

①
P. 44
White Wall

Almería
visited by Aegean sailors
silver first mined here ①

Referred to
Babylonian
Placed

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The Sephardi Heritage

Vol I

R. D. Barnett
KTAV Publishing House Inc
New York, 1971

from article The Spiritual Heritage of the Sephardim
Solomon David Sassoon

Sephardim applies to all Jewish communities that inhabited the Iberian Peninsula from earliest times. It is not known when Jews settled first in the Iberian Peninsula. Historians say that after the destruction of Jerusalem by Titus a great number of Jews were found on the Peninsula. (P. 1) 70 A.D.

Phoenician countries west of Libya
north coast of Africa & Spain where they settled. (P. 1)

When the Phoenicians came to Andalusia they founded towns to which they gave "almost Hebrew" names such as Shefala (Sevilla) Gedeira (Gedeira) & Malak Kirvath (Malaga). It has not been difficult to imagine some of the Northern tribes of Israel joining the Phoenicians in their maritime voyages, the Naphtali, Dan & Asher. Jacob prophesied that Naphtali would reach Sidon (Medina Sidonia in Spain). Deborah also complains about Dan (in ships). The tribe must have been sea farers at some early point in time. P. 2

The Persecutions

In the early centuries of A.D. Jews were recognized quite liberally by the Romans. Up until time of Constantine there was little harassment or persecution. However evil days began in the 4th cent. (P. 2)

with the political reorientation of Xth & Council of Elvira that forbade communication bet. Jews & Xthns throughout Iber. Penin. When the Visigothic King, Recaredus was converted from Arian Xth to Athanasian matters took a turn for the worse. P. 2
Council of 589 forbade Jews holding State office.
After the Council of 612 many underwent torture.
The 4th Council of Toledo in 633 took children away from parents & educated them in convents. P. 2
The 5th Council of Toledo decreed that anyone who was not a Catholic didn't belong in Spain. P. 3
The 14th Council forbade Passover, the Sabbath, Circumcision. The decrees came to an end in 711 when Arabs & Berbers invaded Spain. The invasion was a social revolution for the Jews. From deep oppression they went to perfect tolerance under enlightened & civilized Arab rule. From Abd Rahman I to the last of Almoravides (400 yrs) both Jews & Xthns enjoyed just a fair government of Arab rule (P. 3)

Many Arab rulers were great scholars. Hakim II (961-76) student of literature sent agents to procure rare books & built a library that held 400,000 manuscripts. The latter half of this period is known as the Golden Age of Spanish Jews. P. 3

At the end of this peaceful period a fanatical mob of Muslims ^{from N Africa} invaded Spain (Andalusia). Known as Almohades. At point of sword they forced Jews to convert - thousands outwardly did but managed to keep their faith secret. Within 100 yrs of onset of their persecution they suffered a terrible blow at the battle of Navas de Tolosa (1212) & never recovered. Battle marked end of Arab rule in the Pen. (P. 3)

Sephardic
Heritage
Article - Sassoon
1971

For about 170 yrs Jews lived in fairly peaceful circumstances under Xth rule. Literature & sciences flourished. Word faith used because James I of Aragon in 1288 told Jews to wear distinctive signs on clothing. When the plague spread to Spain 1348-50 Jews were blamed & accused of putting poison in the wells. P.3 Attacks against them were mounted many lost their lives in Catalonia & Aragon. P.4

In 1391 a tragic event happened. Fernando Martinez created a mob in Seville to destroy & burn the Jewish quarter & to make them give up their faith. Many chose to die. But 4,000 families did convert. Then it was followed in Cordoba, Toledo & Burgos. P.4 The event was important as it resulted in the Inquisition. Called Marranos the converted were looked upon as swine neither Jew nor Xth & became a social problem. Therefore when it was suitable to plans or dreams of the Catholic kings it was the Marranos who were chosen to lead the Inquisition.

After 1391 things changed drastically. More persecution against Marranos led to more conversions even more Marranos. With the fall of Granada in 1492 the last Muslim outpost fell. By July 31st after the dread edict was pronounced there was not a Jew left in Spain. P.4

The Expulsion

200,000 men women & children of ~~border~~ means rich & poor the rich, the luxurians, the aged, the infirm, the sick - all were driven from their homes stripped of everything that ~~was~~ a bit to die in some savage country. Every road was thronged with the unhappy families struggling to carry with them some small shred of their former life. To surround them was death to pillage them was piety. At reports greedy ships masters extracted almost everything that had as price to some coast. In many cases when voyage ended they were thrown overboard. P. 5

Some rumors had it that they had swallowed their jewels & gold thousands were ripped up by the greedy knife on land or at sea in the hopes that their treasure would be found. P. 5

Starvation & straggle ~~underwent~~ by the many dangers that surrounded them they headed from sunny Andalusia to Africa. The ~~new~~ new home was not secure but it was home. Those who escaped with their lives tried again to rebuild with worn out tools. Not only had they lost their scholars but their books & most of their spirit. P. 5

Yet the whole Mediterranean coast bore witness to their efforts. Communities were again founded by the exiles. Later conversos driven from Spain helped with their wealth, intelligence & financial connections. Spain now became the impoverished while other countries increased economically ~~than~~ the Jews. P. 5

The Expulsion & the Amquisition resulted because of fear, greed & bigotry. In the end more of these profited. Because of the expulsion Spain fell into dire poverty. P. 5

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Heritage
1997
Sassoon article

5

Forced conversions ended in sympathy for the Jews
& an edict that became a powerful influence. in
some about the Schism that split the Church
& became known as the Reformation. P. 6

The root of the spiritual heritage of the
Sephardim may be seen in the courage of the
people. They clung to their ancestral religion
with unwavering tenacity. no matter the tortures,
threats persecution heaped upon them. P. 6

The Sephardic Heritage ~~composes~~ composes two
components.

(a) the vast spiritual reservoir it shares
equally with other Jewish communities Bible, Mishna, Talmud
& Palestinian Talmudic P. 6

(b) never or seldom in an environment
where they were cut off from other Jewry
Sephardic traveled widely & corresponded.
of Maimonides corresp. with Rabbis of S. France. P. 7

Specific Contributions

Period that started to be guided 10th cent
by religious & intellectual influences from Sura &
Pumbeditha bet Travis & Euphrates rivers. Result:
all fields of medicine, mathematics, philosophy, grammar
poetry, ethics, Talmud & mysticism were assiduously
cultivated by Babylon Jews & further developed by
Andalusian Jews. P. 7

Spanish Sephardic contributed to science & *Alhambra*

philosophy in two ways -
(a) produced translations of important books
in these fields (Greek into Arabic) (Hebrew, Arabic into Latin)
(b) original practical work. P. 9 This last trans
introduced these subjects to Europe.

Practical Contributions

medicine, astronomy, logic
medical doctrine Maimonides

length of tropical year (time it takes sun to
make a complete revolution of the heavens from the point
where the sun crosses the equator in spring to same
point again.) P. 10

The Alfonsine Tables: planetary movements prepared
by Sephardi ^(Toledo) during reign of Alfonso X (1252-84). P. 10

Cartography - Aragon best maps made at Majorca.
important school of map makers 14th cent. From Rabbi
Abraham's Jacut's climatic Columbus was able to learn of
eclipse of moon Feb 29, 1504. Made use of info to
deal with dangerous situation at Jamaica. P. 11

Maimonides & mathematics

"You should know that the ratio of the diameter
of a circle to its circumference is an unknown quantity.
& it is never possible to truly speak of it." Maimonides.
(Impossibility of not knowing) is not due to our ignorance
as asserted by the sect called Ghali'a but rather the
nature of the quantity not to be known. Therefore its
very essence prevents it from ever being known." M was
right of course π is a ratio that can't ever be
expressed as a rational number. He was right to oppose
Ghali'a Ghalian sect of 12th cent how was he so
confident in opposing a sect that said π was irrational?
P. 11

Sephardim
Heritage
1941 Sassoon

7

P. 14 Contributions in Art

beautiful synagogues
illuminated manuscripts
not one synagogue remains in its original state
but remains of some converted into churches reflect
the magnificent decoration on walls - totally displaying
individual & original art of the Sephardim. A distinct contrast
to Arabic & Xtn styles & art.

Spanish manuscripts famous for their
exquisite calligraphy & magnificent illuminations. Very
few have survived, over & over jews of mob
turned libraries into holocausts. JJ

Renaissance owes debt of thanks to culture
built up in Andalusia by Arabs & Jews. Marked
end of Dark Ages revival of Learning. European
Universities influenced by colleges of Arabs & Jews in
Andalusia. P. 14 Jews were principal medium P. 14
through which Arabian civilization expressed upon Europe.

^{Sephardic Cultural}
One era that stands out was ushered in
by Hasdai Ibn Shaprut (10th cent). Introduced study
of Talmud to Andalusia by permitting a yeshibah
to open. He introduced science (own translations) Grammar
brought to Cordoba & composed a Hebrew dictionary
(compiled 1002 yrs ago). And via a poet introduced
metrical poetry. JP. 15

Poetry

It was Dunash ibn Labrat who introduced
a precise meter ^{in Hebrew poetry} based on Arabian poetry, meter consisted
of compo of a long & short syllables combined in various ways.
In Europe there are 4 meters - Labrat's combos made
many meters possible. P. 16

New forms were also introduced, made the poetry rich. Poetry of the great Sephardic poets that followed Ibn Arabi was gentle & clean like a bell beauty in its sound, noble.

The Cabalah

Sephardim contribution to Andalusia not complete with reference to Jewish mysticism. This was a literature that flourished throughout Andalusia. The literature includes the Zohar & uses concrete terms rather than abstract. Rabbinic ideas are clothed in brilliant imagery which brings them close to heart not distant as in other religions.

Mysticism: Most important theme of Cabalah - if one carries out a good deed ~~one~~ not only improves one's character but brings light & blessing into certain worlds that are hidden from direct perception. P. 26

When an evil act is committed then apart from the harm done to fellow human being it also permeates the invisible worlds.

Every one lives in a conscious & sub-conscious world. In the sub-conscious level signals pass between human beings' minds. The environmental influences are the results of the subconscious mind. It is in this context that ritual comes into play. The carrying out of ritual causes focus on good & positive thoughts & emotions & attitudes. These permeate the environment with unseen spiritual influences which in turn can be a source of support & strength to the conscious mind. No matter what kind of evil befalls one the soul is surrounded by a protective aura, the presence of God. P. 26

España
Meehaval
Arqueologia

9

1963
Madrid
F. Canteras y Burgos

1. Epigraphy -

from 2-16th cent. approx Jewish & monumental inscriptions
Divided into 2 groups. Distinctive styles.
(a) old kingdom of Aragon (esp. Barcelona) brief & sober
(b) Kingdom of Leon & Castilla (esp. Toledo) more
elaborate Jewish poetry.

Most important Jewish Spain inscriptions from
Roman Visigoth periods. None found.

Adra: tombstone 3rd cent

Elche: 3 Greek ones 4th cent approx

Tarragona: 10th cent

Pallaresos: tomb inscription

Santa Maria del Cami Mallorca. IV or Vth cent

Tarragona. VIth cent on a marble basin

Tortosa - famous inscrip. 11-12th cent

Barcelona. marble slab VIIth cent

Merida - two 11-12th c.
VIIIth c.

Tomb of Ishag Alfasi (1103) at Lucena
decorated with an inscript with lines of poetry
by Moshe ben Ezra. Last. P. 63

Two dozen survive from Arabic Spain
Epitaphs - most important at Toledo
Jewish cultural centre Middle Ages

Sepulchral inscrips - 2 groups 12 P. 64
76 from Toledo cemetery & Jerusalem, and various
skillful incorporation of Hasidic, Talmud & Bible passages

Alloy

sometimes metric, sometimes rhyme

~~for~~
Monumental inscriptions at Toledo
greatest collection = El Transito synagogue
Toledo XIVth cent. P. 64

Very few others known outside of Toledo
some at Salamanca Palencia
Soria Caceres
Sevilla & Cordoba

3 Catalan Aragonese Kingdom
period of greatest flowering of the call of
Barcelona 50 inscriptions at a Jewish cemetery used as a
quarry when palace built in 16th c. many funerary texts
on its walls P. 65

Minor Arts

personal seals two bronze Seville archaeological
museum.

one found at Zamora 14th cent collection of
Baron Breda.

Metalwork - rings, discs a key
one found at Seville. finest piece of Spanish
Jewish jewellery XIV - XVth cent

The key was presented to Ferdinand III by
Jews when he conquered Seville - 1248 (a tradition).

Stone Battery Glass - P. 66

España
Medieval
Arq etc

11

Architecture - Traces of Jewish calls
survive at Alusca, Merona, Toledo, Vich, Sagunto
Santa Maria de Serilla - Also synagogues & public baths.
About 200 synagogues also known. Most of S of
la Blanca Toledo - has 5 naves separated by 32 octagonal
columns that support 25 horseshoe arches.

El Transito - interior walls famed for superb
plasterwork in muqarnas style & beautiful Hebrew
inscriptions. Above is an arcade of lobed arches
some blind, some pierced & filled with jalousies.
Whole is crowned by carved & painted ceiling of
larch inlaid with precious woods. East wall has a
niche for the ark & bima in front of it. Illustrates
the compromise achieved in the Spanish synagogue
between traditional design & the two foci of the
synagogues placed opposite each other along the axis.

Synagogue at Cordoba - compl. 1315 by Ashag
Mabit. Upper part of the walls decorated in rich &
complex arabesque & greserie incorporating Hebrew
inscriptions. Superb ex of the mixtilinear style p. 67

Its not possible to distinguish difference bet Islamic
& Jewish baths. Known remains at Granada Barcelona
& Zaragoza, most important. Consist basically of a P, b8
Roman layout of frigidarium, tepidarium & calidarium

Illuminated Manuscripts of Medieval Hebrew Spain Cecil Roth

The Spanish synagogues that ^{have} survived from Middle Ages are ~~exquisite~~ beautiful. While it has been proved that at least part of the exquisite decoration of Cordoba Synagogue was work of Isaac & Meir it is also known that architecture was ^{normally} entrusted to the Jews. P. 69

One form of art, however, was - the art of illuminated manuscript. In this & most particularly the art of illuminated Hebrew manuscript the Sephardim excelled & had its own distinctive traditions. P. 69

Although recent discoveries have established the fact that ~~there~~ was a deep rooted objection to figurative art not all Jews adhered to this. Flower mosaic floors have been found from the classical period of Palestine. Where there were strong objects esp from Moslem dominations Jews followed suit. P. 70

However the Sephardim had a power aesthetic sense & this could not be suppressed. Their desire to have beautiful manuscripts found expression by lavishly decorating them. Details were exquisite.

The convention did not begin in Spain. The splendid traditions that were also highly developed came out of Mesopotamia. This was ~~also~~ the case with the illuminated manuscript that first emerged in Iraq.

There is good reason to believe that the Jews of classical antiquity possessed illuminated manuscripts. P. 71

Sp.
The medieval Jews decorated but did not represent the human figure. Also had certain inhibitions with respect to the ornamentation of the text itself. The decorated pages were for decoration only & placed before or after the Biblical text. P. 21 Their subject matter was remote. Really only a pretext for decorated notation.

Pages consisted of splendid decorated borders text was highlighted in gold or distributed margin like throughout the page or wound around the margins or it was framed in forms that were grotesque architectural or geometrical. P. 22

The Spanish Jewish illumination had another specific feature that dated back to antiquity & reproduced a very old artistic convention. A page or whole page would be inserted at the beginning of the Book of Exodus contained the stylized representations of the Sanctuary in the wilderness & its appointments. Gold was lavishly used. This was a particular feature of the Sopherim manuscripts & was used by Jews of antiquity. P. 23 A famous 6th cent manuscript supports this as it was thought to have been based on a prototype brought from the Orient.

Another characteristic - manuscript artists to get over lingering objections of using human form began to make use of a device known as zoomorphic letters (from Dark Ages) incorporation of forms of heads human or animal in the letters. P. 23

P. 183 Jewish immigration into Spain began after the fall of Jerusalem & the defeat of Bar Cochba in 1st & 2nd centuries. Attested on tombstones in 3 languages that settlements took place between Tortosa & Tarragona as far as Granada.

The great cultural advance of the Sephardic Jews took place under the Caliphs of Cordoba in 10th cent. with patronage of Hasdai ibn Saprut. After the fall of the Cordoban Caliphate the Sephardims are heard of in the courts of Tairas at Malaga, Granada & at Saragossa where they were especially welcomed.

España u los Judios Espanoles
Federico Perez Castro

The spirit of Spain has always been so powerful & so distinctive that ~~from the beginning of~~ ^{from the beginning of} time it has ~~absorbed~~ ^{absorbed} foreign influences ~~that~~ ^{that} came into contact with it, were fused to it.

In the fields of poetry & mysticism Spanish Jewish culture was more influenced by Spain than Judaism.

New York

1971
Page 269

Translated by R. Poehle
The Principles of Hebrew Poetry in Spain (Ahaon Mirsky)
269 -- up until 10th cent. Jewish Spain was a colony of Babylonia, after this time it developed a distinct ^{cultural} character especially notable in field of poetry. This was as a result of the interaction with the brilliant Arabian culture with whom the Jews shared the Arabic vernacular, (look up) to some degree this sharing caused a suppression of the natural characteristics of Hebrew poetry. It was Hasdai ibn Saprut (915-970 or 970) who stimulated the intense poetic vitality of Jewish Spain that remained at this level until end of 12th cent. Following Saprut was Samuel ha-nagid of Granada (993-1055). (p. 269 1971 Mirsky)

In the beginning the looser poetic forms of the

P. 269 Mirsky 1911

Palestinian ~~paive~~ ~~tamim~~ were retained. Poetry of Ibn ~~for~~ ~~Gairol~~ followed this style. But soon Arabic prosody? based on quantitative meter became popular & dominated the ~~new~~ ~~form~~. The new forms did ~~rejuvenate~~ ~~primarily~~ because the cult of biblicalism was retained & evolved into a purism.

There were 6 types of poems.

1. Public poems - dealt with leading figures & their careers both public & domestic P. 269

2. Friendship poems modeled after the Arabic ~~gasida~~ ~~with~~ ~~its~~ ~~background~~ of nomadic & hemimiscence. Pattern begins with praise of man & qualities then particularized. P. 270

Poem of action included in this category

3. Love poems - under Arabic influence love makes its first post biblical appearance in Hebrew poetry of Andalusia. Don't reflect personal experiences with some exceptions Isaac ibn Halafon

13th c. Thomas expand after 1304 motif of spiritual love appears P. 270

Muwashshat shah - a refrain or master rhyme ending each strophe of the poem & independent of dominant meter & strophe rhymes - was another element taken over from Arabic folk-poetry. (P. 270 1911 Mirsky) Refrains in Arabic & Spanish.

4. Wedding songs - folkloric history - metaphor of love bet God & ~~the~~ people of Israel P. 271

5. Songs of wine & feasting - imitation of the Arabic genre. Became very popular Samuel ha-Me'or. P. 270

6. Eklogas & Dirges - start with relationship to deceased loved with fellow man. Biblical & talmudic traditions. Natural & simple. Classical ^{as of this} form was the origin by Ibn Gabirol when his patron died.

War poems - not listed. This type of epic narrative was unique in Sephardic poetry P. 271

In addition to metrical poems Jews adopted the Arabic maqama form (loose running rhymed prose - (for anecdotes) (P. 271 Mirsky 1941). The Hebrew maqamas had a hero & a narrator. Also a character who lives by his wits. Greek storyteller. Narrator is appalled at his ^{P. 272} knowers who strongly attracted to hero's bravado.

fatalism Sacred poetry - Fate of Israel. At first copied from Palestinian & Babylonian forms. Marked feature - use of surrogate names eg Ethan - Abraham Tob - Torah. P. 272

Theme of Sephardic poetry - contemplation of the fate of Israel in exile & messianic hopes. P. 272
Climax of the poem is always introduction of Israel & its destiny. Earliest form marvin meter the humming mode, or Arabic hazaj - repeated no variation.

Another Spanish innovation - use of 1st person singular.

Sephardi Heritage

Spain & the Spanish Jews
España y los Judios Españoles
Federico Perez Castro

In the fields of poetry & mysticism the Sephardi were more influenced by Spain. ^{Andalusian} ~~Andalusian~~ ^{Andalusian} ~~Andalusian~~ ^{Andalusian}
astonishingly peak bet 8th 13th cent. P. 314 (Castro, 1971)

By the Mid Ages - themes were religious taken from OT. During the Mid Ages new characteristics emerged. Many more literary works that focused on individuality & personality in contrast to general & anonymity of past literature. P. 315

Contrast in new subjects non-religious. Philosophy science nature human emotions etc. New characteristics applied to Spanish Hebrew literature. P. 315 The Sephardi were living well & did not need to immerse themselves in religious studies in order to feel secure & comfortable.

Thus during the ~~Dark Ages~~ ^{of Dark Ages} Sephardi could enjoy & explore ^{every aspect} of the world around them. Representative of their rich & varied culture were
10th e. ^{the} philologists Ben Sarag of Tortosa & Dunash ben Hebrai

Shmuel ibn Naehla poet, vizier, talmudist
of Granada

Ishaq ben Gavriel Lucena
" " ^{Reliben}

Al. Barzeloni - Barcelona

Moses ibn Ezra - Granada
poets & thinkers.

12th e

Maimonides
Abraham ibn Ezra Nahmanides

Shelomoh Ben Adret

13-15 c. School of Hasdai Crescas & Joseph Albo - Catalonia-Aragon

Poetry

Spanish Sephardic poetry was unique in that both its form & content were lyrical philosophical & bordered on the burlesque. The ascetic zund dealt with themes of love, death, life, nature, friendship joy & sorrow. However the poetry does not reflect the sensuality found in Arabic poetry. Their purity & moderation was also tempered by the use of the Shema verse.

The following are some ex. of works by Sephardic poets.

1. Moseh ibn Ezra poet of Granada

Mis dias sin mi garzón negros son
como su pelo
mas con el pasan las noches radiantes
como su rostro.

Todo panal tras su marcha amarga
como su colera P. 282

Mas con el aún, el veneno es como
vino vertido de su paladar y dientes

Yo desfallego y enfermo al encontrarse
el ausente
me manchito hasta volverme delgado como su
talle P. 283

Castro 1941

O la insensible pero fatal y relox carrera del hombre hacia la muerte:

Recuerde el varón mientras viva que a la muerte está destinado, que cada día despacio realiza jornada aun cuando que se queda inmóvil. Semejante des el hombre que reposa en la nave pero vuela en las alas del viento. P. 283

Poem describes plasmas a pair of love P. 316

Another poet Al Harizi born of an Andalusian family lived in ^(northeast) of Peninsula around 1165. Spoke both

Hebrew & Arabic became famous translator led him to write the Sefer Tahkemoni - eq of how Hebrew could accommodate rhetoric & florid literary expressions. Poem describes an oriental banquet rich & splendid & an over indulgent guest. Passage reveals a baroque style evident in lit (around 12th cent. P. 316

Some baroque style found in poem of ben Shelomoh of Pona (En Vidas) 13th c from Gerona. Reveals lyricism also of troubadours. Abulafia Toledo shows troubadour influence. Born 1247 he served under 3 monarchs life & works reflect the turbulent times imprisonment, forbidden love affairs with Xth & Moorish women & political intrigues which finally forced him to leave Castile for Aragon. Suffered fits of repentance & mystical elation - symbolic ^{rejection} of the revival of religious feeling experienced by Jews in Castile against neopagan immorality. P 314

^{was}
Mysticism has been a part of the spiritual & ritual phenomena since 1st ce. B.C. (caused violent) distribute? but those who have rational outlook & those who see hidden reality behind. This has always been the conflict bet logic & mysticism.
The genuine acceptance of religion & search for new ideas or values without denying original faith & history of religion & try to give those a deeper meaning as derived from the mystical experience. P. 317

The mystical exp is a direct contact bet man & God. P. 317

Explanation mysticism is intended to give the already established forms or rituals a deeper content & new interpretation. P. 318

The Qabbalah is the Jewish name for Jewish mysticism. The Zohar is the greatest work of the Spanish Qabbalah.

Violent conflicts bet Maimonides' rational thought & philosophers & Qabbalists & mystics & poets.

Halakhism - rational philosophy; mysticism & Qabbalah have existed throughout history of Jewish culture.

Diff.

Zohar was the supreme expression of medieval Qabbalism - source of revelation has been equated to Bible & Talmud. Special emphasis on ethical mysticism. Zohar for med the basis of the great mystical movement of Safed in 16th cen. supersedes Maimonides as its author. Qabbalah did win out over Maimonides. P. 318

The Sephardic Heritage

21

1941 The Book of Splendour was written in
Castile around 1275 work of the great mystic
Moses de Leon. P. 319

Doctrine of the Zohar originated in Spain
reveals remarkable parallels to 11th doctrine. P. 319

In the 13th c. the Spanish Jews found
themselves living like Spanish people - their way of
life & culture was completely Spanish. Characteristics
that distinguished them from European Jews were due to
isolation of Spain. This is explanation of the
unique phenomenon Sephardic Jews have preserved
influence of Spain deeply marked that carried Spain
in their hearts to distant lands when they continued
to live in the old Andalusian way & implanted
those ways wherever they went. This is such clear
proof of their identification with Spain & a Spanish
characteristic. Even today they speak of Toledo with
love & great emotion & its Greek
Synagogue.

Federico Perez Castro

P. 322

Synagogue.

R 527 Romances & Songs of the Sephardim
William Samelsson

Spanish Romance is thought to have originated
in the cantares de gesta of 12th c. Two most
widely known cantares of the period are ancient
Poema del Cid & later poem Cronica rimada
del Cid. Both poems extol heroic deeds of Sp. national
hero, Rodrigo Diaz de Bivar. P. 527 Samelsson

Milroy

First part of 13th c - Devotional poems composed
miracles & Praises of the Virgin. Prose poems, 5th
recited, not sung. Significant models.

Another significant genre - two poems about
Alex the Great & Apollonius - 1st was heroic
meter - versification & 2nd comic meter - used in
heroic poem that is chanted.

Single rhyme quatrain - mutation of French poetry 12th c
became form of Castilian narrative & didactic poetry.
Cont to 14th c

Most original medieval poet Juan Ruiz archpriest
of Hita. Song lore & adventure songs.

Remedio de Palacio - severe satire on
vices of court life lawyers, churchmen

Proverbios morales - Sephardic Rabbi
Sham-Tob. Dedic. to Peter the Cruel 1350-69
P. 527

Spain possessed a large number of heroic
poems. Filled with usual elements it also possessed
certain characteristics & form of great poetry.

Popular epic was a rhymed meter
essentially a narrative very little lyrical digression
or talked deeds of heroes of the chivalrous
class within the medieval society.

Decayed in 14th & 15th c
Gradually became the poetry of the people
& therefore survived. P. 528

Romance - vulgar form
short epic narrative poem (historic ballad)
dealt with heroes legendary, from Carolingian period.

Two types of Romance very popular and ornate
historical
popular

Both were independent comps of poets who
coloured them ~~with~~ with morals & mythological
allusions. metre & assonance borrowed from the
ancient romances.

Decline of the historical romance 17th c
couldn't compete with the ancient epic. P. 529

It was in its motifs that the Romance
was altered in Sephardic tradition. Rejected memories
of unpleasant aspects of former homeland. Avoided subjects
not religious or ethical. Extruded subjects from the
original Romance & sang songs which appealed to them -
always ~~an~~ ~~over~~ ~~powerful~~ expression of longing for Jerusalem,
(land that rejected them) P. 532

The Road from Babylon The Story of Sephardic & Oriental Jews

Chaim Raphael
Harper & Row Publishers
New York 1985

Introduction

The term Sephardi or Sephardim plural means a Jew whose ancestors lived in Spain. Spanish Jewry emerged in the 10th century. It was a remarkable extension of the oriental world & gained an ^{important} position economically, intellectually & socially (which lasted 600 years. The expansion of Spanish Jewry also resulted in the ^{pre-migration} use of the name Sephardi.) It first began to be used after their expulsion from their homelands & finding refuge in the Mediterranean & eastern countries. (P. 1)

For a very long time the Sephardim lived in an Arab world. The Jews of Spain were also part of that world ^{from its beginning} as the original Sephardim. ^{They were}

They had their own rituals & folk customs. Until the end of the 16th cent the Sephardim saw & lived under the rule of some mighty empires - Byzantine, Persian, ^{Muslim} Mongol & Turkish, to name a few. After the 16th century these worlds declined & another branch of Jewry arose - the Ashkenazim. Through their influence modern Zionism was established. P. 20

P. 7 The Story of the Sephardi

(The genetic papers.) The history of the Sephardi in Spain during its Golden Age has now through new methods of scholarship

been more clearly brought to light. P. 7 Studies of community archives have placed the Jews on the Iberian Peninsula with a new awareness. Other communities in which the Jews have lived have also been brought to light eg Jews in N. Africa (10-13 A.D.) under Fatimid rulers of Egypt. Story of this period recorded in the Geniza papers - vast cache of papers that had remained undisturbed for centuries in an old Cairo storeroom. P. 8 Of special interest in the documentation is the link with Babylon to Spain. Papers reveal details on travel - shows they were deeply involved in trade mainly overland & went as far as India & China. To a point their travels helped them when ^{exchange} decay set in. P. 8

ASK
TUM
Cabbalist mysticism - first became evident in Spain 16th cent then flourished at School in Galilee pioneered with the messianic drama P. 9 Shabbetai Zvi ^{things} still powerful in the traditions of the Sephardim took their shape from in this context

One of the most powerful elements in Spain was the Jews. P. 9

Poem by Moses ibn Ezra 12th cent expresses affection he had for Andalusia.

O if indeed the Lord would restore me
To beautiful Granada, my path
Would be "the path of pleasantness". P. 10
How sweet my life was in their land...

Rafael
1985

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Road from Babylon

Story of All Jews begins with Abraham, whose line continued to live in the "Land of Two Rivers" - Mesopotamia, after Abe went to Canaan.

Abraham's family came from Ur of Chaldees. It became center of the culture of ancient Sumeria. The Chaldees were an ethnic group related to the Arameans became the ruling class 16 & 17 B.C.

Ancient Background

Sumeria dates back to 4th millennium B.C. During 3rd mill it rose & fell several times. At one point it was conquered by Akkad which had an impact on its history with its language that became the basis of Semitic languages. P. 15

Akkad was built in 2300 B.C. by Sargon who had been cast out & later returned when he was a baby (similar to Moses story). His empire was great Anatolia to Assyria & he joined forces with Ur. In this partnership he united the Sumerian moon goddess of love & the Semitic god of war Ishtar. The union had a powerful effect on the near Eastern religions. In 2150 B.C. his dynasty mysteriously collapsed. Ur gloriously merged that resulted in the reshaping of a cultural traditions Mesopotamian that lasted for centuries. P. 16

~~Babylon emerged 1800 B.C. began to dominate~~

In 1800 B.C. Babylon was founded
by the great law giving King Hammurabi 1750 B.C.
Assyria was also a power whose king was
Shalmaneser 1263-1235 B.C. In later centuries
Assyria & Babylon destroyed the established
kingdoms of Abraham but before this happened
the clan of the Chaldees had already managed
to absorb ^{from Mesopotamia} massive amounts of history, law, legend,
myths, poetry, P. 17 (May be confirmed in some
chapters of the Bible).

This accumulation of Mesopotamian memories
to their own when they settled in their own land. Their God had
ordered told Abraham to go & find. P. 18

Practiced animal sacrifice & other rituals
at Temple of Jerusalem, P. 19

Chapter 2 Babylonian Exile

usually thought of as conquest of
Judah by Nebuchadnezzar in 586 B.C. Also
related to conquest of Israel by Assyrians 722 B.C.

Assyria & Babylon were the two great empires
always threatening surrounding Med lands,
Syria & Egypt. Stories are grimly sad.
Still prophets declared their ultimate fate
would reveal destiny of Israel. P. 21
In spite of their conquests they would be
destroyed - Israel would survive.

Assyria first to exile Israel. It had
been an mighty empire risen to colossal power
superior in art & architecture & rampaged
heroically (Hebrews ascribed exploits to some of their
characters. P. 21

Babylon
Revel 1985

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NFB

Root Tradition - always a prime
activating force of a culture

P. 22 Conquest by Assyria

~~Israel~~ ~~tribe~~

5th cent B.C. great Assyrian ruler

Tiglath-Pileser (745-727) took over

Babylon & other kingdoms. In his search for minerals

Assyria by ^{Assyria} ~~tribe~~ he found Israel & Judah. Tribute was paid to
included Hamath, Tyre, Byblos & Israel. Later when

these tribes resisted Assyria, a race against them under

Sulamman V & decided to totally destroy the ten

tribes kingdom of N. Israel. P. 22 Their destiny

has never been established. The places to which they

were deported seems to suggest areas around Mesopotamia

but no clear identification (who) can be made.

Popular legend - ten lost tribes lived in a land
beyond the mountains near Samhathyon. In week days
its flow was so fast they could not cross it & because
of Sabbath Day law they could not cross it although
that the only day it was quiet. P. 22

Another legend that could have remained in
Mesopotamia & merged with exiled Jews to Babylon 581
B.C. According to Israeli Assyriologist Abraham
Malamat documents found indicated the 10 tribes had
a good life to where they were deported were not slaves
could hold land & follow their ancient traditions. P. 23

Rise of Babylon

Assyria finally defeated after 140 years of triumph
by Babylon who did destroy Jerusalem & carry its
people off to captivity. P. 23

In 612 Medes & Babels captured & completely

History

(capital of As)

destroyed Niveah. 3 yrs later they pushed them out of Haman last Assy outpost in Mesopotamia. Made it their base to ~~at~~ invade other Med countries & Israel. Final assault on Jerusalem 586 B.C fell to King Nebuchadnezzar after long siege & burnt to the ground. King Zedekiah was blinded & taken to Babylon in chains. Died in prison. P. 24

Babylonian Empire after just a few years was defeated by the Medes. But strong Jewish roots saw the settlement remain fruitful under successive Mesopotamian rulers. As ^{the} Babylon became a symbol of independence & leadership over next 1500 years. This special role continued to be maintained by the Sephardi & Oriental Jews. P. 24
Memory of Babylon is a unique feature of Jewish history. P. 24

How of life for the exiles in their new Babylonian home was healthy due to conditions surrounding them. Judean departure - P. 25

Unlike the Assys, Babyls did not depopulate a conquered land & then send foreigners in to change it. They took the leaders with them & left the ordinary folk alone. Babylon thus had the cream of Jewish leadership in all fields. They were thus able to shape the future of Israel, farm the land & become famous for their agricultural skills. Above all they were left to develop their own communal religious life & through this made an enormous contribution to Judaism! P. 25

Road to
Babylon 1985
Rajal

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Because they were cut off from their Temple rituals became more important especially those that expressed the traditional beliefs. (Sabbath & Circumcision) those 2 in particular. The new teachings led to most of Jewish code laid down in the Bible Temple became a supreme sacred memory Egebral the prophet was its key interpreter. P. 25

Chapter 4 - Resurgence in Babylon

The Jews of Babylon accorded Israel full respect during the centuries in which the Torah & its teachings were the center of Holy Land. P. 35

Babylon remained fairly calm during the next 500 years while Israel did not. Pop by 570 A.D. was about one million. Jews were living under Parthians semi feudal people who gave Jews a kind of feudal independence. In battles against Rome Jews were considered to be allies mainly because they were so densely situated on either side of the border & were known to be anti Roman. P. 35

Reason for
Roman
decline

This special consideration came when Persian Sassanid dynasty took over from the Parthians 3 A.D. Almost constant campaigns bet Rome & Persia was cause of Roman decline. When Constantine formally reorganized the church in 313 A.D. Jews allied themselves even more strongly with Persians since this protected them from vilification of the church that now turned its full condemnation against them. P. 35

PART II

Chapt 5

Jews & Rise of Islam

In 570 A.D (approx) a boy was born to a prominent Arab family, who were the custodians of a pagan shrine at Mecca. At age of 40 he began to experience visions that related to belief in one God which to a degree mirrored beliefs of Jews in N Arabia. Over the next 20 years Moh gained adherents but meeting with strong opposition they all fled in 622 to Medina. The journey was known as the hejira or flight. P. 43

Moh admired both Xth & Jews for having some kind of scripture & decided to write down his visions & rules also into a book called the Koran. It would have some kind of holiness as the other two books of scripture.

Conversion to the new faith meant participation in military conquests. Because Xth & Jews had a book of scripture they didn't need to convert & although in the book they were under special protection, later they were faced with terrible humiliations. P. 43

Moh died 632. By this time many conquest were in full progress. By 636 his followers had captured Syria. 634 they took Jerusalem from the Byzantine Emperor, Heraclius. This opened the western gateway for the Arabs. These events were to have a dramatic impact on the Jews. Their first major encounter with the Arabs took place in Babylon. P. 43

Road to
Babylon
Retold
1983

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Am just over 10 yrs the new forces
had taken Syria Egypt Palestine & Babylonia,
& eastward to Arabia. Jews looked with great hope
to the new invaders & often aided them. P. 44

Islam at least did offer a different world for
them to exist, often there were great difficulties but also
new opportunities. The powerful Jewish of Babylonia did
not miss their window of opportunity, especially with
the founding of the new capital Baghdad in 762.
The only problem was Jews Moh had been
dealing with 160 yrs earlier were now different
than sophisticated settled Jews of Babylonia. P. 44

The Jews Moh knew lived in small clans &
tribes & were linked to uncertain groups such as
Nabataeans in Palestine whereas the Bab Jews
had many scholars who reflected the traditional
& authentic customs of Jewish life. Certainly the
former were limited in experiences & no academic
background but they were fiercely loyal to Judaism
esp belief in one God & they revered their past
leaders Abraham & Moses. And they had their
book - the Bible that expressed their faith. P. 44

Although some Jews were sympathetic of his
hopra & some may have even converted there was
generally strong opposition to the new faith. P. 44

There is no historical material on pre
Islamic settlement of Jews in Arabia. An account
written many centuries later dependant on legend
yet could have authenticity for 2 reasons:
(a) genealogical lists that have turned up in Assyrian
& Arabic sources recently found (b) excavation of a

excavation at Beit She'arim (near Hadra) revealed graves of people of Hymian date back to 3rd cent. Greek inscriptions est Jewish presence in Arabia a link with Palestine. P. 45

The question that Jews might have been camel breeding Bedouin seems to have been refuted by S.D. Goitein in his study Jews & Arabs on the promise that they were absorbed in acquisition & grazing of cattle. (P. 45) They were forced to engage in conflicts with the Arabs

The original Jewish presence in N Arabia has been described by Arab historians. Their accounts talk of ^{Jewish} settlements in N AR. during time of Moses & his war with the Amalekites & of King David fighting idol worshippers at Yathrib (Medina). P. 45

Account of first destruction of the Temple in 6 B.C. relates presence of 80,000 priests and exiles who joined the Hebrews - exiles. 1st cent B.C. Hebrew names begin to surface

From early Muslim times northern Arabia known as Hijaz. Arab historians list 80 tribes living there. (Mohammed's time). Many lived near Khaybar & other oases incl. Madyana & Yathrib. P. 45

For centuries before Islam Arabs were in neutral position prospered & mediated commercially between Roman Empire & Persian Kingdom. (They & Jews fought for 900 yrs). Jews who came back from captivity in Babylonia brought useful trade info. P. 46
An important change occurred to Jewish position

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1905

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before rise of Islam. Major expansion of commerce
return to heavy absorption of ⁱⁿ agriculture by Jews. Arab expansion
later proved fruitful as it assisted communication skills
Jews main agricultural endeavor was cultivation of
dates. P. 46 Possible that persecution by Byzantines
caused Jews in Jordan Valley to immigrate to ^{P. 46}
Arabia, continue date, other agricultural pursuits.

Links to Red Sea

infamous legends on Jewish links to this area.
Sheba ^{the} queen of Saba visited Solomon & had
his child. Ophir centre of ^{land's} exotic trade-ships
were located there, traded with all the kings
of Arabia. Jews must have settled there - identified
with Arabs yet fiercely loyal to their own traditions. P. 47

Two links support this. (a) Discovery in
Beit She'anum of graves of people of Himyan
(Yemen) (b) strong resistance of Himyan against
the missionaries sent from Palestine 4th cent A.D. P. 47
Last Himyan king 5th cent A.D. converted to Judaism. P. 48

In a period following area prospered under
rule of Persia. Jews of Yemen successful est.
relationship with Babylon. It is thought that their
traditions exist even though no substantive proof
seems to exist. One clue is that it did - historically
important letter to them in 12th cent from Maimonides
Maimonides (great scholar). P. 48

The geneza also suggests Yemen. Jews were
in contact with Palestinian academics 11th cent. In 1170
they wrote Maim. for advice on a urgent problem.
Shi'ite ruler of Yemen had declared religious persecution ^{in Yemen}
for Jews it was either conversion or death. P. 48

Serious situation made worse by someone claiming he was forerunner of the messiah who would soon come to save Jews from forced conversion. P. 48

Maimonides replied. In his famous letter known as The Epistle of the Exile, he articulated concept of Messiah. M was very rational & not open to mystical ideas. He also advised conversion on a temporary basis but to hold to the faith & try to migrate in secret ASAP. M's own family had had to do same during Almoravid persecutions in Spain. P. 48

The letter was important because it gave prestige to scholars of Babylon & provided the basis for centralized authority that would greatly affect Jewish communities everywhere. P. 49

Hence Jewish merchants not only carried furs, silks & spices but also books & responsas which became the "unique cars" in the 11th cent A.D. Before during emergence of Babylon Talmud, it served for many centuries & became a familiar part of Jewish life. Without it this part of history may have passed unremembered. P. 50

The Sephardic & Eastern Jews (oriental) were among those to use the responsa. P. 50

Responsa part of the legacy of Babylon a major influence in the world of Jews before & after rise of Islam. P. 51

Chapter 6 Jewish life Under Islam P. 52

The new religion - Islam - & the conquests that resulted from it had a specific impact on Jews, politically & culturally. They did benefit from the economic developments following the conquests. They were also able to strengthen traditions, maintain independence & broaden their cultural horizons through the people with whom they now shared their world. P. 52

These benefits were made possible because they had helped Islam, already through the Talmud, Torah, etc. a strong sense of private & intellectual security. In adjusting to Islam they gave their lives a double aspect P. 52 (a) Jewish unity given highest priority & adherence given to Jewish observance & authority (b) necessary to adapt to local conditions which meant in some cases subservience to rulers & helpings & to be ready to move if they had to, to new local place or land. P. 52

Didn't make them wanderers. Sometimes they could settle for a long time but when they had to make a change communal loyalty & faith gave them courage to survive no matter where they had to go. In this manner they were able to absorb impact of Islam P. 62 Because they could survive independently both individually & communally they made an astonishing contribution to the cultural Renaissance that unfolded 200 yrs after the conquests began (9th cent). P. 53

P. 53 "Golden Age" of Arabic Culture

Arabs didn't bring culture with them & make it available to all. Practically their conquests were with a destructive. P. 53

up in 7th cent. Lasted for about a century
but they began to experience take-overs by the
conquered usually fierce hordes further east in Asia. P. 53

After this there was a great surge of Arabic
culture ^{from} medieval Arabs began to emerge. This was
not an explosion but rather the re-discovery & development
in the Arabic language of cultures of earlier civilizations
unknown to them. P. 53

Arabs & the New Culture

Philip Hitti in his book The Arabs the Arabs
emerged with no cultural & new little religion baggage.
It was the other nations including the Jews who were
the carriers of the torch of enlightenment & learning. P. 53

Most of the armies of conquest came from
Bedouins & religion was not a priority for them.
Prime object was booty. Because of this conversion
to Islam small in beginning, when it did come it
was to escape paying tribute or be identified with
the ruling class. P. 54

Arabs met with little resistance. Looked upon as
liberators. Fighting was between armies - for ordinary
people it meant the end of foreign domination.
Romans, Byzantines, Persians. To them Arabs were
like kings without the empire.

Reason Arabs were so successful - their highly original
ranging strategies. Used camels instead of horses
& for them the fight was the most honorable
service they could perform for Allah. It brought more
P. 54 than booty, it was a way to express their personal
superiority. Non muslims were slaughtered unless they

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Babylon
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They were allowed to survive if they paid tribute on the back of their hands - a humiliation. Socially this meant a degraded status & with this humiliating restrictions. Financially it involved paying a poll tax the price for being free to follow their own teachings & have some basic rights under Muslim rule. P. 54

Adjustment to the new rulers really did not follow a prescribed pattern. P. 54 but some things were common with a whole new status under Islam Jews faced humiliation & blasphemy for 13 centuries - P. 56

Contrast of characters may be seen in the following eg - Oman I ruled Babylonia. Friendly to protected non-Muslims. Oman II 47-2nd opposite religious fanatic who pursued every possible way to bring about the humiliation that the Quran ordered for dhimmis. Had to wear cloaks & hats could not wear a saddle or employ a Muslim. And they had to pay the jizya. Also had to stand in the presence of a Muslim or step aside in the street to avoid contact. Distinctive clothing rules - Jews had to wear yellow dress, girdles & hats could not be employed in any position that would give them authority over a Muslim. P. 57

The Covenant of Oman was ~~break~~ broken & Muslims did employ Jews in essential work such as doctors, administrators, specialists & viziers. P. 54 Understanding was Jews could ~~exercise~~ execute orders never exercised authority. It was a transparent excuse for ruthlessly getting rid of a Jew in high position if need arose. P. 57

For Jews most precious gift was that they could practice their religion. P. 58

In spite of religious freedom life under Islam could be uncertain. A notorious case happened in 11th cent Egypt. Fatimid Caliph al Hakem (996-1021) had been honored by Jews & hailed as a Messiah like prince of justice & wisdom during first 13 yrs of his rule. Suddenly he launched violent persecutions reinforced the anti dhimmi regulations, destroyed synagogues & had the Jewish quarter in Cairo burned to the ground on Passover Eve with all its inhabitants. Arab historians claim caliph suffered a psychological breakdown. After he died all was restored to the Jews & forced converts were allowed to return to their faith. P. 58

P. 62 The Fall of Baghdad

Baghdad was founded in 762. Under the Abbasid dynasty 750-1258 Islam found its greatest glory. Moorish Spain had asserted its independence from the Abbasid Caliphate in Baghdad. A member of the Umayyad family had managed to escape the slaughter of his entire family & made his way to Spain. In 713 Abd Rahman I established an Umayyad caliphate at Cordoba. This proved to be very stimulating for the Jews of Andalusia. P. 62

Before weakness in the Abbasid Caliphate became paramount Baghdad was the glory of the world in luxury, commerce, palaces & learning. P. 62 For Jews who lived in its orbit it sustained their undiminished pride in Babylon because Baghdad P. 62 reflected scholarly authority & the Exile which who claimed descent from King David. P. 63

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Babylon's glory did not last. By 12th cent
it had declined & with it status of Judo Exilarchate.
It was still favourable to Jews. The Caliph knew
the Torah & could read & write in Hebrew. This
was confirmed by Benjamin of Tudela (small village in
N. Spain). Another Jewish traveller found Babylon
"a paradise for Jews." P. 63 Fewer one knew the
24 books of the Bible down to punctuation &
grammar. The most important experts of life were
the study of the Torah & to fear heaven. Babylon
had 30 synagogues. P. 63 It should be noted that
although many Judaisms finally brought the caliphate
to its finish, the world of scholarship continued.
Many from 8th cent were involved in translating
the Greek & previous knowledge of Greece & Persia into
Arabic. P. 63. Translations into other languages
followed such as Syriac, Hebrew & Latin. P. 64
The eastern Jews were eager participants. This
was to have a deep impact on Jews of Spain.

