songs are full of warnings & imprecations such as: "behold if our paths should cross" curses assoc. with painful death or affliction (11)

Poem P. 63 (12)

Found in many songs. References made to Gypsy royal blood & rejection of non-Gypsy ways. (12)

Freedom - glorified through caste jondo. most prized thing by the gypsies. There is a lament

Others ask for riches
While I dying - ask only for liberty,
But my father
You do not give it to me.

Expressed in mantras & deblas, (tragic lamentations about loss of freedom). (12)

Persecution P. 63 (10)

P. 64
(13)

occupies a prominent position in caste jondo. Rooted in the past when violence & cruelty were sanctioned by law. Victims of excessive brutality, the gypsy expresses his grief & frustration & unreparable will in these songs of persecution. (13)

Gypsy Ballads of Lorca inspired by this theme. Lorca's ballad of the Guardia Civil illustrates this motif.

Then deadly faces are leading,
Therefore they never weep;
Hearts of patent leather,
They come along the road.
.....

Through the shadowy streets
The Gypsy old women flee
.....

Rosa de los Camborios
Sobs on the steps of her door
With both breasts cut away (13)
And placed on a serving tray.

P.64
(13)

O City of the Gypsies
Flames encircle the town;
Through a tunnel of silence
The Civil Guard departs,
Humphreys 1934: 49-52 (13)

P.65
(14)

ALMAN SORROW - the essence of cante jondo, expresses
the tragic sense of life. Most frequently used theme
sung as *siguiriyas* or *solares*.
I am drunk
If you know why
You would be, too.
(Constant) (14)

Death
Fatalism

(14)

P.65
(12)

Fatalism = Death the two are linked. The theme
evokes obsession, fear & finality of Death. (1943: 97) Jimorra.
Fatalism attributed to oriental influences. Preoccupation with
mystery of life & death expressed through cante jondo.
There is no greater truth in this world
Than that of a deep grave;
There money is ended,
power & beauty
and the cloak of nobility. (14)

P.66
(15)

Lorca's *Poema del Cante Jondo* a stylization of
Andalusian Gypsy song - contains a tragic *siguiriya*
& mournful *solea*. (15) thoughts of death

Gypsy Sorcery & Fortune Telling

Charles Godfrey Leland
Library of the Mystic Arts
Citadel Press
Carol Publishing Group
Secaucus, NJ

Introduction

v
① Sober as a bud & slippery as water, the ethos of the gypsy is a curious blend of elements pagan & Xtn primitive shrewd, bucolic & bestial.

vii
② In 1891 Leland wrote "there is not a town in England or Europe in which witchcraft is not extensively practiced. Instead of yielding to progress of culture it seems to advance with it." ②

154
and
viii
Gypsies have been practicing it for at least 1000 years. on their own low westward trek as low caste Hindu exiles from India across the plateaus of Afghanistan & Persia, into Syria & Egypt stopped off in Egypt ③

viii
Gypsy history begins with the bold horse riding tribe of Jats and Aryan race expelled in the course of religious wars that raked India continuously with special ferocity bet 10-12th cent.

③ These warrior outcasts mingled with other low caste warriors wanderers the Nats who were acrobats & jugglers, & the Doms are Aryan people who live in India still filthy, eat carrion, handle corpses & drink excessively. Many of their characteristics were attributed to modern gypsies. ③ (unfairly)

Returned to India.

1817 - dispersion, 300 magged gypsies arrived in Bombay on 1st lap of their 50 yr pilgrimage imposed on them for apostasy penance. Gypsies told some story centuries earlier when they went to Syria & Egypt.

P.1 Chapter One Origin of Witchcraft Shamanism & Sorcery

As their peculiar perfume is ~~the~~ assoc. with spices so sorcery is ~~present~~ ^{present} in every memory to gypsies. Something more strangely sweet & mysterious in the scent of cloves than of ylanges. Both the spices & Romany come from far East - land of divination & enchantment. ① Traced back into prehistoric times & even then their women sold enchantments, peddled prophecies & palmistry.

P.2
②

Wherever gypsies go
There the witches are, we know

Ri shan i Romani
Adoi san' i chov' hani ②

How did they become fortune tellers. Look to the man a little bird humble, modest, prosaic. Gypsies know better who looked & lived in the forest. They saw how this bright eyed strange little bird in its own way slipped in & out of hollow trees & woodsheds into sunlight, then suddenly she was gone. Earned the man name of the witch bird. Gypsies did same with their glittering Indian eyes & were named thusly because of it ②

Wherever Shamanism exists or sorcery based on

Chap 1 Ireland

Q. 2 exorcising or commanding spirits its followers
became strange & wild looking either in solitude or wandering
& become strange & wild looking (not a case of
not wanting to obey laws of land as Totton suggests).
This appearance is assoc with mysterious power. (2)

Q. 3 living out of doors in wild places & looking
wild they were asked if they assoc with devils - (2)
Fearing that pleading guilty would not help well they
decided to improve their "image" (3)

origin of witchcraft: In the very dawn of man's existence he
behaved in terrors & evils spirits of death & darkness
held hunger torture & terror. A face in the moonlight
took form of a big man. It was therefore not
difficult to assume that a wild looking gypsy with
eyes like an excited demon was a sorcerer. Long
before anything beneficent man was scared by night
he heard voices. (2) Began to believe in ghosts so
these evoked terrors & spectres or servants (El amor)
food was set out for them in order to please
this grew into sacrifices to evil spirits then to whole
system of sacrifice & its elaborations. (3)

Q. 4

(5)

As soon as man began to think about a fear the
mysterious he also began to appease by sacrifice. (5)
Then these sprung up the man used the cleverness
man who did the sacrificing & ate the meats
sacrificed. He knew the dead & he could drive them
away. This was the Shaman. Considered to be
of Tatar Mongol Turanian origin somewhere
in Central Asia his magic drum, songs & stinking
smoke spread all over the earth exorcising the fiends. (5)

Sham. mystical

belief in Accadian proto-Chaldea & Babylon records.

According to Sham all diseases & disasters work of evil spirits - driven away by songs of exorcism, burning of perfumes or evil smelling drugs & performing exorcisms, many of which with a few scraps of exorcisms may still be found. (b)

Early
Bog.

Among the first stage of Shamanism among some tribes was a new horrible witchcraft practiced by women wanting to conciliate evil spirits. Means they used was to embrace everything which would hurt & sicken their neighbours men. Thus phrements of dead bodies, poison & unclean of tumors & sores formed its basis.

Religion
of
Paleolithic
period

Source Heland feels it was the primitive religion among savages everywhere. (b) Still exists in Ordoos.

Like all things over time there were those who saw possibilities of exploitation.

Advanced Shamanism found in Turanian races - exists today.

Man of Crumation - greatest ^{historical} incidents with his appearance. Developed splendid high civilization & refined religion. But old Shamanism with its amulets, exorcisms, smoke drums & bells & drums held that all ills of life came from action of evil spirits was deeply rooted. Certain sections of Crumation man clung to it, (modified forms of it).

Newer Shamanism overlapped beautiful nature worship of early Arians, the stately monotheism of the Shemites. (b)

Iceland - Gypsy Sorcery

P. 7 (7) Many millions although professing higher doctrines still cling to its essentials. (7) Others (study it) love it for its smaller associations with Jack & poetry & legends. Shamanism according to writer will likely continue to mislead all mankind until science reveals the great deception. Works like Arabian Nights, Isis Unveiled have spoken & sung to our hearts for years. (7)

Without doubt there was a certain ^{awful} romance of darkness that surrounded old witchcraft which caused its adherents to doubt that new Shamanism could ever dissipate it. (7)

P. 8 (8) It is difficult for many of us to understand that the kind of poetry and etc to which we are used can change. (8)

All Gypsy magic & sorcery is purely Shamanic, of most primitive Tartar type. More interesting is its preservation from prehistoric times & ~~the~~ characteristics of world's first magic or religion. Treats every disease & disorder trouble or affliction as work of evil spirit. Attempts to banish these influences thru ceremonies (often disgusting because of ingredients used that date back to Amazon influences of black witchcraft that preceded Shamanism. (8) It invokes supernatural agencies (spirits of the air) & Mash mundalo the giant of the forest. Also found images & symbols connected to Greek Roman & Amazon mythology. (8)

P. 9

(9)

Gypsies came from India. Must be observed that not all Indians worship Brahma or are Buddhist or of Mahommed. Higher castes involved in Ahaic Shamanism, a earlier witchcraft. Witchcraft, Voodoo obi new on poisoning for their magic - 1st gypsies said to poison unscrupulously. (9)

Chapter Two Page 12

P. 12

(1)

Though gypsies do not suffer from many disorders - J fever high on list. Usually cured by drawing lines & lines of 13 frogs powdered, taken in spirits to following incantation (1)

P. 13

(2)

"Frogs in my belly
Devour what is bad
Frogs in my belly
Show the evil the way out." (2)

Just as Shamanism believed that every disease caused by evil spirit which entered body could only be driven out by magic, New Test also regarded all diseases as coming from the devil, occult, spiritual influences. At Jews did not learn this from Assyrians

P. 13

(3)

They did from deep studies in Babylon, formed a great national cult. No point of this old sorcery that is sensibly advocated by RC church & Salvation Army. Dropping a pen filled with ink on a new white dress, a pen and their rolls to nearest grate or losing things inexplicably - put down to mischief of certain little evils (3) What about diabolic charms that take more magnitude than waking mind possessors?

Scavengers offered to conciliate & appease. Human

P. 14 Land-Survey

P. 15 - life husband & most valuable gift. # (4)

(5) Murders & scape-goats natural results of sacrifice. (5)

Hungarian Gypsy Shamanism

Every Monday make a wooden box put 2 sticks at bottom across on these they lay herbs which everyone touches then its wrapped in red & white wool carried by oldest person from tent to tent then taken to nearest running stream & left there. All diseases & disorders ^{that must occur for year} to be left in box but woe person who finds & opens box instead of throwing it into stream - all exposed diseases will fall on him & hit in full measure. (5)

P. 16
(6) Cure against fever - go to stream cast pieces of wood into it 9x backwards saying invocation

Fever go away from me
A cure it water unto thee
Unto me thou art not dear
Therefore go away from here
To where thou nursed thee
Where thou shelter thee
Where thou love thee (6)

Māsh mundāls

(means mask killer)