In the centuries that followed the initial
entry into Spain esp. Arab. by Arabs, Jews were
important part of the cultural explosion (P. 64)
This was but one side of cultural life that
was to become the Sephardic heritage. Jews
didn't just share a general culture with
Muslims & Xns. they were an integral part
of Spain. Their world was built on a faith
& scholarship that stretched across N. Africa &
north across the Med towards n. Europe.
Their creative power continued to have its roots
in the Bible & Talmud. This is what the
Golden Age of Spain drew upon as it looked
to new worlds around them. P. 64

Hilroy

P. 67 Part Three The Sephardim of Spain

The Sephardic heritage reflected not only ~~strength~~ of Jews in Andalusia but also formed part of the (tricultural) society that shaped its history. P. 67 Their role in Muslim Arabic & Xth were absolutely essential to one another & remained that way until the Xth element put Andalusian conservatism on its own exclusive path.

When Moors invaded Andalusia in 711 they needed Jews & Xth to help establish order. A later century when Xth were in the conqueror's role they did exactly what Arabs had done employed them & Jews for artisan work & financial administration. P. 67

In Spain the role of the Jews was special in that they were able to create their own positive & proud individualism. Seen in govt whose forms were highly developed. This could happen because ruling authority (Arabs) did not wish to crush down Jewish life. Humiliation was not prime objective. It was not so much that the Sephardic Jews earned Spanish pride as it was that the proud Sephardim of Andalusia had already created the peculiar, haughty that was characteristic of Andalusia. P. 68

Historical reason - those Jews who became leaders in And. had an unshakable commitment to their faith & found no good reason to change this just to fit in with the social dominant pattern. This is not to say that they did not have enemies - P. 68 they did. But for a long time they were not despised or rejected.

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These attitudes are reflected in their literature but when their secure position was sharply altered by the poems of Seville 1391 & a century later, the Expulsion their world was gone. Reason gave way to mysticism wrapped in Cabalism. No matter how desperate their situation became they clung to their pride & sense of superiority. They took these with them because ~~they~~ had helped shape the Peninsula, & by

^{early} The Sephardic experience in Spain ^{gave} ~~had~~ an unexpected richness to Andalusia. In ways it took place.

1. Flowering of literature in Hebrew especially poetry. Antenna, easy flowing it was written out of every kind of life experience religious, personal, political, military. The language chosen gave it life - hard illusion but also informed. P. 69

2. Jews had a strongly developed system of self oversight - observed halakhot upon which it was based to interpret every possible circumstance. Broad position most familiar in Andalusia. Detailed records affirm this. Today's knowledge of varied backgrounds - languages Islamic & Church Law social life makes it possible to understand past customs & activities. P. 70

3. questions & answers - (Babylon) were captured & preserved - throw much light on life on the Iber. Peninsula.

4. Non Jewish sources - state & religious archives & records of Acquisition. P. 70 ^{Hilroy}

Amalgamation

Even though each reader was predetermined evidence are full of raw, distorted material. Aim of Amalg was to test whether person charged professed to be a Xth had engaged in heresy against Xth doctrine. (Jewish sympathy automatically implied heresy). Archival material has been helpful in building up a picture even though accusation presented was meant to end up with confession of guilt. Often the accused did plead guilty because act of collaboration was supposed to help him find his innocence. (Zuni Andrians accused of witchcraft - used absolution by written confession). P. 70

The Early Muslim Period

Jewish presence in Andalusia went back to Visigothic & Roman times. Visigoths adoption of Xth led to anti Jewish regulations by Church councils. Jews look to Arab invasions with hope that this would end. P. 71

The first Berber armies to cross into Andalusia called on Jews to help them garrison the newly conquered towns - Cordoba, Granada, Toledo & Sevilla. Also enlisted Jews to take part in development of economic life & run the estates left by the departing Visigoths. Soon prospered in spite of Umayyids discrimination. P. 71

For next 200 yrs not much known of Jewish history in Andalusia. It is known that by the large immigrations they lived well. Participated in economic occupations & commerce. After Rahman II's rise to power & magnificently expanded Cordoba, his

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Rosal Behlson
Rafael
1983

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most illustrious successor Rahman III took title of caliph & led Andalusia to glory. P. 71
It was during his reign that seeds that had been sown bore fruit in the shape of a remarkable Jewish cultural life that developed & continued to develop wherever Jews lived on the peninsula. P. 72

By the 10th cent the Arabic speaking world could enjoy the full fruits of a culture that was a by product of their conquests. From the newly conquered lands they brought much learning from Greece, Persia & the East. Greek works had been translated into Syriac & then Arabic. Mathematics & astronomy from Persia & India also absorbed with a backdrop of art & fine living.

The Umayyad dynasty had started down this road in Damascus but became dwarfed by the splendor of their Abbasid cousins who rose against them in 747 & founded their own dynasty with Baghdad as the capital. P. 73

Nothing could compare to Baghdad with its miles & miles of bazaars & wharves of porcelain, silk, musk, from China, spices, minerals & dyes from Arabia, rubies, lapis lazuli, fabrics & slaves from land of Turkes. But the learning of Baghdad was transportable & spread to all parts of the world.

Presence of Jews in Arabic speaking lands & their own keen interest to study gave them full participation in both Baghdad & Andalusia. P. 73
Direct link with Baghdad opened new door to them as well.

Hilroy

all the cultural ^{speech} The one major impediment was amongst the Jewish attitude to civil authority. Very hostile to Roman Palestine part. In contrast Babylonian Talmud asserted the famous dictum "the law of the land is the law". P. 94

Subservience to civil authority found its expression in both Arab & Xtn Spain with pleasant & unpleasant aspects. P. 72 Jews were regarded as property of a ruler. He could use them as he pleased. On the other hand ruler had to protect his property from economic jealousy & religious fanaticism. He also had to give them *carte blanche* in their economic operations. This enabled them to open doors to an outside society & develop political & social freedoms not previously known. P. 72

Ironically Jews who held prestigious positions readily stood aside from the masses. They believed they had been placed in those prestigious places so that they could help masses. They saw their responsibility to the masses as intellectual & cultural to be obtained or advanced through devotion to learning (secular & religious).

Example - life of Spanish-Jewish leader Hasdai ibn Shaprut (915-70) rose to unique position at court of Rahman III. At Cordoba the capital of caliphate famous for libraries, mosques, palaces. At court as a physician he was later entrusted with customs & foreign trade. However his expertise was in medicine. Translation of medical treatises *siyasa* often advised foreign rulers. As a result of his vast experience he had direct correspondence with Khagan's kingdom in Asia Minor that had converted to Judaism. His life was a stimulating ex of Jewish life in Andalusia. His heritage was two scholars one of whom would

Recd from
Babylon

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1480s Spanish Poet

ibn Gabirol - narrow, desperate poet, leaned towards Mosaic & Arabic philosophies. Had to seek patrons - cantankerous, clever - work imbued with extraordinary nervous intensity. P. 78

Shared ~~background~~ of medieval religious thought in his The Source of Light - beloved by Xtns, disapproved from Jews. Name transformed into Avicenna. Most intellectual of all Spanish poets. Life full of perplexity died before 30 yrs of age at Lucena in Andalusia. P. 78

Judal Halavi

nothing unsettled or troubled in his writings
even though he wrote passionately Jewish.

warm - beloved poet of Hebrew literature P. 78

Know Arabic well

Born Tudela 1076 under Muslim control
immersed himself in Hebrew literature of Granada
met other poets who encouraged him
wandered for a time around Andalusia P. 79
settled in Toledo where he practiced medicine

On the Journey to Palestine

... The sails quiver & ~~shake~~ quiver,
The beams creak & shudder.

The hand of the wind toys with the waves,

like ripples at the threshold:

Now it flattens them out, now it stacks them up,

When the waves gather strength, they are like lions;

When they weaken, they are like snakes, who then pursue the lions -
like vipers that cannot be charmed. P. 79

Halavi

Halabi felt safe in Toledo compared to turbulence in Andalusia but when a friend was murdered he became disillusioned. P. 79

Warmly welcomed in Egypt poetry reflected this
Died a few months after reaching it. P. 80

Halabi was inspired not tormented by his faith.

Moses ibn Ezra - Granada

destined to wander disconsolately all his life.
wrote poems from penitential to clever
& sometimes erotic. Never leaving his beloved Granada.

Kept in touch with Halabi. When he told Halabi
he was going to Navarre in Spain Halabi
appalled that he'd leave sophistication & cheer of
Granada. P. 80 Ezra sadly replied

" Fortune has hurled me to a land
where the lights of my understanding dimmed
And the stars of my reason were beclouded
with the muck of faltering knowledge &
stammering speech."

Never able to adapt to Xth Spain
Wandered back to Andalusia & died over 80 yrs
of age at Buzena. P. 81

from
Road Babylon

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become a poet who developed ^{Hebrew} metrical poetry
& provided a structure for the beautiful love
poetry that would flourish esp. in Andalusia.
came from Fez, Morocco shows close connection
to Andalusia. p. 75

The increasing Jewish strength began to reveal
itself with death of Rahman III. ^{life style} was
been a more creative. welcomed into the new
Arabic centres & given many opportunities to work
in all kinds of professions. At this time period
there were no obstacles between the 3 main elements. p. 75

p. 76 Culture Flowers

Jews that moved from Andalusia to austere
northern areas of Spain Leon, Navarra Castilla
Barcelona etc took their cultural heritage with them.
The wanderers included poets & philosophers. p. 76

A supreme ex. of a wanderer ^{poet} was
Samuel the Prince of Granada. His ^{poetry} included
that of statesman, scholar & poet. He had fled his
native Cordoba in 1013 when Berbers invaded it.
Rose rapidly at court of Granada & held position
of vizier until his death under various rulers, in 1056.
As vizier he was constantly leading his army into battle
against Sevilla. His poetry reflected those campaigns as
well as songs of love were firmly tragedy & reflections
on life itself profound or shallow. p. 76

Poem by Samuel the Prince of Grana

The War with Yadain

.... I thank You now with song as when the
rebel a king's Jew (All one line)
entered the fortress in his folly.

And thought to save himself in his stronghold
As he entered therein - even a cage stuck to him like leprosy,
We encamped at its base & his men on the towers were small in eyes
like locusts & worms,

But with God's sword my troops were successful while his followers
were by the sword Jew'd down.

During the day the heavens were noisy from the tumult of the horses while
from their encampments the earth shook & trembled,

The princes dressed in fine linen touched with red were made crimson
by arrows & the assembly of the proud was coloured with blood.

And I saw a crowd breaking through a building stone and then I
heard jubilation shouts & trumpets.

And we rose up & climbed to its tip on a ladder made of bows &
flung arrows which wearied the tender-hearted

.... Yadain fled with a trembling & weak heart as one bereft of his
senses

.... He escaped to a mighty potentate while his mind went mad after
what he saw happened to his companions.

But sated by our victory we took him from there by a
stratagem with a (one line)

high hand & clean planning

I drink the cup of salvation, even that of triumph,
.... I put my trust & hope in You and my soul bowed
with Your glory and grace

This poem is written in long & flowing rhythmical
Hebrew lines, many of which are quotations or adaptations
from the Bible. P. 79

Recall from
Babylon
Recall 1985

Oriental 24

Chapter 8 - The Eastern Hinge

Fez - bridge of essential unity between Sephardic & oriental Jewish world. Jews of Fez strong community - Spanish community attracted many scholars from Fez. P. 83

Fez famous for Rabbi Isaac Alfasi.
moved to Andalusia in his old years
taught Halevi
produced The Book of Laws, forerunner to
Mishneh Torah written by Maimonides born
in Cordoba.

His father took family to Fez in 1060
fleeing persecutions of Almoahad Berbers. P. 84
in Fez Almoahad rulers more tolerant of Jews

Chapter 9 - Xth Spain & the Jews

P. 93

Although life could be splendrous in Spain
for Jews it could also be harsh & difficult
Attacks against people in high position were all too
common - Granada Prince eg - vizier of Granada. eg

Jewish life in Granada only one to survive
until completion of Reconquest 1492. When Almoahad
(12th cent) rulers imposed themselves on Granada Jews faced with
conversion or death. Many fled after temporary conversion. P. 93
When this harsh rule was relaxed many returned to
Granada. Pattern then followed an increase in settlement
of Jews & building up of the Sephardic culture. P. 93

The Cabalah - (mystical doctrine)
mystical speculation that uses
numbers, letters & abstract metaphysical concepts to
draw one into contact with God's plan. Job of the Jew -
to restore universe to its primordial perfection. P. 99 Hebrew
Large influence on many Spanish Jewish thought in new direction. P. 100

NP

Maimonides Deep Issue

Jewish existence - not only to lead a good life but as an element to transform the Universe. Jewish fate not an accident of history

Traces of Jewish existence led one to find religiosity and mystical rather than rational ideas. P. 99

Elite group attracted to Cabala strongly opposed Maimonides. P. 100 Todros ben Joseph Abulafia famous wealthy 1290-1298 became a professed student of the Cabala. Guided Jews to explore new & esoteric patterns of thought. Many turned to messianic & cabalistic ideas. A real important historical consequence. After Expulsion of 1492 the cabalism of Spain based on the Zohar spread throughout Middle East. P. 101

Political stagnation end of 13th cent. affected rich leaders. Many of those still wrote in charming Golden Age Hebrew & were encouraged to ~~write~~ adopt the corrupt prose of non-Jewish high society. Well educated in all 3 languages the young aristocrats adapted a style similar to that of Xth knights. P. 101

On their travels they would be accompanied by retinue of young Jews w/ Xth whom they pampered with delicacies & money. Political morals would keep abuse at one another in check just as the Xth cavaliers did. P. 101

The "last act" gained vehemence from rabbis & went with their descendants betrayed both the faith & the people during the great trial that lasted from 1391-1415. P. 102

Road Babylon
Rajce 1988

29

Averroes (1126-98) was an Islamic philosopher
His commentaries on Aristotle spread rationalism.
Jewish translators transmitted his thoughts into
scholarly Xtn circles & exposed themselves to philosophical
examination. Many Jews became New Xtns. Kept links to
old friends. Averroes took on university - in some cases
converts became passionately, sneer Xtns & fierce
enemies of the Jews. p. 102

The period was in spite of all a "golden
age" for Jews. During 13th cent they were given
trust to resettle destroyed areas & villages ravaged
by the Muslims. Appointed as doctors, financiers,
ambassadors, astronomers, even homo virescens & land.
Didn't have to pay enormous taxes. In the 14th cent
land ownership continued to grow. p. 102

In some places Jews could convert even though there
were some codes of discrimination. But they could
have their own courts based on the talmudic law.
Ruler usually appt'd a leader whenever a Jewish problem
came up. This was to ensure fairness. In Castile the
Cabalistic Todros Abulafia had this role. Aaron-
Judah de la Cavalleria. p. 103 And so it was that
Jews could enjoy their ~~pr~~ fame & complain about
their priviledges. p. 103

Attacks by Xtns

became more serious as time went by. Rulers
now often defended their Jewish officials - James I
defended Cavalleria when a Dominican accused him of
desecrating a crucifix. Jewish position became insecure.
Reason for this - Jews were no longer necessary others
could fill their positions. Biggest accusation Zaragoza - the
Blood libel. Jews accused of murdering non Jews & using their

blood in rituals. P. 103

Nonconverts another reason - ex Jews who held
grudges - would make wild accusations. P. 103 a Talmud
attacked Christ. These accusations central to Disputations
in 14th cent when Jews hauled before ecclesiastical courts
with predetermined verdicts. P. 104

The growing insecurity, economic discriminations
accusations led Xth Church a mob attacks led to
Xth conversion. Difficult for those who took the step.

Conversion on a mass scale was unique
to Spanish Jews & its effects immensely important.
Documented case - Solomon - born into distinguished
family that had been involved in tax farming & govt
business. Enjoyed sophisticated circle of Talmudists &
intellectuals - Jaffe commented. An old friend wrote &
asked him what his real motive had been for conversion. P. 104
With the pogroms of 1391 his friend Halberki also
converted & wrote a pamphlet that he sent to the
Pope saying he could prove the anti Xth nature of the
Talmud. It was this pamphlet that led to the Disputations
with the Jews in 1392. P. 105

Chapter 10 - Persecution & Expulsion

P. 107 Jewish life in the Iberian Peninsula came to
an end in the 15th cent. Expulsion 1492, forced conversion
1492. These two drastic events had been preceded by
persecution in 1391. The seeds had been sown as
the long conflict bet Xth & Arabs drew to an end.
As long as there were even unconverted Jews were needed
but when situation stabilized they weren't needed. Also
an anti Jewish drive of restriction of Church had begun.
Under those conditions conversion seemed best exp of Jews
were not to disappear from Spain completely. P. 107

Rosal D. Whyton
Rajgel 1983

81

Despite these forces patterns of Jewish life cont to reflect religious independence, economic power & cultural distinction that had uniquely flourished in Andalusia. Their special forms of autonomy were jealously guarded until the Expulsion. P. 107

The most remarkable family to epitomize the spirit & future of the Sephardic diaspora were the Abrahams - wealth, wanderings & scholarship epitomized that whole period

History - Jewish Ab royal treasurers in Cordoba & Seville 14th cent (beg.)

one member of family - treasurer of Andalusia converted during pogroms 1391 but reverted after family fled to Portugal. P. 109

Don Isaac - son in service of King of Port exceptional Talmud scholar & classical humanist

had to flee to Spain 1480 - inscription of nobility he was thought to have been implicated -

transferred his fortune to Castile

became financial adviser to Ferdinand & Isabella

He & another Jew put up a loan to avert Expulsion to no avail P. 109

Inspired by such famous people a form of Jewish experience was created that was individual enough to withstand persecution & carry away a lasting legacy of pride. P. 110

Rise of Persecution

begin with attacks on Jews by notable preachers didn't matter if they had converted or not.

1391 a particularly virulent preacher incited mobs of Sevilla to rise ^{murderously} against Jews (Fernand Martinez). P. 110

Wave of destruction that followed was unbelievable. Every town was set on fire men & women slaughtered & quarters looted. For those who converted or fled there was some respite. Situation lasted until 1415. One third of Jewish pop in Spain lay dead. P. 110

Effects of the catastrophe enormous. Authorities attempted to control the murders & looting. The desolated towns suffered most damage. They were needed to keep economy afloat. Effort made to bring the $\frac{1}{3}$ who had fled. If it did resume it was due to eminent scholar Hasdai Crescas & Rabbi Isaac ben Sheshet.

Destruction had been so complete tasks could not be achieved. Zaragoza eventually became a rallying point means to where nobles went to reorganize the kingdom & to pass regulations to fit the new situation. Aggravating time for all. P. 111

Cresca's eye witness account - the lord beat his bow like an enemy against the community of Sevilla. They set fire to its gates & killed many of its people. Many changed their religion; some of the women & children were sold to the Muslims. Many died to sanctify the Holy Name & many violated the Holy Covenant. P. 111

With great courage Jews who did stay in Spain gradually submit their lives only to face the blow of Expulsion as the 15th cent ended. P. 112

Boards
Rajaeel
1485

31

Most unusual element to come out of the drama - survival - Passions were being stirred that would in turn become a major element in the final expulsion. P. 112

The mass conversion saw the New X'tis in a tenuous position with new forms of discrimination. Old X'tis doubted them & hated them. Mainly because the converts came to live in their same dwellings & labor at their same occupations. P. 112 Did not make them popular with old X'tis.

They were called Marmeno means swine. Contemptible word.

Contributions - financiers & merchants
the Cabalists

Path to Expulsion

Jews condemned can't be established. It is recorded by one chronicler 700 were burned at the stake bet 1481 - 1488. More than 5000 were killed after enduring various extreme punishments. Though King covered heretics Jews their main target.

Moriscos (ex-Muslims)	28,540	burned
	16,520	" in effigy P. 113
	304,000	persecuted
	350,000	condemned for Judaism

Many converts were sincere others Jewish attachment was still strong. Authorities felt that this would persist ergo better to expel them completely. P. 114

The ultimate effects of the single minded attempt to uproot ~~and~~ Jewish life that had ~~rised~~ itself became a root of the Andalusian culture ~~was~~ ^{were} the most surprising thing ^{ever} in Jewish history. The main route of escape was across the border to Portugal. The sea offered pitiful prospects, yet those who did survive the sea did re-establish themselves in new lands, as a Sephardi diaspora that was remarkably distinctive.

Portugal too was bleak filled with brutality & sorrow yet out of this a ~~settlement~~ ^{settlement} was re-established & had a major role in the Sephardi story. P. 114

Though Jews in Portugal met with the same burdens of heavy taxed envy & religious persecution there were no pogroms or mass conversions - of 1391 in Spain.)

By the 15th cent Jews were sharing in the economic prosperity of the country & its important foreign trade. They lived socially apart in a marked way & were loyal & proud to their faith. P. 114

Role of Portugal

According to some sources 100-150,000 fled to Portugal. Bright hopes soon dimmed when they found only temporary residence. Worse young ~~men~~ men who were trying to escape became slaves of the king. Shipped off in droves to colony desolate islands off coast of Africa. P. 115

This was prelude to something far worse. In P. 115 1495 new King Manuel took a Spanish bride.

Road
Rabal
1985

33

Condition for her was that like her parents
he would expel all the Jews. Not wishing to
lose out economically King offered conversion.
When this didn't work he ordered a forcible program
of conversion. All children were seized & baptized
in March 1497 plus 20,000 adults who had
been promised shipping. Were not allowed to leave. P. 115

The Portuguese New X'tis clung to their faith in
secret led to Inq. in Portugal being established
They were given time to adjust - result crypto-Judaism
took root in Port enabled New X'tis to revert
to their faith once they reached free lands. P. 115
In Portugal more than 11,000 burnt at stake 630
in effigy. P. 116

Port Cabalah: mystical Judaism

Luria & Shabbetai Zvi

At centre of the mystical faith that was
to spread was Luria. Became known as the Lion
Born of Ashkenazi father & Sephardi mother
ASIP
Tom
Egypt lived as a hermit & a poet. Teachings
centered on metaphysical ^{hermit} problem of how there could
be room in the Universe if God's presence already
filled it. His response God in act of Creation
withdrew or reduced himself & left a dark void
represented a form of God's own exile into the
necessities of His Being. P. 165 The void is symbolized
by the spheres, 3 upper ones contain light lower
to shatter into sparks when the light reached them.
These sparks represented evil & impurity but still contain
sparks of divine light. P. 165 Redemption will come when
the sparks are released through Israel's march to moral
perfection. P. 166

Jewish mysticism found expansion in 15th cent through the Zohar - Book of Illumination. Under Luria it was the Expulsion that gave mysticism a new impetus. Doctrines reflected the longing for Redemption to be led by miracles. A revelation - obey Torah implicitly. P. 166

One could also envision a complete breakdown of ordinary life & its pretices to demonstrate the reversal of natural law. This was theme of the pseudo-messiah Shabbetai Zevi. P. 166

Zevi was born Asik Minor 1626 responded early in his life to magic & messianism, that pervaded the Sephardi world. During 15th cent metaphysical speculation included black magic, miracles, alchemy, visits from dead, intervention of Satan etc. & a more natural campaign to announce arrival of a messiah through wars & miracles. P. 166. A idea of war seen in of David Rubens who proposed a war fought by X'ns & Jews to win back Holy Land from Turks.

Another legend - Joseph della Reina burnt himself to Satan to absolve support for a messiah. Suffered a dire fate for his idolatry. Legend elaborated to say he became lover of Lilith - female temptress of the night. Shabbetai was thought through growth of the legend to have been defeated by Satan when he became a muslim.

Shabbetai knew the Zohar & Luria's teachings never did make it clear what his own teachings were. He had charisma & magic to his presence but was constantly subject to depression & perplexities. P. 166

Road
Rafael
1984

On the eve he revealed the law when "the spirit" moved him - also on first days, said ultra sacred name of God to show or demonstrated the free expression of a Messiah. Even his conversion was viewed by many as daring & positive. Conversion shattered their messianic dream P. 167

His rise had been the hope of the Sephardim. Even his messianic ~~there~~ was a certain pomp & circumstances event. When seized by prophetic vision he would promise vengeance against the gentiles. When the spirit came to him he distributed lands municipalities, kingdoms among his followers. His count was emotionally charged & ecstatic. P. 168

His Messianic coming coincided with Messianic birthpangs of Sephardim & ~~Ashkenazim~~ Ashkenazim. Jews were convinced he'd become Prince of the East, King of the World. When he entered the Sultan's palace to submit to conversion it was believed that he had gone there to remove the crown from the ruler's head. The blow that he had not was unbearable it was as if the crown had fallen from their own heads. The great disillusion led to decline. P. 169

Sephardic Musical Traditions

Hachana Ritual - festive gathering since dancing began days before final ceremony after couple escorted to bridal chamber it cont. Couple stayed indoors a week. Bride subjected to ancient customs - fingers & toes painted with henna. Ceremonial bridal dress - sumptuous usually an heirloom from generation to generation. Drums & ud accomp. instruments. Sephardic Jews expect on web. P. 190

Balade shot - based on medieval Hebrew poetry
improvised variations on a complex system
of vocal & instrumental music in a style
that originated in Andalusia during Arabic rule. P. 191

Music for the Ben Mitzvah song sung after
the first havdalah is stylistically from Andalusia

Do not laugh at me

This is my first song

And if my brother was not dead to me
you would not hear my voice.

"On a Moonlit Night" is based on the Phrygian
mode common to many Andalusian songs. The influence
of the local background was very important in
Sephardic music. P. 191

Form of the Songs

P. 192

Relationship to Andalusia most of the ballads
strongly erotic derived from Spanish 11th & 12th
cent. later shortened, mostly sung at weddings
by the Sephardim & this gave them their appropriate
erotic character

Contrast here with Yiddish folksongs is great
Soft sentiment replaced by passion

Una ija tona el reyes.

Una ija regalada.

Mitota en altos toros

Por tenerla ben guardada.

The king had a daughter,
A delicate character.

No pleased for me a rich tower,
To keep her well guarded.

P. 192

But soon the mood changes. The princess needs a
slave to entice a reaper to come & help with the wheat
& the wife.

Road Babylon
Rajesh
1986

37

Where shall I sow the wheat?
Where shall I sow the rye?
In her body sow the wheat,
And in her lap the rye. P. 192

The Andalusian style opens innocently the development is long & leisurely. Content of the songs taken from Jewish Midrashic tales. Eg. Circumcision Song - birth of Abraham who is miraculously saved by divine intervention from being killed by mythical enemies, Nimrod the hunter. P. 192

Cuando el rey Nimrod, el campo salía,
Miraba en el cielo y en la istria.
Vido luz santa en la judería,
Que avisó de nacer Abraham avinu.

When Nimrod the King went out to the field
He looked to the sky & the stars
He saw a sacred light among the Jews
For our father Abraham was about to be born. P. 193

With the Sephardic songs were an important key to Andalusia's past because songs reflected their past. Not only had Jews kept a nostalgic tie to Andalusia they had "frozen" the tie thru their spoken language & had also preserved the Spanish language. ~~the~~ Its referential background, two forms of old Castilian were thru frozen one form had no other Castilian used in later centuries but had been frozen in the style of 1492. P. 193

P. 1921 The Return to Spain

The expulsion of the Jews in 1492 was an act for which monarchy was totally responsible. The monarchy & its dynastic struggles ended for centuries until 1931 a republic was set up. Its mission to purge reactionary deeds from Spain's past. The new policy persecuted all elements of Spanish society (past & present). Included Jews who had remained loyal in law & sentiment. All genuine Sephardim were invited to return. A great fiesta was held in April 1935 at Cordoba, a bullfight in honor of Jewish philosopher Maimonides. Provided given that Hitler was already putting into action his evil scheme for Maimon Jews. JP, 194

A Window on Folk Dance

Lewell Armstrong
Springfield Books Limited
West Wiltshire, England
1985

Introduction

"Muovera costumbre a pan de muerte" an old Spanish proverb that means "to change a custom is as bad as death". Repetition & recognition of ^{of certain customs} are important to society. They give confidence, relieve anxieties & release the ^{ground} of choice. They establish boundaries yet allow freedom.

Dance has always been an important part of society. In the Lascaux Caves (more than 30,000 yrs old) the paintings reflect a high level of culture & society or extremely capable of creating dance forms.

Page 1
① The importance of dance to a society can still be found among a few of the remaining primitive peoples in the world. It is "robust & enduring with a kernel of permanence yet it is also fragile & ephemeral." ①

② Informs & patterns & music may be identical yet from village to village they differ. Sometimes has to do with the leader who can change, translate or expand the existing forms. ② (not always in a positive way).

by
eye or
Reason
for
dance
③ P. 2
These & reasons for dance are many. To give a hunter's lions, weave a magic spell, to give energy & courage, to terrify & subdue adversaries or invaders, to glorify great deeds, to celebrate a victory. ③

Then there are the dances linked to the earth seasons harvest, fertility, ^{magic} dances make tribes bigger, rain making, growth of crops - how high one's legs is how tall crop will grow.

Stomping - important element symbolizes the awakening of the sleeping earth.

Group labour dances such as wood cutting, black smithing often convey the actual movements

Weaving dances involved patterns & long ribbons or movements of shuttle, ~~bobbin~~ beaters on the loom.

③
P. 2

Dances to improve skills such as fan throwing & juggling. Dances of welcome, religious festivals ③

Movement of the dance has always been a universal expression of feeling - sometimes very therapeutic ③
offer exorcism, relief, renewal, satisfaction

Dance is vital to man many facets & of endless variety. ③

A Window on Folk Dance
 Armstrong - 1985 Finland
 Springsfield Books Limited

Chapter 1 - The Origins

Page 1 Need for Authenticity

① Knowledge of the meanings & origins of steps allows us to "tune in" to feelings & aspirations that created them (their creation). Allows us to remember the past important to preserve authenticity of the dance. An original dance can be ruined if one does not know the origins & elements of it. Sword dance of Bursa for eg is not meant for war like frances it is not a fighting dance in spite of its name. ①

P. 2
 ② Authenticity in dance is an unconscious understanding of a tenuous & fragile link to the remote past. ②

In the past conquerors have often sought to subvert vanquished peoples by suppressing their dancing. Dance ~~was~~ showed the uniqueness of the tribe. It was their talisman. ②

P. 3

③

Dance evolved as a result of the struggle to solve everyday problems. Their ^{achieved} aims became part of their ^{authentic} dance, ③ as did their ancient traditions.

Background

Know the background, know the mentality of people who performed the dance, when they were performed, why & who danced them.

P.4
(4) Figures & movements were psychological symbols to ancient peoples. Some represented beliefs, drama of the world they lived in, desire to please or invoke the deities & to live life to the full! (4)

(Mysticism) Early civilizations realized that everything in the world had to go through the renewal process. This process was aided by dance & song. The soul was cleansed through shamanistic rites & arts (still practiced in some parts of the world). Man was able to adjust to structural evolution & renewal of the world (4). He used many ways to do this - magic, shamanistic rites, legends, myths, etc. (5) occult, especially in the Eastern religions. There was no problem for Primitive man, he still "walked with the gods" & had access to supernatural powers. (5)

Primitive man used song (composed of verse & song) to get in touch with the supernatural.

NB, mayuba is not a folk dance, it is a popular dance

The ritual dances lost their purpose when society no longer believed in them, or understood them.

P.6
(6) Dance was used by primitive man to influence supernatural elements thru the use of certain ritual steps & figures - magic was expressed thru movement. (6)

The Sword Dance - dancers step from side to side symbolizes the width of the beam of ore to be extracted from the mines. (6)

Shaman's dance - shaman would jump over & around a sick person or animal to be cured. Believed this action

Wendell on Folk Dance Armstrong

2.6 would bring the lost soul of the patient back to his body. Jumping represents way soul can re-enter the body. (6)

(1) Siberian shamans leap very high even with their heavy ritual costume. Represents an "ascension to heaven." (6)
Complicated steps are to produce ecstasy. Ecstasy connected with magic - kind of trance. Shaman directs the mana which radiates from him remains in control of the psychic forces. Dance fragments come out of the ecstatic state. (4)

A myth was a theology of primitive man. Dance originated from the beliefs & faiths of early man. (USK)

Symbols - the circle wheel of life protective defense against evil spirits. In Mallorca dancer draws circle around belt. which turning the sunwise. Sicily a long circle is ~~drawn~~ ^{drawn} around the sun. Witches still do this.

The Square - man & woman opposites yet complementary both necessary for continuance of family. Son & daughter completes the square.

Diamond - rebirth. Symbol of evocation of new life. Feminine emblem. Ground pattern is that of a lozenge. Partners face one another more forward diagonally to left retreat then to the right & retreat. Occurs in the Andalusian Seguidillas Sevillanas some Aragonese jotas & in some dances of Valencia & Murcia. (6)

The language was maximized world wide appeared in jewelry, pattern, sculpture & ironwork. The dot or circle in its center represents the new life. Very important to primitive men. (7)

P. 7
(7)

The V shape - form of the bull's horns, Advance diagonally to left ↖ ↗ retreats then to right ↘ ↙ retreats
Fandangos Jota Valenciana, Sevillanas Murcianas, Parraderos.

P. 9
(8)

Triangle - sacred symbol of Mother Earth goddess. (7)
Most sacred sanctuary of Greek Hellenism Delphi - means uterus in Greek. For Greeks triangle represented the woman. Similar symbolism in India. Also important "new life" there are only a few dances in Spain that use this figure during the dance. (8)

Snake frame - represents water a fertility symbol essential to pastoral & agricultural communities. Curves of snake represent ripples of water

(9)
P. 10



circle



arms over head in crescent shape



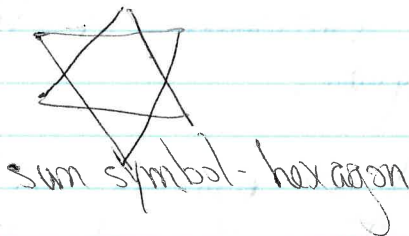
crescent moon



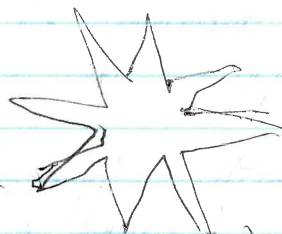
half moon



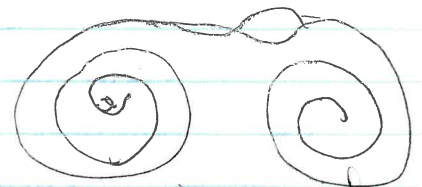
ellipse



sun symbol - hexagon



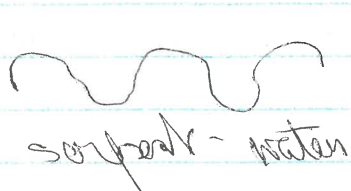
sun symbol - star



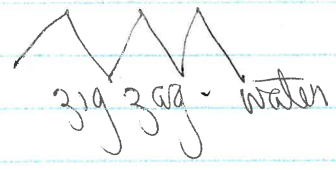
Double spiral horn's of ram

(9)

Windows on Folk Dance



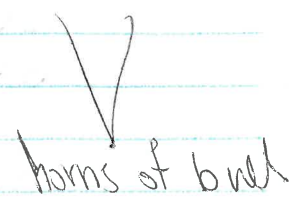
serpentine - water



zig zag - water

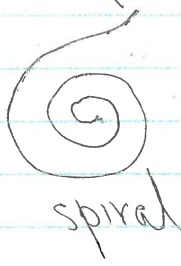


lozenge

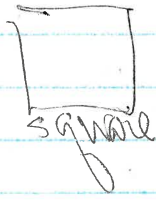


horns of bull

(10)
p. 11



spiral



square



cross - sun symbol

(10)

Figure 8 another sacred symbol. Eternity, renewal of life, completeness. Many looked figure 8 found in Celtic designs - on monoliths & jewelry & in Greek & Roman mural & floor patterns. Egyptian classical & near East paintings, sculptures & mosaics contain it so does Xth Church.

Figure 8
Ritual dances

Originated from sacred circle of sun. The Euroboros snake with its tail in its mouth meant god who cycle of nature, renewal of crops. Circle was doubled fig 8 created meant eternity. (11) forms dance - ritual dance. (11/12 for dance workshop)

p. 13

Zig zag is a ground pattern place left foot to side cross right over & in front more left again place right foot behind - more to left or right. It starts on a foot. Symbolizes water needed for crops.

(12)

Bowmen keep up cross cross feet on way down as enemy forms as possible. symbolizes lightning (12) brings storms & rain. In ballet step called an entrechat sought by Louis XIV. Few know its real significance. (12)

Spiral - symbol of creation based on snail's shell. spiral it forms. Came to mean food & plenty. Used in ritual dances. Catclinas at Xmas - & other fiestas with

placed in snail shell & filled with oil. Placed on wet mud
along a garden path, beehive or window sill. In
Provençal March 25th ancient Spring festival snail shells
placed on rafts (12)

P. 14
(14) Cross - symbol of sun sacred frame, sun rising in East
means birth setting in west death zenith south. Fulcrum
opposite - absence of sun. Opposita pale joined - hence cross.
Also represented cosmos - four points of cross make # 4
sacred family. Doubling # = 8 # = 8 both sun
#s. (14)

P. 15
Stars -

(15) Arches - symbolized human sacrifice when leader
of dance team is raised on the arch. It is "chacabated"
(Marquiana N. Spain) (15)

Crescent Moon - very important frame - represents birth
strength of the night deity (nab) horns of sacred bull -
god Kironwa frame in Tibet Middle East & India.
Dancers face cross over to other side face partner -
creates a half moon ground pattern

In all of Spain arms held over head to
symbolize crescent (except Cataluña) moon & horns of bull
god Bull worshipped (Mithraism). Statues of Virgin Mary
also depict crescent moon & horns of bull - Santo (15)

P. 16
Domingo de Pilos (S of Burgos).

(16) Ellipse - not as frequent in dances - feminine
symbol - means birth or rebirth (16)

Chapter Two - Wielow - Armstrong

① Spain much no tradition. Each province has its own characteristic dances, styles rhythms & music. Mostly P. 17 influenced by the many invasions & ethnic backgrounds from which dances evolved. Invaders traditions fused to existing ones. P. 18 ① climate & topography influenced styles, figures ② no costumes were adapted to these. ③

AIMS of Dance

why it was created - brought euphoria to those who participated, followed (eg. of animals (dolphins love to dance)). Prime purpose - mating. So all could take part - communal dance

Courtship Dance - to gain a husband or wife. ②

P. 19 All kinds of dances & customs linked to marriage. ③

ceremonial intercourse bet. Tharsakh & his queen in ancient Egypt. ③

③ sowing rites in Catalonia - involves a meal spinning like tops, ritual dances, ploughing & sowing ceremonies. ③

The orange - symbol of marriage & sun emblem. orange blossoms in bride's hair. Out of this orange thrown at crowd during spring fiestas. ③

① P. 20 Ritual Dances - a vast subject. Evolved to ensure plenty for the tribe. Done in caves (Altamira) dancing & chanting in seclusion or mountains tops. ④

Medicine men taught the ritual dances underwent special training. (5)

Neolithic Culture - dances created to ensure good crops, took dances with them as they moved west to get more land. Common origin - bet. Tigris & Euphrates. (5)

(5)

P. 21

Priests danced the sacred dances to promote the crops. Also danced for "full years" - food stored in enormous earthenware jars to protect it against rats, mice & elements. (5) Number of dancers for a ritual dance very important & 6, 5, Exception the Ibio in N. Spain. 12 men hold spears. At end of dance spears are locked to form a platform upon which a surrogate king mounts. He is pierced by a sword & falls to the ground. A cack & drum provide the eerie accompaniment. Surrogate represents # 13 who has to die for the community.

Sacrificial Dances - subjects - death & resurrection.

Church Dances - ritual dances performed in a church. Sevilla Cathedral - men perform. In 586 dancing in churches forbidden "Third Council of Toledo". King Carlos III forbid singing & dancing of pagan origin. Did not stop the people. Today there is the

Giants Dance - Santiago de Compostela (5)
Dance to Virgin Mary - Santo Domingo de Silos

P. 21

(6) Idea of ritual dance - use magic & ensure success. (6)

Animals & Ritual Dances - some animals like deities linked to ritual dances. (6)

Goat god Pan - with his pan pipes he called Spring & nature to grow after it had slept during winter. (6)

Window on Folk Dance Armstrong

P. 24 Bulls - deity for centuries. Ancient masons of Gato
worshipped bull worship & sacrifice. Before bull was killed it
was "plunged with". Jumped on & over it. Traces of this
custom still found in Spain. (6)

P. 25 Mythicism (Romans) but little trace of bull worship.
Celtic priests drank its blood, to precast oracles.
& Egyptians (7)

Bulls sacrificed in parish of Gairloch - Ross-shire
& skeletons of milk poured on the hills up until
1640 (7)

Scotland 1262 Fasten Week maidens of the
town were forced to dance & sing around the phallic
figure of the bull deity.

Druids - trees with mistletoe chosen & carefully prepared.
Two white bulls whose horns had never been touched
were brought to the tree. A ^{white} ~~druid~~ ^{druid} climbed it & with
a ^{golden} sickle cut the mistletoe. Bulls were then sacrificed. (7)

P. 26 Spain - summer lots of bullfights. In some villages
fireworks & rockets attached to their horns. It
torments them. (8)

India - sacred cow.
Portugal - bull is drugged. Howard Oswald
placed wound his neck. Women & girls come up & touch
him - hoping to be more fertile.

next man dresses up with a mask. Portugal to kill
the bull (will age youths) dates back Persia (8)

P.28
⑨ Dance of the Plumcelos - ostrich feather headdress is worn dancers dance very slowly night & day ⑨

Dance of the Sun Bird - the early Ritual eagle dances in Bona north of Barcelona. Scratches the ground ritually & turns sun wise ⑨ Mallorca dance different

P.30
⑩ Romans & Assyrians considered eagle to be emblem of supreme power. Double headed eagle worn on ensigns, coins, on their person ⑩

Cock - symbol of virility

Pig - man depended on this animal for food

Bear Spring - comes out of hibernation

some mountainous regions Bear Dance to celebrate coming of Spring.

Snake; fertility symbol.
Bull's horn - same ⑩

⑩ Significance of Horned Animals

Important in life of primitive people.

Tools made from the horns, ornaments,

Provided food for people

Symbol of horn - plenty (cornucopia devised) -
(fish also meant plenty - eggs) & regeneration

Sumerian priests wore a fish body with head of fish on their head. ⑩

P.31
⑪ Ram's horns meant increase in flocks - he was deified. Egyptians also deified them. Also represented the Spiral being symbolic ⑪

Windows on Folk Dance
Armstrong

P. 31
11
Goal assoc more with Pan pipes not dance.
Still played in Portugal & mountainous parts of
Cataluña. 11

Tall pointed headdresses - reminder to Mother Earth to
get busy & do her duty - make seeds & plants grow.
That was the phallus that helped Mom Earth to
bring forth new life. Ancient belief still worn today. 11
Whirling dervishes of Turkey. Also symbol of extra
ordinary power & wisdom. 11
Promise of Cuenca Almagueda
del Marchesando (Feb 2 & 3) ritual dancers dress as devils
pendo thru village wearing huge conchells attached to their
waist. In the morning they wear the Virgin's Cap
& drive out devils in the afternoon hat of San Blas.

P. 32
12
Woman hat extremely tall border hat made of paper
flowers & frame shaped like a phallus. San Blas is a very
tall red mitre made of cardboard edged with tinsel gold
cross on front. 12
Each devil carries a staff & swings his
body back & forth to make bells ring. Purpose of dance
is to frighten away evil influences.

Stick & sword dances in Spain connected to
religious festivals. 12

P. 33
13
Apple
Dance are worn decorated with paper flowers. 13
P. 34
14
apple in each hand. 13
Apple represents maternity of the
moon. 14

Symbology in Ritual Dances

The Tree - always a powerful symbol - represents 1st shelter tree has a spirit. Before cutting it down ritual chant done & dance to explain to the spirit why tree hard to be cut down. After cutting more chants & dancing to appease the spirit to take no vengeance. (15)

Willow - symbol of fertility & Pine ^{because of its triangular shape} also represents Mother goddess. Some trees had curative powers. Child with necks passed through hole ^{made} in its trunk, Beech, oak
P. 37 without all sacred trees.