(sylvan giant lives in forest catches man & beast to devour them)
Remarkable invocation because it takes us into true totemism. (6)

P. 17

(7)

Trunkling aspen - suffer of fever goes into (7) forest & shakes tree. Fever is transferred to it

German mythology - cuckoo is bird that brings bad luck. One village so persuaded they introduced a (8) prayer against the cuckoo. Bird told man of wives' world practicing infidelity & how many years one has left to live. (8)

P. 28

(9)

Saffron - early spring flower consecrated to magic & love. Public women wore saffron coloured robes, "Aurora's goddess of Aurora also wore saffron garment". In relation saffron & orange symbols of God meant love embraced heart & illuminated souls of faithful. (9)

P. 27

(10)

Pain in the eyes cured with wash made of saffron & water (10)

P. 31 Straw - ancient symbol of emptiness, unfruitfulness & death (of something) perjured or frustrated marriage. (11)

Chapter 3 P. 41

P. 41

In all schools of Shamanic sorcery, Exorcism principal element. Formula with power, when done properly (1) it will drive away demons, diseases & disasters. Closely related is the Benediction, grew out of Ex as a cure (attract good)

P. 42

(2)

Original exorcism was simply raising the voice in an angry tone using unusual language (2) continued till it reached Krunulskian formula then over a metre, all monotone falls into a cadence & ends eventually. (2)

Q.43 Remarkable staff rhyme among Aryan races
 (Shakespeare, Ben Jonson, Byron) using as
 charms & spells spoken by witches. ③

Hamletian meditations - some measure used in Norse
 sagas & scenes from Macbeth - short deeply marked
 movement mysterious & terrible.

Athenians excellent in songs of sorcery. In
 Achaia a woman who used them was Athenian
 she was stoned to death - declared by her
 executors it was not words that healed but stones, herbs
 & animals. ③

P.50 Moon Worship - Significance of Moon

① strange affinity bet gypsies & moon - legend
 they brought from India

Due to misrepresentations made by a
 sorcerer, a gypsy leader had to marry his sister.
 This brought curse of wandering on the tribe.

Another legend Sun sought to violate his sister
 the moon continually follows her both destined to
 wander forever.

Q.51 Moon worship very ancient - Book of Job its
 included to as a forbidden thing. From early times
 witches & other women worked their spells & stalks
 made by light of full moon - derived from their
 plants & organs connected to it (moon). ①

An ancient symbolism horns of moon synonymous
 with horns of & - connection to agriculture, fertility etc. ②

P. 52 Garter - symbolizes lightning - gypsies believe lightning leaves behind it small ^{of a circle} circles. (3)

(3) Amulet made of ^{many} iron chains protects against poison & screen. When it hung up it turns black in open air attractive evil to itself.

P. 53 (4) Metals & Turin regarded as powerful charm against evil spirits, made a man's fortune. Sailors carry a sack of it to prevent shipwreck. (3)

Belief in a circle as something sacred widely spread. Druids attributed magic virtues to it. (4)

P. 59 (5) Howl represents the wild hunter voice is like that of a wild beast roaring for food. (5)

P. 62 (6) The black dog is associated in many countries with sorrow & diabolical influences. Black demon Cerberus was represented by stars as a black dog. (6) Has black dogs Faustus & Cornelius Agrippa.

Gypsies - child stealers - Lilith mother of witchcraft did same. Today Slavonian gypsies have spells against this spirit who steals children. (6)

P. 63 (7) An Chaldean magic incantation diseases number 7 (powers of evil) invoked by certain verses. (6) (hunger, death, terrors of the night) short songs & drum beating. (7) Inconsistent in modern scholarship Jews wandered the world gypsies & other whole races could not have yet their myths & legends (surface as do similar incantations to banish them. They brought their myths & legends with them). (7)

Middle Ages - stole newborn babies. Also found among Jews - Jewish banish this "first wife of Adam" by writing on their walls "Keep away from here, Lilith." (7)

Iceland Sorcery

P. 63 Very ancient form of witchcraft incarnate disease in numbers & child stealing.

Booism - great oriental heresy that spread over Europe during Middle Ages & prepared way for Protestantism. (7) Proud to ~~ext~~ have existed in 8th cent may have been of Manichaean origin. Preserved up to present day modified but does exist among Mormons & Jews. Attributed to Sisnyios immediate follower of Manes (chief of Manichaeism) it seems to have been derived from an earlier Oriental tale which became basis of later formulae. (8)

P. 64 (9)

Sisnyios came down from Mount of Olives & saw Archangel Gabriel seize Proestiza wing of Satan by the hair. Asked her where she was going. She said to cheer the Holy Virgin by her tricks steal her ^{newborn} baby & drink its blood. Archangel asks her how she gets into the house she replies by turning herself into a fly or a cat. But if her 12 1/2 names were written out she could not touch the baby. She told Archangel those names & they were written out. (8)

P. 126

(1)

Optic & Mosaic parallels - few who steal children called hiltah identified with Herodias & her 12 daughters. each is personification of different kind of fever. (5)

The Oriental or Mosaic Church is found at new turn to be intertwined & confused with ancient sorcery. Theodore for eg more glib than holy man. (1) wear after young women in shape of beautiful young man.