(16) Sacred emblem of life since prehistoric man. (16)

P. 38 Early Greeks worshipped fig tree. No accident that Adam & Eve were fig leaves. Symbol of fertility not modesty. (17)

Planting sticks - ^{sacred} phallic symbol used to make a hole in the ground & drop seeds into it. Sticks struck together idea was to attract spirits. Assoc with early cereal planters of Sumeria, later Neolithic man.

Patterns in the dances - circles, diagonal patterns, casting off, spirals, fig 8, cross over. (17)

P. 39 In Mesetas of Spain (central region) ritual dances near winter solstice participants & spirits - to show Androgynous aspect - hit the soil during the dance to contact the earth - with sticks or going down on one knee, or dancers strike a woman's shoulder by a 9th dancer who goes down the line, idea is to free evils of past year into the new year. (18)

A Window on Folk Dance
P. 39 Armstrong

(18) 6 & 8 members (dancers) assoc with sun 5 with moon. Important how many dancers perform ritual dances. (18)
Primitive man saw 3 as sacred (family) turned 3 into 6 became emblem of Earth Mother in the Near East. & a sacred #.

P. 40

(19) 5 # of the moon - mining dances have 5 - many mostly date assoc with moon. Sword dances use metal swords (from mines) Ritual dance 5 war dance all the young men. (19)

In Basque country Death of Winter dance - one dancer carried by other 4 teams play over their heads. Dancers look high to show height crops must grow. After a time the "dead winter" comes to life.

NB only in Spain Virgin Mary statue wears garments that are tight at neck & voluminous towards hem.

P. 40

Movements in Ritual Dances (19)

(20)

the leap - height crops are to grow (20)

P. 43

(21)

Sword Dances - date back to 5000 B.C. discovered made more more than sticks. Practicing sword dance - the chaco dance - 3400 B.C. carving on a rock me of Luxor in Egypt depicts chaco dance. Performed to protect animals & people from disease, evil influences & enemies. Circle represented magic protection. (21)

P. 49

Chapter 3- Rituals- Roman

To stop rain Pirais threw ashes into the air to absorb it & prayed & showed to also drive rain away. ①

P. 51

② Mithras & Romans sacrificed pregnant victims to goddesses of corn so that corn would swell in the ear. ③

Arabic Corn Spirit- "old & dead" at harvest time. Sheaf of wheat is placed in a grave earth thrown on it. Prayer said May Allah bring us back the wheat of the dead.

Human sacrifice- common in S. America - to promote crops. Ecuador 100 children killed at sowing time.

P. 55

③ Panses sacrificed a teen age girl- body cut in small pieces & placed in the fields. India did likewise. ③

P. 58

④ Rhodes- sacrificed horses to the sun- threw 4 & a chariot into the sea. ④

Valencia- ancient custom of sacrificing humans & animals to Sun deity. ^{human beings} effigies burned dressed in gorgeous clothes. France- live serpents burned

④ Paris- live cats - said to incarnate witches
burning of humans & animals - simulated destruction of witches

P. 73

Chapter 4- Style- Movement- Sources

① best kneed- in order that prospective mothers- in- law can see whether parricoid has a hand made lace, mill ribbons. ①
② raised high- immodest. ②
③ knee never

P. 74

Window on Folk Dance Armstrong

Servilemas - of Anadoluk - first 6 movements
indicate feminine symbol of ~~creation~~ or birth (3)

276 Folk dances mostly start towards the left follows
movement of the sun in sky - sun brings good
back. (3)

About the arms Arms - held in a crescent shape - imitates crescent
moon & horns of bull god - no bent elbows.

In Anadoluk arms held differently - (Arabic influence
brought from Persia many centuries ago). Arms have
276 genders r - masc left fem. Arm circles down & around
back up in a complete circle. Wrists must not
hide face. (4)

several
Arabic colonies
(trading along
Catalan coast) Hellenic Greek influence - hands out in front
arms raised to shoulder rotate wrists hand
through middle finger - birds flying - Goddess of love
Aphrodite (4)

277 no straight lines - media luna
no smiling - in primitive days people didn't
see each other men often not entertained (5)
No waving to spectators.

use "Invitation movement" more left foot back &
diagonally behind right. Raise one or both hands
above head. Lower middle finger down. Step back
at right angle bring both hands down & behind
back (4)

"I give you" - both hands shoulder level twist wrists inward downward upward & suddenly outward to someone (5)

USE Har - hold by brims crown between finger & thumb crown faces audience inside-dancer, (5) Har is a sexual symbol. Always look at the har while dancing - this draws audience attention to it.

Hands - one hand may be held behind the body but in flamenco both hands must twist at the wrists not just one hand. (5) Hands must not touch the back - they may be placed on the hips. Back of hands may touch wrist one little lower than the other. Arm circles by one arm other arm curved over head & back. Wrists always twist (5) fingers move separately one after the other during the twist (5)

Arm circle comes down with the walking foot - right foot right arm. Hands may cross to express an intention or end a movement (5)

USE Skirt - hold between finger & thumb. Wrists forward & supple. Rest of fingers opened in a fan shape. Arms are a closed fist. Hold shoulders back & down Arch back keep stomach in. Position should be similar to stance of the bull fighter - this stance was origin of the flamenco posture (5)

Influence came from Minoans when they ruled Mediterranean. Ardent worshippers of the Bull God, a bull was sacrificed once a year. Before killing it, they played with it & danced with it enticing it to attack the dancers. (5)

Figures painted on the Hagia Triada sarcophagus carry themselves in the flamenco posture also seen in Minoan art (5)

Window on Folk Dance L. Armstrong

P. 80
7 Only Flamenco dancers of Andalusia & bull fighters preserve this posture today. It is the essential pose for the bullfighter otherwise he would be gored by bull's horns. 8
Tartessos
Influence taken to Tartessos & tradition preserved by the Gypsies of Cadiz. 7

P. 81
8 Clapping - important element of flamenco. Both hands slightly curved & to left of face. Clap at shoulder level. Face expresses the song should be visible to all. 8

P. 82
9 Smile - only if dance expresses joy eg. Alegrias. sad dance must be reflected in the face. 3/4
Finger touch 9

Clapping - R.H. 3 middle fingers touching
slight curve thumb extended away
from fingers
sharp clap - touch all 4 fingers
with R.H. fingers (3)

Palmas - palms opposite fingers curved
& gap between thumb & 1st finger 9
USE

Stomp - lean forward a bit bend & pick it up
between front & side at knee level bring up to
waist, one side should be a bit lower.

P. 83
10 During dance - extend both arms forward curved hands
slightly apart wrists forward hold stark with
thumbs & forefinger spread other fingers out in fan
shape, wrists show gently back & forth to music.
bend arms slightly. 10

P. 84 Arch back, shoulders down, elbows away from body. Arms moves straight. Must emulate crescent moon horns of bull (10)

Dance Characteristics

different styles region to region.

P. 85
(11) Mountains - jumping, stepping, leaping, hopping & kicking mainly due to the climate.

Hotter regions - walking steps, gentle interpretations.

clothes lighter in hotter regions

Influences of invading cultures still predominate.

Sesquidillas has smooth steps in S. Andalusia

Dos de baroque - same all over

Raised arms crescent moon - same

Persian style of movement of hips shoulders arms - (snake) Andalusia (11)

P. 86

(12) Cataluña (12) Muscles left influence thru' arm movements. Horizontal curved moving from left to right & back wrists' flick in time to the music. fingers fan shaped curved wrists push forward like birds.

Cataluña
not to side or in front. Hands' raised slightly
flexible wrists more backwards & forwards

Style originated in medieval days. Dance on toes. (12)

Sardana only dance to use crescent arms. Shoulder high arms another Muscles influence wrist movements aside with the dove, bird or love (12)

Window on Folke Dance Armstrong

P. 87
 (13) Bal del Firi - candle dance performed in church. lit
 candle carried in a glass jar filled with perfume & decorated with
 ribbons. After the dance jar thrown over on to neighbouring
 roof tops perfume trickles down onto the crowds - called
 Ram Magic. Rain is asked for, for the crops. (13)

Most of Spain dances take place in the ^{village} streets.
 Morisco man pursues his partner. (13)

P. 88
 (14) Sardana known to all Catalans. Performed in lines
 of men & women alternating. 5th fingers are linked. A
 grave dance it moves left to right & is accomp. by
 10 wind instruments & a double bass. formerly a
 shawm, flute & drum used.

Galicia - Muirhaer - anything to do with a milk
 or his wife or daughter is sacred. connection to grain &
 fertility. Many places where ritual acts take place on
 the threshing floor. Bagpipe & drum traditional
 instruments for dance. For a ritual dance a conch
 is used. (14) Circular dances hops & jumps. Ritual
 dances for men in Cantabria.

Fishermen Dances Galicia (coastline & fishing). (14)

P. 90
 (15) Dances of Asturias - bagpipe & drum chief
 instruments hops jumps side kicks arms in
 crescent shape

Danza Prima - hands joined sideways single
 file danced thru' the streets, step forward on R
 back on left then on R forward to the side then
 back on left moving it towards the R. Arms jerked

forward & backward with feet (in time) Dance
and usually done around a sacred stone or pillar
tree or idol. (15)

P. 91
(16) Little Peter another fertility dance. 9 women shuffle back &
forth solo dance by a man who ^{instructs} jumps leaps & twist
into the air (shows ^{how} crops must grow). (16)

Canabaria - west of Basque country. Possesses a wealth of
ancient ritual & social dances. Many ritual dances women
provide accompaniment - tambourines & song - woman's instrument
represents moon. Ritual dances performed in churches. (16)

Basque dances - great variety of steps. ^{Regular} high kicks,
(higher than in other countries) Shields & swords depicts Xtns,
rituals. (16)

P. 92
(17) Navarre - Ritual dance death theme. Sword dance by 6-8
men. Captain has all the swords stuck around his neck.
An ancient times captain was killed. In Ibaio it is an
important dance because of walking notes of the coach. (17)

P. 93
(18) Lots of jumps leaps high kicks - ladies look down at
the ground & ask why. Men dance before them & kneel down
to ask the ladies to be their partner. Common in Cantabrian
& Basque dances. (18)

Mostra Señora de Muskilda (Senora the Segal)
thousand years old. Fol means a church nearby - old & new
year. Two sides cannot. Go to an ancient oak
tree in a sacred grove - drum & flute main instruments. (18)

P. 94
(19) Fandango - orig. in Andalusia - can be a song or
dance or both. Couple dance. (19)

Aragonese dances - hops - steps criss cross of legs (19)

Windsor-Armstrong

Valencia - costumes of silk & satin - very elegant
dances extremely intricate & spectacular rhythms.
Women wear tall combs of pearls stones - (Pearl fishing
around Persian practice ^{pearl} means new life - ancient custom
still carried on of pearl fishing. Dabzama (pipe) &
drum instruments (20)

P. 96
(20)

P. 97 Andalusia - Visigoths in 5th & 6th cent AD called it
Andalusia. Greatly infl. by Arabic arts song style
& dance - in outlying villages old culture still remains. (21)

(21)

S And - horns of bull god arms. But one arm
comes down & goes up to join other which remains above
head slightly back to accentuate the hollow back - essential
in And. dance style. Palms of hands must face
ground when using castanets. Fingers curled, separated
& move around wrist (21) wrists continuously move
to emulate snake mov. Origin of hand mov in flamenco -
the snake came from Persia. When Arabs conq. Persia

Flamenco
dance
movs.

women learned those Pers. mov. The Persians & Greeks
both worshipped snakes (21) At one time live ^{sacred} snakes
were used hands & arms took their place (22)

P. 98

(22)

Delphi - oracle was a python. Virgin who looked
after snake called a Pythiess. when worship of live
snakes ended Virgin became the oracle. In Morocco
snake worship still exists. Snake dances - women
hold each other by hips in long line & emulate snake
movs.

Songs also thought to have come from
Persian style of voice production still heard. (22)

Further inland dances of ancient tradition - not flamenco

South Am. - several has many versions

P. 99 (23) The guitar - evolved?

(USE) Snake like move - preserved only in Andal. R arm is the active "base" arm does the moving - left arm is more passive. (23)

Style of singing from Persians & Arabs - voluptuous body movements still preserved. Posture not inherited from East. Brought by Middle Age. (23)

P. 100 ORIGIN OF FLAMENCO -

(1) 4000 - 3000 B.C. traders along Med. coasts came for amber & skins. Brought eastern fruits & textiles. Discovery of metal changed things. Colonies were establ. along the coast - way more at Malaga.

(2) Important colony at Tartessos - open cast mines still worked today. Traders came from Syria, Phoenicia & Greece, & Carthage. Came for precious metal - brought silks, jewellery. During Roman occupation & famine all foreigners expelled from Tartessos except the musicians & artists (2000). They were loved because their arts & dancing superior. Tartessos many traditions & cultures had something exceptional & beautiful. (2)

The Gypsies 1492 - came to Peninsula some ^{had} settled in Egypt - hence name of Gitanos. Long war of Andalus. Inhabits Valley of Hammapa & Mojendo - ruins of large brick buildings with skeletons of dead warriors not properly buried. Some of the residents were gypsies who fled to Egypt - refugees. (2)

Windows - Armstrong

P. 102 - gypsies wander a lot kept customs.

③ In Andalusia they saw their people played the guitar & danced - learned to do this.

Floamenco brought by Arabs from Persia - brought to a well developed & high artistic area that already had its own dances (also evolved) as a result of interacting cultures over the centuries. Gypsies watched & learned & recreated & adapted & interpreted ③

P. 104

④ 6 beats to one step. The $\frac{3}{4}$ & $\frac{3}{8}$ time sig also characteristic of near Eastern dances. ④ Spaniards not gypsies evolved complicated footwork (?) gated.

NR: according to Armstrong gypsies neither invented nor evolved Flamenco!!

P. 108 - Dress - Andalusia - traditional silk pale colour.

⑤ skirt is a circle with flowers - anywhere from 1-12. Each flower edged with contrasting colour, or lace. Silk shawl worn over the shoulders pinned at or on the breast with a rose. (Represents woman) ⑤

P. 109

On special occasions a tortoise shell comb is worn.

⑥ Black/lace mantilla (married older woman) white younger woman.

Shawl around the hips & multi coloured skirts belong to the gypsies. The enormous shawls heavily embroidered with flowers & new long fringe while beautiful are not Spanish origin in Malilla & China. ⑥

Q. 112 Embroidery

⑧ ~~was used~~ for specific purpose - to keep 2 pieces of cloth or leather together, hide a worn out spot. Embellished material. Soft leather repelled the dirt when embroidered. Cowherds in Andalusia wear leather aprons embroidered, possibly to keep from getting cut in the thigh by lassos. ⑧

Q. 113 Embroidery shows beliefs of people. Sun-worship the sun flower prevalent stars of 6 & 8 points hawk for love, ~~the~~ crescent moon - mud over water, water needed for crops. Pigeon (since prehistoric) female symbol of creation ⑧

Q. 114 wavy line or zig zag - Male symbol for water & fertility. Olive branch - plenty. Scallop shell - water symbol. Pomegranate brought to Andalusian by Phoenicians ~~the~~ Arabs. Sacred fruit was tendrils - love & affection. ⑨

Q. 118 COLOURS

⑩ red - colour of life & love
green - new life, regeneration.
blue purity - good weather ripe crops
yellow - sun
orange - wisdom
white purity & innocence
purple, black & mourning not used in ^{magic} rituals.

Black - related to underworld land of spirits ⑩
mourning - worn next of life by widows.
Holy Week in Andalusia (mourning Christ).

Chapter 6. Musical Instruments

Shells original castanets. To hear their "voice" two struck together to sound, thus calling to the spirit of the shell. Clicked together. Backs of shells rubbed together to make grinding sound. Use was for fertility. ①

Chestnut wood used - fertility tree. Straps held on thumb in And. ^{only} P.H. male J.R.H. hand female half a tone higher. To start or end a special step clicked together. ②

Use of castanets very ancient. Pair of ivory ones found in an ancient Egyptian coffin. Pawns held sideways or downwards so fingers can beat sides of them together. Only in Andalusia. Used with arm motion. ② Only in Andalusia.

Castanets are used in most dances but not if snake movements are needed. Sometimes fingers are snapped. Or extreme South chinchines - find finger cymbals as used in Persia & Turkey. Clapping of the rhythm important gets dancer from one part to next. A woman musician. ③

Percussion instruments in form of two small sticks still used in Persia, Middle & Near East by dancers. Called *chakas*. NW Spain - Galicia & Asturias - bagpipe. 1 drum

Basque - special very long drum shaped like a bull's head elaborated with H & J strings that are struck. Called a ~~thin~~ *ttum-ttum*.

Contrabasso - shawm or dulzaina & drum. Aragon - guitar & drum. ③ (bagpipe)

Valencia - pipe, drum & guitars

Murcia - guitars

Andalucia - some introduced by Arabs 711 to And.

Malaga - large tambourine played by scraping finger along the skin, very rapidly - similar sound to drumming.
Exotic instrument comes from Morocco.

In Spain - square tambourine.



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Introduction

Dancing not exclusive to man. Birds & animals dance. As the peacock & lyre bird. Like the birds dance was performed at earliest evolution of man. Gives pleasure as well as satisfaction from rhythmical movement. Exercises body & helps to relieve stress. Some regular movements in some strict time produce trance like state. Dance was thought to have magical powers used in early cults & rites to drive away evil spirits. Dance made man appear powerful & eloquent. Gave him courage used it in courtship.

use for
of amor

①
P. xi

Dance inherent to all societies - primitive to advanced. Functions were from religious to entertainment. Styles & forms of dance were many some very ancient.

Earliest Indian civilizations 6000 B.C. discovered in the Indus valley of Pakistan. Dance was quite disciplined by this time connected (according to some sources) to religion. Not much known about dance technique.

2000 B.C. Aryans came to India. invaders fair skinned close knit society. ① Aryan subverted the Dravidians, who lived there. Established the caste system based largely on colour. Introduced their own religion & culture did adopt some indigenous customs & gods.

②
P. xii

Caste system allowed many gradations. Brahmins intellectuals. ②

P. xiii
③ Books written about dance but are in dispute as to date (2 BC - 3 AD) & author. Book called Bharata Natya Shastra. Dance gym based teaching on this treatise. ③

Indian dance rich in many aspects. Like Flamenco when the aspects are brought together there was a beautiful balance.

Dance was classified into two categories for the gods (sacred) or for human pleasure. ③

mantri	desi
tandav	lasya

Tandav first danced by god Shiva. Shiva was the lord of the Dance & conveyed the art to humans. Shiva symbol of preservation. Referred for this reason as a male dance. Tandav expresses actions & feelings of strength & vigour. Can be danced with or without facial expression.

7 dances of Shiva

Amrita - joy

Sandhya - evening dance

Uma - his consort - dance for her

Gauri - another consort - dance with her

Kalika - dance of the slain demon Kalika

Tripura - dance of another demon Shiva slew

Sambhava - dance of death - soul is at rest freed from illusion or prison of Maya. ④

P. xiv

④

Lasya is an element of dance that is graceful & delicate expresses emotions that are gentle. Assoc with women & with Parvati. Parvati, Shiva's consort who taught it to Usha daughter of Sage Sana who taught women of India. ④

P. XIV Leo + Jamila Massey The Dances of India

④ Love is predominant theme. ④

3 main components that make up classical dance.

- natya - dramatic element
- nritya - rhythmic movement
- nritya - conveys ideas, themes, moods & sentiments

3 Similarities between Greek Drama + Natya
 exploits of the gods
 to convey & relieve passions as well
 as give amusement, counsel & counsel a teacher ④

- Greek drama had 6 parts
- (a) fable
 - manners
 - diction
 - sentiments
 - music
 - decoration
 - (b) representation of violent action forbidden
 - (c) strictly bound to a time or place

- Natya has ~~decoration~~ decoration
- postures
 - gestures
 - words
 - temperaments
 - music.
 - (b) shown with control & beauty
 - (c) not bound

Tragedy highest form in Greek drama did not exist in Indian drama. ④

P. XV
⑤ Nritya is the physical rhythmic movement of the body - does not express a mood or tell a story - no facial expression - reproduces music & rhythm thru abstract gestures of body & hands & precise foot work. ⑤

Nritya is conveyed thru facial expressions & appropriate gestures. ⑤

IMPORTANT

Arabs & Indian Dance ⑥

Arabian kings occupied large portions of India's subcontinent. As a result several Persian terms were introduced to dance.

talim - education, training

salaami salutation

riyaz practice

amaal exertion

savaal-jawab - question & answer

P. XV III
⑥ Arabs imported dancers & musicians from Persia & Central & Western Asia. These court artists greatly influenced Indian dance idioms. Arabic influence more marked in northern India.

⑥ In south India dancing girls dedicated to some the gods. Danced in the temple & court. ⑥

P. 35 The Gypsies & the Evil Eye

superstition taken very seriously in India. Gypsies called Kuravas (S. India) are beautiful often tattoo cheeks with motifs of small dots. Purposes are (1) to enhance looks of young gypsy girl & to deter admiration since extreme perfection can invite jealousy ^{the evil eye} ~~the~~ makes are thought to ~~over~~ the perfection & remove the jealousy.

Connection

to Kuravas nomadic gypsies. Men are snake charmers or acrobats, women fortune tellers. Hinduism is gypsies prevarious have a reputation for petty thieving & pilfering. They represent the unassimilated element of original Dravidians who would not or could not be incorporated into an Arranged society.

P. 35 Tribes also contained descendants who had been expelled from their own castes & had no place to settle. Expulsion resulted when laws of ^{caste} ~~caste~~ were transgressed.

These expanded mental relations & sexual misdemeanors. Laws rarely tolerated bet men of one caste, women of another. Women could not associate with men of lower caste, if she did she was turned out of her home with great ignominy. Alternative was to become a prostitute or join another group of wandering gypsies (2)

P. 36

The prostitutes introduced ~~in~~ certain techniques of Indian dance to the Kuravas. As they were complete outcasts it is the only way they could have known about these dance techniques. Through imitation a highly sophisticated art form became ~~was~~ part of this primitive nomadic tribe's culture or life style. (2)

P. 36
The Kuravas were an eq. of non caste tribes that were forced into conditions where they survived through sheer strong will & determination to do so. (Gypsies of Granada). Ostracized by Hindu society & stigmatized by British govt (criminal tribes) they could not enter cities & towns nor own property or enter govt service at lowest level. Xtn missionaries cared for them medically & educated them where possible. (2)

(fant) P. 27
Many legends about the Kuravas: most revolved around fortune telling & romantic episodes. These ^{became} themes that are used in form of folk ballad. (3)

P. 18
Temples of Phoenicia
ancient custom for young girls & virgins to be dedicated to the temple. Two main reasons - to serve a deity & obtain a marriage portion. (1)

Custom in Phoenicia - worship of Venus demanded an offering of virginity. Parents offered their daughters to the temple to be prostitutes in the service of the goddess.

In Byblos there was a great temple to Venus. There certain mourning ceremonies performed for Adonis who was believed to have been killed by a wild boar. Young women had to shave their heads. Those who wanted had to sell their bodies for a day in service to the temple. (1)

Sacred prostitution took place in Middle East West Asia, Greece, Cyprus, Egypt & N. Africa. Dancing played an important role & connected to religious rituals. (1)

R. J. Massey Dances of Andhra

P. 19 Sacred Temple Dancers

(2) Dances were ceremonial accomp. by a drum (a bull is shown on one drum in Harappa).

It is not known whether Andhra's sacred temple dances the ~~devadasis~~ were connected with prostitution. With the Aryan invasion of Andhra in 2000 B.C. new religious practices were introduced, worship of the sun god Surya demanded temple girls to sing & play instruments & to include sacred prostitution. Dedication of prostitutes to the temple was thought to be way of attaining heaven. And since gods were used to nymphs dance for them earth was expected to give some deignition. (3)

(Brought to Spain by Phoenicians).

The Devadasis

P. 20

(3)

~~temple girls~~ attached to the first great temples built in Andhra, performed services for the idols & provided additional income for the shrine.

Temples were richly decorated complemented by the enchanting & matchless dancing of the devadasis. Girls housed in luxurious quarters around the temple social status very high. Training was severe in music & dance skilled in languages & had been "married" to the temple deity. (3)

P. 21
(4)

This custom varied - after rigid training "marriage" was consummated by a rich Brahmin representing the rebel. Other castes used a dagger (3) or priest lit a fire & said mantras. (4)

Q.21
① Marriage to the idol meant financial security & girl would never be a widow. They amassed great treasure especially jewellery.

Q.22
② The Arabian kingdom of Golconda also had dancing girls. They were an accepted part of Arabian society & were distinct from common prostitutes. However as taxiffs these highly sophisticated courtesans were repositories of refinement & culture. Were not connected to temples like the devadasis but owed much to temple dances through their accomplishments & marriage to flowers & trees. (same as devadasis). Temple customs same. Preservation of Arabian classical dance is due to taxiffs. ③

Sufism

Q.76
① a new movement assoc. with Muslim religions. Mystical in intent, it preached toleration & devotion to God service to humanity. Some of the best minds of Islam were attracted to Sufism. Their Sufis influence Islamic monarchs became tolerant of & encouraged Hindu arts.

Q.76
② Bhakti movement stressed brotherhood of man God's love for all human beings irrespective of religion inequalities of caste system. Their poetry intensely emotional declared love of poet for God in personal terms. ③

Q.76
③ With establishment of Muslim power in India early Muslim rulers considered this kind of dancing unacceptable, however they acknowledged pleasures of music & dance so long as it was separate from religion. ②

Musical Dances of India

P. 76 As a result they seek for musicians & dancers from Persia & Central Asia. These dancing girls had their own distinctive style of dancing. (2)

oriental influences

This was not the first cultural contact between India & Arabs. Musical modes such as Yamanni & Hafi were incorporated into the Indian raga systems during time of Amir Khusro 13-14th cent. This genius included literature, hence dancers were able to absorb features of Indian arts that would be pleasing to Arabian patrons. (2)

P. 77 During Akbar's reign Jehanara - dancers adopted form of dress retained over time. Skirt full & flared out transparent to reveal body & dance poses. Dance very fluid. Themes mythical, legendary and social & contemporary. Brilliant rhythmic variations.

Decline of Mughal Empire changed dance into voluptuous & lascivious sensual styles. Even affected temple dances

The Dance in India

Enakshi Bhavnani

Publ. by Tanaporevala's Treasure House of Books

D.B. Tanaporevala & Sons & Co. Private

Bombay, India 1965

① Foreword

Dance an instinct to express deep inner feelings. We are moved to dance for joy or pain. Rhythm is manifest in all of Nature, even birds & animals.

Dance earliest art evolved by man. Symbolizes an inspiration that elevates us from earth to higher levels. The suppressed feelings when released become one with the universe. Reason why amongst all primitive peoples to highly civilized dance has a very special place.

In Primitive times it was believed that the repetition of certain body movements ~~created~~ generated energies that created ^{powerful} moods & atmosphere. Seasonal festival & RITUAL dances etc.

Also believed the mind ^{emotion} could be altered thru movement of the body. Thus every movement was enormously important because it meant something.

As man evolved dance took on a more spiritual connotation. It became a medium of worship to uplift the Soul. Every gesture, eye expression, each step & even make-up had a special significance. Dance eventually became a form of entertainment to fill leisure hours.

Dance of India charming & beautiful both in artistry easily interpreted. ①

Preface xi

Dances

①

Bharata Natyam - threatened with death or oblivion until recently. (1930). Cloud of social prejudices ^{stayed} enshrouded it. Most common national & classical art codified 1800 yrs ago. (2 A.D.)

Repertoire different from region to region but principles & techniques same. Still fresh & fascinating. Nothing old or new sense of eternity about it. Mother art for other dance systems. ①

P. xii

②

The Kathak

originated more than 2000 yrs ago. Powerful dramatic content. Gives expression to love of God thru song & dance. lyrical character brilliant technique. Dance style is skilful & dramatic. Subjects drawn from sacred legends & mythology. ②

P. xiii

③

Kathakali

unique, highly specialized art form. Themes taken from lives & loves of Indian mythology; the common villain who is able to turn himself into an ogre or demon for one night, the detestful heroine etc.

Very little stage property used. Held in a courtyard or open temple of a mansion. Most important stage prop a huge brass oil lamp lit

Accomp. by drums, gong & cymbals. Singers tell the story as dancers perform. Gestures very important in the dance they tell the story. ③

Dance in India

Bharatanatyam

Odissi - old & ancient dance revived. Incorporates north & south India cultures.

P. xiv

(A) Kuchipudi - two main schools of dance. under temple & Ruler patronage. ~~12th cent~~ 3. C. # After fall of Kakatiya Empire this art went into a dark period. A great religious leader was responsible for Bhagavata Cult. Under this cult dances were set to tunes by the Brahmin Gurus. Krishna Cult was responsible for evolution of dance drama. 12th cent. Took place in Kuchipudi. Dance dramas very popular.

3 types of dance

- (a) Nritya - contains only rhythmic movements no Rasa
- (b) Nritya - theme full of Rasa combined with music
- (c) Natya - with full Rasa Bhava & a suitable theme. All 3 styles adapted in dance drama of Kuchipudi.

P. xv

(B)

Rich style of music, sentimental display
Kuchipudi style. (5)

P. xvii

(C)

Tribal Dances - still practiced in very remote places general pattern of dance but details vary greatly. Dances from up to poor. Dances display rhythm & poetry. Efforts made to stop dance (not respectable). (6)

Page 1 Introductory

carito
gorko
Dance steeped in Nature worship & mystery. Heaven filled with eternal bird songs cool winds crystal springs. (1) Nature & all her moods kept in the thoughts & in the art of dance. Natural things reverently regarded

Lotus - symbolism - rooted deep in mud it pushes its way up through the water of the lake or river until the flower blossoms - spiritual process of the mind attaining freedom.

Dance was a medium of outward expression that connoted a deep spiritual urge. History of dance as an emotional expression old as history of man. Primitive people dance in the forest to imitate Nature.

Harmono
gypsy
dance
Dance of India fascinating & complex. It interprets philosophical ideals, myths legends that were assoc. with early Nature worship.

Ritual
Fire
It framed in ritual & sacred ceremonies. Sacred fire was a purification ceremony - young maidens danced around fire during request for rain.

(2)
P. 2
Anyon
horse sacrifice - another ritualistic dance with patterned steps - accomp. by sacred song (2)

Mysticism
P. 3
Chants refer to the mystical aspects of Nature.

(3)
Two types of dance - Pasya for women (3) tender, soft, graceful dance & the Tandava for

Bharatmuni - Dance of Andia

Intro P. 3

P. 3
③ mainly, joyful

③ Andian dance given a divine origin thru legends.

Chapter Two - Dances of the Gods

P. 4
①

Dance thru all ages has been a natural expression to man, a medium to give vent to man's feelings of joy, anger, elation, bliss & aesthetic emotions. ①

According to Andian mythology Supreme Lord of the Dance is Shiva. Shiva represents that aspect of God that creates good (true knowledge) & destroys evil (ignorance), He is the source of cosmic harmony & rhythm. There are 3 aspects of His dances:

P. 5
②

1. The Destructive
2. The Yogic
3. The Gift Giving

All 3 aspects represent the manifestation of "primordial rhythmic energy" & release from illusions of the ego. ②

The Destroyer - awe inspiring dance performed on burning grounds by Shiva. He destroys the chains that hold us bound to illusion. The burning ground cleans by fire, the ego, illusions & leads the burner away. Fire, the soul attains eternal liberation. ②

P. 5 of 4 aspects. The Divine Yogic Evening Dance performed on Mt Golden - Dance is calm & beautiful, sun sets, magic contemplation in the months of stillness, ② thrown over the world.

P. 6 Instruments are the Vina, flute cymbals drum & there is a singer.

③ Shiva's noble grace giving dance gives spiritual bliss to all who seek to realize him. ③

The Gift Giving Dance - a mystical cosmic dance beats a drum with one of his 4 hands protects his followers with another. Another hand holds Sacred Flame of Sacrifice represents the Fire of Sacrifice ③. With his right foot he stamps out evil left ④. He showers down Grace upon all who seek it. ④

In this dance he destroys all evil, freeing souls from illusions that keep them tied to earth. ④

Kali's Dance - also dances on humal ground (heart cleansed of all illusion & ego). She is naked & dark like a rain cloud.

Chapter 4- Foundations of the Dance

Extraordinary parallels bet. Indian dance & flamenco.

Components of the Dance

Natya both dancing & acting are combined

P.21 Nritta- pure dance - movements have no special mood or meaning. Pure technique & intricacies of rhythm, posture & footwork are key components. ①

P.22 Nrtya - movements of the body, hands, limbs combined with facial expressions contains Rasa - expression of a small episode - sentence for eg to give flavour. ②

The 3 main elements of Body Gesture
limbs
whole body
face

Bhava Mood is described by glances play of the eyes & eyebrows. Hand gestures accompany these.

Raga- Song & melody

Tala- Rhythm of the drum that guides the feet. ②

Rules & regulations for performance nothing left to chance. Dancers had to be young & beautiful

Evolution of Dance

evolved step by step. Began with the single posture.
Body is in a fixed position

Chapter 3 - Main Schools of Classical Dance

P. 28
classical dance is practiced in S. India. Called Bharata Natyam. Ancient dance that has been preserved in all its purity. Mostly solo dance for women. Was also a temple ritual dance ①

Rhythm important component of the dance.

	3	ta ka ta
	5	ta ka ta ki ta
<u>Beats</u>	7	Ta ka dhi mi ta ka ta
	9	ta ka dhi mi ta ka ta ki ta
	4	ta ka dhi mi

gypsies brought this to Ind.

drum & cymbals keep basic beat regular
2nd drum fits into main beat to give it a pattern
correspond to syllables of words chanted. In a single steps of dance correspond to the syllables.

P. 31
②
Drum & word syllables put into verses that are strung together to make poems called dance syllabic poems. ②

P. 32
③
Dance syllabic poems have 3 speeds
slow
medium
fast ③

Dance technique consists of a number of combinations of postures with body head waist arm ③
hand leg & foot & make done to dance syllabic words.

Dance in India Bharata

Kumari - The Gypsy who foretells whether herome will win the love of her beloved.

Story - Goddess, princess falls in love with a God or god king. Fortune teller predicts her future.

P. 36
(4)

Form is a dance ballet. Gypsy sequences are gay & charming, lifting rhythm.

Art of Bharata Natyam deeply emotional, intense, graceful, appealing. Has strength of form, beauty, powerful & noble or gentle & enticing. It is one of India's most cherished dance forms. (4)

KATHAK

1. 37 (b) Classical dance practised in N. India is called Kathak. Believed to have flourished for centuries. Kathak means story teller (sacred legends folklore mythology). Later music was added as was dance & mime. Became a distinct dance form.

NP: (b) Sacred dances were performed in temples on certain days.

P. 163
(b)

Indian music deeply influenced by nature - cries of animals, birds, (b)

(Black Legend)

Tree of Hate

Philip Wayne Powell
Ross House Books
Vallejo, California
1985

A mere could tell you from what roots this huge large spreading Tree of Hate from Spain to us, from us again to Spain, took the first growth.

"Old English Play
Dick of Devonshire, 1625"

Introduction

Echoes of a Legend in Black

P. vii

① The basic weakness of the U.S. Latin American relationship is part of a larger cultural disjunction that separates the worlds of Hispanic & English speech. (Hispanic includes Spanish & Portuguese). These are the two largest linguistic cultural polities in the Western civilization this speech problem ^{creates an Arab} constitutes a ^{Hispanic chasm} dangerous exploitable breach in the defense of their W^e Civilization. ①

Cultural estrangement takes place daily, in the form of cases, policy misjudgments bureaucratic abrasiveness too often because of misunderstanding customs of both sides.

Cultural alienation is at its worst when there is a crisis.

P. 4

① The Black Legend "La Leyenda Negra" was a historical phenomenon that ~~was~~ ^{resulted} ^{because} of the accumulation of anti Spanish prejudices, propaganda, hatreds, half truths. These arose out of Spain's long "imperial status" ^{in dynastic, religious & economic affairs} ~~that~~ ^{enriched} wealth & prestige of vast overseas possessions. Spanish imperial status endured from 1500-1650 a century & a half. During this period the new art of the printing press came into use. It was an excellent propaganda weapon in war, religious clashes, dynastic & economic conflicts. For the enemies of Spain of lesser might "paper wars" were a decided advantage to counteract Spanish power. Countries involved were Holland, the German States, France, Italy, England as well as Jewish enemies of Spain & Catholicism. The vast abundance of such Hispanophobic for outdid Spain's efforts to reply.

These propaganda esp. in Holland & England fed new nationalisms with anti Spanish bias & passed for renewed patriotic literature & history. ②

Impact of this propaganda was linked to the Protestant Revolt (Reformation) England's Sea Dogs were victorious over the Spanish Armada & Masters of the Spanish Empire. English Pilgrims went to America Dutch Sea Beggars continued to fight the Duke of Alba long after that war ended. ③

This was what was brought to literature, history educational books & society. It is the Black Legend inherited & full of falsehood, exaggeration & half truths. It is little more than past hatreds set in history's concrete. The legend has contributed to a superiority complex, & has nurtured many believing attitudes & prejudices found so conspicuously among along the N. Am. Axis. ④

Tree of Hate

P. X

(3) Rowel

P. xi

(3)

A substantial manifestation of the Black Legend may be found in Mexico through the term indigenismo. Matriocidal anti-Spanish emotion, fomented during the years of independent achievement, later coalesced into the 1910 Mexican Revolution. The turmoil birthed a harsh chronic link to mahoensimo. Considered to be a renunciation of Mexican culture indigenismo became a fundamental of national patriotism. Bitter & emotionally racist it is often an anti-white extension of anti-Spain & is often hostile to Spanish bases of Mexican culture. (3)

P. xii

(4)

While the pyramidal damage of the Spanish heritage in the language of Cervantes was modified it is still perilous to pit Cortés against Aztec against Spaniard etc. (3)

Another twisted idea that stems from Black Legend attitudes: the Inquisition. (4) In Grimoland it has been a symbol of Hispano Catholic obscurantism & cruelty. It has also been associated with witch hunts. The Spanish Inquisition was in fact highly enlightened on the matter of witchcraft esp. when compared to European & American "witch crazes." (4)

P. xiii

(5)

A most harmful consequence - the belittlement of Spanish language & literature. In many parts of U.S. it is far the lowest level of culture & is not generally considered a truly worthy language for higher academic preparation. Yet Spanish literature was immature & greatly influenced France & England. (5)

A basic problem in explaining the Black Legend is "that error is most dangerous which has a great deal of truth mixed with it." In spite of lies, slanders, exaggerations expressed by Spain's enemies, there was enough truth to back the host of propaganda.

p. xiii

(6) "Falseness flies on falcons' wings but Truth pursues in wooden shoes." (4)

Preface

Between 1500 & 1650, Spain was the first summit power of modern times. Pre-eminent in Europe she presided over an empire that dwarfed those of Rome & Genghis Khan. Spain was also the first global power to assume "the white man's burden" & simultaneously, to defend ~~the~~ Christendom against the Eurasian invader.

With costs & costs of such magnitude Spain inevitably depleted herself both in blood & treasure. She went into decline & finally fell before France & England, successors of the summit power.

Centuries of Spanish imperial power created enemies that mixed fear, envy & intense hatreds of religious conflicts & used the printing press as a propaganda tool against Spain. The Western fashion of denigrating Spain became a most of its works became entrenched in history.

Trace of Hate - Powell

"Let him who will, portray me, but let him not malign me, for patience is very often lost when insults are heaped upon it." Don Quixote, part II, chapter 59

The Hispanophobic Fantasy

P. 3 There has never been a true, sympathetic understanding of a vast part of their civilization that speaks Spanish & Portuguese, yet for a 1000 years, the American people served as a shield & spear of the Xth west against the unyield East. (1)

Since WW II efforts have been made to ostracize Spain from the West. Relationships with Latin America have been incompetently managed a short shrift given to the Portuguese in spite of proclaiming them as fellow allies against communism. (1)

Something is tragically wrong especially when the chasms between West & Hisp. countries seems to widen not contract. The ~~is~~ tragic wrongness is deeply rooted in the past. (1)

Condensation & oversimplification of all Hispanic phenomena has had its roots in a perennial prejudice & ancestral antagonisms. Both are unjustifiable & dangerous. The fact that these anti Spanish complexes have their roots in the distant past is little known or even considered. (2)

It is most unfortunate that the myths of hispanophobia bear the stamp of intellectual respectability. (3) Spain is often viewed as "back ward". (3)

Anti Spanish views originated with the French, Italians, Moors & Jews. They were widely spread in 16th & 17th cent. by the printing press. Along with this the passions of the Protestant revolt blended with anti Spanish views of Holland & England formed the "large spreading voice of hate", which flowered during the Age of Enlightenment. (3)

(3)
P. 6 The "heroes" of anti Spain - Francis Drake
William the Silent
Bartolome de las Casas
Oliver Cromwell
Theodore Roosevelt
Harry Truman (3)

The Anglo Dutch hatred for Philip II, still echoes in today's universities.

(3)
P. 6 In the case of the anti Spanish legend the errors have been exposed & opposed by men of high intellectual stature (3). Unfortunately scholarly contradiction was known only in limited circles & kept limited due to no major "correcting" efforts. (4)

MYTHS - the stereotyped Spaniard is usually depicted as a swarthy fellow with a black pointed beard, morion & wicked Toledo blade. He is treacherous, beakous, greedy, cruel & a bigot. Sometimes he wears the scowl of a grim faced Inquisitor. He has also been portrayed as a don juan, lover of gigolo. He was always cast as a perfect foil for the Nordic ego. (4)

Historic & literary conflict between the Nordic hero & Spanish villain has been popular since the days

Tree of Hate Powell

of Francis Drake. Merdic superiority is always confirmed & the villainous Spaniard seldom has a chance against the Merdic hero. Contrary to most beliefs the Spaniard was a 1st rate soldier a diplomat & had many victories to his credit, many times his role was to thwart the aims of the Merdic hero.

P. 6

(4)

defeat of John Hawkins & Francis Drake at Vera Cruz Mexico 1568
successful defence of Cartagena against fleet of Lord Venning 1740
Spanish Argentina defeat of two English invasions 1806 & 1807 (5)

(5)

P. 7

Who ever heard of a humane well educated Spanish conquistador? Was it possible a generous very human quite trustworthy Spaniard was killed that switching Toledo blade. (5)

The stock Spanish villain is not alone. The missionary friar was so "good" he revealed how bad the other Spaniards must be. (5)

Then there is the hard hearted hacendado a "venerable looking specimen of his race, sinking yellow eyed, with an aching engrained to his very soul" (Alex Brand, *Destiny Ride Again*, p. 19). (5)

The apache bandit fighter ruthless tough has been a constant reminder that Spaniards can only fight as apache & Spain must be the breeding ground for bandits. (For whom the Bell Tolls - Hemingway) (5)

The Spanish villain was often out done in the
15th & 16th centuries by a grotesque travel literature
This dreadful distortion stemmed as a result of travellers
to Spain who painted ^{the Spaniards as} ~~a~~ ^{haughty} ~~inferior~~ ^{treacherous} type
of individual - ~~the~~ ^{haughty} ~~Spaniard~~ (5)

Spanish customs were also distorted by travellers
to Spain - "they are now miserly - accomplished in
robbery - they have no aptitude for literature - they appear
to be valiant but in reality are not. They are so
ignorant in hand cultivation & so stupid in mechanical arts
(6) that what would be done in other places in a month is
done by them in four -" (6) Such comments were
made by Italian ambassadors when Spain was entering
its golden imperial age & established a tradition
of shallow & uncharitable comments that continue up
until today. Translated into French & English these
accounts contributed mightily to the creation of an
image of Spain that although accurate in some cases
contained many exaggerations. (6)

It was not uncommon for a Spanish person visiting
outside his country to be asked if he hunted lions & to be
given a detailed explanation of what lion was, on the supposition
that he had never tasted it. Their national dress was another
it was a pity not all danced the boleros or fandangoes
that the ladies did not smoke or carry daggers in their
garters. Compliments were really insults & ridicule. (6)

P. 10 → Definitions of the Leyenda Negra

The main pillars of the Black Legend are
(1) fear, envy, hatred of those who clashed with Spanish
political, economic, military & religious power (Italians, Germans,
French, English, Dutch, Jews & Portuguese). (7)

Trace of Hate - Power

- (2) similar antagonisms of above mentioned peoples who challenged Spanish power in the New World.
- (3) purposeful defamation of certain individual Spaniards (Torquemada, Philip II) Spanish policies, customs & institutions (Inquisition)

P. 10
 (7) (A) merging of points 1, 2 & 3 into a broader denigration of Spain as the horrible of all that Enlightenment was supposed to fight. (Church-State ends, intolerance, traditionalism, obscurantism). (7)

↳ intellectual acceptance of anti Spanish distortions especially by those following Spain.

The Black Legend has been described as the "cumulative denigration" of Spain's actions in the Americas. It further stems from Dutch & English propagandas against Spain's sea-borne Empire. (8)

According to Julian Juderias ("Spain") the Black Legend was an atmosphere that was created as a result of the fantastic accounts of Spain that had been published in almost all countries. These accounts were very negative, & contained grotesque descriptions as to the character of the Spanish people. They systematically removed whatever was favorable & worthy of honor as to Spain that were exaggerated, badly interpreted or false.

P. 11
 (8) The accounts were affirmed & reproduced many times in seemingly respectable & authentic books (8) (worked slightly)

The basic premise of the Black Legend -
P. 11 Spaniards throughout history have been uniquely cruel
(8) boasted, tyrannical, obscurantist, lazy, fanatical, ignorant,
(8) treacherous. They differ so much from other peoples that
therefore Spanish history & Spaniards themselves must be viewed
& understood in terms not applicable in the description &
interpretation of other people (8) Spaniards who came to the
New World were "cruel, greedy, old-fashioned, Devils" but (8)
Englishmen were seen as "colonists, homebuilders, seekers of liberty"

(9) Irish: some of the steepest homes in America were
built by ^{Irish} Spanish conquerors. They too, were colonists. (8)

P. 12 When Spaniards expelled or punished religious dissidents
they were called heretics, intolerant, fanatics. But when English
or French did some, this was called "unjust discrimination". (9)

The killing of the Indians by the Spanish were
atrocities & unkindest extermination. Not when English men
the Irish to their death by the thousands, into their
own traps or slaughtered them after they had surrendered
this was called "the Irish problem." (9)

A sordid trade has always been open to
Spanish interest in a profit from America's mineral
wealth. When this same wealth was precluded from
Spanish by P. Kizotebi's Sea Dogs it was regarded as
a major step in rebuilding England. (9)

3: Did Spain reach the great heights of her intellectual
Golden Age in spite of or because of the
Acquisition. (9)

Chapter 2

11

P. 26 Ince of Holo-Powell

(10)

As a result of the Spanish Inquisition in the New World for a period of some 250 years, a little more than 100 persons were killed. Compared to the 1900s, priests & laymen that were tortured & killed in Elizabethan England & a total of 950 who had died in prison & plus the thousands who were killed in Germany for witchcraft, the figure is not altogether unfavorable.

The Inquisition has been for far too long a focal point for anti-Spanish prejudice. As already mentioned the total number of executions was small. Torture was relatively unimposed & applied under strict regulations, with safeguards & conditions much more enlightened than in most judicial processes of Europe during that time. (10) In fact the Inquisition's jurisdiction embraced blasphemy, heresy, false witness, sexual perversions, & other immoral behaviors. It must be remembered that during the 16th & 17th cent (the great active period) dissident religious practices were virtually synonymous with treason. (Spain & rest of Europe) (10)

P. 27

(11)

The Span. Inq. did not have jurisdiction over the American Indian. It was subservient to the secular state. Censorship of books was confined to religious books literature although in truth it was never very rigorous or efficient. (11)

One of its greatest disciplinary actions was against solicitation in the confessional by church men. (11) The most famous procedure, the auto de fe, was highly popular. It was a public act of faith designed to

P. 27 re-affirm what would be today called patriotism. (11)

(11) The Spanish Acquisition contributed to the Black Legend in the following ways.

(1) its aims, methods & power were wildly exaggerated & sensationalized within general anti-Spanish propaganda of 16-18th centuries

(2) its interest in censorship & Protestant heretics was vastly overpublicized in relation to totality of its work

(3) witnesses on the Sp Ing are mostly "sensational-monarchs" with no objective scholarship & no real comparative criteria in order to fairly understand the past.

P. 28 (12) & continue the Sp. Ing was based on procedure not knowledge. Visma Enlightenment canons as basis for its judgement & became synonymous with cruelty & oppression (11) Perhaps the most revealing & unkindest insult in view of its enlightened views on witchcraft has been to use the words witch hunt & inquisition interchangeably. (12)

P. 29 (13) The Spanish bishop, Bartolomé de las Casas was the person most responsible for the Black Legend & its distorted views in America. Enshrined as the "saint of anti-Spanish propaganda" he did as much as any one man could do to blacken the name of his own people & nation. He was not to know that his witnesses would so perfectly suit foreign purposes but it is his witnesses that are at the heart of the demoralization of Spain. (13)

Tree of Mater Powell

Bartolomé de las Casas: Immortal Zealot

Q. 32
 (14) Although ~~inspired~~ ^{inspired} ~~by~~ ^{by} ~~inspiration~~ ^{inspiration} & distortion are strong ~~guides~~ ^{guides} in Las Casas' historical writings
 "It is in his Brevisísima relación de la destrucción de las Indias that his choleric, intransigent & intolerant zeal reaches its height & fame." (14) This tract became the most powerful weapon of Spain's enemies & was the most used source by foreigners writing on Spain & Spanish affairs.

Q. 32
 (14) Las Casas died at age 92 (1566) contemporary of Columbus & 1st phase of the Spanish Conquest in America. Devoted the last half of his life to the thesis that this conquest was a vast & cruel injustice an "illegal" invasion by "wolves & traders" against "innocent" "noble" innocent Indians. (14) He put forward this description to the Spanish Court on many occasions & was successful in obtaining legislative action to protect lives & rights of the Indian. The Brevisísima Relación was one of his passionate outpourings. (14)

It is always forgotten somehow that there were others who also condemned qualities of the Conquest - these were Spaniards! (14)

Q. 33
 (15) In spite of obvious errors, distortions & general misinformation the Brevísima Relación is still the handbook for those who want to believe in Spanish depravity. (15)

Las Casas' Indian evangelist included a number of voyages bet Spain & America & a lot of pressure on court was & unless to improve Indian conditions. (15)

Part of the outcome of these efforts was the famous "New Laws of the Indies for the Good Treatment & Preservation of the Indians" (1542). This struck Spain's American Empire to its foundations with violent controversy & rebellion. New laws struck at the encomienda, tribute Indians paid to Spanish & the "moral enslavement" that accompanied this. The laws were eventually passed but it was in large part due to Spanish Cuban protest that rebellion was avoided & that practicality & humanitarianism prevailed. (15)

P. 33
(15)

Part II of Las Casas' crusade took place in 1550-1551, in form of a crown-sponsored debate with Juan Gonsalves de Sepulveda. Up until this time Las Casas' writings had not been published. Suddenly they were, including Babel Relation. (15)

Since Sevilla in the 1550s was a bustling maritime crossroads there were many facilities for dispersion of the texts into areas where hispanophobia would welcome them. They became powerful weapons. (16)

P. 34
(16)

He quickly received criticism for his story of villainous degraded Spanish conquerors vs the "noble savage" nations all Spaniards appear greedy for gold & inhumanely cruel. To the shameful postscript he added that 20 million Indians had been killed by Spaniards. With his pen Las Casas had destroyed infinitely more Indians than his fellow country ever could. His exaggerated figures continue to be reiterated by those who should know better. (16)

Tree of Hate - Powell

P. 95

(17)

has Casas was unfortunately intolerant & would allow no opposing views. His denouncement was so resulting & so choleric so untruthful & distorted that he actually made Spaniards unbelievable. (17)

The significance in has Casas' writings is as follows:

(1) he was right in the main barbaric acts Spaniards committed against Indians. But he was at fault for focusing solely on the atrocities there were many fair acts that would have given a total picture.

(2) he was sincere, he was fighting for a worthy cause.

(3) he stigmatized his own people & in so doing exhibited a meanness of spirit & a supreme disregard for historical perspectives & understanding of his own nation & people.

(4) his propaganda was accepted as historical fact - this last has caused untold damage. (17)

P. 96

(18)

him later continues there was a substantial body of literature written to correct his distortions. (17) Ambrosio wrote - his bitter blasts began to be spread when Ireland was chartered Spain for Aberdeen monopolies in the new world & Dutch had entered into a long conflict with Spain. (18)

Chapter 3

Part II Growth of the Black Legend

P. 39 Its Roots (of the Tree of Hate)

major swiftness of Black Legend began during the Dutch & English conflicts with Spain after 1568. The French began in American wars & ended with the Armada story. England feared & envious of mighty Spain sided with the Dutch & got from them a large quantity of anti Spanish propaganda materials. (1)

In concert with these was Casan's tracks. These were estate planners behind this concourse of translated propaganda as well as European hispanophobia from the past.

For nearly a century a fertile seedbed of anti Spanish writing had been in formation. Related to Spanish presence in Italy, Jewish Spanish tensions - Spanish french antagonisms & Maimon's antipathies stirred in the Italian revolt. So many of the propaganda weapons against Spain were already in place. (1) The Spanish Dutch & Spanish Jewish was dramatized & crystallized the enduring form the Black Legend was to take. (2)

Italy & the Black Legend

In the 13th cent. Aragonese monarchs extended their rule into the Mediterranean Sicily Sardinia & Naples. (1) As a result Spanish soldiers were on Italian soil thru 15th cent. Dominance was achieved in Italy under King Ferdinand adding to the Aragonese intrusion was significant Catalan trade with the Italians.

Italians became antagonistic, As former rulers they were still feeding their egos on a cult of

Tree of Hate - Powell

P. 40 arrogance & did not in the least doubt their superiority over all other peoples. (2) Moreover, they resented Spanish intrusion even though it was hierarchical & of a high order. Still it mattered Italian pride &

Ital version of legend *Azara*
To summarize - (a) Italy resented intervention of Spanish monarchs & their soldiers, their victories & conquests of Sicily, Sardinia & Ital. peninsula.

(b) the image of the ^{by Ital} hidalgo - rustic, uneducated, barbaric, ridiculously reactionary.

(c) competition between Catalan & Italian merchants & Catalan piracy in Med. & Ital. waters. (2) Catalans viewed ^{by Ital} as treacherous & unscrupulous. (3)

(d) migration of Spanish strumpets to Italy & certain customs of the Aragonese court. Image of the Spaniard immoral & sensual. (3)

Orientalism

P. 41 (3) * mixture of Spanish with Oriental & African elements plus Jewish & Islamic influences on Spanish culture - viewed by Ital. as inferior & of doubtful orthodoxy. (3)

Until 16th cent above views referred to Catalans, Aragonese & Valencians - came to include the Castilian who were viewed as the "true" Spanish type. Conflict between Spain & France mainly on Italian soil ended in Spanish triumph - Italy became dynastically tied to Spain or had to ally herself with Spain against Turks & Protestants. (3)

Continuing conflict in Italy led to more
Q. 41 anti-Spanish attacks. In spite of admiration
for some Spanish leaders & generous Italian treatment
(3) was hispanophobic. (3) Specific episodes were attacked
to Spain such as the Sack of Rome 1527. Literature
was published that blamed Spain for cruelty, rapaciousness &
barbarity (also Sack of Prato 1512). In both episodes
Spanish soldiers were involved. (3)

Spanish were blamed even though the accounts were clouded
Q. 42 with controversy. To be a good soldier required a
high price. Dour and victorious they were blamed for all
(4) tragedies that occurred. Treachery of nobles - Sp. soldiers
behaved like all other soldiers. (4)

Imposition of Spanish justice also cause antagonism
Spain did not impose excise taxation. Castille have
a much heavier tax burden than Italy in order to defend
Italy against the Turks. (4)

Q. 43 At was primarily the excellence of Spanish soldiers that
(5) saved Italy from being overrun by Islam. This heroic
exploit was one of Spain's greatest contributions to the Europe
(often overlooked). (5)

When the Protestant Reformation attacked Italy & Spain
Italian literary expression was still cast in Spanish. In 16th cent.
It is in this particular cultural expression that the Italians
contributed heavily to the Black Legend. (5) Spain paid a
great price for its victories in Italy. (5)

Literary ~~expression~~ form was used to expose wartime atrocities
Q. 44 they to Spaniards
Taxation found its way into literature (5)
(c) - The Inquisition came under fire (6)

Traces of Hate Powell

P. 44 - Italian basis for the Black Legend

(6) When there was no Inquisition literary attacks were directed to many Inquisition titles. (6)

Bitterness against impartial justice of Spanish administration - Foreign domination far more resentful. (6)

General distrust of Spanish - already suspect because of their culture (Arab, Jewish infiltration). Dealing with a huge Ital. inferiority complex - made Ital. military leaders very bitter about leadership & so called protectors of Ital. territories. (6)

P. 45
(7) Ex. of a passionate personal hatred of Spanish Pope Paul IV (1550-1560). Looked upon Spaniards as inferior quality in race, culture & religion. Italians felt so humiliated & inferior - they tried to cover that by denigrating Spain. (7)

(8) An extremely popular Spanish literary genre was the novel of chivalry. Italians objected in portraying Spaniards as rapacious, cruel & haughty. More than reputation of treachery & treason. Stabbed & strangled them in spite of their admirable qualities - military excellence, astuteness, charity. (7) This black picture was painted at a time when Ital. literary expansion had a great influence on European intellectual circles. (8)

Common mis- criticism of their Jewish, Arabic characteristics & consequent "bad" Xtry. Ital. alone were responsible for this part of the *leyenda negra*. (8)

A mis- criticism for 2 reasons - (8)

Jews & Arabs had made a substantial contribution to European culture. Spain thru the Inq. was done her best to purge Xtry. NB Italy became a safe refuge for Jews escaping the purge. (8)

Presence of Jewish & Arabic blood among Sp. soldiers explained the barbarities in Sack of Rome & Prato according to some writers. Such oriental traits as sexual perversions & immorality were also hurled at Spanish. (8)

(8) Use of the word mamano contributed to growth of the legend. Implied that Sp. were close relatives & descendants of Arabs & Jews. Produced the myth of racial impurity (8) & sexual badness.

The great Italian hypocrisy was the idea that Spanish were sexually immoral & vicious. It must be noted & remembered that these same insults hurled by Renaissance Ital. who were themselves loose of morals & vicious. If there had been anything wrong in Sp. immorality - only an Ital. of that day would have recognized it.



Tree of Hate: Powell

Origins of Norman Black Legend

P. 44
①

The Sp. soldier already famous & best in Europe appeared in Mex. during Spanish War 1546-1552 with Roman Emperor (Charles) against Mex. Protestants. As with other medieval anti Sp. criticism in their role of warfare. The religious conflict added to this hatred. Again it grew out of commercial & personal relations, anti Jewish views & religious schisms. ①

Norman visitors to Spain in 15th & 16th cent. hated the tolerance shown to Arabs & Jews. Also disliked their "avarice, trickery, immorality & profligateness", small size & dark colouring. ②

P. 48

②

For later strengthening of the Black Legend - Normans added nationalism & fear to Italians. Martin Luther led the fire with his suspicions that Spaniards wanted to impose their ~~the~~ rule on Germany as part of a "suppressed" extreme towards world domination. A superior racial attitude by two influential Men. writers linked to anti-papal sentiments had the foundation for Men-Protestant hispanophobia. Luther even prophesied an alliance between Turks & Spaniards that would subvert Germany. ②

Popular songs & propagandistic writings were made used to hurl at Sp. soldiers. Emperor Charles V was seen as the leader who had the satanic support of Spanish troops. ②

P. 49

③

Unfortunately because of Charles' role he could not develop any counter measures. ③

During 2nd half of 16th century, the Moorman legends and a new spread, allowed many Moormans to profit, even though they were incriminated & hunted P.49 by these policies. Also important in crystallization of the Black Legend was Frankfurt - became a center for Jewish (3)

Another contributing factor - dark colour of Spaniards Moorman travelers to Spain remarked constantly on their marriage to black & dark women from Indies & St. Thomas P.50 Note. Used to view them as a dark race apart (4) called them mamans. This article is one of difference of difference in Black Legend bet. Germany & Italy (4)

Jews & Spaniards

In the century before Spain's clash with England hatred grew out of the conflict between Xpys & Judaism in Spain. Jews hated Spanish. P.51 Jewish words & actions also became features of the Black Legend (4) & fundamental part of the BL's growth.

Spanish Inquisition - best known feature - 1480
Edict of Expulsion 1492 (4)

Historical memory has distorted & exaggerated. No opportunity for Spanish side of things (5)

Long before Spanish expulsion, other countries had done same. England 1290 P.51
France 1306 (5)

Jewish persecution popular pastime.

However in Spain Jews had power & influence during Middle Ages more than anywhere else. In medieval Spain Jews achieved a true golden age (6) When Inquisition, a

Tree of Hate

12-51 design seems later began to expel them, marked the
 (5) end of an age of power. Many converted & continued
 to live in Spain (Conversos). But this is grossly overlooked
 in favour of the torture etc by Inq. (5)

In spite of lack of justice & incorrect historical
 interpretation there is a respectable Spanish side to the
 situation -

The strength of Jewry in the 13th cent Spain
 was an important basis for criticism. Seen in King
 Holland France & Papacy. Became racial & religious
 basis for suspicions of Spaniards. Yet Spanish monarchs
 showed the Conversos much favour, even if their Xthp
 was suspect. Those Spanish people who saw
 this & other influence such as influential posts
 tax collectors, wealth of some Jews, blasphemy &
 ridicule by Jews of Xth practices & fact that
 Jews had contributed to Arabian success of
 that invasion caused a lot of antagonism. (5)

The Inquisition was est. in Castilla in 1480
 by Isabella. It was designed to eliminate a
 Jewish state within the State. (5) It was the
 arm of the monarchy & defence against treason.

England's similar goals called for capture
 torture & execution of Jesuits, Catholics & monarchs.
 The near success of the Jewish conspiracy was
 proof enough that the Inq. was needed. European
 Xthism employed heartily. Finally the converso influence
 of Judaism was being stopped. (5)

Q. 52 The King was reluctant to stop subversion of
① moral & religious customs by secret Jews active in all levels of national life. He was not designed to try & punish Jews who openly practiced Judaism. The secret practice of Judaism under false front of Xtny was the treason the King sought to eliminate. Expulsion of the Jews not unique. It was happening all over problem far bigger in Spain. (6)

Jews suffered terribly at hands of their own who were active in the King. Fomented a lot of anti Jewish hatred in their high positions. Spanish intolerance result of Jews themselves & their behavior. (6)

Q. 53 Isabella soon realized that she was going to have to deal with both Arabs & Jews. Fall of Granada would likely lead to re-invasion by Arabs & Jews. (7) would certainly seem some as spies & collaborators. Her step Xtn party was deeply offended by too many followers of the Moslem law. Result was Edict of 1492. Xtn baptism or expulsion. (7)

(1) Re the Jewish Expulsion numbers are grossly exaggerated (2) It was not the reason for Spain's decline (3) it was not unusual evidence of Spanish bigotry & intolerance. (7)

Q. 54 However there can be connected to the Black Legend. Jewish scholarship & theological disputation formed the Flammarion Protest. (8)

(3) Again the Sp. Jewish crisis came at a time when Spain was creating the world's greatest empire with virtually no restrictions. Jews regarded expulsion as severe restriction to their own opportunities. Made for Spain continue to attack Spain over this. (8)

Tree of Hate - France

P. 57

⑨

France & Spain

Another significant area of anti Spanish feeling in France. Outdated all other countries & is most obvious. For some than 1000 years intense dislike bet. France & Spain due to historical development ⑨

Jacobinism

Reasons - long Arabic projection into France back to Europe - French consider Sp. to be barbaric Oriental extension of Africa. Imperial rivalries of 15th & 16th cent in which Spain thwarted Fr. ambitions esp. in Italy & bloody religious struggle in France.

Secured Iberian monopoly in New World. Spent to breach it. Napoleonic interlude aggravated situation bet the two countries. Spanish fight against Nap. May 2 immortalized by Goya further hardened hatreds long embittered.

These historical antagonisms have all contributed to the Black Legend. ⑨

Chapter 4 - The Paper Wars

① P. 60 "This leads me to fear that the history of my exploits, which they tell me have been printed, may be the work of some malicious man in which case he would have set down one thing in place of another and, mingling a thousand lies with a little truth, would doubtless have amused himself by relating many things that have nothing to do with the true sequence of events." Don Quixote, part II chap. 8. ①

By 1560 Spain had all the enemies she could handle. Starting in 1560 a serious rebellion began in the Low Countries. Compounded by the Protestant heresy of political ambitions of local nobility & assertion of medieval freedoms & antipathy to Spanish foreignness.

①

P. 60 Printing press above all else was the weapon in encouraging rebellion & winning interest from abroad, hence the term "Paper War." ①

Another paper war began after accession of Elizabeth in 1558 & Philip II's war. This one had particularly damaging effects on Spain especially English "hardening" anti-Spanish attitudes. ①

P. 61 The Dutch under Philip did not start a popular uprising - it was actually caused out by a small group of nobility, disgruntled & anxious for power. They were so few that cause remained unknown. Also feared to expose their Protestantism, most of Holland was Roman Catholic. ②

P. 62 An effort to widen the base of revolt William of Orange & those close to him hit upon protest propaganda. Aimed against Sp. government & Roman Church. In the beginning, didn't dare speak out against Philip. ②

③

Propaganda pamphlet that had deepest effect Orange's Apologia 1580 ③

Principal features

1. blame placed on Sp. ministers for oppressive act.
2. exaggeration of power & actions by Sp. King.

Tree of Water-

P. 63
④

3. strong pervasive theme of Spanish cruelty (Casas 20 million Americans killed, Albuca's 18,000) executions (Council of Blood). ④

4. Spanish aim to conquer world.
5. comparison of Philip & his father

6. irresponsible use of Don Carlos theme (Beg. of D.C.'s immortal role as martyr).

Philip's son demanded a physically abnormal death not clean - reluctantly confirmed by his father Philip but justified. (Man) contraband. did Philip order death of his son. D.C. most likely died from his own excesses. In Black legend context Philip's enemies used story to accuse him of murdering his son. Reason given D.C. wanted to be in alliance with those in low countries who were rebelling against Philip. ④ The pathetic efforts of Don C to conspire against his father made ex relict prop aganda with which to defame Philip as a cruel monster. ④

P. 64
⑤

Without even a thought for his father's side of things D.C. became a hero of Protestantism & a perpetual symbol of Philip's inhumanity. ⑤

The Apologia goes further. It makes ^{Philip} the murderer of D.C. & clears the way for the "incestuous" marriage with his niece. ⑤

7. Spanish treachery - another theme - always emphasized when negotiations with Spain were on the table. Unprofit was refused & Jex paraded into 17th cent. ⑤

Q. 64
8. St. Bartholomew's Massacre - symbol of Spanish perfidy & cruelty. In Holland it became a far from (the trite) slogan. Spanish court had nothing to do with the massacre. Dutch used it as plea & reason for Spain to re-introduce the Inq. to low countries. (5)

9. Theme that Sp. oppressors were merely tools of the Pope. Thus all tyrannical acts (as seen by Dutch) were linked with Roman Catholicism. Pamphlets showed definite conspiracy against the RC church. (5)

Q. 65
6. By far the greatest purpose and pamphlets were Orange's Apologia - it is a milestone in the total story of the Black Legend. Not only repeated themes in existence but it invented new libels & gave new twists to old themes. (6)

The Apologia was a point of departure for a number of major themes.

accusation of Philip II in murder of his own son

incestuous marriage with P's niece
assassination of his wife Isobel of Valois

bigamy - married Isobel of Osorno &
Infanta of Portugal
adultery

Q. 66
7. Orange's prime purpose was to blacken the Spanish people through ^{supposed} charge of their monarch. (6)

8. Orange damned all friars & inquisitors & stigmatized Spanish as haughty, greedy, fanatical, cruel, revengeful & disdainful of anything foreign. Probably lacking in culture. (6)

Tree of Hate

P. 66 Orange was assassinated in 1584. it made him a martyr & hero of Dutch nationalism. This theme also part of anti Spanish pamphlets. (7)

P. 67 After death of Orange propaganda became holden Combined with martyrdom of Or. & open declaration of the States General, anti Sp. tracts songs, literature handwritten. Decades followed the Apologetic it was a national Dutch characteristic to hate Spanish. (8)

P. 91 (9) - The Cultural Achievements of Spain
1. classicism & reform of Church (long before Luther)
no need for heretic or civil war

2. created the festilian tone & modern vigorous systematized idiom - formed two pillars of intellectual & imperial achievement.

3. created more of chivalry - more of realism La Celestina 1490's
in philology & linguistic scholarship - Spain a 16th cent leader & stimulated by new languages found & studied overseas. (9)

4. created a national drama thru its superb poets & playwrights model of the continent provided guidelines for elsewhere. Add to the Big Four religious mysticism, innovative output of histories chronicles biographies, literature of exploration & conquest.

Also led Europe in reacting basic principles of international law. (9)

P. 92 While Europe was turning Spain she was producing some of her greatest artists El Greco, Zurbarán, Ribera, Velázquez, Murillo, Goya. (10)

Most musicians were Antonio Cabezon (the Spanish Bach before Bach) Luis de Victoria of contributors to music, superb composers & instrumentalists

It was this Spain - deeply civilized & grand cultural flowering that was hidden by the Price of Hate, imposed in the vitriol of Jewish leaders who gave a picture so false hard to believe and of it. (10)

P. 102 Before pursuing the Black Legend into the years of Reason & Enlightenment it must be noted that Jewish antagonists cont. against Spain. (11)

The 17th cent. fermenting our process was the last important phase of this purge Accounts for increase in Sephardic Jews in Amsterdam.

Jewish action against Spain intensified Amsterdam was their strongest Jewish cultural center. Increase in Hebrew studies lots of Jewish printers & flourishing Jewish Hebrew literature. (10)

P. 103 Sephardic Jews went to Amst. because Amst was enemy of Spain. Engaged profitably in commerce & virtually monopolized some colonial products of Spain & Portugal. (12)

P. 104 17th cent saw extensive Jewish intelligence operations in launching damaging blows against Spain & Portugal. Sephardic Jews had a deep spirit of revenge (13)

El Baile Andaluz

Jose M. Caballero Bonald
 Editorial Nueva, S.A.
 Barcelona, 1957

The Zarcabanda

P. 81

① most genuine of baile andaluz. Although it has no ^{verification} ~~combinacion~~ much before XVI century its name possible it existed before then under other names. ~~Up until 1620~~ Lope de Vega was already preoccupied with this dance he felt it was very old ^{to him} and ⁱⁿ ease rather its antiquity ^{to him} ^{from its} influence were really ^{described} ^{of the} ^{to} ^{the} ^{split} from its first ^{sevillanos} indications.

The zarcabanda descended in turn from a truthful (authentic) collection of texts that cited a ^{folk song} ^(Fela) ^{fabrics} of the more dances ^{juicios}.
 Extracting the essence of it we are able to say that it was a dance ^{important} ^{and} ^{vehement} ^{their} ^{entered} on the expression of the arms & that ^{valia} itself from the constraints of the ^{bandero} ^{tambora} a the guitar accompanied the dance

most probably the zarcabanda was a direct product of the inter-lacina between domestic ^(campesina) ^{country} ^{concestry} ^{and} ^{urban} ^(ciudadana) ^{city} ^{and} ^{scholar} ^(erudita) ^{erudite}. In spite of this its ^{capture} ^(captura) ^{of} ^(de) ^{the} ^{zarcabanda} ^{entered} ^(entró) ^{on} ^(en) ^a ^{certain} ^(cierta) ^{feeling} ^(sentimiento) ^{no} ^{doubt} ^(sin) ^{duda)} ^{later} ^(después) ^{brother} ^(hermano) ^{found} ^(encontró) ⁱⁿ ^(en) ^{the} ^{zarcabanda} ^{later} ^(después) ^{extended} ^(se) ^{up} ^(hasta) ^{until} ^(hasta) ^{the} ^{Jolé} ^{the} ^{tanda} ^{the} ^{tiranía}.

The final notice we have about the zarabank is that it was localized in Andalusia ^{whence} that it was seen in 1850 by some ^{of the} ~~travellers~~ ^{travellers of the fair}. Historically this dance ~~represented~~ ^{represented} the general form of all Andalusian dance. Represented the pureness of jondo.

Bolero

P. 33 A 34

The bolero a well delimited or defined class of dance represents the conjunction of many things - its divisions & subdivisions are minute almost with every moment of interpretation. Born in 1750 it ~~was in~~ ^{was in} ~~the~~ ^{inconstant} ~~mind~~ ^{mind} at first a combination of steps & the ~~more or less~~ ^{more or less} of the fandango the polo & the tirana & as well certain ^{movements} of the old chacona & tango renovated & enriched with many different ^{ejemplares} ~~ejemplares~~ & inventions. The bolero was experimented with a hard many innovations such as alisas, vuellos de pecho ~~the~~ ^{the} pasiva & the ~~new~~ ^{new} good look of mata-la-arena whose exercises ^(aportaciones) were ^(debidamente) ~~general~~ ^{general} to the genus of Andalusia.

The variety of the bolero is incalculable. ~~We have seen some~~ The bolero nero is danced generally by a solo (pasiva) it requires a medio paso & rebato. (composed of 30 coplas introduction, adorno & exaltation. Each copla has 3 steps - paso de salida, vuelta & (colocacion) ~~was~~ ^{was} executed by one person - other person acompaño with the (palillos).

P. 104 Worked with Moslems - Jewish Dutch Moroccan
ties supplied Mor with munitions to be used
against Spain (13)

(13) Seph. Jews worked with English - Cromwell used
Jewish spies - had lots of secret contacts & knew
land masses very well - made valuable attacks against
Spain. Seph. Jew didn't mind migrating himself in
this way - helped settle some revenge he felt his people
had suffered in Iberia (13)

P. 105 The Legend Becomes Enlightenment

(14) The Black Legend might have faded away
except that Spain continued to be a great & envied
empire & the Enlight. took hispanophobia into
new intellectual fashions. (14)

The sages of the century did not see how
"beautified evilness" & "mystic" idealism" could be in
step with the new age.

Spain had reached her summit long before Reason
made its appearance. If she did not retaliate &
divert her arms it was because she was far too busy
making one for Europe (14)

P. 106 To the apostles of wit & conscience - aka
(15) rank Enlightenment Spain's decline was due to her
behavioral traits of loyalty to her kings. She made an
excellent target for the opinion makers & the confidence
of the Black Legend & its revival in the 18th rank. (15)

(16) Spanish Conquist in America used to show
her destructiveness & oppression at its worst. (16)

some of the bullfight. usually danced alone by a woman & the accompanying music is ornamented & sharp 6 time. Ordinarily (vito) opens with the (calone) & appears to (fling) with its steps & distinct movements by the bullfighter. In between this plan its interpretation has a clear finality. The dance figures are majestic they describe the more violent & delicate displacements very apparent & the bullfighter faces danger.

P. 39

Zapateado

model for many dances.

P. 45

Farruca

It has been said with good reason that the inside roots of the Farruca was a (intrusion) foreign (dentro) Flamenco. In any case the dance so named is not native much less an invention (artificial) of a rhythm (adventitious) in the roots of Andalucía. It is more the Farrucas that created el Gato y Falso, two of the great innovators of jondo dance they are able to fall between the margins of this last although now it may be preferable to situate it

La Farruca is a dance (tonido) of seriousness melancholy & ecstatic (cadences) & grave whose major difficulty (estribos) in those redobles of (mistakes) & (outbursts) that alternate with peculiar steps. Rhythm of Farruca is similar to that of a tango & there are one must have (understanding) (comprehension) in the heart

III Bail Andaluz

p. 36

Fandango

Fandango is also a multi-faceted dance with many variations. Its Andalusian form oscillated between classical (decadent) & that which was recorded in records. At times the meter was like that of a malagueña the saltos, & venidas & cruces like those of the (pasos) (enlazados) & (entre cruzes) with graciosos (steps) & (tranzados) & whose affiliation with the country leaves no doubt. In general the fandango includes (enlazados) & the malagueñas, rondas & granaderas & all other models that more or less were derived from it.

The ancient Fandango borders on the bizarre. (pasos) it appears to us the affirmation is justified. The Fandango is a dance of (ranchos) (pasos) Spanish known in the 14th rank if not earlier & multiplied widely throughout Spain up until today. Its character was rudimentary & expansive its choreography very difficult to capture. Generally it was executed in 3 tiempos & its movements are like those of the gallarda. In the beginning or at first Andalusians took the rhythm of old Fandango so that it appeared to be that of the ranchos & boleros & adapted it for the fiestas, in that De (city) from there was born the canto that raised place as these were created originally to accompany the guitar & the dance. Under this sign there appeared often jeneros, peñeras huertanas tiranas & verdiales dances & songs with different characteristics (ritmos) & genuine dance of (palillos) castanets.

(Junto) to these classical forms of the andaluz fundango possible gondo contacts. The Arabic dances assimilated by the gypsos they arrived to fundirse with the fundango producing

P. 98

ole

Also under the influence by the zorchando it came to Cadiz. Associated or branch of the ancient gaditana dances (Roman) No real proof except for its mysterious rhythm that milimes with its magic domination the dancer's body. It is said that the same esoteric phenomenon that had made possible the birth of the gaditana dances in time of Caesar continued to provide without pause something (a trace) of the historical choreography of that region.

The ole presents many (periplos) The ole proper said is a moderate moderate subject to a compass of 3 x 8 2 in case it (oxija) more flexibility that other something to be (coronado) with a minimal perfection. Many of its more peculiar postures remember the elastic twistings or withing of some of the Andalus dances. Certain aerial illustrations represent those (brazadas) in an ^{attitude or pose} ^{act} ^{every} (some) ^{similars} ^{gate} as the end of the ole when the dancer abandons the tortured extreme posture for the fluid plastic movement. In this feeling the ole describes gondo that or flows in the blood.

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El Vito

The vito flowed out of ole a jaleo. The 3 (jaleos) ^{decorate} (jaleos) a almost exclusive that (jaleos) a (abigarrado) (telon) of fundobottom El vito is a radical dance with a certain

2. xiv And in its ^{majority} (majority) thematic interest in
the theme. Especially in the Andalusian poets instilled
in modernism. (13)

An inventory of thematic motives ^{of} the modern
poetry in however ^(ambiente) or country would show
reiterative coincidences (matiz ^{shades} ^{ideas}) of variations
new local at times. And those Andalusian poets
all ^{of} ^{from} each equal * (esta) generations they are able to
~~state~~ ^(synthesis) the fundamental motivations ~~are~~
like love, sensuality, death, misery, ^{depression}, fatality,
pain, Abstractions, new ^(ambiguities) or (veritas) ^{flashing?}
in systems.

From this (ads)

Manuel de Falla & canto jondo

P.9
 (estampa nacia) Manuel de Falla arrived in Granada & left a ^{time} ^{luni with}
 made a portrait ^{of} him their same year ⁱⁿ a ^{setting}
 (silla) from the window the heads closed tense into the past
 the ^{back} ^(enlight) ^{of} the ^(rastro) expectant ^{as if} ^{of} ^{alack}
 he was ^{to} ^{show} ^a ^{face} ^{of} ^{silence} as if the same he was

P.10
 (moderata) a ^{change} ^{of} ^{the} ^(saborado) song. Picasso
 scored the drama June 9, 1920 3 months later
 the Andalusian composer established himself in
 the (colina) of the Alhambra. (2)

Another portrait of that time was done in
 1919 by Daniel Vazquez Diaz, ~~was~~ showed us
 as well a new Andalusian Falla with certain
 (diligent) ^{of} the ancient bull fighter thoughtful
 (reconcent) ^{of} (Amor) representations of the artist
 of El amor bruto offered us a man of distinct
 physiognomy ^{of} ^{madmen's} ^a noble head
 with roman profile. The (complic) ^{healthy} ^{by} ^{state} characteristic
 of his previous epoch had succumbed to ^{illness} ^{to} ^{shrink} before
 before the train in the ^{bound} to Granada.

To what had he subjected himself since going to
 Granada for some years. The melancholy of ^{that}
 (enlight) ^{of} ^{that} ^{anticipates} itself at the
 beautiful death of (nihilistic) ^{of} ^{health}
 the arcanes of la Vida Buena? Those magical
 entities that presented themselves in the night
 when the water (derribar) ^{along} ^{the} ^{streets}
 of the Yenerable? A ^{of} ^{the} ^{streets}
 (deceit) ^{of} its song at Cielo Bajo (under the sky).
^{with} ^{emotion}, ^{advised} ^{from} ^{the} ^(pret) ^{from}

(Cuba)
 the Cube of the Alhambra? (P. 10)

P. 13 Falla a canto yondo

(1) Perhaps (Quizas) ~~were~~ was the ^{his murmurant} (la Morilla) that ^{sowed the seed} (sebró) ^{expanded} in the heart of canto yondo. Perhaps there in the ^{home of Cádiz} (amplia casa or casona) of ^{shadows high} (cerros altos blancos) ^{white} (blancos) the Morilla (chorel?) ^{servino} in the house of Manuel de Falla thrust the ^(danza) of ^{complaint} (danza) ^{of} ^{general} ^{anarchised} ^{branded} ^{between} ^{the} ^{brackets} ^{of} ^{the} ^{Serenata} ^{de} ^{Ronda} ^{from} ^{where} ^{it} ^{proceeded} ^{to} ^{the} ^{servant} ^(moza) ^{and} ^{remained} ^{flung} ^{into} ^{the} ^{life} ^{of} ^{the} ^{composer}, ^{enhebrado} ^{him} ^{with} ^a ^{mysterious} ^{needle}. La Morilla ^{had} ^{expressed} ^{those} ^{sentiments} ^{on} ^{the} ^{soles} ^{and} ^{Falla} ^{did} ^{not} ^{forget} ^{his} ^{child} ^{hood} ^{and} ^{his} ^(proper) ^{hidden} ^{and} ^{lonely}. (1)

He did not forget the song that he had heard passing among the ^(fulgor) ^{of} ^{the} ^(salmas). The Andalusian life ^{and} ^{the} ^{day} ^{working} ^{the} ^{night} ^{quietly} ^{it} ^{traspasa} ^a ^{part} ^{of} ^{with} ^{sharp} ^{each} ^{one} ^{had} ^{prisoned} ^{it} ^{nostalgic} ^{rising} ^(huid) ⁱⁿ ^a ^{staggering} ^{or} ^(arrastros) ^{with} ^{press)} ^{like} ^{the} ^(cadenas) ^{of} ^{the} ^{prisoners} ^{nearby}. (1)

The music echoed the resonances of the heart.

What is found in the ^{ancient} ^{coplas}, ^{anarchised} ^{expressing} ^{the} ^{illusion}, ^{the} ^{love}, ^(desencanto) ^{and} ^{the} ^{pain}. ^(Nada's originality) ^{with} ^{its} ^{filled} ^{with} ^{originality} ^{and} ^{delicious} ^{freshness}, ^{with} ^{authenticity} ^(unopposed) ^{and} ^(canalized) ^{sentiments}.

Atlas of
Africa. World
Orphan

Hail to you O Nile! ancient Egypt - hymn Spawning from Earth Land to nourish Egypt The Oriental Influence on Arabian Culture

3100 B.C. to 323 B.C. One of the oldest & richest civilizations of the ancient world lived & flourished in the Nile Valley. Royal dynasties ruled from the First Cataract of the Nile to the Mediterranean Sea. At times the Egyptian Empire reached from Syria in the East to Sudan in the South. Its wealth & power could be seen in the pyramids, temples & royal tombs. Rulers were called Pharaohs, lords of two lands Upper & Lower Egypt ①

P. 38

First ruler was Menes - kept balance bet the 2 lands economically & culturally. Nile watered them. Egyptians called their land the Black Land because of the rich fertile soil Nile deposited each year. Dead were buried in the Red Land. Tombs were well supplied with things for the after life. ①

(East)

Egypt's culture was distinctive & retained its identity up until the 6th Century AD when it succumbed to Xtry. (Cont. to use the ancient language Coptic. In 642 AD when Islam came, Egypt became part of the Islamic world. ①

P. 42 Before the Pharaohs ②

Egyptian culture had its roots in Africa. Climate changes distanced it from Africa. About 3100 B.C. there was a rapid development of civilization - monumental bldgs & writing 2 aspects of development.

10,000 B.C. End of Ice Age - grasslands of Africa dried up & became desert. Nomads gradually moved towards Nile Valley. (Compared with 9 year East - Neolithic farming began late in Nile but by 5000 plants were being cultivated animals bred, houses built & baskets & pottery were made. ②

5000 B.C.

Believed in life after death

(1) Age of the Pyramids (3)

(3) Menes First Pharaoh shrouded in mystery Between 5100 - 2613. nothing known. Great Pyramids began in 4th Dynasty 2613 - 2494 marked beg. of Egyptian civilization. Country governed from Memphis / founded by Menes - Egyptian script evolved papyrus used. Irrigation in place - made Egypt prosperous. Crafts included fine stonework, jewelry, furniture. Artistic experimentation - the Step Pyramid, new materials & novel form. (3) Solar religion important in 4th & 5th dynasties (3)

(2) Age of Pyramids

(4) Enormous pyramids reflected wealth & power & resources of Pharaohs. 4th Dynasty saw cult of life, sun & temples at Heliopolis cult centre. By 5th Dynasty (2494 - 2345 B.C.) priests of cult very powerful. Power of Pharaohs less, so were pyramids (smaller). Nobles became the wealthy group having their own lands. (4)

(5) By 2181 period of crisis & upheaval. Floods & famines provided rebellion. Rapid period of decline. Writings of time said it all "laughter has perished."

(Grief) -> Grief walks the land. (5) Old Kingdom over

2060 B.C. First Pharaoh of Middle Kingdom, Strong 11th Dynasty. Restored order & consolidated Egypt's borders. Drove out Asiatics & Libyans set up trade with Syria & Palestine. Trade routes made safe. (6)

(7) Next Pharaoh Mentuhotep III - Egypt sails the Red Sea. to Ethiopia for precious minerals. Ended Middle Kingdom ended 13th Dynasty. Renowned as Golden Age of literature. (7)

1633 - end of 13th Dynasty

Atlas
M. Diphen

3

Egypt

113-1085

Egypt declines (20th Dynasty) Libyan dynasties take over.

715-332 B.C. Saite Era

artistic renaissance 26th Dynasty last great period of splendor in Egypt. Became increasingly cosmopolitan Greeks traders began to settle Phoenicians (610-595) next expedition to Africa. Babylonians defeated Egyptians 605 B.C. Persians defeat Babylon in 539 B.C. Persians attack & defeat Egypt. Menes established Persian satrap. Alexander the Great conquers satrap Persians 332.

Persia - new power of Near East
capture Babylon 539
contact bet Near East & Roman Greeks

Megalithic Age before 3000 B.C.

Bronze Age 2300-800 B.C.

The Aegean World 2200-1450

The Minoans

- 192
- 1 First major civilization of Aegean created by Minoans 2200-1450 B.C. Called the Bronze Age civilization named after King Minos. lived on island of Crete. Demise of 15th cent. (1600)
 - 2 P. 93 1000 B.C. Greeks set off to find other lands. P. 92 First palace built at Knossos 2200 Did not replace Minoan. 2 P. 93

The Bull - bull keeping may have been part of ritual religion. Bull is then sacrificed.

In Near Eastern religions bull imbued to sky god. Bull may have come from Near East to Greece

P. 94 Minoan Religions - Snake goddess, worship revolved around her & her soil. Bull sacrifice & drinking also human sacrifice. ~~(1911 B.C.)~~ (3) killed with ritual banquets & cannibalism. Dancers ecstatically danced until goddess manifested herself at a sacred tree or pillar (3) Minoans great seafarers.

1600 - 1100 B.C. Mycenaeans

P. 96 About 1450 Mycenaeans replaced Minoans as dominant power in the Aegean. Mix of Minoan & Hittite cultural elements. Cities started as hillside villages became massively fortified with walls made of huge rectangular blocks. (4)

Wool was important element. 1450 M. / S. take Mycenae trade with Palestine Syria Egypt.

1100 Mycenae falls.

700 End of 2nd millennium. Greeks begin to trade with Phoenicians used P script. About 700 B.C. Minoans emigrated to Spain. Ionia Ionian city set up on coast of Asia Minor trade expands to Phoenician cities, Carthage & Egypt. (5)

INDIA - 2500 - 1700 B.C. Bronze Age Culture
China 6000 - 1750 "

The Sea Peoples
Warriors of the Aegean
Mediterranean 1250-1150 B.C.
N.K. Sandars
Thames and Hudson
London 1978

inside flap
of book
open.

In the latter part of the 13th cent B.C. an epoch of prosperity & relative stability in the E. Mediterranean came to an ^{abrupt} end. The following years saw the collapse of the Hittite Empire in Anatolia, widespread destruction throughout the Levant & in the Aegean, the end of the Mycenaean civilization. A Dark Age covered Greece for more than 300 years. Why? What happened to cause these strong civilizations to suddenly crumble & fall?

Ancient history has revealed that the causes may be blamed on the Sea Peoples, as the Egyptians called them. Pharaoh Ramses III tells of assaults by warlike raiders against Egypt & the Levant. No country could stand against them. Who were they? Who did they come from? Where did they suddenly vanish to? Their names were the Peleset, Denyen, Shardana & Shekelesh. Who these really the biblical Philistines, the Danites, Sardinians & Sicilians.

Introduction -

Sea Peoples were not a single people nor did they inhabit one particular place. They were however ~~an~~ ^a people of the ancient world & did live in certain places - East Med, Egypt & Greece Sardinia & Corsica. Really didn't have a name. ①

It was the Egyptians who named them. As confirmed in 13th & 12th c. Egyptian texts, 5 yrs. after Merneptah's

P.9

accession to as Pharaoh (1224) he was faced with a major attack from W. Libyans. In 1186 during reign of Ramesses III there were the "Minoan Sea & Land Raids". Sources 12th & 19th c. E. gyp. ^{inscriptions} texts & carvings at Karnak & Luxor. ①

In 1186 the Sea Peoples were defeated in a great naval battle. R III had prisoners branded on the shoulder & then enrolled in forced labour gangs. Minoan prisoners also had to wear distinctive head dress. ①

P.10

Soon after 1200 the Dark Age set in. A number of events were thought to be responsible: wars of Meroptah; R III
Fall of Hittite Empire
disasters in the Mycenaean palaces in Greece

Fall of Troy
rise of Philistines

and attributed to the Sea Peoples. ②

Whoever & whatever the Sea Peoples were not "a people" & not "of the sea."