P. 126

① or frightful monster. Anyone found working on his day Jan 23rd is carried off - personifies the Sun. An Hindu - Krishna does same - idea may have come through gypsies ①

Centaurus connected with magic of maidens ①

P. 127

② ~~An~~ Swallows bring luck - Romans when seeing one man to nearest fountain & washed his eyes - thought was he'd have no eye complaints for the year. ②

An Roman architecture one sees skulls of oxen, rams, horses as decoration. Meaning - good luck ward off disease. ②

P. 128

③ Black cock: diabolical offspring of devil & a Jewish girl (Brahmaputra form) had to be sacrificed. ③

Whirlwind - devil dancing with a witch.

Rainbow - dangerous to look to it or approaching thunderstorm. Punishment a gnawing disease. ③

P. 129

④ Krok appears in many gypsy spells. College of sorcery in Salamanca where devil himself teaches. ④

P. 130

⑤ Unfortunate in Catholic countries to see water run or priest first thing in morning - meeting a gypsy - good luck. Lucky to meet woman carrying jug of water unless it's empty. Relates to NT virgins whose lamps full of oil. Lamp - ancient symbol of life covered with aphrodisiac symbols & Phallic forms. ⑤

Romanian custom to spill few drops of water

Beland - Screen

P. 130 on ground after filling jug & before offering a drink.
 Water never drawn against current or abt. night.
 (5) if it is must blow ~~it~~ over jug & pour a little
 over hot coals of fire. (5)

Deep pools - dreadfully Waterman waits for victims. (5)

P. 131 Wild huntsman - moans forests & lonely mountain
 across mysterious seldom seen. (6) Met a peasant who
 had shot 699 bears, warned him not to shoot any more
 peasant ignored warning shot bear, missed mangled to death
 by bear. (6)

Snake charms - use a drop of tobacco
 oil or narcotic to get snake to do things
 ie turn into a stick. Snugglers who performed for
 Phansah knew this trick.

The wild man - malevolent forest spectre
 terrified hunters & shepherds. Seen usually in
 winter tears up pine trees by roots while he kills
 his victim. Details correspond to a being seen by
 Algonquin Indians. (6)

P. 132 Gray bearded dwarfs - small men. (6)

(7) Mountain monk - of Indian origin counterpart of
 Friar Rush commits lots of mischief has been known
 to strangle workmen he didn't like. but also helps
 distressed miners fills their empty lamps guides them out
 of the mine have to keep his secrets or they'll suffer. (7)

P. 132 Bona - queen of witches corresponds to Diana.
where she passes grass & leaves are dry. Beautiful
(7) but terrible enchantments one carries piece of linden tree
for protection. Anyone who drinks mead with her dies. (7)

P. 133
(8) According to Germanic cosmology - sun created lion, moon
the cat & all other animals. (8)

P. 138 The linden tree magic qualities attached to it.
(9) planted in front of a house to keep witches from
entering. (9) Served in ancient times to Venus among
Greeks & Lada among Slavs. Leaves shaped like a
heart.

Transmitted to Xth symbolism Christ had penance
on many trees - she should have no other food than
lime tree leaves & drink dew which hangs upon them.
(Mittelchristliche Symbolik vol II, p. 57) (9) Madonna
had loved much penance given that was a symbol of
love. (9)

P. 139
(10) Sprinkling water spraying perfume from ancient India.
gypsies brought custom to Europe. (10)

(11) On every kind of disorder or disease it is declared
for Tom to be caused by devils or witches. Disease also could have
entered the world as consequence of sin hence it solely caused
by devil. (11)

P. 149
Chapter X The Peasecock - only bird that could be
induced to show Satan way into Paradise. (1)

P. 151
It is interesting to see how, under the influence
of the Church eventually not connected to that ancient
herbary turned into magic to turn sour & bitter & poisonous
& how that state on flowery fields where there was once sunshine &

Beland - Sareny

P. 154 & happenings. Each lesser idol devilism, polytheism, monstrosity Dualism etc. all seemed to have powers of darkness mysterious evil ^{with} one good leading spirit who in time becomes supreme. Good is always opposed by a spirit endowed with incredible activity & power constant aim - to damn mankind. Power so great it requires God to offer up his own son & undergo penance as a man. Follows logical & normal response of fetishism & Shamanism.

To regions in between women only practiced a vile witchcraft - then came Shaman who taught Animism a more ordered sorcery. Witch still existed & do so today in spite of name & association changes. (2)

Although the way differs their meetings around is through a grotesque dancing & debauchery. The Syrian girl who haunts the tavern suggests the Syrian-Egyptian dancer obviously Indo-Persian or Alevi - gypsy origin. Spanish dancers girls of remote antiquity were from Hindu stock. The Almeh in Egypt of gypsy stock. Persian ballerinas had much in common with the witches. (3)

SPANISH
P. 158
(3)

Dancers of Andia said to have originated in 10,000 gypsies sent from Persia. so vagabond could settle down anywhere. (3)

Persian girls danced at sacrifices like witches at a Sabbath - that is naked to the sound of an instrument. The witches too were naked with a great cat clinging to their back. The dame called Volta was commonest & most indecent. Believed that devil taught 3 kinds of dances to witches of Geneva. (3)

Ritual Gypsy
Dances - Tarras

Dancers made a new wild weird sticks & switches. (2)