P.11

The epoch of prosperity & comparative stability bet the two major powers Egypt & Hittite Anatolia came to an end in 1224 when the powerful Hittite king Tudhaliyas IV died & R III. Bet 1220 & 1150 Egyptian influence collapsed, Hittite Empire lay in ruins & there was widespread destruction in the Levant, Cyprus & Greece. This Dark Age lasted until the 9th cent. B.C. ③

While an unscrubbed series of earthquakes, widespread crop failures, famine & massive invasions

P. 11) were partly responsible they were not all. Merely
 ③ historical catastrophe is survived & nation goes on
 to rebuild & become stronger. ③

P. 19 Chapter 1 - Reasons for Decline Dark Age

① In the lands around the Med there have always
 been earthquakes, famines, droughts & floods. ①
 P. 20 Climate is subject to two forces - the Sahara &
 ② the Atlantic. These 2 forces act on everything
 mountains, foothills, plains, sea. ②

The Med is a very deep sea, formed by
 a geological collapse. It has no continental shelf
 but supports a rich marine life. Most places it's
 200 ft deep. More of it is 2000 ft deep. Water
 is old & biologically exhausted. It has never been
 rich enough to feed a coastal pop. ②

P. 21 The Med is more than one sea. It is
 ④ formed by narrow waters bet islands & promontories
 not easy to disturb them. The Aegean Sea &
 W Med were, for a long time, maritime deserts
 no shipping routes until 16th c. a.d. Passage
 to N Africa from Crete was possible 2nd mill. B.C.
 & from Syria to Cyprus, Crete & Sicily - very ancient. ④

Seasonal sailing took place in 8th B.C. (more bet.
 Oct 25 & May 5). In 2nd mill sailing meant seas
 supported by sails & wind. Boats were square rigs
 (Egyptians & Sea Peoples). Could not take. ④

All around the Med a precarious living
 was earned out by painful labour. Life was frugal.
 A handful of olives & a bit of cheese was the labourer's

P. 24 (5) daily ration. (5) Existence was very simple

Local shortages were not widespread a corn for eg could be carried to where it was needed. But a war ravaged the land & it took 10 years before it could be again sown. (5)

of flocks etc
Transportation was also important if seasonal movements were interrupted there was a problem.

Chapter 2. Progress to Disaster

P. 29

(1)

Over a period of a few short years Greece, Egypt, Anatolia & the Levant collapsed. Political circumstances played a part. The balance that held Egypt & Hittite Anatolia together for centuries was a delicate one, to say the least. When it failed there were serious repercussions. Internal disintegration results by independent border states & return of the old enemies brought about the disaster. (1)

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(2)

The Battle of Kadesh on the Orontes river in ~~1286~~ ¹²⁸⁶ B.C. took place bet. young R II & the Hittite ruler Muwatallis. It was one of the great historical battles to be fought. It was also the last time that Egypt & Hatti (Land of Hittites) were to face one another in an open battle. (2)

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(3)

For Egypt the battle represented an ^{eminent} trial of effort. Her aim was to regain her former status of 15th cen. B.C. Hatti had grown powerful but 18th - 14th cent. while Egypt had diminished. (3) It was the Great Hittite King Suppiluliumus 1375-1335 that made Lebanon his frontier. (3)

Although R II appeared formidable he was not.

Sea Peoples - Semhars

P. 32 (H)

An spite of brag & bluster when the battle was over it was the Hittites who had the field. Hittites surprised the Egyptians by using chariots. However a belated assault saved the Egyptians & gave the young Pharaoh a chance to make an orderly retreat. The battle was fought according to accepted rules bet the two forces. Some of it is portrayed on walls of Luxor & Abydos. (H)

Egypt was exhausted by this effort. In 1269 a peace treaty was agreed to. Egypt confined herself to Syria & agreed to help the other (H's & E's) if attacked by a 3rd party. Some 5 yrs later R II now again married new Hittite King's daughter. (H)

Hatti was now strong & stable in E Med & Near East. The army in Hatti was stable & professional - they had chariots. Infantry too was stable. So why did the Hatti kingdom collapse? (H)

P. 33 (S)

1. In 1282 ~~Mursilis~~ Mursilis II died. Had no heir. Brother took over & reigned until 1250. He had seized the throne from Mursil's illegitimate son & sent him into exile. (S)

2. Assyria started to become ominously powerful. Mursilis had made a couple of alliances at the expense of Egypt.

3. His son Tudhaliyas IV followed his father. Maintained power of Hatti but had to fight some major wars (S) with Assyria & always the Kassites to watch out for. Managed to make a foray against Cyprus & take many prisoners.

4. Son Arnuwandas IV took over. (1225) Empire nearly began

P. 33

(6)

to fall apart. Egyptian relations were still good but not much else. (6)

Suppiluliumas was a brother of Hr. Came to power 1900
Under S I he was not strong. (5)

P. 35

(6)

Basileus; Hatti's enormous reserves of power were not
under threat from north, west & east, successive strong &
weak rulers was won & lost were reasons. (6)

P. 38

(7)

Many of the Hittite allies at Hades were
to re-engage some as the Sea Peoples. Ugarit was one
of these.

While the Hittite world was becoming chilly &
increasingly nervous Ugarit was enjoying a measure
of prosperity. During the 13th cent B.C. it was a
busy, highly literate, cosmopolitan city. Its king was
a prince-merchant, well able to supply his allies
with gold & ships. Under his king there was a corps
of writers & librarians with thousands of clay tablets
Many langs. were spoken. It was on a par
with the Phoenician cities of Byblos & Tyre.
The prince was also to be always at the head
of his troops in battle. (7) He owned 2000 very fine
horses. His field commanders were specialists in
chariot fighting. (7)

with The navy of Ugarit was even more vital, (had 150
displacement ships - ships visited Byblos, Tyre, Acre & Nile Delta.
500 tonnes) Ugarit didn't have a good harbour anchored at

(8)

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Minet el Beidas a few miles distant. Reflected Aegean
Oriental influences - address found on a box lid face of
Queen Minnan - neck position & her gesture oriental. (8)

Sea Peoples 7

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(9)

Cyprus with its two mountain ranges trees & copper ores & corn growing plains it was in a happy situation, 13th cent. (9) After this a fortification wall was built & later destroyed. Buildings were inferior to those of Ugarit. Wealth dead buried in (10) underneath their courtyards with gold alabaster bronze Mycenaean vases since Cypriot pottery was poor. (11)

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(10)

P. 42

(11)

Temples built on oriental plan. (11)

oriental news

P. 48

(12)

So long as the Hittites & Egyptians dominated Syria & Palestine there was a reasonable degree of order conditions good for business, even when rich Babylon occasionally caused problems (12) but it was really Assyria that became dangerous to King of H. It was the advanced commerce that of the Near East that created huge problems. Its complexity demanded tight security. Sometimes King had to take a hand in it. Had to guard against creditors. (13)

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(13)

The vassals were the greatest danger. Lack of control from kingdom's centre opened door for them to strike out on their own in their own spheres. Independence left them vulnerable Displaced neighbors moved in. (13)

One reason Egypt weakened was because she used foreign mercenaries for her army. (13) This practice persisted until end of 13th cent.

could these be Assyria?

Among the mercenaries were wandering bands called hushu - very troublesome, always on look out for food & booty. Some were semi nomadic & they lived on edge of settled lands. Flocks were always at risk from sudden changes in climate.

P. 83

(14) Egyptians called them "Asiatics". Occasionally they visited Ashon. Wandered with the Asraclites. Name given to all Asiatic foreigners by Egyptians. (14)

By the death of R II in 1224, forces of land & sea were waiting to press in, including Sea Peoples. (14)

Chapter 3 The Aegean in the 13th Cent.

P. 66

(1) At Knossos around 1380 there did not appear to be ~~signs of~~ premonitions of disaster, war or unrest. (1)
The wealth & splendour of palatial Knossos was supported thru' the production of large sculptures & employment of large workforces. Exports to Egypt included olive oil, sesame, copper, gold & purple dye.

There was no question that barbarians from far away places brought havoc with them. They broke into the established markets & ended commercial dominance in Knossos. Fall of Knossos inevitable (14th cent)

Legends of Flamenco

D.F. Pollock
Madrid, 1988

Society of Spanish Studies Apartado de Correos 83
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Flamenco was a means of expressing deep, unutterable emotion.

Introduction The Center: Gypsy or Andalusian

P. 14
①

Passionate controversy ^{rages} today bet Gyps & Andalus as to who created it. Both claim original creation & credit for major role in its development. Andals say that since Gyps don't practice anything like Flamenco outside of Andalusia it has to be already existent.

Gyps say if they already pract. flamenco why are all the interpreters of flam. Gypsies? ①

P. 16
②

What Flamenco is

Primitive flamenco consisted of basic cantes: tonos, martinetes, debilas, cañeleas, siguiriyas, corridas, alborcás, later soleas, tango, bulerías. The credit for their development belongs to the Gypsies.

Andalusians had folkloric cantes that gradually gravitated towards flamenco. Andaluzas eras a country cantes such as trilleras, temporeras, calas, pedernales, nenas. Gypsy cantes were for more difficult to sing interpreted ^{by a few good cantores} Andalus. Gyps were more popular.

Andalusian cantes did not necessarily produce cantores. These were highly regarded specialists. ②

16th cent produced a blending of gypsies Jews
Arabs & Xtn dissenters & heretics - banded together
in isolated regions to escape persecution - her. of
hard core cante grande - until 19th cent cante grande (1842)
(3) period - it was an outcast manifestation⁽²⁾ practiced by
those on the rim of the law⁽³⁾ behind closed doors. Even after
persecution stopped cante gitano was jealously guarded.

Andalucian cante was respectable - absorbed Arabic
influences. In fact the fandango has been traced to
Arabic influences beyond all doubt & grand factor of cante
ending. As cante gradually developed it united with cante
gitano in the 19th cent. (3) became known as flamenco.

Flamenco was influenced by many cultures. No one
culture created it but gypsies had most influence on
cante grande while cante flamenco was developed by Andals⁽³⁾.

Andalucian cante was simple country song - cante gitano
highly specialized that demanded great physical faculties & deep
knowledge (3) As a result of the intermingling of
the Andalusians & gypsies the rich mixture known as within
Flamenco today evolved. Interrelation not total.
(4) Each still prefers their own cantes. Each performs
their traditional cantes better. Only a very small
minority of Andalusians understand cante grande
most consider it old fashioned & morbid. Profound
for most Andalusians are fandangoes, malagueñas
(4) gypsies view these as pretty playthings. For true
Flamenco experience one must turn to cante grande.
(5)

Cante grande is serious gypsy inspired cante
most difficult to perform properly. Believed to have
come from religious music -
melismatic is more flowing, ornamental & melodic. (5)

Legends. Polvan

inspired by folklore of many cultures absorbed
 & fused to Andalusia (5)

The word flamenco - has a double meaning.
 Due to its hidden existence & association with beads (5)
 of persons came to signify obnoxious, boasting, blustering.

fracture peasant. see Part of Flamenco applied to
 all who fled persecution. (6)

Cante andalusí developed in all parts of Andalusia.
 cante gitano only in Sevilla & Cadiz & Ronda. (6)

Prov. Centers in Sevilla - Triana

Moran de la Frontera

Utrera

Alcalá de Guadaíra

Dos Hermanas

Lebrija

tonas, martinetes, deblas, careceras
 cañas polos. saunayas & soleares

Prov Cadiz - Sanz de la Frontera

Arco

Cadiz

Puerto de Santa Maria

Sanlúcar

Chiclana

Medina Sidonia

Isla de San Fernando (6)

Puerto Real

saunayas, soleares & festive cantes

Region of Ronda
 city of Ronda
 sevillanas
 rondñas

Prov Huelva Fandangos grandes & Fandangosillos
 Málaga malagueñas, haberas, verdiales, rondñas
 tramas (all offspring of fandangos)

" Murcia murcianas, murrias (Fandangos)
 " Almería tarantas taranta & cantagones
 (Fandangos)
 " Córdoba soka del Córdoba
 abayris " (9)

P. 24

(7)

Hardships or Dangers of cante

malnutrition

mental hazards - those who have

felt the deep black currents of emotion

become at times entangled in the lament of
 death & disenchantment. (or does it) (8) nearby escapes them

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(8)

venereal disease

no rejilla for the guitar

had to sing in natural form &

adapt voice to guitar. (9)

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(9)

signals - P. 178

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①

The Dance

baile flamenco descended from ancient religious dances of Indian Hindus. A jondo dance is very similar in movement & emotion to traditional Hindu classical dance. Arm & hand movements & foot work where all striking affinity. In its evolution flamenco dance has lost many of the traditional elements of Indian dance. It does not tell a story for eg, nor is it symbolic. No longer set eye & hand movements so characteristic of Indian dance. ①

Flamenco dancing could have evolved from the following:

#1 ^(Oriental influence) Bharata (1500 B.C.) story telling which was elaborate hand facial gestures shoeless footwork. Abstract kind of dance based on metaphysical dialogues & Hindu Natya scriptures. For women

#2 Kathak a style of Indian dance with intricate footwork like the zapateado - for men & women - Danced barefoot but anklets are worn. Arm & face movements not so symbolic. N. India

#3 Kathakali dance for men depicted demons & gods - fierce, emphasizes virility - oldest & most primitive of classical dance school.

Indian dancing was not as free as flamenco did permit spontaneity within a framework of style. All dance accomp by instruments & singing. And ① ③ singing tells story that dancers are doing. ① P. 178

7.174 Hindu (oriental) dances were accompanied by singers & musicians introduced them and form to Spain, esp. Andalusia. Strong similarities bet. certain types of singing, dancing music & flamenco. (2)

IMPORTANT confirmation Brief History of Indian (Oriental) Dance in Andalusia

Traditionally, dances were performed in the temple during Brahmanic Brahmanic rites. These were religious rites. Eventually dances were performed outside of the temple. It was at this point Indian dance (oriental dance) was introduced to other lands by way of Mediterranean trading vessels & overland caravans. The point of entrance into Andalusia was Gadir (Gades) today known as Cadiz. The oldest city in Spain, Cadiz was founded 1100 B.C. by the Phoenicians. Gades was a very important city. It is likely that professional Arabian dancers were brought in to entertain the city's royalty (Tartessos King) 850-800 B.C. Also came when Greeks were in Andalusia 500-250 B.C. Less likely they came during Roman conquest 250 B.C.-475 A.D.

These various civilizations that came to Andalusia had highly developed cultures & ^{religious} dancing was no doubt introduced into their own temples.

By the time the Visigoths arrived (450-700 A.D.) religious dancing had become a tradition. It was carried over into the early Spanish Xtn Church & even performed by the priests. The priests of the primitive Spanish church speak admittent & fomented the adoption of by the Mystery Cult (Priest Cult) certain elements of ancient sacred oriental dances. (2)

The Visigoths accepted Catholicism & merged with

Legends - Bohren

7

Rome. Hence religious dancing continued during their reign. (2)

P. 173

(3) During the Arabian conquest these dances became even more popular outside of the church. (2) Possible that they were danced by the first gypsies who followed the Arabian armies via Pakistan, Persia & Arabia. (3) As both the ^{dances of} gypsies & the Arabs already had oriental elements from the Brahmanic religious dances this would have given the existing Andalusian dance a marvellous influence. (3)

As Arabic dance was also based on Indian dance it is not likely that changes took place in their dance. Inventions of hands arms & upper torso remained in place. (3) Major change was to the footwork - discouraged as Koran forbids women to show their legs. This is main reason why footwork for women in flamenco was almost non-existent until 20th cent. (3)

Another historical ^{event in} development of flamenco was arrival of 2nd migration of gypsies in 1480, shortly before expulsion of Arabs. Arrived from Andia via Persia & Russia & brought their interpretations of Indian dance adding a new fusion to Andalusian dance. (3)

P. 177 During the Arabic invasion flamenco was both religious & popular. After Arabs left And. it became non religious. Banned from the church because they had become too sensual & increased sensually. (4) At one point interpreters of certain dances were persecuted. At this point dance went underground. (16th cent) (4)

(could continue with decadence)

The Spanish Guitar

P. 253

① Development & History - direct offspring of la Oriental guitarra latina & la guitarra morisca - both descended from the ORIENTAL zither. ①

For earliest stringed instruments one must look to Egypt & Babylonia - including the zither - these passed to Syria, Persia, India - & Middle & Far East. Archaeological findings in Egypt single out a particular bas relief dated 3500 B.C. Discovered in the tomb of one of the Kings of Thebes it depicts an instrument similar to the Spanish guitar. ①

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② Somewhere between 800-1000 B.C. the Egyptians possessed an instrument greatly resembling the modern guitar. ② Could have been the guitarra morisca or one of its predecessors, in its development from the kithara asiria. ②

Other available data to support the belief that the guitar is descended from the ancient kithara asiria is the zither-guitar terminology in various languages as well as the corresponding development & similarity of the instruments represented by the following terms:

- gitarra - Chaldean (ancient region in SW Asia on Tigris & Euphrates rivers)
- gitar - Arabic
- gitar - Hindu
- kithara - Greek
- citara - Spanish
- guitarra - Spanish

Assuming that the guitar did develop from the kithara here is its history. The kithara asiria was introduced to Spain sometime before birth of Christ & was called the kithara romana. It flourished until 5th cent. at which time it fell into disuse until ②

Lives & Legends-

P. 254

② invaded Pannonia & est. themselves. Yet about reviving the old Roman culture & kithara again emerged. An 11th cent. Sar. Asidra wrote about singing minstrels accompanying themselves on the kithara.

It is also likely that visiting Hindu musicians accompanying their dances introduced the kithara asiria into (Spain) before coming of Romans ②.

P. 254

③

The musical centres in 9th cent. were Seville, Toledo & Zaragoza ③. Around this time the guitarra latina an instrument containing 4 sets of double strings was developed in Spain, from the kithara romana.

Meanwhile in the Middle East, the kithara asiria inspired the guitarra morisca an oval 3 stringed instrument introduced into Spain with the 8th cent. invasion. Latin guitar in its embryonic borrowed idea of single strings from the morisca.

By the 9th cent. there existed in Spain guitars not unlike those of today. Until the 11th cent. & 13th cent. the guitar was not widely introduced to general populace. Little structural change took place other than the addition of a 5th string by the famous Arabian musician Ziryab.

In the 18th cent. a major change took place, a 6th string was added by Fran. Milliel Guteria - excellent classical guitarist & guitar teacher to Carlos IV, Queen Maria Luisa & famous concert guitarist Dionisio Aguado. ③

2:25b
(H)
Oriental
news

According to Levi-Provençal (La Civilización Árabe en España) the great tradition of Andalusian music was molded & developed at the Conservatory of Cordoba est. & directed by the Mesopotamian musician, Ziryab in the 9th cent. Ziryab arrived in Cordoba 822 in his early 30's & remained for rest of life. (H) Ziryab & his school became proficient in Andalusian folklore & was highly Oriental in nature & taught it at his conservatory. As a supreme musician at Baghdad ^{courts} for years he undoubtedly added to & polished what he found. He is credited with making Andalusia the cultural centre of the known world at that time. (H)

It is not known exactly when flamenco entered the picture. That a type of flamenco existed ^{for centuries} was seen in the cante & baile. Andalusians had the guitar by 9th cent. In the 14th cent Archbishop of Hita speaks about musicians "who play the guitar" 15th cent. Bermudez writes about lower class using rasgueo as a phrasing with the fingers.

After this the Andalusian ^{style guitar} school of playing is mentioned. First mention of flamenco guitar beg. of 19th cent. (H)

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The Flamenco Guitar

① The Flamenco guitar made its appearance ~~in~~ about 1800-1835. At that time flamenco guitarists were extremely scarce. This was due to several factors;

1. Cantos had always been traditionally sung unaccompanied.
2. Flamenco was not of the common people few could afford a guitar
3. guitarists were very secretive about their material & unwilling to teach it. Aspirants were forced to teach themselves since few could afford a formal lesson. Secret was so widely practiced that up until a few years ago guitarists would not play their "good" material in front of other guitarists. ①

Hence flamenco guitar playing during the early years was primitive & limited. Primitive in this case meaning the accompanying was free of flourishes & superfluous. Primitive playing was not easy. The falsetas then played were based on the thumb that had to move at breath taking speeds. ①

falseta means

P. 258

② The thumb was also considered more flamenco. ②

The term limited applies to what the guitarist knew to accompany - which was generally the habits & tastes of his particular region of Andalusia. Rarely did he venture outside the region of his birth. ②

These two factors began to disappear from 1842 & onward mainly because of the cafes cantantes. Professional guitarists were hired to play in these cafes & this meant expanding their horizons. For the first time songs & dancers all gathered in one place. At present that the guitarist had the monumental task of accompanying all styles of cantes & bailes, most exceedingly difficult. ②

P. 258 This led to refinement of playing, discovering the full potential of the instrument. As they improved, guitarists began to compete with singers & dancers. To gain recognition & admiration they invented all kinds of new techniques to please their audiences, thus heralding the arrival of the first flamenco guitar soloist. (2)

(2) Flamenco's first guitar soloists created quite a sensation in the flamenco world. Soon each baile cantante had its own soloist, who was paid more & earned greater fame than the mere accompanist. Needless to say in a short time there were more aspirants than solo chairs & competition became fierce. All manner of tricks were employed to keep capture public fancy, playing behind the back, over the head, sock or glove on one or both hands. Needless to say the dedicated accompanists dropped drastically while the soloists arose out of proportion. The irony of the situation is that today a truly great accompanist is held in much higher esteem than the most brilliant soloist because he is so scarce. (2) O/s accompanists that helped & often directed a singer or a dancer are today very rare. (3)

P. 259 Authenticity Why then could a flamenco guitarist be both a soloist & an accompanist. Due to two things & laziness & overconfidence desire to show off. At it more comfortable to sit in privacy of one's home & practice to be a virtuoso than it is to become an accomplished accompanist. (3)

The astute guitar aficionados can pick up enough material for a lifetime from records & to his practice a day in time he is acclaimed a virtuoso yet he completely unrounded in his art because he has no real understanding of what flamenco is & feels even less. (3)

Perseals

To be a truly great accompanist requires that one knows how to sing a dance even though that is accompanied. Only by possession of complete knowledge can the accompanist ~~be~~ ^{present} an authentic, creative background for the baile or cante. The melody, compás, chords, phrases are all second nature or should be so that the ~~process~~ ^{process} can be given to the ^{inferred} ~~subtle~~ ^{subtle} ~~ness~~ such as a ^{or} ~~small~~ ^{talking} ~~inventive~~ ^{inventive} flight in the ~~enhancement~~ ^{enhancement} of each moment of the baile or cante. (3)

How
 unambiguously
 is
 dealt with

If accompanists do not play well when they must accompany mediocre artists. Some such as Manolo de Huelva, Melchor de Marchena or Diego del Gastor simply stop playing when confronted by an inferior or impure (inauthentic) performance. On occasion Manolo & Diego not only stopped playing but sang the cante authentically to the distress of the attending cantaores. (3)

Authenticity

P. 960

(11)

The task of the accompanist is further complicated each singer of the same cante will perform it a little differently. A dancer will improve a new version of a particular dance each time its performed. A ^{truly} great accompanist must be able to instinctively follow the mood of the moment. (4) It takes years & great patience to achieve this knowledge & hone the instinct. Today beautiful spontaneous coordination of all aspects of Flamenco (cante, baile & toque) can only be seen in special private gatherings.

Imp. v. med. of
 another

Commercial Flamenco is not only rehearsed to death (resulting in even perfection & loss of authenticity), it is also condemns any artist who wishes to pursue authenticity thru the medium of improvisation. (4)

Virtuosity
leads to
unauthentic
perf.

Virtuosity is often a burden & even if
a virtuoso musician wants to go out of his
way to be a good accompanist he has the difficult
problem of learning to subordinate himself to that position.
role.

His Federico Garcia Lorca pointed out in one
of his lectures ("Obras Completas" p. 1541)

"The guitar in the *cante jondo* must limit
itself to keeping the rhythm & following the singer;
the guitar is the base for the voice & must be strictly
subordinated to the will of the singer."

... the guitarist must also sing & thus *jabatas*
(commentaries by the strings) are born. When
sincere (authentic) they are extraordinarily beautiful
but in many cases they are false, foolish &
full of pretentiousness when expressed by one of
these virtuoses.

* Prelentious virtuosity is as badly considered
in Hindustani music, so closely related to Flamenco
in feeling & form (and which the new foundation of
Flamenco) as it is in Flamenco. The following passage
from the book "Music & Dance in Indian Art"
relates in no uncertain terms the feelings of Indian
purists on this subject.

"Indian classical music is played ex
tempore & the executant is also the composer.

The musician's skill is supposed to be sparingly directed
towards exhibiting the full beauty of the *ragas* or
taalas rather than to display his virtuosity. There is
a story told of a certain immensely skillful & vain
musician who, one night in a dream was taken by the
lord Shiva (The Destroyer in Hindu theology) on a journey.

5

P. 261

The two entered a palace where in every room there
pools of blood. In the pools lay the mangled &
miserably chopped corpses of divine beautiful men &
women. The musician full of indignation urged that
everywhere should be done to find the ~~pharisee~~ pharisee who had
perpetrated these crimes. Lord Shiva turned to the
musician & said "These beautiful people are the rajas.
You are the criminal." (5)

The great guitar virtuoso Sabicas once stated
that the flamenco guitarist is not ready to play solos
until he has completed a 40 year apprenticeship, the first
20 to the ~~accompaniment~~ ^{accompaniment} ~~band~~ ^{band} the next 20, accompanying
cante. Sabicas's point is well taken without a complete
knowledge of the backbone of flamenco, its rhythms, traditions
composers, structure of all its dances & most importantly
the cante, the guitarist does not have sufficient
authenticity in his background to render a truthful
performance. Truthfulness is the ultimate aim of flamenco

And

5

P. 261

There is little to be gained by trying to interpret someone
else's truthful reaction. (Socrates) A great artist ^{arrives only} ~~arrives only~~
when the guitarist ^{creates} ~~creates~~ his own truth. ^{most spontaneous} ~~most spontaneous~~
admiration in ^{of this event} ~~of this event~~ ^{truth} ~~truth ^{imagination} ~~imagination~~
the condition that the ~~duende~~ ^{duende} is transmitted, ^{as he plays} ~~as he plays~~
then results in the authentic performance. Only then
is he recognized as a truly great flamenco guitarist. (5)~~

The

Old & Modern Styles of Flamenco Guitar Playing

How many authentic truly great guitarists are
there? A handful at best. Why did authenticity
lose ground? (5)

P. 262

6

1. copying - sign of mediocrity. A guitarist
who does not have distinctive material & style of playing
regardless of how well he plays the reactions of others is

medicore (b) What constitutes an Authentic Andalusian in the Flamenco Performance

P. 262

(1) Distinctiveness \rightarrow authenticity playing style was a sign of authenticity especially in the regions of Andalusia (Cádiz, Jerez, Sevilla, Córdoba, Granada, etc). The styles of playing or toque were from these regions were adopted by the native guitarists who created their own unique style (distinctive material) within the style of the region. This ~~exists both~~ ^{exists both} authenticity ~~in~~ both the material & the toque. One always witnessed the authenticity in the early playing style from the Madrid style. The former based the toque on the thumb & good accompaniment while the latter leaned towards technique & fly up fingers. (6)

(2) Another interesting phenomenon was the flexibility of the compás (rhythm) ^{between accompaniment} work. Most old time authentic accompanists did not do solo playing. For them a flamenco ^{performance} was not authentic or complete (singing) & without baile (dancing). One may as well sit down to a good meal that has no wine. (6)

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What was the use of keeping a compás if there was no one to sing or dance? Interestingly enough the ~~compás~~ ^{compás} of the flamenco guitarist in a solo performance was ~~often~~ ^{often} a many times non-existent but in the role of the accompanist it was always perfect. (6)

(7) ~~caused~~ ^{caused} by aspiring flamenco guitarists. As a result of this ~~the~~ ^{the} art of authentic accompaniment has suffered. (7)

The Authentic school of guitar playing was deceptively simple. The ^{at first} style in which the transmission of dance was paragonal. It was soul satisfying and it was taken seriously since during the course of a performance both interpreter & listener experiences a deep

Lives & Legends

17

P. 213
(7) Emotional trauma. It was perfect for small intimate audiences & was really only ~~appropriate~~ meant to be performed at close quarters. (7)

Jondo guitarists were not exceptionally technical. It was actually preferable that they were not because the dance is at its best in a more authentic presentation.

Fact that Technique was not that important gave Jondo playing another advantage. Hours did not have to be spent in practice. The guitar is picked up & it is played when the mood is upon the guitarist. As a result this performance is far more authentic than that of the concert guitarist who spends hours perfecting particular arrangements. The Jondo guitarist creates as he goes along. His instrument is always able to convey true, meaningful expression because it is also his faithful companion. (7)

P. 214
(8) Performances of The modern style of flamenco guitar playing was far from authentic. The modern style is frayed demanding & frustrating. No matter how proficient the technique the modern guitarist never completely dominates the concert flamenco guitar. One is its slave. The guitar instead of being the faithful companion seems to constantly nag "practice me practice me, four, six, eight hours" or "you'll never be as good as the others." (8) For emotion must be forgotten, notes added to the falseta, the scales played for the 3,000th time, more scales, more exercises.

This is not an exaggeration. The long daily hours of compulsive practice, methodically but ~~whatsoever~~ without feeling, authentic creativity, or ~~distinctive~~ style the ~~concert~~ aspirant seek ~~lead~~. In place of fame & fortune (for the exceptional few) the concert flamenco guitarist is left with an immense

seem of unmeasurable, measurable notes, based on
a an absence for something he once heard.

A jazz guitarist does spend as much time playing
his instrument as does the concert guitarist. ~~And~~ so much so
that some become ~~so~~ exceedingly accomplished technically
to the point of virtuosity. The main difference is that
the jazz guitarist has the will a virtuosity to control his
virtuosity. Controlled virtuosity is a most important
requirement for ^{an} authentic performance of today's advanced
flamenco guitar. For many it has been the most difficult
to master.



Andalusian Authenticity Performance

①
P. 956

The Authentic School of flamenco guitar playing is mentioned with the first appearance of the flamenco guitar between 1800 & 1836. Its adherents were extremely scarce due to 3 things:

P. 957

P. 957

for centuries

1. came up until this time had always been traditionally sung in a workshop context
2. flamenco which had ~~been~~ ^{for this time} existed for centuries ~~to exist~~ belonged to the common people a few could afford a guitar ①
3. early flamenco guitarists were very ~~concrete~~ about their materials ②

accrue amount
that could be captured

Andalusian

Authentic flamenco guitar playing was based on ~~the~~ ^{Andalusian} ~~fact~~ ^{factets} ~~was~~ ^{were} ~~not~~ ^{were} easy.

Even though it was free of flourishes a superficiality it was not easy. For one thing ~~the~~ ^{Andalusian} factets ~~were~~ ^{were} had to be played with the thumb that had to move at breath taking speeds. If one did not use the ~~flamenco~~ ^{flamenco} thumb the facteta was not considered authentic. See

Secondly it ~~was~~ ^{was} Andalusian Authentic guitar playing was a style in which the transmission of the ~~duende~~ ^{duende} was paramount. The duende has been described by Federico Garcia Lorca as

The Aegeans

In the 15th century B.C. the Phoenicians were not the only ones to discover Ancient Andalusia. Early Greeks from the Aegean World also visited Almeria & called the people the Bronze Age People.

Aegean Art & Literature Progress

P. 7

The birth, growth and decline of the Aegean civilization has been placed at between 3000-1100 B.C. Other contemporary civilizations connected with the Near East according to some sources include the Hittites, Egyptians & Assyrians. The Aegeans were also present in Egypt & Anatolia (Turkey). ①

P. 6

②

The beginning of the Aegean civilization started during the ~~Early~~ Neolithic Period although traces of human habitation have been found as early as Paleolithic Times (before 10,000 B.C.). ②

The Aegean Civilization was made up of two main cultures, the Minoan & the Mycenaean. The Minoan Culture lived on the island of Crete. Knossos was its main city.

P. 14

③

The Minoan ~~culture~~ world as the culture was called of Greece ~~was~~ ~~far~~ ~~superior~~ ~~in~~ ~~both~~ ~~art~~ ~~&~~ ~~architecture~~. Artistically brilliant & technologically advanced the Minoan World had its own distinctive art, architecture & systems of writing that was on a par with Egypt & the Near East. ③ Although the Minoan World traded & borrowed with both Egypt & the Near East, it remained independent. ④

P. 15

④

Minoan art delighted in nature. It portrayed a rich

P. 16
(5) peaceful world. Women wore colourful costumes & danced, bare breasted under trees in the public square. Young men were portrayed as slim. They wore kilts & practiced bull leaping. (5)

Landscapes depicted lush, ^{flowing} streams & seas full of fish & sea life. Knossos had no fortified walls & there was very little strife. (5)

The Mycenaean or Minoan World as it was known was totally the opposite. It was rustic, primitive & very militaristic. (6)

scenes of

P. 17
(6) Mycenaean art depicted a carnage & chariots rushing off to smite enemies. Men, crudely drawn, existed in a void, blank world. ~~Art~~ ^{the culture} was closely associated with the Minoan Dark Age, whereas as Crete was a veritable garden of Eden. (6)

The Minoan world was matriarchal. The Mycenaean world was patriarchal.

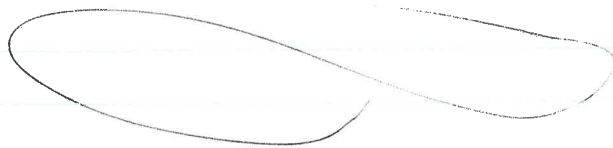
P. 18
1975
(7) The Minoan Palace at Knossos was eventually taken over by Mycenaean Minoan speaking mainlanders (Third Palace Period) (7) Palace destroyed & rebuilt

P. 206
(8) The destruction of Mycenaean fortifications was just one of many cataclysmic events that marked the end of the Bronze Age (8) In spite of immense defenses Mycenaean walls were breached. While the walls kept the rustic villagers out the villagers were eventually recruited as they were needed to be mercenary warriors. They saw their opportunity & began to plunder the wealth of the Mycenaean from inside the walls. Many of the warriors were already away leaving the city poorly defended & vulnerable. (9)

P. 207
(9)

The Aegean Civilized World during the Bronze Age ~~did~~ interact dynamically with a rich mosaic of ~~societies~~ cultures & artistic practices throughout the Mediterranean including ~~Aeolia~~ the Mythical Kingdom of Tartessos.

Their legacy to ~~that~~ ^{mythical} ~~western~~ world has ~~long~~ ~~been~~ ~~unexplored~~ ~~unveiled~~, ~~as~~ ~~yet~~ ~~to~~ ~~be~~ ~~explored~~ ~~unveiled~~.



650 B.C. In 650 B.C. the Phoenicians re-discovered Ancient Andalusia as did an Egyptian named Colaios. Both found the Mythical Kingdom of Tartessos & Colaios took back a cargo of gold to ~~bring~~ to the wealth of the King to the Phoenicians. The Phoenicians were seamen who lived on Sidon. Upon receiving the gold they too set out for Tartessos. They were greeted warmly by King Arganthonius who encouraged them to found colonies & trading posts along the southern coast - "his coast" as the King called it. (10)

(10)
P. 212
south
of
Granada

P. 35 Brennan
The Face of Spain Cordoba
1984

Paso de Despeñaperros only breach
in the 300 mile wall of the Sierra Morena.
Still bandits there & murderers. Come down to villages
rob & kill no ideals kill for love of it & the
bloodshed. Caves - live in them P. 35

River of Tartessos whose roots lay in siber. P. 39
runs thru Cordoba

Bronze Age Migrations in the Aegean

R.A. Crossland and
Ann Birchall
Noyes Press, New Jersey
1970

(Chalcolithic Age)

P. 19 ① The early Bronze Age occupies the 3rd millennium
B.C. in the Aegean ② 2000 B.C.

Crete - 3000-1400 B.C.

Late Mesolithic Period 4th millennium

P. 27 ① The first Mycenaeans in Greece 2000 B.C. 2nd Mill.
first group of people to organize military &
political power throughout a large part of Greece during
2000 B.C. First to build urban capitals & develop
settlements & make them into strong centres. Their rulers became
the first petty kings & eventually became great monarchs
of Greece created royal dynasties & gave birth to heroic
legends. ② Came from abroad most ^{tribes} ~~people~~ probably labourers
or woodsmen already there, who spoke a kind of Greek.

P. 203 ① The Sea Peoples Alessandra Nibbi (Oxford)

Egypt invaded by the sea peoples (people from
northern lands) ~~at~~ ~~the~~ El-Amarna were allied with
the Libyans possessed a large number of metal
objects including swords & knives. They had cattle
goats horses & leather tents travelled with their families.
All except Libyans were circumcised. Strong evidence that
they were Semitic (Asiatics) ①

P. 204 ② Associated with the "Great Moon" (sea) & Asbes - an
inland area in ancient Egyptian ② Skilled in metal working

P. 205 Melgarth (Phoenician god) worshipped by the Greeks
(3) also worshipped by Sea Peoples as a result of trading (3)

The Face of Spain

Mervyn Brenan

Publ. by The Penguin Group
London, 1984

Introduction by John Wolfers
(Penguin 1987 London)

Chapter 1 - Madrid

P. 19

① Virgin of Almudena - one of the oldest cult images in Spain, dates back to 1083 when Madrid was captured from the Arabs. Not popular belongs to very rich. ①

Chapter 2 - Cordoba

P. 33

P. 35 Pass of Desperes - the only breach in the 300 mile wall of the Summer Almorava. ①

P. 40

① Mosque - began in 785. Had no style of its own. Arabs wanted to make use of the Roman & Visigothic columns that littered the city. Since they were too slight to support heavier piers of masonry for the elevated roof & a second lower range of arches had to be invented. So clumsy yet so beautiful it paved the way for a later invention of intersecting arches called muqarnas. They became the crowning glory of the mosque. A new style using Byzantine idioms was created. ①

P. 42

② Synagogue 1315 - arabesque plaster designs in purest Arabic style. Typical - the two storied house built around a patio filled with flowers & fountains (ROMAN ARCHAEOLOGY) ② Plan of the houses is Roman 206 B.C.

P. 14 Medina al Zahara - Palace that the first & greatest
③ Caliph Abdur Rahman began to build in 936. His successors
enlarged & completed it. Most luxurious palace ever to be
built. 4000 marble columns decorated with gold, bronze & silver.
Most splendid of its apartments - Chamber of the
Caliph. Vast room that had 32 doors. Each door decorated
with gold & ivory & rested on pillars of transparent crystal. ③

Roof was made of sheets of marble various colours
cut thin so as to let the light in. Walls were of
marble inlaid with gold & silver. Most astonishing
feature of the apt - a great basin like a fountain
stood in the centre. It was filled with mercury &
when set in motion dazzled the onlooker with flashes
of light & colours it set up. ③ Stucco arabesques reflected
Byzantine acanthus patterns.

13,000 male servants lived at the Palace. Fish in
the tanks consumed 12,000 loaves per day.

An 1010 Berbers besieged Cordoba & totally destroyed
palace. ③

P. 51 Acquisition proceedings at Cordoba particularly revolting.
Luceno - appointed Inq. of Tribunal of Cordoba 1499.
④ Set about at once to arrest & burn all persons of
Jewish descent. At evidence lacked he employed professional
perjurors. ④ Luceno exhausted this field he turned to
persons of old X'n descent - obtained his evidence
by torturing their dependants. Object was money. Reign
of Terror was such that no one felt safe. At one
point he tried to arrest 80 yr. old confessor, saintly
man of @ Asabella. ④

P. 52 In 1506 Philip the Fair anxious to exert some
⑥ act of sovereignty listened to some appeals that had been
refused. Luceno was suspended. Trial took 2 years during
which time he had most witnesses burned. ⑤

Face of Spain

Brenan

P. 52
 (6) Inquisition's principles & methods reached extremes of fanaticism & cruelty. Women & children were stripped naked while elderly priests watched them being tortured. Meanest & most repulsive racket to operate in Spain. (6)

P. 64
 (6) Cádiz - in 199 A.C. it was a walled city rich in vines. In 1080 Al Andalus took it from a rich ^{Castilian} nobleman named Garcia Ordóñez, who was looking after it for the Arabian king of Granada. (6)

Also home of the blind poet Alcafi, 900 A.D. about. First poet to compose verses in a measure borrowed from the local Spanish folk song known as the muwashshah. Imitated later by other Arabian poets, they became enormously popular. They were sung not spoken & were a mixture of words. (6)

P. 65
 (7) The zéjel has an important place in the history of Spanish literature. As a villancico it was a popular song & dance in Middle Ages. The court poets refined it & produced some of the most beautiful & delicate poetry for songs ever written. ~~That~~ the copla short form is a descendant of the zéjel. (7)

Chapter 11 - Malaga

P. 82
 (8) Before becoming an Arabic city Malaga was Carthaginian. Carth (was) continued to be united for several centuries after the Roman conquest. (8)

GREK/R PHOENICIANS

P. 92
 (9) Tímon de Vélez - site of a Phoenician settlement. In 600 B.C. the Phoenicians from Ionia founded a city they called Melanike. They traded in gold & silver with neighbouring tribes. The Phoenicians who had claimed

The waters were on decline at this time. A few years later, their city Tyre, was captured by Meluchadmagon. Towards end of 10th cent Carthage took place of Tyre & became the main state of Med. Mamake disappeared.

The Tartassians ruled Mamake (9)

Chapter 6

Granada

castle of Alhambra once the key to Granada captured from Moors 1482 famous peak poem by Byron

square building high nest turreted walls p. 122

Alhambra - old Moorish quarter

steep cobbled lanes, white houses rising above terraced gardens or another

gypsy quarter white washed caves

gray green castles

p. 124 to other blues

(intense, pale) Blue sky - pure blue of Granada like needs of fresh blood p. 126

gives evidence of a country of bloodshed

Culture of
Deaths
attitudes

Looking for Lorca's grave body dug up because one had paid the negotiable fee for its removal to a permanent resting place. Grave digger sad, differential talked briefly of his work, Took author to ossuary, place where Lorca's bones were. It was a feeling of isolation & silence as if a grave fault had been committed just as his murder was.

Man made of place a pit all kinds of bones & skulls all shot the "flower of Granada" as he was called among them p. 128

Face of Spain

5

Bacon 1965

Search for
Lorca's
grave

Gravediggers then took them to place of ^{official} executions on lower side of cemetery. Bullet holes & dried blood still there. Bundled out of the lorries & shot with rope manacles still on them. P. 130

At entrance to ^{wooded region of} Alhambra there is a drive Carmen de los Martires - St John wrote his mystical works there. P. 130

Author left & returned to middle class part & 2 gravediggers take him to Lorca's brother in law (mayor) City Councillors only ones permitted to light a cigarette before they were shot so showing the traditional contempt & defiance, doctors, post men shot because others wanted their jobs & a Protestant pastor who ran a free school for poor children. P. 131

Tombstones all had same epitaph "ceased to exist" not "died". P. 131 your mother sister daughter will not forget you (no mention of father brother son). P. 132

In spite of his friendship with Lorca he still could not persuade gravediggers to show him grave P. 132

Horrors of
Civil War

Mighty the lorries roared up the road to the cemetery followed by shots. In the morning the women would look through the fallen bodies in order to find their menfolk. They lay where they had fallen until the Falangists came to bury them. Put in shallow cavities often hands & feet stuck out. Some were boys & girls in their teens. Atmosphere during the Civil War so hysterical one was shot for any remote connection to the left.

Culture of important
Death

[Prisons were emptied to make room for fresh arrivals. Spanish innate love of destruction their obsession with death their tendency to fanaticism found full vent in those orgiastic scenes because there was no civil or religious authority no moral force or restraints.] P. 134

Lorca's last Days

found in Granada a couple of days before the military rising took place. Took refuge in the house of his friend, a fellow poet Luis Rosales close to the Cathedral. Rosales brother was a leading Falangist it appeared that Lorca was safe. But two days later a car with gunmen drove up & took Lorca away. He was never seen again. Blanketing that both his hosts were away when this happened.] P. 135

For 12 years his name & books were censored. 1948 a leading publicist & author laureate spoke out about his murder to the whole nation (Jose Maria Pemán), Friends of Lorca in Argentina were creating prejudices against Franco regime it was hurting commercial negotiations - this changed attitudes.] P. 135

Of course neither side would take blame A story was whispered to Mexican journalist about who did it & claimed Lorca was a friend of Falangists. P. 136

Truth hard to really know Lorca did have powerful friends on both sides. But story of what really happened seems to indicate Lorca was driven from Rosales house to Falangist

depot near Vignar. At dawn he had been taken to a ravine & shot. He had had to dig his own grave.

Chapter 7 Cordoba & the Sierra Morena

Góngora 17th cent poet lived in Cordoba introduced a new era in poetry combined brilliant & daring imagery sense of curial values of words, diction precious & obscure condemned in 18 & 19th cent.

wrote greatest long poem in Spanish called Soleadas. P. 154

Sierra Morena
Paleolithic

Lermo Municip small plain famous for its paleolithic implements & various Arabian battles. P. 159

Not really a mountain range but the of the Castilian tableland with many flexes & Mesetas in parallel lines. Deep valleys with olive trees & tributary water channels. P. 159

In the monte bajo there are wolves, wild boar & red deer & hares. Been there since Roman times.

Barbaros of Saragosa
little known adjacent it.

1084 Alfonso VI of Castile not occupied Toledo passing hand on Arab kingdoms to south. They had no prospect of resistance much longer called upon & had ben Taxation Almoravide Emir of Morocco never though his help would prove disastrous

to them.