P. 159 Devils said to dance with the wickets in form
(3) of to each & to couple with them. No maiden ever
returned & chaste. Danced in a round back to back
rarely solo or in pairs. (3)

P. 159 The 3 dances - Bohemian waltz (polka)
+ waltz dance
(3) back is turned hump into
each other's behinds holding hands

Instruments - tambourine, flute, violin or other
(instrument struck with a stick (gimbel). (3)
(Pierre Delanere)

NB: Describes closely wild gypsy dancing or Hindu
debauchery still celebrated in honour of female principle
Saktiya in India. (3)

Phoenicians
brought them
to Italy. Perhaps Spanish, Egyptian Syrian dancers were originally
Gaelic-gypsy origin. (3)

SPAIN
(H) Prehistoric times - it is very probable they roamed
(H) from India to SPAIN. Then Adam in 1492 entry
indicated unity of plan & purpose & geographical
knowledge left by original emigrants. (4)

They did influence a colour countries that went to
a conceptions of witchcraft. Dances new typical
of Sabbat witches. All gypsy women in 15th cent
viewed as witches & sorceresses. They were feared
for their supposed power to make mischief not so
for being "limbs of Satan". (4) Hair unusual straight
for 3-4" then curls.

Beland

17
Sorcery

P. 162 Chapter XI

P. 163
① An indisputable fact that when waking consciousness or will goes to sleep or rest or does another different power takes command of memory forces & proceeds to make them act out or perform dramatic tricks such as common sense & daily life would never do. Power, called the Dream. Makes us believe we are passing thru' fantastic scenes & remembers things we have forgotten. Can solve problems far beyond the waking capacity. Within the self dwells a mysterious power a more gifted self. ①

This power knows hidden things & can do what ordinarily can't be done. Power often acts against person tries to deceive & in dreams when its blunder is found out it brings dream to an end with a nightmare. Waking visions do not depart so hastily. ①

P. 165
② The etheric ego does not confine itself to dreams. ②
P. 166
③ When it works with the waking I will this is called incarnation. ③

When it draws on unknown powers - this is mystery. Out of this mankind has drawn up occultism, prophecy, leaman, the body etc.

Steals into one's life in many ways - emotions, presentiments, harp tones, mystical perceptions, incomprehensible deductions - all of which are sometimes prophetic. Harmony & beauty blend together & becomes mystical. It's the hidden power of the Dream in waking life - most great poets were waking poets dreamers.
Fleisher says it's folding mirror - exact counterparts ③

P. 167
(4) Both reveal inexhaustible harmonies because they are
deeply in accordance with evolving presence of Nature. (4)

Known image we received has been stored. Called up
when its time to associate or sympathize. All regulated during
waking hours by will. When asleep images pushed about
guided by the alter ego. (4)

P. 169
(5) More is the production of that which is not
measured by the capacity of the conscious working will. (5)
P. 170 (6) It is awesome mysterious & terrible to know that each of
us is a magician gifted with infinite intellectual power. - means
to know & do all things. (6)

There is a way to this power & power to master
infinite stores of memory & render the dream power the
willful servant.

P. 171
(7) 1. Leave things by heart
2. Develop awareness of perception
3. Train something artistic. (7)

P. 173 (8) A gypsy fortune teller is accustomed for years to look
beyond & directly into eyes of her client. She makes them feel
as if her mysterious insight penetrates to their souls. Soon
she knows (she has hit on something that relates to client's
life. This emboldens her. Alter ego is awakened & gypsy
says wonderful things. There is really no clairvoyance
illumination or witchcraft. Dream power is at all times
untrustworthy unless it has been trained by Chaldean
parents & magi of days long ago. (8)

Iceland

P. 256

19

Sorcery

Spanish Association of Witches 1610

toad played a great part. Someone who had his
members from this Order testified that a mark like a toad
was stamped on his eyelid - toad oven to him that could
make him invisible & change him into different animals. ①

① Toad has a bad place in all mythology.

Persians made toad symbol & pet of Ahriman
fox of light & declared that A's attendants (demons)
also took their form (toad) when they persecuted Ormuzd. ①

In Middle Ages Church legends toad represents
speed or avarice. ①

~~With~~ Witches have only 4 toes P. 154

The Gypsies

Angus Fraser
Blackwell Publishers
Oxford, 1992

Chapter 1. Origins

P. 10

few written records - Most historical references written in ignorance, prejudice & incomprehension. To understand their language is to understand their history. ①

Language - Romani thought to be of Indian origin some resemblances bet the two. Fundamental vocabulary & grammatical structure two important commonalities. Also consistency of sound relationships bet words.

R. 92
223

Physical Aspects - slightly taller than European pop. longer less long headed black hair ^{dark brown} wide eyes prominent noses ^{slender} narrow straight noses. Handsome men & very beautiful women the normal white teeth harmonious simple movement ② These & other investigations suggest origin is India.

P. 33 Chapter 2 - Early Migrations

②

Persia 438 went from India to Persia they were intruders, had to learn the language a number of Persian elements evidence of their lengthy stay in Persia. left before Arab invasions no Arab words in their dialect. ②

P. 41

Armenia came under Arabic domination 7th cent dialect not so full of Arab words as Persian was. Stayed a long time. Disruptive influences caused them to leave especially rivalry bet Byzantine & Arabs ③ Byzantine conquest of Armenia brief taken over to Seljuks (Turks)

Social existence reflected Indian society
specialized work by sub castes - movements, non-prof
endogamy - marriage inside the group

P. 43

(4)

Gypsies moved in order to sell goods & perform trades & skills. Nomads moved for agricultural & pastoral reasons. (4)

IMPORTANT

for future contributions to research

Their ethnicity was fashioned & re-modeled by a multitude of influences internal & external. Assimilated unrecognizable elements that had nothing to do with

P. 44

(5)

India & stayed sharply distinct w/ their culture & identity from all who surrounded them, especially the gypsies upon whom they depended for a living. (5)

P. 45 The Gypsies in Byzantium & Greece

P. 46

(1)

The Seljuk invasion of Armenia in 11th cent. supposedly drove Gypsies into western Byzantium. Long after B seceded, the Macc culture cont. to survive & Gypsies exposed to its linguistic influence picked it up.

Gypsies in Constantinople 1068. They were purported to be descendants of Simon the Magician ^{magician} sorcerer & sorcery; managed to kill some wild beasts that were plaguing Emperor's game in the Royal Park, by putting down some magical pieces of meat. (1)

P. 47

(2)

They next appear in 12th cent - exploiting the public by means of bears. Making dyed threads on head & entire body of bear they cut the threads & part of animal's hair & offered them as amulets for curing disease. They wound snakes around them prophesying good & ill fortunes. (2)

The Gypsies - A. Fraser

P. 114
② Gypsies were thought to be inspired satanically when they predicted the future - they were called magicians, soothsayers & Egyptian women. ②

P. 118
③ Notice of the gypsies in the Byzantine Times time of credulity & superstition - Gypsies took advantage of this. By 15th cent Byz Empire was finished Gypsies had settled in Bulgaria & much of Greece long before Turks took it over. Began to migrate because of Turkish incursions. ③

P. 116
④ Gypsies appeared in Spain about 1425 first in Aragon & Castile. Barcelona 1444 ④

P. 115
P. 119
⑤ First group of gypsies to be met in Andalusia were given a warm welcome - (1462). Several members of Spanish nobility protected them. Given gifts of money. ⑤
⑥ By 15th cent (1470's & onward) Gypsies were bought off or turned away - now were appeared this time with no titles Duke count etc & said they were Greeks fleeing from Turks former were "Egyptians". ⑥ No longer received letters of protection.

P. 130
⑦ For next 200 years tide of repression against them seen as criminals, lots of prejudice religious hostility for their paganism & sorcery. Even when they offered legitimate services they attracted ill will. ⑦ Numerous laws & stringent penalties led to expulsion scourging & often death. ⑦
(England) men were hung, women with their children drowned with scowage & brand on the cheek

P. 148
⑧ Netherlands - particularly brutal penalties - floggings

hard labour & the gallows.

P. 161 In Spain attention focused on Gypsies 1609-13 (9)
(9) Church whipped up devastating diatribes against them
added stealing of children & other tidbits (10)

P. 162 So long as they wore dress, name & language
(10) they could stay otherwise had to leave Spain under pain of
death. After hanging is gypsies a certain judge Juan de
Sivinos provided stories of sexual immorality & cannibalism. (10)
For Gypsies were dogs of society with their dark skins
& preference for living in the open. (10)

(10) Could not use the name Gitano not to be portrayed
in dancing - wandering gypsies often seized & retained illegally
on galleys ships. Couldn't keep horses or weapons couldn't
attend markets or fairs had to live where there was
P. 164 a minimum of 200 people. To travel they had to
(11) obtain permission. (11)

P. 165 Philip VI 1714 - reaffirmed Carlos's constraints specified 41 towns
(12) for gypsies to live in. Penalties galley for men 100 lashes
& banishment for women. (12)

Philip VI - 1746 - added 35 more towns - heaviest concentration
Serilla Extinction of the gypsies was order of
the day. In 1749 12,000 gypsies were rounded
up & sent to naval arsenals - Cartagena & Cadix.
P. 166 Some languished in these places for 16 weeks if they could
(13) survive disease & exhaustion. Men slept without covering
on wooden benches shadded to the wall. (13)

In 1749 Philip VI gradually admitted that there were perhaps
some good gypsies after all among the enemy suggest & was
obliged to issue another decree releasing them. (13)

Gypsies - France.

P. 147
14
1766. 14
Milit with strong opposition decree not implemented until

By 1783 some progress had been made. Name Gitanos still suppressed as were two of their important occupations animal clipping (mule shearing & inn keeping). They were forbidden to live in medieval or near any of the Royal residences. 14

P. 168
15
Those gypsies who refused to obey the laws had their children taken from them & were punished according to laws, 2nd offence they were executed. 15

Important theme of Wainwright P. 169
When George Borrow entered Badajoz in 1836 he heard for the first time caló (broken speech of Gypsies) & he heard a proverb that lamented the destruction of the previous pattern of Gypsy life el Crallis ha meobado la vida de los Calós (the king has taken away the law of the Gypsies) King was Carlos III. 16