Touaregs - retook Badajoz who live in Saharan Desert.
Converted to Islam military order known as Almoravides.
Now - to wage perpetual war on unbelievers
abstain from wine & music P. 194

Program rapid conquest & converted black races
of the Niger. Senegal & occupied Morocco. Founded
Marrakesh in 1084

In 1084 in answer to appeals of the
poor King of Sevilla, King Mutamid they crossed
straits of Gibraltar to Algeiras. P. 195

It was Sept African
army assembled at Badajoz. Yusuf
in command. Joined by Arab states of Spain & kings
of Sevilla, Merida & Badajoz. Yusuf was 40
dark, wizened & had a high pitched voice & thin
goat's beard. He had been born a pagan. He only
broke robes & camel flock. Wore the Touareg veil
that covered his face from eyes down. Always consulted
his holy men. P. 195

Alfonso assembled his army that also
had Arabian Norman & French knights. He asked out to
meet Yusuf who let him get a long distance from his
base & met the King at the Guernero stream.
Messages were passed back & forth no date of battle
(custom) men drank from the dirty stream for 3 days
until decision was made. Oct 31st The Xns anticipated
the hour of attack that had been chosen upon attacked. P. 196

In the first charge Yusuf's army was confined
The Andalusians were routed Alfonso's main corp drove
Africans back. Then Yusuf sent in the camels. Horns

Face of Spain
Brenan 1965

9

of their smell
were terrified & stampeded. Alfonso almost
to rear of African army tried to turn back but
was trapped. The African drums rolled. The air
reverberated & mocked with their European
presence. Armed with Indian swords & hippopotamus
shields they drove forward in one great mass. 196
They pushed to the place where King A stood
& one of the black men drove a sword thru his
chain mail wounding the King in the thigh. His companions
formed a guard around him & got him away.

That same night Yusuf ordered the decapitation
of all the Xth dead & with their heads built a
high mound. At dawn the muezzins stood upon it
calling the army to prayer. The heads were distributed
to the Moslem cities of Spain & Africa (custom) Yusuf
returned to Corda because his son was very ill.
4 years later he returned to subdue the Arabs. P. 196

The outcome & consequences for Spain had
she won would have been disastrous.
compelled to absorb a hostile territory
→ a higher culture
would have led to Arabization &
decay of their own institutions
would have become an effete, slave
owning semi oriental oligarchy. P. 196

Chapter 10 Mérida

Martyrdom of Saint Fulgencia 305 A.D.
Roman temple had been built to Mars.
Fulgencia had been hidden away by her parents
escaped & went to Mérida where she presented

handed to the city magistrates a began to
harrange them furiously about the false gods
being worshipped

Asis, Apollo, Venus are nothing
the Emperor himself is nothing
these nothing because made with hands (gods)
this one nothing because he worships them
All worthless & nothing

Obsession
with
death

After this & a few more sarcasms she called
in the usual martyr's formula of the day
for the executioners to burn cut & mutilate her
limbs they would find it easy to destroy her body
but their fiercest torments would never reach her soul.

The praetor unable to resist the challenge
agreed the order. They tore her body with hot pincers
& cut off her breasts while she sang in her
shrill child's voice her song of triumph.

Then they piled faggots around her & set fire
to them. She died & as she did a potato dove
flour out of her mouth & ascended to the heaven.
A snow storm covered the ground. P. 204

Her cathedral adorned with Visigothic art
Full of oriental influences. Horseshoe arch Visigothic not
Arab discovery. P. 208

(NB)

Andalucia had been civilized for many
centuries before the Romans came. P. 206
old Iberian municipal system & high standard
of agriculture P. 208

Visigoths made Merida one of their
principal cities. P. ~~207~~ 209

R. C. Mancha P. 178 Passion //
1984

Journal -

in the cathedral there are pasos (images)
one showed Christ being whipped by Roman
soldiers blood ran down his
back his shoulders drawn together in agony.

Another paso held a glass walled coffin
contained his lacerated body pale exterminated
face, frozen in death.

Passion - Gloating attitude to physical details of the
strange coincidence in a land where P. 178
prisoners are beaten & judicial murders sanctioned.

Guadalupe River issues after 20 miles subterranean
runway wells up from that ground in a succession
of pools called Ojos or Eyes. 178-179 blue water
filled with bullfrogs.

Another ex of obsession with death
P. 184 Medellín birthplace of Cortez.
just outside city one of history's bloodiest
battles fought between French led by Victor & Spanish
led by Gen. Cuesta.

After the battle it is said the victors
their nettled on the battlefield became so engorged
with corpses that for days they could be bridged
over by a stick.

10,000 were killed. Victor, a complete savage
shot his prisoners & sacked the town. Bones lay bleaching
in hot sun for years. Also pulled down Cortez House. P. 184

Chapter 9 - Badajoz

White town clustered on the Guadiana where the gypsies sang as they washed their clothes in the river. When the dusty streets still follow the old Moorish plan, steep & too narrow for any kind of wheeled vehicle. P. 186

P. 188 Mystical movement of San Pedro de Alc ntara

All ~~Alfonso~~ Mstawakbil last king of Badajoz destroyed in 1094. by Almoravides. Sheep bathing pens fell away to the river & a green treeless plain P. 189 no villages to break the ~~Almoravides~~ vista.

Foreign legion in a famous but shocking massacre that took place in Badajoz Aug 14, 1936 were trained in a cult of death. Bare no water. All prisoners, following the old cruel rule of the 1st Carlist War, were shot. Just one of many atrocities that ^{English} journalists lied about, made it seem as if only one side was responsible. P. 192

Chapter 11 - Talavera & Toledo

P. 221 character trait: Oriental stonism known as nobleza

Talavera - pagan festival of Cerealia. procession of girls from neighbouring villages carrying flower decked baskets that contain small offerings to the Virgin. In the time of Apuleius the offerings were phallic symbols, sprigs of vegetation & barley cakes. Same idea today. P. 225

Another ritual Bull of St. Mark still exists in some pueblos of Andalusia. Bull is caught, doped with wine then when it is subdued it is paraded thru the village & given name of a saint. Women & young girls cover him with Pasiphae-like gestures - they believe bull's response tells them their future in love & fertility. Believed that bull becomes real gentle because spirit of St. Mark enters it. Strange because that spirit is entirely ox wall. P. 225 St. Mark is really a disguise for Jesus, cattle are blessed in front of the church & a ring shaped bread is distributed, the rosca de San Marco, P. 225 (April 25 in Granada).

Attitude - see themselves as herd had had eyes back to times of the tribe
 animal duty to help friends & punish enemies P. 224

P. 225

Tokio - oriental patterns maze like heraldic
 pattern & decoration = to rhyme in poetry

Patterns & designs had an abnormal sensibility to small variations of light, colour & space. Enabled them to create a pattern that enhanced the variations & resulted in a much higher plane of beauty than was achieved anywhere else.

Fabrics, glassware
 Muslim banners

Oriental pattern was not a string of identical things repeated but a design in which each separate element mysteriously involved the potency of the others

3 Churches in Toledo and Oriental
Santo Cristo de la Luz built 922
altered by Mudéjar architects to fit
Xth worship (P. 235)

Two synagogues pure Moslem style
horse shoe arches P. 235
rich arabesque friezes around upper walls
lattices of carved alabaster
complex patterned woodwork
creates feeling of cool repose & delight
base walls alternate with richly decorated surfaces

Archetypal patterns of Moslems & Arabized
Arabized Jews create a mystical effect in plastic
sensation. General design too complex to follow
but a leaf or scroll detail could be seen &
followed. Its constant re appearance created a state
for the mind to transcend to another level. P. 236

ASK

Tom

While the surface of a wall contained the
complexity of native weather including the window
affirmed a purpose & was in divine order through
its eternal recurrence, P. 236 Provided a deep feeling
of satisfaction & ~~exaltation~~ reassurance.

DEFINITION of Mysticism

a sense of exultation one receives by them
the sudden perception that there is order & harmony
where at first all things all seemed to be
in a state of arbitrariness & confusion. (P. 236)

Toledo. strange dark ominous situated on a bare
rocky hill tops around the Tago river once a
fortress that continued for centuries became a citadel
for the Church.

In Toledo the most menacing religious power the world has ever seen spread its tentacles sometimes for good but mostly for evil. P. 237

Under the Visigothic kings it persecuted the Jews to a degree not known in any country before Hitler. Eo - in 633 this power persuaded King Sisebut to remove every Jewish child from its parents & every circumcised male to be castrated, later this same evil power set up the Spanish Inquisition. P. 237.

In the 12th cent ^{Toledo} became a center for Arabic & Jewish studies. From here Muech philosophy was transmitted to the ^{western} world with help of Jewish interpreters. Not a Spanish venture - influenced by French & Byzantine clergy. Toledan clergy fought desperately to keep old rites & customs.

A city of priests this situation began under the Visigoths. Church acquired immense wealth during V time bishops became potentates ruled over vast # of lands & had thousands of slaves. Controlled the kings by supporting them against unruly nobles. Then led nobles against kings when they got too strong. Got rid of King Wamba & gave him a drink that made him lose his memory. (P. 237)

② ^{reference} The sinister situation cont when one of the Archb's fell into Nestorian heresy. ① ^{reference} Under Muslims - Toledo reverted to provincial city. Revival of Toledo by Xmas in 1066. Turned wealth Muslims had taken back to church. Last great Toledan drama Archb Caranza arrested in 1559 by Inq. suspected of full blown Lutheranism. Arrested just because he had

spent time in Rio as Q. Morán's confessor. Remained
in prison 17 yrs. Released. P. 238

Toledo home of St. Theresa wrote a treatise on
peace here. Maintained on mystical books she was
involved in a fence struggle that saw her
co-adjutor St. John of the Cross disgraced &
imprisoned. P. 238

Toledo home of El Greco also whose only
dispute was whether Christ's head should be
painted 6" lower or higher than those of thieves. P. 239
This Greek pervades Toledo. Paintings reflect his
penetrating orality & intellectual vehemence in his
apostles & prophets. His portraits electrify the beholder
with their supernatural intelligence. Their softly
abstracted eyes look as if they are steadily
being drawn to some other world. Very different from
the firmness of Zurbarán. And then the steel like
cold of the moraine ~~fall~~ casts its strange light
over the works of this "visionary who found no
pleasure in the blazing Spanish sun." P. 239

El Greco's paintings do reflect Spanish things.
They have certain qualities austerity & suffering. P. 239
the harsh & forbidding land to which he came unlike
pleasure loving Italy. Most of all these characteristics
allowed him to find himself. P. 240 The key to
El Greco's work is his Byzantine, theological mind. P. 240
His Crucifixion perfect eg. A cross stands against
a darkening sky. An immense solitude stretches between
heaven & earth. On the cross the reverse face of
the Christ a long & contorted body. The death agony
or do we see the death agony of the Christ
or a theological fantasy? or a brand of suffering that
might be peculiar to that of a god. P. 240

Face of Spain

Brenan 1984

It might be said that the usual human aspect of this subject has been transcended by a supernatural one. It is reminiscent of the days when arguments over dogma were the very core of the Father

Mysticism of the Byzantine Church is the central point around which all the rituals & ceremonies of the cult of the Greek Orthodox Church revolved. Characteristic of Byzantine thinking was to emphasize mystery & remoteness of their faith. The power of the sublime figures who stand on the walls of churches with their faces turned towards the worshipper, emanating supernatural & magical knowledge. Tinged by a touch of Gnosticism whereby man is saved not by blind faith & the sacraments but by a vision of knowledge imparted through the classic attitudes of the Greek culture of Plato, Plotinus & Dionysius. P 241

faces of his saints & apostles

This is not a Spanish attitude. The development expansion of the intellect has never been regarded as the entry to Paradise. P. 241

TOM

Greek portrait painter. His St Bartholomew is thought to have come from an insane asylum - power of this apostle's glance derived from supernatural knowledge. An Byzantine theology spiritual power is based on supernatural knowledge. P. 243

NB
Mysticism?

Another mystical painting Assumption of the Virgin - (San Vicente Museum Toledo) Virgin rises through the air above Toledo (or has it become Jerusalem?) surrounded by angels & angelic choirs. Speed of her ascent is seen through elongation of her & angels bodies. Places of their faces & heads are averted in a feeling of eluding turning away from a world of sorrows & delights towards a true mystical attitude. P 244

for
Tom

True mystical attitude permeates his work
in the subtle inverted gaze from this world to
another from which comes a light one sees in a
vision can then, never be rejected. When one realizes
one's vision through one's art one can begin to
work out one's salvation. P. 244

Aegean - defined as Minoan + Mycenaean
(Aegeans)

Donald Preziosi & Louise A. Hitchcock
Oxford University Press, Oxford, 1999

P.1 Introduction: "There is a land called Crete in the midst of the wood-dark sea, a fair rich land, surrounded by water and there are many many men in it, past counting and no cities. They have not all the same speech, their towns are mixed. There dwell Achaeans, there, great hearted native Cretans, there Cydonians and Dorians in 3 divisions & noble Pelasgians. Among their cities is the great city Knossos where Minos reigned when 9 years old he that held converse with ① great Zeus." Spoken by Odysseus, Odyssey, Book XIX, 1729

P.2
② Knossos was a Bronze Age City named Minoan. Settled since Neolithic times also one of the world's oldest ~~set~~ continuously inhabited settlements. ②

P.5
③ Area of Aegean islands - consisted of Crete etc See traveled by sea map. P. 5 ③ because of many islands

P.6
④ Traces of human habitation found in the Aegean as early as Palaeolithic times before 10,000 B.C. man beginning - Late Neolithic & Early Bronze Age ④

P.7
⑤ Bronze Age saw greatest population of the Aegean, Knossos inhabited since 6,000 B.C. (Early Neolithic) ⑤ Birth growth & decline of Aegean civilization 3000 - 1100 B.C. Other civilizations - Hittites, Egyptians, Assyrians (other important cities now come to light) connected with Near East (oriental?) ⑤ Aegean presence in Egypt & Anatolia (Turkey).

or Near Eastern
⑥ Aegean may have been tied to wider Mediterranean world their 1st thought evidence now coming to light ⑥

P. 14 On Crete - superior art & architecture have been discovered - civilization older than Greece. Called the Minoan World. Artistically brilliant & technologically advanced. Had its own distinctive art, architecture, systems of writing on a par with Egypt & Near East. Borrowed & traded with Egypt & Near East yet remained independent. (8)

P. 15 Mycenaean Greece on other hand rustic, militaristic, primitive. (8)

(Aegean) P. 16 Minoan art delighted in nature - portrayed a rich & peaceful world - women wore colourful costumes, danced bare breasted under trees in the public square. Young men were slim, wore kilts & practiced bull leaping. (9) Landscapes were lush streams flowing, sea full of its own life - very few scenes of struggle & no fortified walls. Sharp contrast to other Near Eastern cities. (9)

P. 14 Mycenaean art portrayed scenes of carnage & war chariots riding off to smite enemies. men crudely drawn living in a bleak, void world - closely assoc with Greek Dark Ages. (10)

Crete was a garden of Eden.

Crete
Minoan world - matriarchal
Mycenaean Greece patriarchal

Chapter 2 The Mesolithic Period
P. 33

Aegean

3

P. 162 Bull Sacrifice - bull is led among a procession of gift bearers to accomp. of lyre player. Bull is then sacrificed & is part of the tribute. More Egyptian & Mycenaean - ritual borrowing more Minoan.

Bulls represented powerful animals & attested to the power of the king.

Rituals P. 48, 53, 54, ~~59~~, 88, ~~82~~, 86, 94, 99, 118 & ~~148~~

P. 57

①

Focused on agriculture, death regeneration & fertility. ①

P. 80

"

Epiphany ritual. Missions had a window of appearance especially for image of a deity to appear. Later used in Egypt! ②

Sacred Mirror or Tree Trunk placed in an architectural setting on top of altars. Ritual connected to festival of the ^{Great} Goddess.

Sea Peoples P. 206-07; 208, 209

P. 200

①

Cyprus; Palestine

Survival of Aegean social practices at end of Bronze Age can be found in Cyprus as well as in the traditions of the so-called Sea Peoples & Philistines in the Levant. ①

P. 206

②

Island of Cyprus was both geographical & cultural bridge between Aegean & Near East.

Appearance of a distinctive style of red & black pottery 12th - 11th cent B.C. coincides with accounts & legends of mysterious Sea Peoples. ②

Philistines thought to have been among the Sea Peoples, appeared in Med around 13th c. B.C. Who were they? Some believed to be from Anatolia - Levant & the Aegean. Others assoc. with Tribe of Dan of Israel & Greece & Sicily & Sardinia. (3) Seemed to have been tribes of displaced persons all coming from different parts of the Medit. after being driven from their own homes. ~~Some~~ Settled in Egypt, Anatolia, Syria & the Levant. (3)

Connection of Aegean to Sea Peoples -
Destruction of Mycenaean fortifications was just one cataclysmic event that marked end of Bronze Age along with intro of iron technology & change in political fortunes for many Med. cultures. (3)

Q. 207
(4) In spite of immense defenses Mycenaean walls were breached. Walls also kept rustic villagers out but My's did eventually recruit them as mercenary warriors. Rustic v's saw opportunity to plunder wealth of My's from inside many of their warriors were already away leaving cities poorly defended. Displaced the My's also spread throughout Med. (4)

Q. 208
(5) The Aegean is considered an important point of origin for the Sea Peoples (5) A particular sword known as the Naue II noted for its cut & thrust ability in battle, the Warrior Vase with were strong representations of presence of Sea Peoples in Mycenaean (5)

Q. 209
(6) Dominance of Sea Peoples cont until 12th cent. In this cent. they assimilated local Semitic deities such as Dagon, Baal & goddess Asherah. (6)

The Dance in Ancient Mesopotamia

William B. Howler

Publ. Adam & Charles Black

London, 1964

Introduction

P. 11

1)

Since the beg. of time dance has been viewed as natural & enjoyed for pastime. From earliest time Mesopotamians referred to dance in their literature & legends. It held a place of importance in their religion, & all aspects of their life.

Dance denoted the rhythmical use of hands, feet, head & even the eyes. A dance could be performed without using the feet. One could dance from a sitting position.

Dance could take the form of a march as in a procession it could be part of the rhythm in a game or warlike, tumbling or walking a tight rope. It could through certain gestures signify a tragic event.

Dance could also imitate movements of birds, animals, fish, trees, flowers, wind & water.

For the Mesopotamians dance was always assoc. with music - the two were inseparable. As with the ancient And. one could not function without the other (1)

P. 12

2)

It was also assoc. with poetry which was often danced. matched the verses to rhythmic movements of head, arms, feet etc. (2)

The Mesopotamian dances & were considered to be very expressive. They used symbols & gestures beyond human comprehension. Music, poetry & dance was called the

P. 12
 Art of the Muses. When cities were invaded there was deep sadness because often times the significance of living was lost because there was no more music or Muse. Dance thought to be the oldest art known to mankind. An ancient writer Lucian had traced dance back to the creation of the universe & the appearance of the god of love, Eros. (2) Observing the rhythmic movements of the planets was likened to a cosmic dance. Urania was patroness of the dance, she was also a Muse. Lucian also speaks about a dance of the heavenly bodies & speaks of the gods as fathers of the dance. (2) The Muses were said to dance with "soft feet" on Mt. Helicon. (3) The Muse Terpsichore is assoc. with "graceful art". Her name means "joy of the dance" & she is assoc. with its early development. (3)

P. 13
 How long ago Rhea Titan wife of Cronus took art of dance to the sons of Earth who dwelt on island of Crete & to Corymbantes who lived in Phrygia in Asia Minor. Cronus devoured his children. In order to protect her son Zeus, Rhea fled to Crete. She had place a stone in the swaddling clothes & had hidden Zeus in a cave. To prevent Cronus from hearing the baby cry the Curetes & Rhea danced a wild lusty dance & beat their shields with their sword. Later this tribe of men became priests to Zeus & continued this ritual dance for centuries. (3)

P. 14
 Since Greeks believed dance was divinely inspired many of the divinities are portrayed in literature or art as dancing. (3)
 Greek dance can be traced back to religious ritual. Almost all the local spirits had a ritual dance performed in their honour. (3)
 Plato felt dance based on instinctive movements & was a specific gift of the gods especially Apollo & Dionysus. (4) & the Muses. Greeks were people of great

Dance in Ancient Greece

P. 14

(4) originality. They were able to take all sorts of elements from cultures of other peoples & make them part of their own - same as the Gypsies. They did not hesitate to ascribe origins of their dances (some) & dance forms to other nations. Greek instructed Greece. Orphic dances attributed to Thracia & Phrygia. (4)

To determine origin of dance there are 7 sources

P. 15

(5)

- literary
- metrical
- music
- archaeology
- epigraphy
- language
- anthropology

IMPORTANT
for ALL
RESEARCH

(a) literary - almost all Greek literature informs us of the dance: even figures of speech echo the dance.

(b) metrical - exp given through medium of rhythm their dancing. Two kinds of metrical sources

- (i) treatises on metrics by ancient grammarians
- (ii) actual lines of verse which the ancients danced. (5) (Songs)

P. 16

(6)

can give idea of tempo & mood of dance & the actual steps used. Further, through recurring refrains, balanced strophes, sudden metrical shifts give an idea of choreography or pattern. (6)

Metrical sources are primary sources - can corroborate other info.

P. 16
(6) Musical sources - compose discussions of music by ancient writers & music itself. Musical instruments of antiquity, (lyres & flutes) Ancients wrote on music & dance. (7)

(7) Greek music used various modes. Notes written down but not like Europ. musical notation. Two systems of writing vocal music & instrumental. 1st more important, instrumental derived from a dif. form of Greek alphabet. (8)

(8) Archaeological sources furnish representations of the dance & dancers & objects used by the dancers. Include statues, figurines, necklets, mosaic floors, stuccoed ceilings, gold & silver jewelry, carvings, votive objects & paintings on walls & pottery.
Of prime importance because it makes dance strikingly vivid. (9)

18
P. 19
(8)

Painting - certain conventions adopted, no perspective
Dancers in a circle eg. Garments - lines of body painted over the garment. No floor line (8) & 9

P. 21
(10) Epigraphy - comprises inscriptions dealing with dance & dancers. Actually archaeological sources but so distinctive they are in a class by themselves! Row of letters incised retrograde on eg. around shoulder of a wine pitcher 8th cent B.C. found in an Athenian tomb. (10) It was a prize awarded to the most "spirited dancer."

Island of Delos - From prehistoric times dance played vital part in solemn rituals. (10)

Dance in Ancient Greece

P. 22

(11) (p) Linguistic sources - Technical words & expressions connected to the dance. Menos were usually descriptive. The Atch, Khordana at the Door, Scattering the barley, The Pigeon, etc. (11)

(g) Anthropological sources - comparative sources obtained from the study of dance among various peoples of the world. A dance may seem reminiscent of an ancient dance but several centuries have intervened. Race & cultural elements have been fused no continued documentation must also be taken into consideration. (11)

Dancers
Cady

(12) In ancient times the Minoan Cretan girls of Cady were famous. Elements of other cultures can always be found in the indigenous dance. My statement

P. 24

(13) Not possible to reproduce actual ancient dance but it is possible to suggest the pictorial effect of ancient dance (13)

Chapter 2 - Dance in Prehistoric Crete

P. 28

(1) On the island of Crete during 3000-1400 B.C. a great prehistoric civilization flourished. Rich in all the arts, with comforts & conveniences not known anywhere else to other ancient peoples. (1) By the classical period in Greek history, that civilization had collapsed.

Its legacy was some cultural influence & a collection of strange tales & legends which was to become part of Greek mythology. (1)

The Minotaur - half man, half bull lived in a complicated labyrinth & ate human beings. Tales of Theseus (1)

P. 28

① Minos who ruled the med. Sea & lands bordering it who took prisoner young men & maidens. Princess Ariadne who loved a prisoner & helped Prince Theseus of Athens to slay the Minotaur & escape from the labyrinth. Talos, the mechanical Man who guarded the island beating fire from his brazen ^{nostrils}, Daedalus who built the labyrinth, fell into disfavor & thrown into it himself. ①

P. 29

②

The Cretans were not Greek they were from Asia Minor. Small, dark haired like a slype. Spirited, intelligent bred life & colour & movement & possessed a keen sense of beauty. Men wore only a loin cloth women gorgeous dresses with flared skirts & bosoms - bare breasted. Dirty shoes were embroidered & high heeled. Cosmetics used freely. Both men & women wore tight belts & generally long hair was elaborately curled & arranged. ②

Chief deity was the great Mother-Earth goddess (divinity of fertility). worshipped in caves mountain tops meadows, seashore & in groves of sacred trees. Altars had horns symbolic pillars. Also worsh. in small shrine rooms. ②

There was also a lover god - her son & consort, Cretans enjoyed instrumental music, singing & dancing. Drama was to them highly important. Amusement, spectacle, & integral part of their religion. ②

P. 30

③

The Greeks believed that the oldest ^{Cretan} dances were those of the Cretes. They were noisy, frenzied keeping dances done by men accomp. by shouting & clashing of weapons. First assoc. with religion. Cretes seem to have been a tribe of great antiquity. They were possibly "medicine men" who performed a ③

characteristic dance (3)

The dance of the Dactyli of Phrygia is likely a variant of the Curetes dance in Crete. (3)

Among many primitive peoples in the world, a leaping dance with noise making was common. Not necessarily a war dance - had 2 purposes (a) to induce fertility the high leaps symbolized how tall they wanted plants to grow (b) to frighten away evil spirits. It was both a magic & an apotropaic dance (doing 2 things at same time). (3)

Magic dance

P. 31
(4) In its earliest form the Curetes dance consisted of wreaths, leaps & blood curdling yells. With discovery of metal cooking utensils added to the brass then gradually weapons. (4) The old dance of fertility became an armed dance.

Cretan funeral dance called the pyralis danced by men in common.

Mysticism
Simple circle dances closed & unclosed - very old. Women would dance around an altar surrounded by flowers of a meadow (open space) hands were clasped mystical significance. (5) Sometimes mystical dances done around a tree, a pillar or around a musician Circle was magical. Women made turns - wore full flared skirts. (3)

(5)
P. 32 Ritual dances were performed to induce the great golden to appear. (5) Birds sacred to the goddess.

P. 33
(6) Sometimes dancers formed patterns (flour de lis or a bunch of grapes, both sacred to Cretan goddess). (6)

Bird dance - dancers wore masks - Bird make woman

P. 34
no king or priest in a certain ritual dance
labyrinth dance - dancers pursue a course that suggest
a maze. (7) Large dances also common to primitive peoples.

P. 35
(8) Snake dance - snake very important in the Minoan religion. In primitive religions a large snake from Egypt (python) was kept as an embodiment of the goddess. A dance was performed in caves called a snake dance complete with a living python. (near Knossos). (8)
Snake handling rituals - snake goddesses portrayed in figurines - ritual accompaniment by a shuffling sort of dance & shouting. (8)

(9) Garland dance - a huge garland of myrtle is carried in a procession. (8)

P. 37
(9) Rites to a fertility deity became very formalized. Dancers could go into a trance & it was believed that the deity had taken possession of his or her body. (9) In such rites dancers uttered strange sounds. Well known in ancient Crete. Also part of secret initiations. (10)

P. 38
(10) Swinging on a swing by young girls was a religious rite - done to ensure high crops. (10)

(10) Dance of the swallows - front & back somersaults flying leaps, rapid kicks. & juggling. (10)

(11) Accompaniment to ancient Cretan dance - human voice, hand clapping, sticks or metal objects struck together, metal rattle (Egyptian), conch shells, tiny handbells, hand drum, cymbals, Pan pipe, single & double flute, 7 stringed lyre & bagpipes. (11) Dance in Minoan Crete was colorful rich & spectacular. (11)

Chapter 9 - Dance in Pre-Classical Greece

P.40 During the Bronze Age a distinctive civilization arose on mainland of Greece (there had been other cultures in remote times), called Mycenaean. Mycenae was a rich & famous city. (1) This civilization was actually early Greeks who conquered Crete.

Originally the M's were hunters & warriors. They settled at the foot of steep hills & made them into fortified, formidable citadels. (1) The men wore beards & were not clean shaven as were the Cretes. Wore a loose shift which they covered with a cloak. As their civilization progressed, they grew enormously wealthy. They were famous for their work in gold & silver. Even the faces of their dead were sometimes covered with death masks of pure gold. (1)

P.41

The Cretans still had sea power & dominated the Aegean Basin. The M's borrowed quite a lot of Mycenaean culture from Crete down to religion. Sacred trees, caverns, bulls & birds were equally revered by the M's. Cretan dance also left its impact on the M's. (2)

For a century The M's besieged & conquered Troy around 1250-30. They also dominated eastern end of the Aegean. Their great cities then fell to the Dorians (less civilized Greeks). However some aspects of M culture were fixed to the Dorian (many dance forms) (2)

The Mycenaean Period is called the age of mythology. Many myths include dance. The Heavenly Twins Castor & Polydeuces were said to have invented the armed dance. (2)

P. 42

③ The armed funeral dance was performed to mystically infuse life into the dead person again & to frighten off evil spirits. ④ The M's had a similar dance, Achilles son was its inventor.

The Pyrrhic Dance was the most important of all the armed dances. Keeping dancers leaped around flames of a fire.

Dance of the Mardians - M dance ③

P. 45

④

Dancing important at wedding rites. Consist of leaps, whirls & stamping - well known fertility motifs - found also in agricultural rituals of all primitive peoples. ④

P. 48

⑤

Geonias - maze or snake dance as a dance of victory. ⑤

P. 56

⑥

Funeral dances didn't change. Indications that there were dancing contests. ⑥

A stringed

Musical inst. include lyre, flute, hand drum
bronze cymbals Dance developed imperceptibly during Dark Ages. ⑦

P. 57

⑦

Chapter IV - Animal Dances

P. 58

①

very old important, developed by the Greeks - Primitive man very conscious of the animals. And observant. Vital - they supply food & clothing or they can kill him. Assoc. with gods either as sacrificed or fastowed. Some were worshipped. Owl assoc. with Athena. ① Hera, the cow.

P. 59

②

Bull was not worshipped but sacred to various divinities (Dionysus). ②
Greeks were aware that some animals & birds do dance. Apes, bears, cat animals, dolphins. Animal dances important part of rituals. ②

Dance of Muses

P. 59

(2)

Primitive animal dances were solemn & ritualistic. Over the centuries the original meaning of animal mask & skin forgotten. However in mystical cults it is different. Protected by secrecy, mystical atmosphere, & rigorous prescription of detail the animal dance has survived for centuries. (2)

Bird imitations popular - flight dance, walk of birds etc. Bird dances of the Greeks descended to Mycenaeans

P. 60

(3)

Just dance humorous, cock dance Isle of Rhodes - a swallow dance. (3)

NB
cult of
Mithras
means

Graeco-Roman Period - cult of Mithras believed in transmigration of souls. Animal disguises used. (4)
In the rituals there was a lot of squawking, twittering, flapping of wings as members of the cult went through their mimetic portrayal of birds. (5)

P. 62

(5)

Snake dances equally important as Bird Dances. Most terrifying were the Snake Holding Rituals. In the cult of Dionysus one had to carry a snake during the dance which was wild & frenzied. (6) Pagan snake mysteries on the Acropolis in worship of Athena to whom snake was sacred. Rites were most always accomp. by dancing. (6)

P. 64

P. 65

(7)

Another kind of snake dance shrine of Apollo at Delphi. (7) Apollo was said to have slain the great snake - the Python - Dance recalls the combat accomp. by flute music that portrayed "the struggle". (7)

P. 71

(8)

One of the important Muek rituals involved the Bull. Assoc. with Dionysus, Zeus & Poseidon. (8)

P. 73

(9)

As the Roman Empire drew to a close pagan dancing became more & more, banned. (9)

Chapter V - Dance & Drama

P. 74 Dionysus (or Bacchus) was a native god. Noisy,

- ① bacchic rites were performed in honour of this god by women who wore ivy crowns. Another mystery of this cult a frenzied dance over the mountains & thru' the woods at night, in lead of winter by screaming women who tossed their long flowing hair wild & brandished torches. They wore heavy cloaks or fawn ^{or panther} skins. Some played flutes - carried snakes & tore them to pieces. Crazy nymphs were called Maenads.
- P. 76
②

The Bacchic rituals were violent some Maenads tried to stop them. Toned down but continued to 9 A.D. ②

Chapter VI - Other Orgiastic & Mystery Dances

P. 92

- ① Greeks displayed deep interest in ecstatic religious rites. Almost all included dancing. Frequently, rites involved initiation. (Fertility & happy after life two most popular). At the shrines of the fertility goddesses young girls some performed orgiastic dances. Rites kept religiously secret. ②
- P. 93
②

Cybele

P. 95

③

Among the Eastern divinities was Cybele. A fertility goddess the ecstatic dances were done by emasculated priests (Phrygia) ③

P. 96

④

The orgiastic cults were looked upon with great dis favour by Greek statesmen & philosophers. ④
Rites banned from time to time. Their violent body movements seemed to restore peace to souls. ④

Pantheonion - Dance of Maidens characteristic of Greek Dorian cities. Mysterious dances by maidens holding hands or independently carrying light wands or scarves. Observed in

Miscellaneous Dance

P. 102 Flowing garments - formed part of the choreography. (5)

P. 104 Ritual dance often assoc. with a fertility cult. (6)
A performer often headdressed - believed to ward off evil.

P. 105 Biting a sacred tree - created potential danger (biting for apples or apple on a string has come down from this). (7)

P. 106 Cake dances - cakes made of honey & sesame seed carried by women in their hands at night - on island of Samos escaped prisoners who sought sanctuary in the temple saved the cakes to avoid starvation. (8)

P. 108 Pyrrhic dance was really an armed dance. It began as a spirited high leaping dance to ward off evil spirits & encourage full crops. It became a dance for a combat of funeral of a warrior. (9) Special type of flute music accomp. it. 6 yr olds trained in it movements imitated attacking the enemy with bows & arrows & javelins, charging & giving blows of all kinds. (9) In time it took on

Roman dance designs

Dionysiac characteristics carried torches instead of spears
Grec-Roman - designs followed - circle, oblique line, rectangle - wedge (9)

In the 4th cent B.C. courtesans began to perform a version of the pyrrhic dance with helmet, sword & spear. Roman dances were softer & more lascivious.

P. 133 Rotation of hips & abdomen - dance characteristic of these dubious ladies. Also lascivious swaying of the hips & also grinning like a pestle in a mortar. (10) occasional jerks

P. 134 represented pounding. (11) hard dancing (10)

P. 135 The dances of the courtesans were in essence fertility dances - exactly as performed in the primitive rituals of many nature deities Dionysus being one. (12)

Maach Dance

P. 135

(12)

Maach dance deteriorated here. In the 4th cent. B.C. dancers moved modestly & gathered up their long garments decently. (13)

(12) Up until then

P. 136

(13)

The emphasis was on feet & hand gestures. The dancers showed the effects of severe discipline & excellent care of the whole body. The poet or teacher had to harmonize both dance steps & songs. (14)

P. 137

(14)

Dance of Death was a dance with a theme.

P. 144

(15)

Maach dance ended when a famous & beautiful courtier named Theodora met & married Justinian Emperor in 527 A.D. She was converted to Xtry.



An Search of the Firelance

Spain Through Flamenco

James Woodall
Smolain-Stevenson
London: 1992

P. xiv Prologue.

P. xiv ① The Torre Bermejas is a Arabian tower in Granada. In Madrid it is a flamenco club ^{or tablao} just off the Gran Vía. ①

martinete - one of the ancient andalus song forms. that evolved to flamenco

thema gypsies working on the forge

P. xii ② no accompaniment just an aril being struck. ②

P. ③ Pure Flamenco was the ancient catalyst for XX modern flamenco or cante jondo? To be confirmed. ③

P. 3 Introduction - Flamenco belongs exclusively to Andalucía. ①
Contains all the cultural ^{regions} historical upheavals & their took place ~~business~~ for over a thousand years. ①

Song dominant force in flamenco.

Chapter 1 - The Gardens of New Arabia

P. 25 ① Flamenco was the musical manifestation of Andalusian poverty. ①

P. 28 ② History of Andalucía darkly shaded with bursts of illumination. Flamenco is like this too. ②
Tartessos →

Chapter 2 - The Gilded Triangle: Córdoba, Sevilla, Granada.

P. 31 ③ There is an area of SW Andalucía that is said to contain the "flamenco triangle". Sevilla is its apex. At one compass ① a number of towns & villages that includes Cadiz & Huelva de la Frontera.

The idea of a triangle may have arisen from the land ~~the made~~ ~~the enchanted~~ ~~Tartessos~~. The real triangle consists of Cordoba, Seville & Granada. (2)

8 provinces in Andalusia & all play a part on the Flamenco scheme of things. (Huelva - home of the Fandangos) (2)

p.39 Ibn Rushd 1126-98 Averroes & Ibn Maimun Maimonides individual achievements amounted to significant Cordoban contribution to Western thought. (3)

Ziryab Abdun Rahman II (ruled) 822-52 Cordoba. His first achievement was to get Ziryab out of Baghdad. Ziryab did more than any other individual to create the style & set tone of artistic life for ensuing centuries of Arabic rule. Popularized al-sarjans among his many imitators dishes & set a hair style cut short & trimmed low on the brow.

p.40 Said to know 10,000 songs via the jinn his omphical Muslim spirits, he introduced a 5th string to the Arab lute via the vikubla & bandurionia into a 6 string guitar. (4)

The added string allowed songs & dances to be more formidably accompanied & increased ^{instrument's} ability to modulate & its sonority. The guitar itself was still a long way off, but started with the Arabian lute. The Arabs introduced the guitar that led to the guitar. It did not evolve from the Ital. lute. (4)

MUSIC

p.41 Music of the Caliphates used for treating certain mental disorders, probably some basis in Muslim spirituality. (3) lyrical, sensual & suited to dancing. Rhythm, movement & a strong instinct to elaborate (5)

Winds played an important role in music. Frequently disguised leit motif. eg 11th cent gajal short poem by Idris Ibn al Yamen (5)

Search of Evidence - Worksheet

P. 41
⑤

Heavy were the glasses, while still empty,
Yet filled with wine they lightened,
So that they & their contents all but took wing
Just as bodies become light when suffused with the
spirit. ⑤

The four main factors found in ~~the~~ ^{the Caliphate like playing among} ~~his~~ ^{short lyrics} ~~zajal~~ ^{wines} also ~~made~~ ^{can be} compared to the components of flamenco: el toque, el baile, el cante (song made up of coplas or short rhyming outbursts improvised at times) & the wines of Jerez & Seville. ⑤

The unmitigated sensuality of the Arabian architects reflected a way of life in Andalusia. ⑤

P. 42
⑥
10th cent ~~best~~ ^{best} ~~workmen~~ ^{workmen} manifested in the palace of Medina Azahara, 8 km east of Cordoba. Situated on the slopes of the Sierra Morena, it was a palatial retreat for the high living Abdur Rahman II. He began to build the palace in 846 & was responsible for regaining lost lands to rebel X'tns & separatist Muslim rulers in the 9th cent. ⑥
He was a war-monger poet & musician. Almost lost his army to Leon & Navarre. Very powerful.

Abdur Rahman III also achieved great things. Medina Azahara continued in his reign, named after one of his favourite concubines. Connected to Cordoba by a kind of roadway. Had a mosque, a zoo & an aviary & other palaces. ⑦
1009 it was razed to the ground by rebel Berber faction

The Medina Azahara was designed to entertain, the great Mosque for Islamic devotions. ⑧ Mosque completed in 990 by al Mansur Rahman III's successor. Interesting note - the orange trees in the patio de los naranjos were a geometrical

P. 13 continuum of the rows of columns within - impression of
① harmonized inner & outer space. ①

An Arabic style architecture the business of the creative
craftsman was to merge patterns of thought & sound within the
P. 14 framework of a revered tradition. Poetry became an
② arabesque of words & meanings. It suggests & describes
movement in the dance & music. ②

important At one place Moorish arabesques & poetics alongside
the song (often repetitive seems to have no direction yet
infinitely subtle & dance within the traditions of Andalusian
culture, there is a connection. ③

crank The arches of the Mezquita their multiple rollings &
folds into infinite space bear a resemblance to flamenco
P. 16 song. Remember the gajal & the copla. According to
④ Brundage "the interwoven rhymes represent the exact
auditory-rhythmic counterpart of the interlacing arches in the
Mysticism Great Mosque of Cordoba." ④ The building's dimensions & colours
have the power to suggest the collective workings of another
world. It is a touchstone for the flexibility & invention
in both Andalusian cultural & spiritual matters & stands out
all the more because of the inflexibility & oppression of the
following centuries. ④

In 1031 the Caliphate of Cordoba came to an end.
The military campaigns of the last caliph, al Mansur,
put the kingdom into a state of disarray. Pressures from
within & without fragmented the political unity of 300 yrs.
P. 18 The 11th victory at Tolosa in 1093 heralded the war cry
⑤ of the Reconquista. ⑤

Power was transferred to Sevilla but there had
been a change of rulers. Ununited power had dissolved, a new Berber

In Search of Firdance

P. 48
⑨ In 1085, the Almoravids became masters of Al-Andalus in 1090. Ruler a unrelenting they made life miserable for Jews & Xns. A decree issued in 1099 saw destruction of a Visigothic church which had been used by the Mozarabes in Granada. In 1126 Almoravids expelled Moz for consorting with a Xn king, they fled to Morocco. ⑨

The Almoravid Period was also when El Cid came on the scene. Subject of a first epic poem in Castilian. Known as an "Arab bastard" he fought for both sides ⑨

P. 50
⑩ The Torre del Oro on eastern bank of Guadalquivir Moorish tower dates from 1220 impressive, evocative & finely proportioned. ⑩ Granada & the Alcazar Real are only 3 things left to reflect Arab influence. Real reflects Mudéjar style. (dev. by Arabs). Although beautiful Sevilla never attained the same cultural status as Cordoba.

P. 51
⑪ However Sevilla was the musical heart of Andalucía. Cante grande is thought to have had its roots in Triana. ⑪

P. 60
⑫ Flamenco at its best re-enacts an a-religious man's national awareness of death which 'understands' death. What makes it peculiar is the unfettered joy & celebration that come with it. Making death a celebration is in the singing & dancing - makes it so unique to Andalucía. ⑫

The rituals of Andalucía still exist -

Granada. Water is the theme of the Alhambra. In the Court of Lions, the lions spout water, Court of Myrtles the pond & oblong pool reflects the primary colours. The ornamental art of interior Palace is spontaneous & intricate. ⑫

P.66
(13)

Beginning of the end of Granada 1482. Sultan
Abderraman had refused to pay the required tribute & attacked
Castilian territory. One of his sons, Boabdil seized the
Alhambra & made himself ruler. A year later, he foolishly
attacked Juana, was defeated & taken prisoner. His father
reclaimed Granada but abdicated in 1485 to his brother
Mohammed al Zafraqui (the Valiant) (13)

P.67
(14)

The Catholic monarchs saw their chance, supplied Boabdil
with arms, men & money & persuaded him to topple his wife.
The city was plunged into civil war & Boabdil regained
Granada. Surrounded & isolated Granada surrendered in 1492.
Boabdil fled, tears in his eyes as he looked back at Granada
hearing the imprecation "you weep like a woman for what you
could not defend as a man." (13) The place where he stopped
was called El Suspiro del Moro sigh of the Moors (14)

The Inquisition began in 1492. Jews who had converted
to Christianity were returning to their own faith. Ferdinand had paved
the way for the conversions to be visited and burned at stake.
Thousands, terrified left with their possessions & their skills. (14)

P.68
(15)

In 1492 Ferdinand & Isabella began to expel the Jews.
The 20,000 in Granada had 3 options exile, conversion or
the Inquisition. (14) In 1501 cracked down on the moriscos
broke their word re customs & property. In 1516 Philip II
also prohibited language, worship institutions & customs (bathing, dress).
A mountain rebellion in Alpujarras south from Granada in
1568 was brutally suppressed. (14) 1609 moriscos were expelled for good.
Period of tolerance over. Cordoba Sevilla & Granada fell
into decay. Then a new race moved in - the Gypsies. Only
they didn't leave (15)

7

An search of - The Gypsies Chap. 3
P. 69

P. 69
① A people whose traditions are strongly entrenched, who for centuries followed the custom of having ^{own} blood spattered wedding sheets for public view ① or stuffing a handkerchief up the vagina & breaking the hymen & bloodying of the cloth. ②

P. 90
② Their sexual mores over matters of marriage & fidelity extremely rigid. Neither man nor woman philanders in wedlock. Elaborate rituals accompany the wedding. Begins with stealing the bride & culminates in the singing & dancing of the alboreas, old one of the oldest forms of flamenco (cante jondo). It is tantamount to entering into the contract two people take for life very serious. Several weddings may take place at same time. No gypsy can marry a payo - non-gypsy. To do so one is ostracized from tribe. ③

P. 41
③ Reason - gypsies are a race apart. They pride themselves on their exclusivity. Flamenco is a cultural manifestation of their pride & ~~is~~ non-Spanish race within Spain. It is important to "advertise" their origins. Part of the pride thing, especially to ignorant payos. ③

Racial apartness has an important qualification - degree to which they are not integrated. Tend to live on margins of society. ③

P. 78
④ Adopt incomprehensible enumeration not medicinal purposes than reparations & they do nothing to alleviate prejudices of the payo. ③

Gypsies very wary of education superstitions of literacy. For this reason their history has never been written down - info & customs passed on orally. ④

P. 98
Probably came from India. From a region on the border of Iran & Pakistan emerged an aboriginal people of Hindu tendencies around 3rd millennium B.C. With invasion of Aryans they were forced into a nomadic existence & became Asiatic wanderers. India was their chosen terrain for 1000 yrs. In the 6th cent A.D. there was an exodus to Constantinople via Armenia & N. Africa, via Syria. (5)

P. 99
Of the two strands one moved to Central Europe (Romanians & Gypsies). Southern strand moved to Levant down to Egypt. Expelled from Egypt in 1567 B.C. the Jutsi (warrior race in Africa during 15 & 16 c. B.C. became wanderers in Arab lands & Africa. Merged at end of 1st millennium with wanderers of India. Combined peoples crossed N Africa entered Morocco & made their first landing in Andalusia. (6)

P. 80
The bulk of Spain's gypsies arrived in 1447. The so called Egyptian connection can be seen in their physical appearance. According to José Carlos de la Haza they could also have arrived 6th cent B.C. with Phoenicians & Greeks. (7) In Spain they called themselves "the Zingali". Dialect was Calí. Aschale word term Egyptian shortened it to gypsy. (7)

By late 15th cent they had moved south & established themselves. Granada a favourite spot.