SURVIVAL - ADAPTATION & ASSIMILATION

P. 148
17
Re Severe repressive measures produced enormous changes in the lives of the Spanish gypsies. To survive they had to adapt. They found loopholes in a system which sought to deny them food & shelter & to make an honest living. 17

P. 149
18
Gypsy brigands became notorious in order to steal food to keep their people alive. One such famous brigand was known as Mompela when he ^{was} ~~was~~ caught in 1766 confessions ^{were} extracted in the usual manner - prolonged torture on the rack, thumb screws & the

P. 181 Spanish host. Once confessed he ^{2 3 others} was broken on
(18) the wheel & decapitated. 9 others were hanged 13 women
were beheaded. (18)

P. 181 Many were forced into the army even though they hated
(19) the discipline. At least they could have their families near
them. (19)

P. 182 Another survival technique was to use an old
(20) safe conduct pass. They became masters of the false
passport. Permitted the holder to pass unobscured & to
be given food & lodging along the way. (20)

P. 183 By 1485 about 9,000 gypsies were in Andalusia
(21) Sevilla 600, Jerez 386, Cadiz 332, Malaga 321 & Granada
255. Rest scattered thru Andalusia in poorest regions. (21)

Assimilation ^{also} meant a chance to survive - even though
in Andalusia they remained nomadic they began to acquire
national characteristics so that ultimately they became more
Andalusian than the Andalusians themselves. (21)

P. 185 One such ex. the relationship of the Gypsies
(22) with a little village called Villarejo. Villarejo del Fuente,
some 60 miles SE of Madrid. Just a town officials
had been completely won over by captivating ways of the
gypsies who settled there. At a wedding in Nov 1481 the
whole village joined in the tumultuous celebration. Horrific
procession to Church Gypsy women in all their finest
dresses in front of the priest, the throwing of
sweets - bride was escorted by one of the town
officials - her brother a little sign of nervous devotion
during the mass. Priest was later severely reprimanded. (22)

Gypsies - France

Inquisition
leaves them
alone

One of the reasons Inq. left them alone was because such cases that came before them struck more of tinkering & exploitation of public credulity than of heresy or witchcraft. Former always included the bait of bewitched treasure, secrets revealed thru' divination & magic cures - or casting of spells. Punishment was most always a severe flogging.

(23)
P. 186

NEW PERCEPTIONS

P. 191

It was an unknown Hungarian scholar who first began to look at the Gypsies in a different light in a series of articles publ. 1775-1776. Findings: (24)

(25)

P. 192

Gypsies no longer a collective culture. Groups strongly inf. by host countries in which they lived.

Mostly lived in tents or in winter in caves. Huts had no beds chairs or lights - wares were put on man pan only kitchen utensils

Food mainly meat (carrion) & flavory dishes - noodles - bread acquired by begging. Passionately loved alcohol & tobacco.

One set of clothing - they did not spin or sew. Had lots of jewellery.

Gypsy smith always sat & begged to do their work on ground.

Musicians were adept at pleasing their audiences - could adapt & assimilate rapidly. ~~assimilate~~ assimilate idioms

P. 197
(26) Many false reports written about the Gypsies
believed that they practiced cannibalism. A bit of
Terrible damage was done. George Borrow's work The
Zingari (1841) first to convey their real nature in his
writings. (26) Facts became more intriguing than legends. With
the Romantic Revival growing interest in primitive folk culture
preparation for the exotic & mysterious. (26)

MUSIC Page 206
Musical Expertise. Gypsies had always been assoc. with music since
coming to Europe, either as singers, dancers or instrumentalists.
But they had no common musical language no way of
making music. Rather they turned to the music which was
characteristic of their environment & became perpetuators &
adaptors. Also used the instruments of the locale.

P. 201
(27) They borrowed motifs & ^{coloured} styled them to suit their
own needs. In Spain they rose to a position of
considerable eminence & became part of the national
identity. (27)

According to B. Leblon (Musique Tsigane et Flamenco,
Paris 1990) gypsies liked instruments that had some
connection to instrumental patterns in Andalus. Many
features have been linked to oriental music. (27)

P. 202
(28) Violin was introduced but gypsy bands entertained
Magyar nobility in Hungary. Untroubled their spontaneity
was fresh & unspoiled. (28)

P. 206
(29) Singing totally 'improvised'. Women danced. ~~But not~~
the Spanish dances became renowned for their music.
Not originally theirs but nonetheless created by them.
From late 18th cent they became interpreters of Spanish
song & dance that took on Gypsy colour. Their dances (29)
formed a part of both secular & religious events (Corpus Christi)

P. 206 Gypsies - France

(29)

Falga IV's attempt to put a stop to their performances failed miserably. Spanish vocal forms were gradually metamorphosed in theme & delivery. In the 19th cent. the full impact of Gitano style felt through flamenco. Flamenco had a long clandestine existence esp. during times of shortage & social repression.

(29)

heart of flamenco

At its heart was cante jondo 3 styles that grew out of ancient Andalusian music tonas, siguiriya & Soleas compounded by Byzantine liturgical & Arab & Gypsy elements. (also Jewish)

Motifs - ironic, defiant ambiguous

- love
- loyalty
- pride
- jealousy
- revenge
- need for protection
- suicide
- death

(29)

Lorca described cante jondo as "gushing blood"

Initially - singer had no accom. only rhythmic tapping - improvised dramatically. Guitar & dance emerged later - reinforced the cante & assisted flamenco to streets & work.

(29)

Typical scale of Flamenco - Phrygian (F to E) occurs freq. in Andia, Persia, Turkey

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(30)

Came to Spain with Arabs. (30)

Obscure prehistory of flamenco comes to an end in 1763 with Carlos III's pragmatic sanction. The new regime of tolerance allowed caste conflicts to finally come out of the closet.

P. 209

(31)

By 1847 Andalusians were also participating styles influenced one another. Eventually flamenco fell into decadence it became too elaborate & ambitious. (30)

The Gitanos bravíos (wild) were in a minority in Andalusia mainly because of Spanish laws. Although laws reduced their movements it did not avoid large concentrations or channel them into worthwhile activities. (31) Colonies were formed in barrios of Madrid & Lavapiés (early Sevilla) & in Merindad among lived in caves that had been scooped out in the Sierra Morena. Later these became famous tourist attractions & had all amenities home for famous flamenco artists.

Signal contribution of the gypsies - in spite of the terrible decrees of Philip IV & Carlos II gypsies love of their own distinctive society ensured their survival. (31)

P. 210

(32)

Life inside a Kumpania
Kumpania makes all decisions moral, social, political, economic. Family matters are settled by a divano discussion or if too narrow enough a Romany trial. This is a formal tribunal made up of a council of elders & one or more judges - all men. Women rarely speak at a trial. Decision of council is binding.

Members of a vitsa are "relatives" & expected to look after one another. A man must attend funerals & death feasts. Alliances strengthened by marriage. (32)

Gypsies P. 240

P. 241 Marriage was important - negotiations can be long & drawn out public affair. Harsh arrangements sought. Couple can't participate but might influence can refuse to enter a marriage union. Couple after marriage lives with his parents new bride has a difficult role. (33)

P. 242 Elopements not allowed represents rejection of parental authority. (34)

Private vengeance for disputes blood feuds families are kept apart sometimes have to move.

Gypsy customs while parallel to other cultures have two that differentiate them.

EL AMAR BREW

(1) Death one is a dread of the changing or haunting presence of the disembodied spirit of someone who has died. Property is usually destroyed along with personal things. Property is smashed weapons were burned. (35)

Fire Dance symbolic

(2) Dread of contamination - Gypsies have a Purity Code. one element of their belief system. moves to explain difference bet gypsies & gadzys. Unclean is word they use. (36)

P. 245

rain associate with gadzys - pollution & no Gypsy wants to be declared polluted - its their greatest shame. All is social death, condition is passed on. Anything worn or touched is unclean. Also a very effective punishment to keep younger members from mixing. (36)

P. 246

Lower body of a woman is unclean. genitalia, body functions, clothes all obnoxious to sex a person away. (37)

P. 246

(37) Strict washing rules. Soaps for the two body zones. A sparkling clean kitchen may still be considered unclean. Can't wash clothes in a common bowl. Women's clothes are washed separately from all others. Women greatly restricted during puberty, menstruation, pregnancy & breast-feeding, after childbirth. Can't cook or serve the men. Before puberty & after marriage more freedom. Most times never revealed to public with her shirt-belt he defiles. (37) Thus they sought to remain unemployed did not want contact with gypsies.

Chapter 8

P. 248

(38) Western European gypsies were in a sense responsible for gypsies being sent to death camps in 20th cent. Old notions that had Latin dominant were renewed. The gates to the death camps were the ancient Arenas the entrance to hell. (38)

P. 249

(39) The theme that race was a deciding factor in historical development had a marked impact on the Gypsies. Writers like Gobineau, Wagner's son-in-law & Lombroso had nothing good to say about Gypsies. Their mixed genus was found to be "criminal." (39)

The Gypsies

Tom Yocum
Published by Simon and Schuster
New York 1967

Introduction: Gypsies give the illusion that they are
with the slow rhythm of Eternity & on the edge of
history. Like undulating branches of trees & flowing
water - they are always on the move. (1)

P. 6
They guard their cultural identity behind protective
screens. Reality often seems to be illusion (2) Seen especially
in fortune telling - it surrounds them with an aura of
magic mystery. They even practice fortune telling amongst themselves.
Helps to dissuade brutal treatment from Gajdos. (3)

P. 4
Persistent begging of women & children is another
form of protection against the Gaje as is their disheveled
appearance. - Its an "obtrusive defiance" & they love it.
Hardly ever display open hostility. They have a way of
subtly not understanding or in subject the dirt I want to
discuss. (Dislike) ~~love~~ the Gaje think they are "gullible & naive" (3)

P. 8
They do not really hate those who mistreat
them nor are they bitter. A Gypsy saying "coward
about dying is cowardice about living." (4)

P. 9
Appeared in Barcelona 1447 - according to
Jules Bloch Professor Emeritus au Collège de France
Persian poet Ferdousi in his Shah Namah (Book of
Kings) that 10,000 ^{musicians} were imported by Bahram Ghor in

P. 10
420 B.C. (5) - (6) various campaigns to "better their
lot" all attempts were unsuccessful. (6)

P. 13 Chapter 1

Stars in the sky - each represents a man on earth. Shooting star means the man is running away. If one points a finger at the star, they will be caught. ①