Feature of the race - opportunism. They use their own wares & lay down their own laws. And did not integrate. Saved them from the Inquisition.

P. 81
(8) Over a period of 3 centuries laws were passed to try to contain them make them work (7), make them abandon their "wild life." (8)

An Search of

P.81 14th cent worst for them. In 1610 Philip III
 ⑧ banished them to Portugal & for good under pain of death
 in 1619. Should they choose to make legal abode in
 places of no less than 1000 families they were forbidden to dance,
 wear Jew, name & language. ⑧ Harsh terms, ignored by gypsies ⑨

P.82

9

In 1692 they were forbidden to carry arms or seek
 employment other than agriculture ⑨ 3 years later they were
 forbidden to become blacksmiths or own horses - traditional
 gypsy occupations ⑩ Punishment heavy fine or 10 yrs
 in the galleys. In a particular sinister clause it was
 declared that either the word of two witnesses "without stain
 or suspicion or 3 depositions from the Gitanos themselves
 "made up on the rack" were enough to render even a
 collaborator guilty. Nature of the collaboration did not
 have to be specific. ⑩

P.83

10

Beginning of 15th cent law passed permitting use of
 process against the gypsies (1705). 25 years later
 Philip V forbade them to complain against local
 justices & banished all gypsy women from Madrid.

P.84

11

This most notorious law passed in 1745 that in event
 they sought refuge in sacred places they were to be
 dragged out & imprisoned. Mentality took an ominous
 turn here. Incident memorably recalled by flamenco singer
 El Labriero Persecucion ⑩ Seen as incorrigible rebels
 & enemies of public peace with no real evidence to
 support these accusations more laws were introduced
 to keep them from the Spanish society ⑪

In 1780's under Carlos III things became
 easier for them. They became known as Spaniards &
 could return to their traditional occupations. ⑩

P. 84
⑪ All they had to do was prove that by joining any kind of trade they had shown that they would settle & were part of the state, not aliens. ⑪

Carlos III gypsy legislation had one enormous impact. It reimagined the gypsies as a social phenomenon as opposed to a social problem. They of course did not want to belong to Spanish society but by not persecuting them - there was no discrimination. ⑫

Gypsy things & windows to their history
past
customs

P. 85

⑫

Characteristics
of
the Gypsies
as seen in
cante jondo &
flamenco.

relationship with nature
concept of divinity
links with magic
disposition for music
dancing
the Forge
language
clothes
beards
cult of the dead
respect for elders
love of children
respect for fidelity
freedom ⑫

FELIX GRANDE memoria del flamenco.

An Search of Frecalante

Chapter 4 - Songs of the Dispossessed: The Beginnings of Cante

P. 91
①

Si patria decir que el cante es, ante todo, memoria.
(You could say that cante is, above all, memory)
Felix Grande. ①

Flamenco refers to the music & dance of the gypsies.
History is obscure as origin of the gypsies. ①

P. 93

At its most powerful when sung with truth the mouth
feels as if it's full of blood. Rooted in cante jondo. ②

② Andalante song - not danced no instrumental accomp. ③

P. 95

Only accomp. bastones struck on hard floors
trapeles tapped on tables finger clicks.

③

Torale - song-story, musical romance existed for centuries
in many parts of Spain. Gypsies took it & made it into a
tona. A tona is sung ~~no~~ palo seco - without accomp.
Important because they were song base for later forms.

Martinete is a slow, measured, plaintive song accomp. by
a hammer striking an anvil. ③

Así como esta la fragua
pecha candela del oro,
se me poren las entranas
cuando te recuerdo, y lloro.

Like the forge,
my insides glow like gold
when I remember you
and I weep.

P. 96

④

Voces express sorrow, frustrating at being confined. ④
perhaps to blacksmith's forge or loss of freedom & being
confined to forge.

P. 96

(4)

The canelera - The gypsy jail song
 Venticinco calabozos
 tiene la cárcel de Ultrera,
 Veinticuatro he recorrido
 y el más oscuro oscuro me queda.

The jail in Ultrera
 has 25 cells
 The dark time was at
 and the darkest still awaits. (4)

The debba most mysterious of the tonas. Traditionally
 its verses end with the phrase debba ha - great goddess
 has a primitive connection to a gypsy ritual. Not sung
 today such is its character.

P. 97

(5)

These songs were the result of gypsy conditions in
 18th & 19th centuries. (4) But also conditions in Andalusia
 were something they could relate to - poverty, oppression. (5)

The cana was once considered to be the oldest and
 most primitive - stemmed from Byzantine chant. (5)

P. 98

(6)

The siguiriya - forca said "the finest degrees of
 sorrow & pain, in the sense of the purest, most exact
 expression perhaps than the tercets & quatrains of the
 siguiriya & its derivatives. Comes from Jerez imbued with
 the haunting arias of gypsy despair. Roots probe deep
 into Andalusia's past. (6) Comes from Arabic saqiya - to
 lament. Antecedent the playora from planir to mawm.
 Antecedent to this is the sauidilla which became the
 siguiriya (author's notes not necessarily true)!

Words of the siguiriya deal with death &
 abandonment 4 verses 3 or 4 lines each. Intensely emotional. (6)
 A sense of desolation.

An Search of

P. 99 (7) Sober some family shows grants of the siguiriya but not some inner desolation. Word structure goes back to zagal-Arabic form. 12th cent. Also derived from *síndad* or *síndades* *sobares*. - Feeling of social & cultural isolation. (7)

Siguiriya & sober two most profound cantes in flamenco. (7) Siguiriya is a soulful lament for lost love & liberty & a dirge cry against approaching death. The sober, a proud stoical expression in the face of personal or social disaster. (7)

P. 100 (8) Long evolution of Ancient Andalusian song before flamenco first sung. Dance took decades to incorporate into the cantes. Not heart of flamenco. (8)

(8) Role of the guitar, initially, to accompany provided the rhythmic structure in which song would take shape & later the dance. (8)

Form of cante (9) Cante - because its never been written down, it can't be catalogued. It is based on the Phrygian mode. That starts on E in western scale. Has no sharps or flats. Uses intervals smaller than a semitone. Cante achieves this by *portamentos* - a bend of phrase is applied on the vocal chords that allows greater pitch than in western tempered scale. Manuel de Falla says "that peculiar to cante jondo is the usage of a melodic field that seldom passes the limits of a 6th." (9)

P. 102
⑩ Although this minimizes vocal compass, it spans out tonal possibilities as there are then more than 9 semitones available to the singer. ⑩

Oriental infl.
Other characteristics - repetitive or obsessive pressure the voice exerts on one note, similar to chant. The appoggiatura a kind of ornamental hiccup - gives a note extra expressive force. ⑩ (Oriental influence absorbed by ancient Arab music) - my research.

Lack of harmony, avoidance of a determined melodic line, absence of development, no recap. Has a definite foreignness to its sound. Indian, Byzantine, Arabic etc. ⑩

Guitar changes the song. Underpins rhythm of the song - again rhythm has no formal time signature. Each song does however have a rhythmic pattern. (Compas). Encompasses rhythm, beat & bar. In flamenco compas refers to the pivotal rhythmical structure without which music makes no sense. ⑩

The compas is a UNIT of beats in siguiriya & solea unit is 12 beats, with slightly different accentuation in each song. Solea is more straightforward siguiriya has 5 points of accentuation 3, 6, 8, 10 & 12 beats ⑩

1 2 3 4 5 6 7 8 9 10 11 12

P. 103
⑪ Algeria & buleria - same compas.
Tango conventional $\frac{3}{4}$ but really is not - its compas is its compas. ⑪ One must play or sing in compas otherwise rhythm of flamenco is not authentic. Compas gives excitement to the dance. ⑪

P. 104
⑫ Comparison to jazz - melodic & rhythmic fields have been determined - Song/dance/guitar in flamenco is determined by the compas. ⑫

An Secret of

P. 104 - Improvisation in flamenco can't be glossed over if mistake is made, its painfully noticeable. Myth that flamenco is made up as it goes along wrong. It has a rhythmic & tonal blueprint. All the forms impose a boundary. (12)

There are only two specific areas where improv does occur. In the copla - its the kind of words that are sung. The fabreta - a melodic variation. Words form a mini narrative, a couple of lines tells of disaster or tragedy, amorous or domestic incident or a little job.

P. 105 Fabreta is the guitarist's outlet for virtuosity. (12)

(13) These characteristics of flamenco may be identified thru performance (13)

Old jondo style voice The rare rare sus unemphasising, great dynamic range primitive sound & the sung shout (13)

P. 106 Arms & hands of singer used to highlight cante. Hands are used like instruments extend, rejoin, retract, suddenly punch. Integral to expressive quality intensity of cante. Gestures are part of a cantao's ritualism. (14)

Cádiz news P. 107 Cádiz - important in development of cante jondo song forms. (Almería) Belongs to the cantinas. (15)

P. 108 (15) First cantina came from Galicia then came to Cádiz a medieval song sung by sailors on leave - taken up & transformed by the gypsies to suit their own needs. Became the algarías romanas, mirabrás & canaselas. (16)

Tango news Tango - Romans named it ^{made} reference to lascivious dancing women found at Cádiz. Connected to the tiento, (16) rectangle oblique, circle, wedge design

P. 110

(17)

Flamenco - no compás. Motif easily identifies it - descending octaves $\frac{3}{4}$ time link to tango. Changed its name as it moves from city to city - becomes a malconcha in Málaga, Rondena in Ronda, granaina in Granada (Castagenera in Cartagena). (17)

P. 111

(18)

Granaina - elegant & has lots of ornamentation. (18)

mimera - theme mining (18)

showed beginnings for cante in flamenco.

P. 112

(19)

Gypsy water carrier named Tio Luis El de la Juliana from Jerez 1760-1830 sang the primitive cante andaluz. (songs especially). (19)

Another song La Planeta (1890's) from Cadiz spent most of his time in Triana. One of the first to sing mantinets. (20)

P. 113

(20)

A la luna le pío
la del alto cielo
~~como~~ le pío que me saque a mi pare
a cavelera de onde esta metió.

Oh like the moon
of the high heavens
to help my father escape
from his place of imprisonment. (20)

(A question this)

P. 114

(21)

(?) Cante jondo had a broad range of song forms depicted the landscape, the air, forges, fields & reared as an emotional release. By mid 19th cent a crude professionalism began to creep in. Singers started to specialise in certain songs. Began to be variants - luviana & alborea variants of the tonas. Siquiriya & soled began to take shape that we today. Name assoc. with this new development El Fillo. Born in Cadiz then went to Triana. Active catalyst in maturing serious gypsy (21)

An Search of .

P. 114

(81) cante. First gypsy to make a living from cante & to est. the siguiriya & soleá. (21)

P. 115

Cante - began as song (cante andaluz) tragedy at home. Early cante jondo - theme dis possession of a race, still just song. As it evolved fell into categories close-familiar engagements of life - profound - ev for salvation from poverty abandonment pain, prejudice & social oblivion. (22)

Mourning, despair, inconsolability moods of true cante jondo. (23) Black sounds result of their music unexplainable in their blood & memory & have flamenco thru which to express it. (23) End of 19th cent fell into decadence

Chapter 5 - Andalucía - Flamenco

(1) P. 144 The most famous malagueño (singer of malagueña) was Juan Breva. Sold frogs as a child in his home town Veles-Málaga. (1) Partially blind he accomp. himself on the guitar & became very rich very quick. First to sing before a king Alfonso XII in Palacio Real in Madrid. (1) Ended up a pauper. (2)

P. 145

(2) King Alfonso XII in Palacio Real in Madrid. (1) Ended up a pauper. (2)

Antonio Chacón - born 1869 Jerez. Educated amid the forgo of Jerez bars & cafés. High cante his forte. (2) Mastery of cantinas (corales & mirabris)

(3)

conchucos & invention of fandango brought a new musical style to flamenco cante. Coplas grammar absolutely correct now. Put an end to true cante jondo

P. 148

which was harsh difficult & demanding. (3) Died in Madrid 1929 forever transformed face of flamenco. (4) from ritual (closed) to theatrical event. (4) Q: Was branching out & becoming diversified flamenco's best option?

Chapter 6 - Falla & Lorca

P. 149

①

I am the voice of your destiny!

I am the fire in which you consume yourself!

I am the wind in which you sigh!

I am the sea in which you are wrecked!

El Amor
brujos

El amor brujo (Falla)

①

From: The Dance of the Play of Love

... deep song is a stammer, a wavering emission of the voice, a marvellous buccal undulation that smashes the resonant eels of our tempered scale, eludes the cold rigid staves of modern music and makes the tightly closed flowers of the semitone blossom into a thousand petals.

F. G. Lorca, "Deep Song"

P. 150

②

Canta yoda a torrent of rhythms, modes & harmonies. ②

Emergence of a Nationalist school due to Felipe Pedrell. Influenced both Granados & Albeniz. Principal contribution Cancionero, huge compendium of folk songs from all of Spain - structure had profound impact on Albeniz Albeniz (1909) & Manuel de Falla (1911)

Albeniz bears marks of regional folklore interests of Pedrell. Tan de force that makes tremendous demands of pianist. Testament to folklore of Andalusia - 11 works based on traditional flamenco forms. El Puerto evokes rhythms of the algar. The Puerto is Santa Maria, Almeria the taranta. El Albaicin - the granaina, Jerez solea, Huelva - sevill

P. 161

(3) Almería most exuberant testament to Andalucía's folklore - cultural identity. 11 of the works based on flamenco forms. El Puerto recalls vigorous rhythm & major modes of the alegrías - the Puerto is Santa Maria near Cadiz. Almería based on the tarantas El Albarrin on the granama. Jerez & Eritaña on the solea & sevillanas. (3)

Enrique Granados - Goyacas is rich in Spanish folk music & based on Goya's famous paintings of rural life. The Tonachillas reflects the faheta style of the flamenco guitar. (Tango de los ojos verdes) most Andalusian motifs rhythms, little known. (4)

guitar
rears

The Guitar - origins middle eastern - Jewish - Jews in exile after destruction of 1st Temple of Jerusalem played kinnorim - taken up by Greeks called the kithara & then by Arabs who developed it from the primitive percussive instrument it was to the strummed, stroked & plucked instrument known as the lute. (5)

Lute & guitar developed separately

P. 166 La vida breve contains a zarzuela - dance from (6) Sacromonte - found in El amor & Mocho. (6)

El Amor Paula intended El amor for a gypsy voice not classical. Inspired when he went to visit gypsy caves of Sacromonte in autumn of 1914.

The rhythms phrase shapes & tempo were all concerned with the dance in mind.

Ritual fire dance - a dance of exorcism. Fire assoc. with gypsy forges - (4)

P. 172
⑧ In El amor Fero represents all that has hurt the soul. Dance is to purge the soul of the evil spirits. ⑧ The words speak of blood & death, fire, jealousy & unfulfilled desire. ⑨

P. 180
⑩ Falla isolated 3 sources for existence of certain and early adoption of Spanish Church in Visigothic times of Byzantine liturgy = primary source of the Orientalism in the music.
music of the Muslims
" " " gypsies from the East

P. 181
⑪ Sauriya was the one song form that best preserved the "old spirit" with its enharmonic intervals, tonal modes of primitive musical systems absence of a material rhythm to link it directly to the music of the Eastern Church. ⑪

In the old forms of sauriya, palo, mantineto & soka, ~~nothing~~ there was one element that owed ~~to~~ nothing to the liturgy or Arabic music - the gypsy spirit - these forms should be strictly called cante jondo. ⑪

Throughout the essay Falla refers to portamento & appoggiatura & ornamental features - he expresses states of relaxation & rapture (due to psychological drama inherent in many of the songs). ⑪ Falla followed Falla's study with his own Flamenco text to the Granada Arts Club in Feb, 1922. He attempted to explain his Prima del cante. (Primitive Andalusian Song was called cante jondo according to Falla & according to this writer!) ⑪

Chapter 10 - Flamenco

P. 326 Flamenco dance is a dramatic statement about the passion that goes into living. It is a "hard statement", uncompromising, combative, sensual isolated free proud, dignified. (1)

It is often termed erotic but its eroticism is a concealed passion (dancers of Cadiz) a sexual challenge that never a consummation, the possible clocked in in the "costly" twist of the arm, turn of a shoulder, intricate patterns of the zapateado, thrust of the jaw, arch of the back. (1)

Seductive movements - prominence of breasts swaying hips strokes intimacy of hands is affect it. Sexual to other world - floor place. The dance is used to attract but not to conquer or be conquered. (2)

IMPORTANT

Culture of Death Identity

More than sex & life, there is death in Flamenco. A physical awareness of it. The fun of dancing is meant to keep death at bay. Not uncommon in Andalusia people sense presence of death continually. As human & it is confronted as if it were human, having physical properties & exhibiting vicissitudes of behaviour. This is a cultural tendency that reveals faculty sensuality & realism. The weakness of death has an inescapable actuality it must be faced with all the resources their one can muster. (2)

P. 328

(3)

It is of course what lies behind the bullfight - our emotion at spectacle of human defiance. Symbol of death, wisdom in origin is the bull, it is also a life force. The ritual of bullfighting with the walking black maze at its centre - (Bull-Death) strikes profound chords. (3)

Mysticism Symbolism

P. 328
③ In the Andalusian consciousness that reveals the savagery of life & the struggle to beat this savagery, Picasso's *Tauromachia* is a fascination & representation of the violence of bull fighting & of his own primal fears of death (anxieties etc of death). ③

Bull fight like flamenco is a quintessential quality of Andalusian culture. Aspects of the bull fight are reflected in Flamenco. Similarities between male dance movements & those of the toros. Themes of *cante* drawn from bull fight. ③

P. 329
④ Above all there is facing of death head on. Just as there will be another bull there will be another dance for he/she whose ~~life~~ life depends on it. ④ Challenges & fears to

(or one's art) continually summit
The dance part of flamenco is particularly heroic. Expression of defiance = toros facing the bull.
~~more~~, unclassical, individual

reason why solo dance has more impact - ~~grace~~ etc mean choreography. The dance tells audience who he/she is colour, temperament, shape. Behind all there is the hunger for recognition & acceptance within the constraints of a society that does not or cannot acknowledge the truth that flamenco encompasses. Hunger of recognition & acceptance below a hunger in the soul, a search for euphoric happiness & despair. This antiquated thought

P. 330
⑤ have always been ~~not~~ existed in ancient music of Andalusia (pre-occupation with death). ⑤

La Zambra excellent ex of the above symbolism. Originated in Arabic times when dance was prolific. Gypsies inherited it, today they dance the *mosca*, *chachua* & the *alborada*. All forms assoc. with Wedding Ritual. ⑤

P. 330 In Search of Fire

- (5) Dance is awareness of the
(be it gypsies or otherwise).

Attraction for Gypsies to A

P. 331

(6)

Firstly they were racially opp
Andalusies appealed to them, yet
maintains their own culture. wh
strong, pre-existing factors.

Flamenco invokes ^{spirit of} duality -
fragments of life juxtaposed. Pre
& (dark) of euphoria & discor
is the duende, the molten cor
for Lorca it was the "black s
nocturnal (animo) that has d
& craves release. (7)

P. 331

- (7) "The duende works on the
the wind works on sand. With it
changes a girl into a human be
adolescent blazes the broken of
the workshop or makes a woman
nocturnal part." Source Play &
Deep Song &

Duende does exist!

P. 330 In Search of Fire Dance

- (5) Dance is awareness of the struggle of life (be it gypsies or otherwise).

Attraction for Gypsies to Andalusia

- P. 331
(6) Firstly they were racially oppressed. Culture in Andalusia appealed to them yet they could still maintain their own culture, which was based on strong, pre-existing factors. (6)

Filamenco invokes ^{spirit of} duality - the alarica & the fragments of life juxtaposed. Primitive complexity of light & dark of euphoria & disconsolation. The spirit is the duende, the molten core of cante jondo. For Lorca it was the "black sounds", the fierce nocturnal (ominous) that lies dormant within the soul.

P. 334 & craves release. (7)

- (7) "The duende works on the body of the dancer like the wind works on sand. With its magical power it changes a girl into a lunatic paralytic or fills with adolescent blisters the broken old man begging in the workshop or makes a woman's hair smell like a nocturnal part." Source Play & theory of the Duende Deep Song & Other Prose Lorca P. 51

Duende does exist!

The Archaeology of Early Roman Baetica

Edited by Simon Keay
Portsmouth Rhode Island 1998
Publ. by Journal of Roman Archaeology

Introduction - Southern Spain of key historical importance as it was one of the earliest & most Romanized provinces in West. Romans took it over 206 B.C. from Carthaginians. (1)
Reason extremely fertile. Large scale manufacture of oil olive & fish sauces. Abundance of precious metals. End of 2nd cent B.C. peace interrupted by raids from N. Africa. (1)

P. 12
Development of Andalusia during Roman period much more complex than at other periods. (2) Lots of cultural, social & political interplay bet Romans, Greeks & Phoenicians & native Andalusians. Andalusia had shared & absorbed many cultural influences since Late Bronze Age. It was also home to the brilliant oriental culture of Tartessos 8-6th cent B.C. as a result of relationships with the Phoenician colonies of south coast. (2)

Andalusian traditions played an important role in generating a distinctive cultural mix - coinage, social development urban settlement etc. (2)

P. 18 & 19
Roman Baetica was an Atlantic province. Encompassed Senia & Extramadura. Focus was Guadalquivir River (2)
Rich in metals, forestry, agriculture & pasture. (3)

Impact of Rome seen in tomb architecture
cults deities cults, native bronze coins (3)

Pre Roman Turdetani

José Luis Escacena & María Bolea

P. 23 History places the T's among the Iberians, who were
① thought to be descended from ancient African peoples. Arrived in Iberia end of Mesolithic Age. Turdetanum occupation extended as far as western Andalusia. Associated with the Atlantic part of Iberia from Late Bronze Age more recent thought. ①

The Turdetanum World existed between the end of the Tartessos & beg. of Roman conquest in Andalusia. ①

P. 24
②

Shortly before beginning of Phoenician colonization Iberia ② was settled by people whose characteristics are largely unknown. Their proximity to Gibraltar granted them easy access to Med cultures. They had an agricultural economy, lived in round huts & were not colonized. No specialized labour. They did do metallurgical work. Language spoke ^{mediterranean} ^{important ethnic} ^{near} ~~mediterranean~~

Phoenicians

From 9th cent B.C. They were basic group in Andalusia. Their ethnic names Tartessos & Turdetanians were preserved. In Late Bronze Age Phoenicians came to Andalusia. ②

P. 25

③

③ Oldest evidence of Phoenician trade with Turbs 8th cent B.C. This same cent Phoenicia founded colonies along Med coast & est. a base at Gadir & constructed a sanctuary for their god Melqart. ③ Many orientals came & settled. ④

P. 26

④

Big Blue tuna

④ Conquest of Tyre by Assyria in 545 B.C. Moved to protect trade made Gadir an ally of Carthage for over 200 yrs. metal trade sustained Carthage. Replaced by fishing & small fish factories ④. Biggest factory at El Puerto de Santa María 5 rooms - functioned bet 425 & 200 B.C.

Roman Archaeology

P. 26

(4)

Villanicos & Ibiza - Phoenician colonies. strong Carthag. influences too. (4)

P. 27

(5)

Although no trace of ancient city of Cadiz remains have been found. Lead to sanctuary of Melgart (5)

El Castillo de Doña Blanca in Bay of Cadiz on banks of river Guadalete ~~was~~ ~~see~~ may have been a complementary port. Gives layout of a Phoenician city bet 8-3rd cent B.C. About 1000-1200 people. Had a considerable wall with square towers. People lived in multi roomed houses made from masonry. (5)

P. 28

(6)

Many Semitic communities - among Turdetanian ones Carmona eg. eventually became Phoenician cross breeding with Semitic people. Observed their own cults (6) eg. of square towers & wall. Carmona (6) Phoenician presence extensive attested through coinage mints.

P. 30

(7)

Transformation of architecture took place in Tartessian phase not 2nd Iron Age. (7) Round huts used in late Bronze Age & urban planning - rectilinear layouts. New models of house introduced by Phoenicians allowed better organization of urban space. Division of interior space - Phoenician influenced.

Pottery - influence of eastern Med colonies very strong. By end of 6th c. B.C. wheel turned pottery was in use in late phase of Turdetanian world (shortly before Roman conquest) ceramic traditions ^{colouring} seen in cooking vessels. In pottery Turd. retained Phoenician influences it had absorbed. (7)

P. 34 From end of Tartessian - Oriental phase, absence
⑧ of tombs & cemeteries. Perhaps due to adoption of new
burial rites. Proto-historic funerary distinguished Tartessians
P. 35 from the Iberians. ⑧ It appears that burial rites were not
⑨ attested until Roman period. ⑨

Religion - eastern Andalusia & SE had in sacred images.
At Alhambra (Huelva, Sevilla) ^{symbolic description of} small votive vessels suggest strong
oriental influence. ⑨
P. 36 Iberian influence seen in pottery & zoomorphic sculpture
⑩ & linguistics. ⑩

The late Tartessian communities adhered to a religious
life style that can be traced to end of Atlantic Bronze Age.
The presence of oriental communities Phoenician then
Carthaginian did not change the local language. The abandonment
of the old Tartessian language created favourable conditions
for the profound transformation of social & cultural
behaviour brought about by Rome. ⑩

(Ancient Andalusians) Mary E. Downs
P. 39 The Tartessians & their neighbours the Bastetani
① were two of the most civilized peoples the Romans encountered.
They are extolled in Ancient sources. Their country was beautiful
they were a gentle & civil people. Baetica itself was richly
cultivated & had a "peculiar sort of fertility" ①

Ancient And. had around 200 cities. Most were fortified in
the 6th & 5th cent B.C. Most had urbanization features (fortified
walls, long distance trade, craft specialities). Remains of such towns
as Italica, Marra de Cordoba, Alhambra attest to wealth &
high levels of agricultural production before Roman conquest.
Trade items suggest road & river networks. ①

P. 13 Before the Turdetani

- ② Historical tradition identifies a number of groups living in Andalusia in the pre-Roman Iron Age 6th B.C. two main groups - Tartessii & Mastieni. ③ Tartessii assoc. with Knossos of Tartessos situated in lower Guadalquivir valley where the Roman merchant Polaris landed during his Medt. voyages. (Herod 4, 152) ③ Huelva is most likely site since no town by name of Tartessos identified.

The Mastieni are assoc. with a center called Mastia appears about 4 B.C. located around upper Guadalquivir valley. ③

- P. 44 ③ The Oriental period in Andalusia saw the introduction of wheel made ceramics, greater use of iron technology, burial rites of mummification & layout of houses on a rectangular plan. (700-550 B.C.) ③

- P. 45 ④ Tartessos seems to have been a kingdom which had at least one monarch Arganthonius ④

- P. 49 ⑤ The Turdetani ~~seem~~ ^{are considered} to be heirs of the Orientalized culture of Tartessos. ⑤ First documented historically bet 6-5th cent. Bastetani was another group occupy southern Andalusia, bordered Turdetani ⑤

- P. 52 ⑦ Next came Lusitanians, Celts & Carthaginians 6-3 B.C. then the Romans. Corduba important Roman settlement. ⑦

Simon Keay The Development of Towns in Early Roman Baetica

- P. 55 ① Baetica was one of the most unchanged provinces of Roman west. It is best known for its bronze colonial & municipal

characters & monumental remains of such towns ^{found} - Sevilla, ~~Andal~~ ~~Andalucía~~ & Málaga. Key Roman centres were Sevilla, Cadiz & Córdoba. ①

P.59 Pre-Roman Background - Andalusia comprised a mix of
① colonial & native peoples, with varying degrees of acculturation
early founded 9th cent by Phoenicians. Evidence for Punic
centres limited more however about ^{native} And. towns. ① Walls conform
P.60 to topography of their location. Street plans are irregular
② bordered by small two storey stone & mudbrick houses. Some
large public buildings. ② Larger sites such as Huelva
& Córdoba are obscured by Roman structures. ② -

P.84 Roman Córdoba - Angel Ventura, Pilar Ferris & Carlos
① ~~Málaga~~

For When the Roman legions penetrated the middle valley of
Staver the Guadalquivir at end of 3rd cent B.C. there was already
an important Tartessian civilization, with a long history.
Pre-Roman Córdoba lay on the right bank of the Guadal.
Began in mid Chalcolithic Chalcolithic period 3rd millennium
Population est. 8th cent after a period of discontinuous pop.
P.88 Then the early Orientalizing & Early Iberian periods
8-5th cent B.C. the centre of occupation covered 50 hectares ①
② Córdoba was a redistribution centre for metals - copper & silver
along the navigable Guadal. ② Abundant Attic pottery suggest
full integration with commercial circuits of the Med. Córdoba
was occupied until end of 2nd B.C. Abandoned in 1 B.C. not
again occupied until 10 A.D.

P.89 Following Roman conquest of Córdoba 206 Claudius
③ Marcellus consul 166, 155 & 152 decided to est. a new
town to supplant Ibero-Tartessian Córdoba & its regional
pre-eminence ② Roman Córdoba built high to view
the Ibero-Tartessians. It was a humble city (buildings)
foundations const. from ^{river} pebbles & rubble bonded with mud. ③ Walls of

Archaeology

7

- P.98 sun dried bricks & floor made of beaten earth. (3) Roofs of wood, branches & mud. No paved streets or sewers. Ceramics mostly imported although some Iberian painted wares. Water supply not known. (3) No walls or reservoirs. (4) Early Roman Cordoba was exclusively defined by its defensive perimeter. It became etc.
- P.91 (4)

By 1st cent. it had undergone a transformation. Buildings const. of solid ashlars blocks & flat tiles. Interiors decorated with painted plaster. It became focus of the indigenous pop. Had 4 walls & tiled roofs. Became capital of Andalusia. Principal metals silver gold copper iron, mercury & lead. (4)

- P.92 (b) Played an important role in civil wars at the end of the Roman Republic. Sided with Pompeii & was brutally besieged & destroyed by Caesar in 45 B.C. (5) 22,000 people died.

Immediately after this battle in 45 Cordoba was rebuilt. It attained the status of a Roman colony & continued to be seat of the governor. New name Colonia Patricia. New series of coins minted to advertise its new name. (5) The walls around Cordoba had 5 gates. Also had a Roman stone bridge (still stands). Streets were paved with stone slabs from the quarries outside the city. Most luxurious homes had mosaic floors.

P.93 (6) Network of sewers & public fountains operated by a hydraulic infrastructure - important innovation. (6)

Imperial Period
P.95 (7) From 1st c. B.C. marble was widely used for construction & decoration. Latin began to be used inscribed on bronze & stone. 500 inscriptions provided info on economy, politics, administration, society, religion & rhythms of local life. (7)

P.96 (8)

P.97 (9) End of 1st c. 2 temples built one to imperial cult other for Diana, (8) two others to Tutela & Cybele. (9)

Late antique Cordoba 4-6th e.

P. 98
⑩ signs of change evident in late 3rd cent. Focus of imperial power now outside the city led to abandonment of forum, theatre & temple. ⑩ With change in urban dynamics city abandoned its classical roots & began to look like a ~~medieval~~ city
medieval

P. 99
⑪ old buildings no longer functioning - plundered
public spaces occupied by small dwellings
depopulation outside the city
streets become filled with debris & obstruct orthogonal
street pattern
breakdown of sewage system - aqueducts ruined
uninhabited areas in city used as burial places ⑪

⑨ Historical Background Michel Ponsich

P. 111 The fame of ancient Tartessos quickly spread. Its inhabitants were reputedly most advanced of the Iberian people even having knowledge of how to write. The country offered untold riches, the river Baetis was navigable & it soon became known as the mythical Tartessos. ① Once the Pillars of Hercules were passed a large & mysterious ocean ~~was~~ ^{must be} entered in order to profit from the riches.

P. 112 According to Strabo, Phoenicians were the first to cross the Pillars of Hercules (Straits of Gibraltar) Founded significant trading settlements at Lixus & Gades (Malaga & Cadiz). ① From there Phoenician culture spread westward. ② Ancient And. learned quickly how to make most the Phoenician expertise in order to better themselves. ②

The river Baetis (Guadalquivir) provided the conduit for spread of new skills & ideas into interior of And. & laid foundation for kingdom of Tartessos. Out of this productive

Archaeology

Q. 14b

② period an Ibero-Punic culture was born. At this time rural settlements tended to be near water & agriculture still modest, pastoral life more favoured. ②

The Roman conquest brought ~~them~~ the American populations a system of organization & administration. Resigned to these new conquerors they were ready to adjust & exploit what they could. ②

White Wall of Spain:
The Mysteries of Andalusian Culture
Allan Josephs
Iowa State University Press, Ames, Iowa, 1983

Preface

① P. xi

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

Oh white wall of Spain!
Oh black bull of pain!

Federico Garcia Lorca

suggestive of Andalusia. Other inexplicable things
privileged tuna fishing off coast of Cadiz
music & dance known as flamenco
pilgrimage called Rocío &
bull fighting.

unique phenomena belong only to Andalusia.

These are the rites or mysteries of Andalusia that stem
from ancient mysteries of the East. unfamiliar & difficult
for most Westerners to understand. ①

P. xii

②

Unravelling mysteries of Andalusia is a
personal quest or journey. ① to explore them is to
trace their origins & discover a way of life that
was primordial yet at the same time artistically brilliant & original. ②

Chapter 1 - A Culture of Death

P. 3

Andalusian civilization is oldest in the world.
A highly developed culture, it traded regularly with
Phoenicia & with the Tartessos culture as far back
as Mycenaean times. Most striking is that its remote
antiquity has continued to survive & remain part of the
Andalusian sensibility. ①

Emerging from the spectacular cliffs that separates Andalusia from La Mancha, she is immediately aware that she is in another world. The famous pass where ancient Iberians worshipped their gods & later centuries where Xth's & Arabs threw one another off the cliffs, forms a natural gateway through the Sierra Morena. (2)

Andalusia was settled by ^{"Mediterranean"} the Iberians of uncertain origin. (3)

Andalusian culture is deeply rooted in the land. This "earth quality" was very important as it was the basis of the culture. Andalusia was invaded over & over again by almost all the major Mediterranean cultures yet did not offer any real resistance. By their superior, more refined culture Andalusia actually became the conqueror through passive reception of the invaders. (4) This passivity gave to Andalusian culture a clear consciousness of its own style & character, a self awareness that demonstrated antiquity of their culture & allowed ^{the people} them to be faithful to their destiny & the further cultivation of their own exclusivity.

Ancient And. culture was passive, agricultural & extremely conservative. History bears out ^{its} its passivity & agricultural nature. (5) Lack of change gave it its conservatism.

Andalusia intrudes into the imagination as James Michener has ^{scarcely} pointed out. One either loves it or despises it. (6)

Strong oriental influences ^{many layers} - eastern Mediterranean & Near East. Andalusia the most oriental land in western Europe. (7) Prejudices have contributed to its denial as well as other important influences. Arabian for eg.

White Wall of Spain

P.9
⑧ Andalusia often typified as "gay". Beneath the glittering exterior lies the ^{an ancient} ~~the~~ ^{very} ~~of~~ complex culture that in western world. ⑧

14th B.C. → 5th B.C. Iberians came from East origin uncertain.
3rd millennium early Aegeans began to arrive ⑧ at Almería.
⑨ During Bronze Age of 2nd millennium trade strengthened as Andalusia very rich in copper. ⑨

P.10
⑨ Tartessos - tribal kingdom close parallels in jewelry, swords & daggers establish contact bet Andalusia & Aegeans.

Immense wealth also attracted Phoenicians & Israelites of Solomon who had estab. a bond with King Hiram of Tyre. Phoenicians est. a trading post at Cadiz ^{10,000 B.C.} at Malaga 12,000 B.C. City founded 1100 B.C. From 8th cent B.C. many Phoenician & Greek settlements along coast of Andalusia. Greatly influenced Andalusia & culture. ⑨ Included Phoenicians, who were driven out by Carthaginians 535 B.C.

Phoenicians cont. to trade & settle in Andalusia until 206 B.C. when Romans took Andalusia from Carthage. Little was left of the indigenous tongues from Cadiz to Almería - a Semitic lang was spoken - ~~Carthage~~ Canaanite or Phoenician then Carthaginian dialect. ⑨

P.11
⑩ The Carthaginian Empire took in the north of Africa & connected Egypt & the East with western Mediterranean. This ^{Empire} also introduced another Semitic element into Andalusia - the Jews. Under Romans a large colony of Jewish wine growers & olive growers flourished in Andalusia. Known as the Septandini. became one of the most important

Jewish populations in Europe esp. under Arabic domination in Spain.

P. 11
⑩
oriental dance as in on gypsies

The African & Oriental nature of Andalusia caused the Romans to call Andalusia - Baetica. While Cadiz became thoroughly Romanized she was no mere copy. ⑩ A consensus of opinion is that she was the purveyor of excellent food & lascivious dances of Oriental origin that still exist in the dances of the Andalusian gypsies. ⑩

The famous temple at Cadiz was built by the Phoenicians & dedicated to Hercules. (Melkart). special rites performed in the temple. Also temples to Astarte, the Phoenician fertility goddess (Tanit). Shrines & temples existed all through Andalusia - Egyptian Isis, Asian Earth Mother, Cybele & Mithra - great Persian god - rivaled cult of Xtny in later centuries. ⑩

Malaga Malaga had a large market & was laid out according to the Phoenician plan. She carried on intense trade with Syria & Palestine as did Cadiz. ⑩

P. 12
⑪
Reason for Andalusia's rich rich culture - that has not changed over the centuries - her power to absorb the mixture of cultures that passed through. ⑪ In spite of contact with barbarians there was no diminution of the older, higher, original culture of And. Because cultures were diffused in such a way that the original culture continued & was amplified. ⑪

An Andalusian village is a living museum that encompasses the customs & way of life from Mesolithic times to present. Cave cultures, the cortijo (farm) the wicker ^{clay} ^{stone} ^{iron} ^{wood} ^{metal} ^{glass} ^{leather} ^{textiles} ^{pottery} ^{carpets} ^{clothing} ^{architecture} ^{way of life} of Alpujarras in remote areas, the twisting, winding villages in

White Wall

6

P. 12

(11) In mountains of Ronda, the peculiar customs & folklore (fiestas) pagan practices, ritual of the toros (bull) fishing methods courtship beliefs in rural areas all still exist in Andalusia. Reflects survival of the ancient cultures that passed through as well as unique Andalusian culture of Andalusia. (12)

P. 12

(12)

P. 13

(13)

Meanwhile Roman Andalusia continued to survive & Byzantines used parts of And. to try to recapture Western Empire from 554 - 631 when Visigoths expelled them. (13) And. remained one of the most civilized parts of W. Europe during the barbaric invasions. Cont. to trade with N. Africa & Eastern Empire. (13)

In 711 Arabs conq. Spain. Umayyad Dynasty est. in Andalusia & Arabs created the highest culture ever. No Dark Ages in And. as in Europe. But 8-15 cent. Arabs introduced major advances to Europe in philosophy, theology, astronomy, mathematics, economics, agriculture, architecture, medicine & sciences. Al-Andalus became the center of learning & culture for Islam & the world. (13)

P. 14

What is not appreciated - an Oriental civilization in the extreme West was sited upon a land that had already been Orientalized for a very long time & historically verifiable from 1000 B.C. (14) Its layers (Andalusia) Phoenician, Carthaginian, Jewish or Byzantine became the heart of Al-Andalus & provided unparalleled Oriental precedents. It was no accident that the finest culture of Islam chose a western yet highly orientalized territory to conquer. (14)

Q. 13

(Orientals)

(13) When the ancients came to And. they thought the sun sank into the ocean, hissing as it disappeared. They found a land that ~~was~~ ^{was} ~~filled~~ ^{filled} with wine & oil. In 16 The yellow sands baked in the hot sun, surrounded by the ocean sea. (15) There in this beautiful land they put down their roots & in so doing imbued the already rich And. culture with their Eastern ideas. (15)

Q. 14 The Oriental culture lasted from time of Tartessos to that of Moors (1492) when the result of the

(16) double persecution inflicted by Catholic monarchs worked the hardest ever to be assembled (persecution of all who did not become Catholic - lack of esteem for all things Eastern Semitic & Arabic.) (16) Cruelty of Inquisition became known as the Black Legend. (16) Interesting to note that two of Spain's greatest mystics St John & Saint Theresa were BOTH JEWS! (16)

P. 14 Q What makes Spain so radically different from rest of Europe? precisely the extra element of Orientalism that held sway for so long in Southern Spain. (17) Not all Spanish civilization is due to the Oriental influence. It is still largely overlooked & misunderstood. NEEDS MORE ATTENTION. (17)

some in music The Arabian culture was not a major Oriental influence in Andalusia. It was an Oriental culture superimposed on a very old civilization that had already been extensively Orientalized. In the process of that superimposition the existing old culture was not eradicated. Even when the new culture became violent (11-12th cent. Almoravids & Almohads) the old, passive And. culture cont. to absorb & enrich the new. (17)

The Gypsies (18) The final layer of Oriental influence - sometimes

P.18 In the late 1400's caravans of gypsies dark-eyed, dark skinned nomads from India speaking a pure & primitive Sanskrit wandered into Spain. Eventually thousands of them ended their great trek in Andalusia & settled down & forgot their own language. (18) They lived in the caves of Granada & Guadix & the Gypsy quarters of Sevilla, Jerez & Cadiz. While some went to Europe the Andalusian gypsies stayed. (18)

The Gypsies of Andalusia are unlike other gypsies & have become such a part of Andalusia that authorities think they have been in Andalusia longer than Gypsies who arrived in Spain during earlier migrations. They are considered to be such a part of ancient Andalusian culture to the extent that they are believed to have been Sumerians or Hittites displaced by the Sea People & brought to Cadiz by the Phoenicians. (18)

It was easy for the Gypsies to put down roots in Andalusia because it was the most Oriental & atavistic place they had seen since leaving India. Terribly persecuted they remained in Andalusia. Today they still speak a few words of their own dialect - caló & follow their nomadic ways. They have become ^{more} Andalusian than the Andalusians themselves.

(19) Flamenco Through Flamenco they expressed the ancient way of life. (19)

P.20 When the gypsies arrived in Andalusia they found an ancient sense of style that appealed to them or was familiar. To their Oriental, atavistic style they added their own profound sense of style. (20)

P. 20
and an interpretive ability for which they are famous, which was also Oriental, aristocratic & millenary. They were able to stylize the already stylized culture of And. It is this quintessential style that is the heart of Andalusian cul. It's raw & proper interpretation produces m. toros (bull fighting) & Flamenco the only true catharsis. (20)

From its beginnings up until 1492. Andalusia was influenced greatly by the Oriental cultures from the East. After 1492 it was changed & westernized in theory although actually little if any change took place in the mountainous, rural areas. Cadiz, Ronda, Alpujarra. In these mountain areas, various clandestine groups hid a kind of hybrid underground culture was formed. Many were Gypsies who refused to abandon their ways & sought to escape constant persecution.

P. 20
Ancient Mus. of Andalusia
Some were moriscos who went underground in 1609 when all Arabs were ordered out of Spain. Some were New Xtns & Jews. Others were bandits, monks & monks who abandoned religion because they could no longer support. (20)

P. 21
(21)
Flamenco
Culture of Death
Out of this underground culture & the Gypsy quarters of Sevilla, Jerez, Cadiz & Granada came the ancient music of Andalusia that went back to the time of Gadir & Tartessos especially interpreted & modified by the Gypsies to become known as flamenco.

A study published in 1934 "The People of the Sierra" by Julian Pitt-Rivers disclosed that social structure of Ronda for ex. still holds to many ancient tribal customs. This ^{ancient} authority was based on collective social values, acceptance of custom & sanction of public criticism. ^{still} provided the basis for social conduct for the villagers. (21) as it had 2000 yrs ago.

White Wall of Spain

P. 21 Richard Ford's South of from Granada. reveals pagan & ancient customs still practiced in Andalusia. Ancient art & Andalus still prevail because of the superimposition of so many cultures that went back to early med. civilizations. (21)

From Middle Ages to 20th cent no noticeable material progress in Andalusia - because kings of Castilla opted to give away large portions of land to knights. The resulting

P. 22 latifundia - parcel given by primogeniture kept peasants in continued & devastating poverty. (21) People kept separate from the laws of Church & State. Substructure was ripe for culture of bandits, smugglers & Gypsies who became famous in 18-19th centuries. (22)

Culture of Death

Andalusia was bound by its ancient cultural heritage its poverty & persecution. What was very special was ~~that~~ the sense of personal worth & individualism that gave nobility & dignity to even the poorest villager. (22)

P. 23 As Europe moved from Age of Enlightenment to the Modern Age, time stood still in Andalusia. While Europe & the U.S. were inventing new machines, building skyscrapers & writing grand novels, Andalusian people were re-creating a new ritual slaying of the bull-god & cattle gods. The Gypsies, the highway men became the creators of a unique style & art. (23)

Mysticism

P. 24 The peculiar mixture of Andalusian art reveals its genius. Artists - esp. poets, painters understood their culture & captured its mystical & universal meaning. Ancient culture also produced great artists. Preponderance of so many artists from Andalusia caused a lot of envy & jealousy among non-Andalusians. (24)

P. 24
24
Lorca's art is erotic, sensual & mythic. Embodied superbly, the entire Andalusian phenomenon. (24) Picked criticism to present Andalusia as a mythical & magical world that reconnected with the ancient echoes. His sense of life & death was exquisitely tuned & exaggerated & allowed him to write brilliantly & stylistically poetry, music & theatre works.

P. 25
25
Lorca was authentic religious drama. (24) Flamenco the ancient people's "river of voice" (1: 1066) which he likened to a "blind nightingale" & "blue night" of the Andalusian countryside. (25) Through Lorca's work Gypsies became the most profound element of Andalusia - represented the Andalusian way of being, they were the guardians of the "embers the blood & the alphabet of universal & Andalusian truth". (1: 1114). (25)

Diagonally beneath the glittering superficiality these special artists from And found & expressed something more & nothing less than the unchanged, fertile land of Andalusia.

P. 26
26
In 1937 Lorca was assassinated. (26) He had been born in a country that for centuries had been living in a special kind of culture called the "Culture of Death". (26) Not a cult, it was the positive & constant acceptance of death that made Lorca & all Andalusians more aware of life & could give to it its fullest meaning. (26) His spirit can be seen in Holy Week & la Feria celebrated in

P. 27
27
Sevilla. Lorca writes "the innumerable rites of Holy Friday along with Holy week - religious festival of extra ordinary pomp & circumstance. Processions kept in the church until Holy week are carried thru the streets in slow procession on litters. Most of the image is 17th Christ dying on the cross proceeding step by step on the night. * the most cultural festa of the bulls form the popular triumph of Spanish death". (1: 1105) (27)

White Wall-

P. 24 essence of Andaluera is death. Essential paradox-
 (24) culture of death is actually culture of life. Shows how
 un-western Andaluera really is. (24)

P. 28 Andaluera survived & assimilated a whole series
 of invaders from the Phoenicians on down. With modern
 (28) technical advances she may soon be like the rest of the
 world. It is to be hoped that understanding & explanation
 of the Culture of Death will stop the damage to which
 it is being subjected (28)

ANCIENT ANDALUCIA

Chapter 2:

P. 31 The Ancient Andaluera culture was known as
 (1) Tartessos to the Greeks & Tarshish to Old Testament
 Hebrews. Tartessos was a city, a river, a kingdom
 a mythic land, a country of fabled resources. Ships
 that came from there called Ships of Tarshish. The
 Greeks equated Tartessos to their Elysian Fields. It was
 the mythic kingdom that Hercules visited during his trials.
 It was considered to be the El Dorado of the ancient world.

Old Testament speaks about Tarshish from Menasie to
 Jonah scholars agree it was Tartessos (Anc. And.)

Heran Long before Hebrews knew about Tarshish, Aegean
 sailors had discovered the mineral riches that Ancient Andaluera
 were using to develop their already civilized & urban way of life.
 Throughout 3rd millennium Aegeans, Cretans, Cypriots & NW Semites
 traded with the Bronze Age Andaluera who in turn
 absorbed part of the way of life or culture from their
 Oriental visitors. (1)

Tartessos

P. 32

- (3) By the time of Solomon perhaps even earlier Andalusia organized itself into a kingdom & traded extensively with the Orient Britain & possibly Denmark. (2) Silver, gold, & copper existed in Andalusia in great quantities unknown to the rest of the world as did tin. Copper & tin used to make bronze. Tartessos (kingdom of And.) became the principal supplier to East.

By beg. of 1st millennium Phoenicians started to trade with Andalusia. After destruction of Minoan & collapse of Mycenaean power, Phoenicia began to dominate the maritime routes that had been establ. in 2nd Mill. (950 B.C.) (2)

P. 33

- The mineral wealth of And. was astonishing. Nothing (3) like it in other parts of the world. Many references in Old Test. to "Tarshish" & its wealth. Anc.

- P. 34 Richest of all the Phoenician cities - Tyre. Because (4) of trade with And. (4)

- P. 35 Its colonies began to expand towards the west (5) following Phoenician routes they brought new expansions into their stories & myths. Allusions to Andalusia in Homer & the Aesiod. (5)

P. 37

- (6) Myth of Geryon lived on island of Erythrae (And. near Ocean) that had lots of cattle (bulls Spain's front still produced in this region). (6)

P. 38

- (7) The Phocaeans the Romans from Asia Minor were Greeks who must successfully vied with the Phoenicians for such trade in Andalusia. Est. a town near Malaga called Mainake. Used 50 small vessels. (7)

Tartessos

Romy Arcanthonius - And. being ruled for 80 yrs. Died 120 yrs old. He wanted Romans in his country. (7)

White Wall

P. 38

When he couldn't persuade them to settle he gave them money ^{instinctively} to build a wall around their city against the Persians (Medians). (8) Argonthonus was the first & only king of the And. (Tartessos) (8)

P. 41

Amalgamated ancient cultures of Andalusia built megaliths, passage graves & ~~some~~ Sometimes in 2nd Mill a superior culture in Andalusia arose. Located west of a long lower Guadalquivir River. Metallurgical resources well known to sailors. The proto Tartessian Period ended with collapse of Minoan & Mycenaean power. Sea people invaded Med. 1200 B.C. (9)

1100 B.C. Phoenicians founded a factory city called Gadir (Cadiz). Traded until 7th cent with Gadir then Tyre fell to Assyrians. (9)

CARTHIS

Elissa, princess of Tyre fled from her brother King A. Rimmon & founded Carthage 814 B.C. (9) had peaceful Tartessos became new prosperous from trade - prosperity reign came to an end in 535 B.C., when Carthaginians with whom Tar had been trading destroyed most of the

P. 43 Phoenician's ships off of Malitia (9) their colony in Corsica) & closed off w. Medit. to all but Punic ships. (10)

From 535 to 206 B.C. Carthage dominated western merchant routes. Closed Straits of Gibraltar. Tartessos declined & Romans took Gadir in 206 B.C. By this time ancient Andalusian people called themselves Turdetani. (10)

Oriental
infl.

Tartessos

Scintillating culture of Tartessos has been brought to light - legendary fame & wealth. Kingdom of T in King A's time had 200 settlements. Soil fertile. (10) Strong oriental influence

Tartessos

P. 44 The Canicazo Bronze (575 B.C.) finest representation
⑪ of the Tartessian culture. Represents a fertility goddess.
Author Hattor hairstyle - Egyptian. Face similar to Phoenician Astarte
Double birds - Cete stylized lotus flower - East. Body
formed by the aquatic birds - Celtic. Shows beautiful
cross currents of various cultures. ⑪

P. 45 Greek & Phoenician
At Huelva - Mask of Tharsis - sculpted from stone.
⑩ strong Greek & Phoenician influences. Kind of 7th cent B.C. for
a king or priest ⑫ Profound expression on mask

P. 46 Sevilla - 21 pieces of 24 carat gold jewellery found.
⑬ designs exclusively geometric & original from Med. area. ⑬
conveys primitive mastery of technique ⑭ almost barbaric
because there is so much gold - El Dorado reference. ⑬
Carambolo Treasure dates back to 6th cent B.C.

Treasure of Ébora near Sanlúcar de Barrameda. 93
pieces of gold delicate for women -
249 of carnelian. Strong Phoenician infl. 5-3 B.C.
Virtual proof of riches of Tartessos. Illustrates brilliance
of Ancient And. culture. ⑬

P. 47

⑭ Silver first mined in Almería. Process primitive
refined And. & Phoenician pottery 8th cent B.C.
provides splendid evidence of metallurgy at Monte Salomón,
Huelva. ⑭

P. 49 Fate of Tartessos - not certain most likely just
breaks up with invading hordes. War-weary Andalusians
conquered by Rome in 216 B.C. Maintained their
high culture which surprised even the Romans. Tartessos
disappeared but had left an appreciable legacy - fertile land
products of land & sea. ⑮ Wisdom used on alphabet
had records of their legends & poems & history. ⑮

White walls

P. 49

(15) There is no doubt that Andalusia esp. area around Guadalquivir inhabited by the Turdetani & known as Baetica possessed a very high culture & the oldest known civilization (15)

P. 50

(16) Not known exactly how old Andalusian civilization was - dolmens found at El Canabolo that date back to 4000 B.C. A mysterious land & people, Romans spoke admirably of them. (16)

Tartessos

Mythology of Present Andalusia - Forests of Tartessos first peopled by Curetes - mythic guardians of Zeus who taught the Getaans about agriculture & metallurgy. Oldest ~~sea~~ king of Getaans was Ganopris who taught art of beekeeping & had a son by his daughter whom he ordered abandoned on a mountain. Son Ibbis was suckled by a deer he became a hero & civilized his people gave them laws & taught them how to cultivate the earth. Ibbis didn't work & he ruled Tartessos for many years. Myth enormously important because it parallels & documents characteristics of Tartessian society. (16)

P. 52 (17)

Chapter 3. Pigs of the Sea Phoenicians TUNA

P. 53

The spawning migration of great bluefin tuna into Straits of Gibraltar vital to ancient Cadiz. Phoenicians portrayed this powerful fish on their coins 1100 B.C. Andalusian fishermen today still catch the great tuna same way as in antiquity. (17)

Bluefin tuna fishing extends so far back into ancient times its not known who started it - Tartessians or Phoenicians. At some point ancient fishermen began to work

P. 53 together to catch the fish in an organized fashion.

(2)

(3)

The torpedo shaped bluefins weigh over 500 lbs - 1000 a swarm thru straits of G. on their annual migration run. During May time of full moon, heaviest migration took place around Pillars of Hercules. (2) (3)

P. 54 (3)

How the fish are caught - place chosen that isn't too narrow or too open. A watchman on a hill informs others when fish arrive. The nets are cast & fish are directed into them. They are killed by the hand gaff. (3) Famous fishery was est. at Cadiz (Gadir).

P. 55 (4)

Tuna was famous in ancient And. because of way it was preserved. (4) Cured with salt, begun by Phoenicians. Carth's cont process as did Romans. Even Athenian playwrights mentioned the long, fat fish. (4)

P. 57 (5)

Another legend - any stranger that came near Pillars of Hercules was thrown into the sea by the Carths. (5)

P. 58 (6)

By Roman times Gades had prospered greatly. (5) Other towns along the Andalusian sea coast that used their time to be tuna fishing - Bolonia, Tangiers, Malaga, Almunecar & Caesarea. Bolonia had no less than 4 salt fish factories (6)

P. 59 (7)

Another tale - the big tunas got so fat because just outside the pillars of H there was a certain stunted oak that grew at the bottom of the sea. It produced very large acorns upon which the funny fish fed. The sea oak produced so many acorns that they were cast upon the shores as well. Because it was so fond of acorns & got so fat the tuna fish were called Sea hogs. (6) The Arabs called the Pigs of the Sea. They were the most sought after fish in Ancient Andalusia. (7) Arabs practiced fishing skills in the 10th century. 1

White Wall

with the fish factories.

P. 60
(8)

When Xtho conquered Andalusia the almadrabas tuna harvest cont. It was given to ^{one of} the nobles in 1294 by Sancho the Brave, the hero of Tarifa who sacrificed his son rather than surrender. (8)

(1574)

Foreign danger loomed as well at the almadrabas (3 day affair) there was real fear of being shanghaied by Barbary pirates. Sentinels posted every night to make sure that those who went to sleep in Spain did not wake up in Tetuan. (8)

The inhabitants of one village along the S. coast would light torches on the beaches in order to imitate other ships. In this way they lured foreign vessels onto the shoals & collected the booty while invoking the Virgin's help. Practice cont up until 1850. (8)

Almadraba - setting the nets

P. 64

(9)

The origin of this unique type of fishing ^{in And.} may soon be lost due to 2 changes one commercial, the other ecological. New methods of catching them & raw sewage in the Med. has thinned the migrations. (9)

Chapter 4 - The Dance of Gypsies

Phenicians

The city of Cadiz (Cádiz) was famous for two

- 1 - things - food & girls whose lascivious dances were of Oriental origin & still exist in the dances of the Andalusian gypsies. (1)

The women of Cadiz were ^{especially} musically talented & fascinated their audiences (1) with their sensuality. They were so famous they were signed on for sea voyages. Some of the dances Described as "black eyed maids of gleam formed for all the witching arts of love" by Lord Byron, the girls of Cadiz

P. 68

② could sing to the guitar & dance. ② At the streets & houses were beautiful which they were, they were exceeded by the lovely ladies who lived in them.

Dance

The ancient dances of Gadi-tanus delighted the Romans, especially the Romans & scandalized the Church. In spite of all the prohibitions over the centuries the dances have come down unchanged from remotest antiquity & their character is completely Oriental. ② Only performed by lowest class of Gypsies of Sevilla.

The descriptions tally down to the minutest points with those of the ancients.

braces - balancing action of the hands

zapateado

toe-tacones - beating with feet

crucetura

meneo wiggles of hips

tambourine, castanets ②

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③ No matter how indecent the dances appeared to be the flamenco were always irrefragably chaste. ③

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Oriental features of the dance

head movements

use of eyes ④

withering of lascivious limbs ②

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⑤

most interesting dancer of Roman times - Telephusa (to Andalusia) ④ 1st cent. B.C. 75 A.D. circa. likened to goddess Venus - she had a cult. ⑤

Lorca accredited the essential spirit of flamenco - divide - to the dances of Cadiz ⑤.

Dance & dancers of Cadiz

White wall

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⑥ ← The dancing girls of Cadiz were partly the daughters of Phoenicia (home of goddess of fertility - Astarte) & other sacred prostitutes. The dances were celebrated in time of Romans for same activities. They were little - nearly naked were superbly sensual & were dancers & courtesans. ⑥

In Ancient Anatolia the dance was considered to be part of a magic or religious activity. Seen in prehistoric cave scenes, early Egyptian & Mesopotamian works as well. ⑥

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⑦
Oriental
cults &
dances

The OT connects dance & religion all the time, Ecstatic dancing was an integral part of ritual of Dionysus an Eastern divinity & also Astarte & Babylonian Ishtar goddesses. Dance became connected to love. Sacrifices were carried out accopp. by demons. These All the ancient mystery cults had dancing as part of them. ⑦

Oriental

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⑧

When these cults came to Rome they were in great vogue & dances were sought after ⑦ They were like goddesses portrayed as courtesans, streetwalkers portrayed like divine incarnations.

In the Villa of Mysteries Pompeii there is a wall painting that depicts a nearly naked dancer. The upraised arms, costarlets & dancing pose are startling like those of a flamenco dancer. ⑧ The dance is clearly a ritual dance that formed part of the ceremonies carried out at this villa. (Rite of initiation for new brides) & Secrets of religious sexuality. Instruments used in the dance were castanets, cymbals, timbrels (tympana & pandanetas). The dancers were similar to those of girls of Cadiz. ⑧

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⑨

A special instrument was used in the rite of the Earth Mother, Cybele - cymbal or bronze timbral ⑨

Ancient And. Dance & Flamenco

P. 78

(10)

girls of Cadiz - favored symbols
by hand clapping
Andalucia - castanets & tambourine
still used today - symbolic of ancient times & dances
of love & sacred dances.

Flamenco

P. 79

(11)

Flamenco today is not same in every respect as the
dances of girls of Cadiz. (10) However there are some connecting
links
1. Rhythm - the beat, the cadence, the measure, marked
by hand clapping or castanets, tambourine

Attitudes
of
the
dancer

2. The upraised arms - special attitude that conveyed
"the mothers of the dances of all times" (1: 1104) (11)
constant & sinuous motion of arms
aloof head - thrown back, always fixed but sideways
of the arms

3. Ecstasy - overpowering motion
excitation
transport
rapture

DANCE

sexual frenzy of writhing hips
magical power of the dance (11)

Flamenco Dance & rhythmic mime is a primal cult, ecstatic &
religious. It is the subject of early painting & sculpture. Earliest
religious celebrations were danced. Dance formal expression of
sexuality, fertility, life, death & resurrection. Flamenco conforms
to the same primordial needs & patterns - mystical beliefs

These patterns & needs existed in Crete before 1500 BC.
priestess dancers who resembled Flamenco dancers - upraised arms
long floured skirts graceful movements. (11)

P. 80

(12) Snake priestess from Crete also wore flounced skirt arms held aloft transfixed expression on face. sinuous movements of arms & hands like snakes again - used in Flamenco.

Forca knew this connection well. Balled about the moon - he compares moon to white flamenco dancer whose ritual proved fatal to Gypsy who watched her dance the rite. She dances with upraised arms, skirt is long & flounced. Breasts are like hard, white tin, exposed. This detail refers to a Cretan priestess since flamenco dancers don't expose their breasts. She may under certain conditions perform naked but never have breasts. Description in Forca's poem belongs to old ecstatic cults. (12)

Pure Flamenco belongs to dances of antiquity because it is not nearly so far removed from their origin. The more rhythmic, energetic & ecstatic a dance is the more primitive & ancient is its origin. Flamenco is not primitive, it is primordial, meaning that it is original, essential & ancient. (12)

P. 81 (13) It is also the most characteristic expression of Andalusia. (13)

Flamenco The story of the dance or contained within it is still the same - as the ancient one was. And only because of the collective psyche of the land was Flamenco able to originate. (13)

The songs the Romans heard in Cadiz were not Andalusia's earliest music. The music was the highly developed forms of the Turdetani - descendants of the autochthons of Cadiz. Roman music was gradually absorbed by Ancient And. music. When Rome declined the ancient music fell silent.

Thus who followed forbade all pagan ceremonies sacrifices & cult dancing. (13)

P. 82 White walls

(14)

Pagan dancing didn't die out in spite of Church's impositions. Bishop Asidre of Sevilla ⁽⁶⁶⁰⁻⁶³³⁾ condemned the carnivals, transvestism & intoxicated mixed dancing. In Middle Ages Church fumed against nocturnal festivals & rituals involving strange rites & dancing. Dancing in front of the Virgin, in front of Church & in Church were all common as was dancing in religious processions & pilgrimages. This was another Andalusian phenomenon. (14)

Byzantine Influence

Flamenco

Because the early Church was often more influenced by Carthage & Byzantium than Rome, ^{ancient} Andalusian music was preserved. In this manner the pre-Roman, highly Orientalized music of the Gaditanae (so popular in Rome) became a legacy to the Church by the Roman Empire. Rather than obliteration of the "pagan culture" it became one of the 3 important influences of ancient And. music to survive. (+ Byzantine Influence) & to play an important role in the development of flamenco or cante jondo. (14)

P. 83

(15)

Another culture to play role in development of cante jondo & preservation of Anc. And. music - Arabian invasion. The music of ancient Andalusia ^{also} unquestionably influenced. N. African music (14) listen to a number of Andalusia or Granada (15) The fusion of both cultures Islamic & Andalusian was so complete that eventually it was difficult to differentiate them in history of music studies. (15)

It is highly significant though that fusion produced the first literature in any Romance language. Moors of Gibraltara sang bilingual verses with rhyming refrains in Mozarabic Romance 12th cent in plains of Al Andalus. (15)

Anc. And form villancico

Also produced - a primitive form of the villancico a love song that is the oldest documented form of Ancient Andalusian music which shows that it was direct predecessor of

White wall
P. 83

(15) of ^{the gypsy} ~~cante jondo~~ & Flamenco. It is not known how far back these ~~jarchas~~ go into Anc. And. past. Could have come down from Songs by Girls of Cordiz. These were love songs Songs of Arabic lover or friend. Shows the elegance the brilliant side of integrated Andalusian culture.

Villancicos still sung in Andalusia. Most are ~~poem in nature~~ (15)

P. 84 The Guitar. Important element in evolution of (16) ~~cante jondo~~ (Flamenco) ~~guitar~~ added 5th string.

to its development or evolution
Most imp contrib. was adoption of Byzantine liturgy by Spanish church

IMPORTANT

Zambra - parallel in importance to villancicos was the zambra - contained some fusion of Arabian Andalusian elements. Church railed against it however Caliphs loved it.

All of these elements contributed to evolution of ^{emergence} Flamenco - ancient Oriental culture of Andalusia
Songs & dances of Girls of Cordiz
Principle made of the Byzantine liturgy
music of the Spanish Jews
music of Arab culture

it was the ^{interpretation} genius of the gypsies who put it together out of which came Flamenco. (16)

P. 85 The GYPSIES

(17) Frank, clannish, ignorant, superstitious & given to the secret, gypsies were feared, despised & persecuted. Haughty & hardy, aristocratic yet primitive, thieves, loyal & strictly chaste (17) they came to Andalusia in early 1400's. Since their beginning

they have been connected with music & dance. Famous for their singing & dancing

P. 86
(16) The timbrels, tambourines, castanets, religious dancing, lascivious dancing, the uplifted arms are all familiar why not - Gypsies spent 500 yrs in Persia & Near East. (18)

The least creative peoples to come to And. it was their new looks that led them to produce flamenco. They did not do the erotic Oriental dances. Their repertoire was ~~abaste~~

romances
seguidillas
villancicos
zarabandas

DANCES

A seguidilla was a Castilian verse form that became a siguiriya in flamenco, the most tragic form of verse jondo. Its spurring piercing scream "could split the quakesilver from a mirror" vs (horca)

Romances developed from epic Castilian poetry. Still sung by Gypsies today (18)

P. 87

(19) Zarabandas - happy lascivious dance cross between erotic dances of Telethusa & romalis of early gypsies. lots of low writhings of the body. zarabanda means to spread out, open up, go around. dancer does that wrings & writhes from one place to another & goes around the amphitheatre. (19) Arms do most of the work using castanets. closely resembles the dances of India.

P. 88

(20) Flamenco dance is not lascivious. (20) It is primordial & powerful. It is about the male & female relationship.

P. 88

(20) Its simultaneous & consciousness evokes a timelessness that transcends folklore & recreates over & over again out of its ashes the collective story of humanity. What happened to the zarzuela & the other dances to change them from low to transcendent is the ultimate secret of flamenco. (21) Flamenco became a way of life (D.E. Pohlen)

Art of Flamenco (21)

Robert Serrillo 1972 Society of Spanish Studies P. 15

As Cadiz prospered so did demand for Cadiz girls. Mountain Gypsies flocked to Sevilla, Jerez & Cadiz (22)

P. 88 White Wall (23)

P. 90

What did happen to the dances. The chacona seemed as a bridge bet. old erotica & new flamenco. Sequelillas evolved to become the Sevillanas. The bolero & pedrango were created (18th cent.). The ~~main~~ manzanilla a certain dance practiced by the Gypsies of Cadiz was considered too lascivious & indecent & was prohibited under strict penalty (1775-1776) (23) Gypsies did perform new provocative dances. Not surprising given the Oriental preference of the Gypsies. George Borrow maintained that the Spanish gitanos were unrivalled in the provocative arts. (24)

P. 91

(24)

"No females in the world can be more inventions in word & gesture in dance & song but these they stop." (25)

Books

(25) The Zincahi: An Account of the Gypsies of Spain (P. 73-74) George Borrow: London: John Murray 1914

Ritual Gypsy Dances

"Dances of Achuchon & the Mosca recalled primitive worship of sex. As they danced Gypsies unconscious of any guilt in their act. Barbaric religious rite contained elements of sacred dances of Andra. Achuchon & the Mosca are older than these & ancient Andra & the cults of prehistoric cave temples - old as man" (26)

Chavages Irving Brown Maitis & Dicks on Gypsy Brothers Travels 1962 P. 198

Recreation of Flamenco

p.92 In spite of dancing degenerating into a profane activity, Flamenco developed a heretic side. At first the sensual experience & converted it back into a kind of ritual. It became a homage & appeasement to the natural forces rooted in the human psyche. Some kinds of re-creation in Torres, Gypsies were able to transcend the level & kept in touch at some time with the primordial Dionysian spirit. (27)

Juerga First description we have of Flamenco by José Cadalso (Caritas manuscript 1743-1782) describes a musical activity known as a juerga (a Flamenco bridge). The juerga is held at an isolated farm. It is accompanied by a young man wearing a cape & a purple scarf around his neck. He carries two hand saws & rides a spirited horse. His grandfather has taught him the romances which he recites & the polos which he plays - early form of flamenco. At the farm someone begins to beat out a rhythm with his palms. (28)

p.94 The essence of Flamenco is duende. The black sounds are the mystery, the roots dug deep into the slime we all know, yet ignore. (29) It was a mysterious power that could be felt but not explained. It was the spirit of the earth. It was the essence of Andalusian art without it there was no real emotion. (29) Duende produced unobvious sensations of freshness, miraculously like a religious enthusiasm. (30)

p.95 In the dance at all the hell fight there was no enjoyment, because duende caused suffering. It created a pantheistic awareness of life & death & a most primal sense. Like tarab described by Arab poets of Al-Andalus it caused a loss of all sense of self. (30)

Duende is Dionysian in sense of the word. It is poetic, non-rational intuition, nocturnal, lunar. Derived from Latin word meaning house spirit but in Andalusia more the sense of

White wall

P. 95 force. The Dionysian spirit caused a rare
(30) oragastic frenzy at Gypsy fiestas. Lorca called dance
the Spirit of the earth. (30)

P. 96
(31) Dance never approaches "unless it sees the possibility of
death". Lorca (1: 1105). (31) "logic of Andalusia"

Description of flamenco - biological sublimation of
an unguished intimacy - vehicle chosen - songs & dances appropriate
to a fiesta. Singer or dancer represents the pueblo, the people,
& it is to that pueblo (people) that the singer or dancer tells
a fragment of his or her life (unfortunate circumstance etc) a
sharing of the soul's experience purging oneself of a given
affliction by having others identify with it. A personal drama
is expressed thru the furrowed lament of the voice or the
fluid symbols of the dance, drawing drawing the listener into
an ecstatic or exalted state. Approximation of behavior
ecstasy. Performer can unexpectedly enter a clairvoyant
region & then the dance speaks. (31)

P. 97 Ricardo Molina, a poet from Cordoba described
(32) flamenco as "the direct exposition of the universal anguish of
death, the mystery of sex & the joy of being." (31)

Gypsies
The most interpreters of flamenco were Gypsies Manuel Torre
greatest flamenco singer, illiterate. Lorca said "the Gypsy
was the purest & most authentic thing in Andalusia."
He qualified this by saying that they were not the filthy
beggars that were near the ^{true Gypsies} market stall & women were rare. (33)

The mythic gypsies of Lorca were real. He knew them
well. There were not many but the few gypsies he knew were
the geniuses who performed the rare & beautiful art forms of
flamenco & toros. They were the interpreters of Andalusia

P. 98

(33)

the source & substance of his poetry. (33)

Andalucía remained essentially the same for thousands of years. One has only to look at the crystals at the Museum of Huelva. Unearthed before

P. 99

(34)

Talithusa the dancer (her grandmother) played them long before the Romans set foot in Andalucía. The dance was not flamenco as it is now known but it delighted & set hearts alight in the same way. (34)

Chapter 6 Goddess

P. 101 The oldest settlement to be identified on the Iberian Peninsula was a collection of huts at El Garcel 5th (Almería)

(1)

millennium B.C. Contained many of the characteristic elements of Andalusian life. Agriculturally it produced wheat, rye, sheep pits & oxen pits. At El Garcel & Carmona near Sevilla were burial pits. At Las Milleras near Almería the inhabitants worked copper & silver & grew wheat, barley & beans. The extraordinary

Mysticism
in
Ancient
Andalucía

remains had a hundred of passage graves of beehive type. Inside huts & tombs female figurines. They belonged to the Greek Mother-goddess cult. (1)

P. 102

(2)

This cult has been re-created since New Age in one form or another. Figures celebrated miracle of fertility & birth. When the cult reached Iberia it was a stylized religion. Worshippers built the great megalithic tombs La Cueva de Menga & La Cueva de Romeral near Antequera. (2) It's a vestige Andalucía became earliest & most important center for this oldest known religion. (2)

It can safely be said that the culture that developed from passage graves & megaliths dates back to 4th millennium B.C. & stemmed from Minoan Crete. (2) Spiral associated with Mother goddess & bull worship. Some of motifs seen in Andalucía of Mother goddess have been seen in Anatolia (7th mill) (2)

P. 103

(3)

By 4th mill B.C. in addition to farming & mining worship was also in place - belief in fertility, sexuality, birth, death, regeneration. Goddesses worshipped Inanna, Ishtar, Asherah, Astarte, Isis, Aphrodite, Cybele, Venus, Diana to name a few. Idea of natural process of life continues to exist in Andalusia. (3)

P. 104

(4)

Early culture that centered around Carmona gave way to Iberian & Tartessian. Other goddess remained escondant. Very early sources refer to cave sanctuaries & temples sacred to an "infernal goddess". (3)

Also an island of the Moon near Malaga. Versions of the Goddess appear in both Andalusian & Phoenician cultures. Strong Minoan influence in And. - ritual cult dances & bull sacrifices of Crete hauntingly similar to those in Andalusia. (4)

P. 105 (5)

Phoenicians replaced Minoans - they had Astarte near Sevilla a nude figure excavated Phoenician La Diosa de Sevilla. (4) Dama de Galera found in a tomb in province of Granada 7th cent. B.C. (5)

Most impressive life sized sculptures Dama de Beza & Dama de Eleke 1st found in a tomb near Beza, Granada 2nd cent. old. Eleke 4th cent. stunning piece of ancient art Oriental costume - Carthaginian funerary Goddess. (5)

P. 106

(6)

Gods also worshipped. For 15 centuries yearly rites of Hercules - basis of spiritual life in And. Astarte popular in Andalusia & had a temple at Eleke. (6)

Mysticism

Romans - mystery religions - most ded. to Goddess ~~savior~~ promised salvation of soul. Goddess had a partner who died for her. His resurrection central to the mysteries (6). Some of the temples very suggestive.

Q. 124 Temples of Hercules famous. Temple at Tyro had 2
⑧ columns one gold, other emerald. Glowed in the night. ⑨

The Temple of Hercules is located just off coast
a few miles from Cadiz. It stood until 1145 A.D. Legend
Hannibal visited it to consult with the priests before his famous
P. 106 elephant march on Italy. He so terrified Romans they brought them
⑤ goddess Cybele from Asia in order to scare them. ⑧

P. 109 By time of Trajan a favorite son of Andalusia the
① salvation cult had reformed Andalusia since cult of
Adonis & Salmambo same as Adonis & Astarte. Cult of
Astarte & Hercules had already been celebrated for over 1000 yrs. ⑨

The rites differed, the patron differed name changed
many times she was still the Goddess of the cults that
had been derived from myths & rites of Near East & evolved
into the mystery religions of Andalusia. ⑨

Rites Ritual of burning the god older in Andalusia
than Roman cult of Attis & Cybele. Burning of an effigy
Rituals of Melchior - Hercules old Phoenician rite. Rites of castration
substituted with bulls parts bull slain connected to worship of
Goddess. Rites were accomp. by music of flutes, tambourines
drums & cymbals, images & some attributes also part of
processions. ⑩

P. 110 ⑩
spring feast days 15-24th of March. 24th funeral for Attis
accomp. by wild dancing, music, lamentation, wailing & auto flagellation
with ritual instruments ⑩

P. 111 Many people belonged to more than one mystery cult.
⑪ Interesting early church kept many rituals, beliefs & customs of
the mystery cults. ⑪ Winter solstice, 25th of Dec.

Rome The elephants sacred to Carthage & N. Africa. An

White Wall

P. 111 Common on 25th of Dec. Sun's rays come in a special window in a sacred banquet room & illuminate figure of the elephant. (11) Strong symbol of Andalusian mystery cult & reminds me of Hierarchical who caused adoption of the cult in Rome.

X In martyr's account cults. Year 284 two Xth girls from Triana Sevilla daughters of a potter. Selling their wares in marketplace in Roman Sevilla surprised by a procession of brilliantly costumed cultists who were paying stone image of Goddess Salammbo. They were soliciting funds for their cult from those who watched the ritual dances being performed. Girls were asked for money & a piece of pottery. Girls refused their pottery was all broken. In return they smashed the image of the Goddess. Promptly arrested & put in prison. They were made to walk barefoot to a certain place. Justa died in prison & thrown into a deep well. Rufina was executed in prison & body burned in the amphitheatre. (12)

P. 113 Rituals- Adonis River (Arfa) ^{children} women bring offerings in hope of fertility. waters thought to be healing because it is believed Adonis is killed by wild boar every year in river gorge. (13)

Red anemone believed to bloom from Adonis blood. In Andalusia fields of red poppies are compared to his blood drops. Rites were taken to Andalusia (14)

P. 115 ^{Phoenician} The 3 main elements of the Adonis. Astarte rites were gardens, images of the deities & the procession to the water. It is then understandable why the two Xth girls were martyred. The piece of pottery asked for was for Adonis' garden. Their refusal was tantamount to sacrifice which is why all their pottery was broken. Martyrdom took place in mid summer. This was when the rites were celebrated. Barefoot walk was pebbled lane way for forams. (14) Justa to march in the procession to the water source where she was killed.

Water source was a sacred well. ^{Alfonso & a woman's fusion into} it along with Justa. (Near Sevilla) (15) Became saints.

P. 116 (16) The gardens of Adonis are still carved out in Alpujima region on South flank of the Sierra Nevada. Its form is a courtship ritual in which village girls plant a row herbs in pots & on Midsummer's Day the pots are presented to men of their choice. (16)

Ancient Rituals parents & spectacles were very important in Andalusia. (Virgin Mary ^{equated} to the Goddess in time.) Ancient practices have been preserved. Tie between ancient rituals & ones in Sevilla.

P. 118

(17)

Place of honour
towns' rendezvous
pagan enthusiasm
romerías

the altar
going to mass
Virgin veneration
pilgrimages (17)
same

P. 120

(18)

Most pagan romería is pilgrimage to edge of the great marsh of the Guadalquivir during the Pentecostal festival celebrating The White Dove. 7 weeks after Easter.

Over the music & dancing under a full moon women candles are lit. Amid the torches & candles clouds of incense

P. 121

(19)

billow up. Mysterious yet natural, timeless (18) In ancient rituals these were always these things plus wine beating out rhythms with the hands marching or moving to the torches & candles. The instruments flutes, timbrels, drums (unchanged). They ^{rituals} were an unbroken chain up until Islam. (19)

Birth of the Virgin declared in 431. Religious festivals were secular feasts & religious celebrations. Each region had its own dances some preserved today in flamenco. The Rocio (virgin cult) & flamenco evolved simultaneously. Difficult to know when fusion bet. religion & flamenco took place Gypsies were dancing in the Corpus Christi processions (Sevilla) in 1632. Pioneering flamenco songs dated back to

White Wall

P. 124 Granada 1678. Andalusian religious sense mixed with
 (21) → ancient ritual - dramatic representation & spectacle, enriched by
 Flamenco. Just as the dances of the Girls of Cadiz were
 both sacred & profane so is the ancient veneration to the Virgin
 in the Rocío to the Goddess (21) The veneration spiritualizes flamenco
 P. 125 spans a window to antiquity of And. And (22)

(22)

Elastic dance of ancient And. is still danced practically
 as part of religious ritual.

P. 126

(23) The saeta sounds the night during Holy Week. It is an
 echo of the wailing of wailing women, harked back to the rituals
 from which Greek tragedies evolved & back to Carianite & Babylonian
 rituals. (23)

Obscurity was also part of ancient rituals. (23)

P. 129

(24)

Lorca captured the Dionysian substrata in his staged
 rituals in his poems. There would have been wine drinking & dancing
 in some wild & remote setting. Some accomp. by a pander
 like instrument. Suddenly there is a rattling of bells. Two
 people masked enter the male brandishing a bull's horn. They
 perform a phallic ritual dance. (24) Found in a prehistoric
 cave near Almería. Rite is to ensure fertility. Poem called
Veruca.

Chapter 6 - The Mafudor greatest one of all time Pedro
 Romero.

P. 133

(1)

Andalusia was reputedly on the edge of Atlantis
 where came Hercules of Tyre & the Mafudor offered to kill
 Geryon with a single arrow & stab his head of red bulls.
 The greedy Phoenicians in their ships full of trading beads
 Jonah, fleeing from the Lord. Vague & frightening tales & myths (1)
 were told by ancient Andalusians about mist shoals, sea monsters

exotic islands & flamingo rears. (1) Most of Hercules rustling
P. 134 Brangon's bulls, the mythic forbears of the Spanish fighting
bull & their real descendants still graze in Andalusian fields. (2)

Between Cadiz & Tarifa there is a windy headland that
overlooks the "spurs of Ocean" where the Med. enters the Exterior
Sea (Atlantic) many herds of red cattle pasture. (2)

The bull is a very sacred animal. It has been sacred
to virtually all the early civilizations of And. Caves of Altamira
& Lascaux ded. to bull (underground temples). Ancient art depicts
bull & fertility. Mesopotamian god Enlil, was a bull, Osiris
Jews turned into a bull at will, Dionysus, gods of Phoenicia
had a son Baal bull gods. (2)

Dead of the bull
P. 135 (3) Yaweh for early Hebrews identified with bull. (3) As a result
of this god identification bull became one of the first subjects
of our literature & first animal of ritual veneration in all the
ancient societies. Bull the bull like the consort of the
Cadden had to die. Bull rituals of Crete, he was sacrificed.
Rituals were different but bull had to suffer a sacrificial death
to ensure life of the community. Sacrifice of the body & eating
of the flesh brought state of grace. Sacrifice of the king
or his surrogate was a ^{mystical} concept of early Andalusia & other
cultures. Celebrated most elegantly in Crete. (3)

Bull rituals also observed in Egypt. Sacred bulls
were mummified & mummified. Same in Atlantis. Bull
symbolism - horns ritual part of fertility rites of
all ancient religions. Priests & priestesses dressed as bulls
wore horns & bull masks.

Mithraism
cult

Crete (Cybele & Attis worshippers sacrificed bull
over a grate so they could be baptized in its blood.
Mithraism ritual Xmas. Many female followers. (4)

White Wall

P. 136

(4)

ancient
In Andalusia bull cults popular. It was believed that bulls use bull manure grains & plants would come from its body, wine from its blood. Known a taurobolia shrines to Cybele & Attis found at Mérida, (Taurus) Cadiz, Lebrija, Carmona, Málaga, Ronda, Córdoba.

P. 137

(5)

Bull cults in Iberia far more ancient than those at Rome. Given the Oriental myth. bulls did exist in Anc. And. as did bull cults. Cave paintings at Dospeña peros, stone bulls at Avila. Bulls sometimes were warts on their head indicated their sacred nature. (4)
Many other indications that bull was clearly held in reverence. (5)

After Xmy no more animal sacrifices. Death penalty - Bull compared to devil by Church. Bull god of Mithraism became Xtn symbol for darkness & evil. (6) its
Anc. And. ^{ancient} customs didn't stop. (5)

P. 138

(6)

Evolution of the Bullfight - bullfight final part of phenomenon of Andalusia - called a toro. Although there have been many changes one thing has survived from Gerson - the brave bull. Spanish bull is descendant of of Gersonian bulls big & brave. No one knows exactly how they got to And. Africa, Egypt or Carthage. Persevered in rich delta of Guadalquivir & only by way of Andalusia has the toro bravo survived. (6)

P. 139

(7)

In early days of toros, 2 types of Toro bravo. the Puresian bull & Andalusian bull. Former is now extinct. All toros bravos are descended from And. stock. The toro bravo is extremely important to the fiesta de los toros. Without them there is no spectacle, ritual or sacrifice, no art, no emotion. (7) This peculiar combination was missing at times in Andalusia's past. During Roman rule man & bull was a

contest nothing more. The tauromachium was not a spectacle & had none of the unleashed danger of the toreo. Bull hunt exciting sports but lacked the ritual of a toreo. Only in Coto among the peculiar combats found. (7)

P. 140
(8) The toreo was not really recreated until the 18th cent. Ritual, aesthetic spectacle & sacrifice of the bull were re-invented by the Andalusians. Torea was not passed down as a legacy or part of their heritage. It was an invention archaic & original with the only real survivor of antiquity - the bull itself. (8)

P. 141
(9) Why was toreo not written about? Because it belonged to the Black Legend, the cruel & bloody Spain of the Inquisition - a sadistic society of torturers given to bloody sport of the auto de fe & cock fight. (9)

Torea belonged to poor Spain like Gypsies, gaudy customs poverty hobnobbed behind sunshine & show shows to black word Spain that couldn't seem to progress. (9)
It was created by the Andalusian pueblo. Danced 16 & 17th cent nobility loved bulls from horseback. Corridos were celebrated on feast days, at weddings births. Held in open fields.
(10) Torea on horseback was elegant in Sevilla. By 18th cent it was fought on foot & became a case of controlling the bull. New style of toreo called malismo emerged. (10)
By 1840 it was a total obsession. People talked of nothing else.

P. 145
(11) 1700-1800 Theatre too, connected to the toreo. New genres Tonadillas jaranas sainetes (music & dance) The 3 main legs of Andalusian culture - toreo, flamenco, or cante jondo & theatre. (11)

P. 148
(12) Costillares said to have invented basic cape pass & perfected the method of killing the bull. Grandfather of Pedro Romero invented the muleta. (12)

P. 148
 (12) Romero killed 5600 bulls his infallible killing technique known as a *rebujido* - in which torero received the bull rather than going to it. He was upright, serious dignified came from Ronda where he retired. (12) Died at 84 no scars from the bulls. Not one drop of his blood had spilled in the plaza de toros. (13) He was prototype of the matador a *maestro*.

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(13)

Spanish Romanticism produced two great artists Romero & Goya.

P. 153

(14)

The Culture of Death - the awareness of death possibility of death, certainty of death essential element in the *fiesta*. Death & geometry formed the coordinates for the torero, unique, most Spanish & most Andalucian of creations. (14) The culture of death represents the entire cultural history of Andalusian - its apogee creation of flamenco & torero. (14) Both are primordial arts. Both can produce a state of ecstasy through the *Duende*.

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Symbology of the matador

The matador is comparable & represents the bull slayer of long ago Minotaur. The costume for all its femininity pink tights, black slippers gold braided wrap waisted *traje de luces* is androgynous. He is still after centuries & centuries the answer of fertility & the only remaining Dionysiac priest in the Western World. (15)

This sacred dimension of bull fighting - has been seen by some & understood - this is what the aficionado intuitively responds to.

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(16)

When the great Gypsy matador Joselito was killed in the *corrida* at Talavera in 1920, all Spain mourned his death. Ronda's friend, poet Rafael Alberti wrote "He was 25 yrs old. Young, & beautiful, he died like a god." (16)

(17)

Picasso whose work reflected antiquity saw this dimension. In toros, the matador is the man-god. He controls dominates & vanquishes the god of nature - the bull. It is the most ancient myth we have. It is only through toros that its content evolved into a complex work without it becoming a symbolic re-enactment. In toros the bull must die. Toros is a unique essence of Andalusian & a characteristic creation. (17)

Reason why France is so different from Europe

The people of Andalusia still cling to their ^{secret} ancient roots primordial, but not primitive, preserved but not archaic. The preserved sense of the sacred ^{is what} binds & informs Andalusian culture. It forms the common ground & lies behind the Oriental heritage that has constantly reshaped the image. It has neutralized any sense of history & ~~stopped~~ ^{is a} process. As ^{changes} as the sea fertile & mysterious in the earth repetitive & ordered in the seasons, the collective dance has been at the heart of all their rites, rituals, feasts & sacrifices houses, mountains, gods & goddesses. (18)

P. 157 (18)

Toros has provided the Romantic theatre for the audience to be reborn & for the ritual purification of the tragic sense of life & death as the Andalusian people of the placets know it. (18)

P. 163 CODA - The Andalusian Picasso

(1) His work reflected eventually the ancient Iberian votive sculptures. (2) Picasso was not just Spanish he was Andalusian on both sides of his family. Born 1881 in Malaga. Started to draw & paint at age 8 & 19 carries his father took him to. Adolescence in Barcelona, early maturity in Paris but was Andalusian to a fault. Saw his eyes through Andalusia. (2)

Summary of Andalusian History 1100 B.C. huge dolmens of Malaga indicate ^{very} ancient high civilization. Before Romans ever set foot in Andalusia it

P. 166

③ undergone a complete cycle of development & dissolution.

Tartessos as Phoenicians called it - first independent flourishing civilization - Jonah headed there to get away from God when he was swallowed by the whale. ③

Andalucía received & absorbed numerous cultures mostly Oriental with whom she traded. Most remarkable the original culture changed very little. Seems a small Andalusian village today is like going back to Mesolithic times. ③

In the 18th cent. while most of Europe was going through major upheavals Andalucía was re-inventing the ritual slaying of the bull god (ancient ritual) & Flamenco evolved from ancient music of Andalucía which the Romans loved & the lovely dancing girls from Cordoba. ④
DUENDE

P. 167

④ In Andalucía one comes across duende. Although it has been discussed & written about it is not easy to explain its an escalofrío - a chill that comes unexpectedly one has it or one has not ④ its a mysterious power that is felt but not seen the Dionysian force ~~at~~ the corrida or behind Flamenco ⑤
⑤ It is plumbing the intimate side of consciousness to its deepest levels. ⑤

P. 168

⑤ PAUSES long & sudden silences like the silence of a m. music dark river, one senses the flowing which is like the river flows like the blood through the body & soul ⑤
⑤ it remembers & it grieves for other hearts & beings. Oh to be the river that is not limited. ⑤

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⑥ Sketches in 1909 of Picasso's masks reflect the red-like fertile goddess as well as the mask-like heads. ⑥

Cubist period like the bullfight you know & you
don't know. The painter takes whatever it is & destroys it
(?) → then gives it another life (re-mention).



South from Granada

Gerald Brennan
Penquini Books in Association
with Hamish Hamilton
1915

Preface
South from Granada, across the Sierra Nevada there is a village called Ujeren. It is a poor village & is one of the poorest of the 80 that lies within the Alpujarras - a fertile region. It stands high above the sea. Until recently it was held so remote & small it took 2 P.11 days to reach it. However, it is primitive & beautiful.

The following account is devoted to the village, its customs, its folklore, its festivals & certain characters of the village.

Then there is Guadix & its cave quarter. (1) (2)

(2)
P.12 Ujeren had plenty of water & property was well divided. Almost everyone got enough to eat, but standard of dress food & comfort (except for 2 or 3 families) very very low. (2)

P.13
(3) It was a closed community, hardly anyone went to town but all felt assured that they had a niche which could not be taken away. More important than the love of taverns & amoras in a town. (3)

Chapter 1

P.25 (1) Axarquias - region of high rounded hills & intricate valleys planted with vineyards. Muscated grape grown for the famous sweet wine of Málaga. Only trees fig & almond. (1)

P.31
(2) Maura - village inhabited chiefly by the gypsies. Ujeren more habitable also had water & two mills. (2)

P. 22 Malaga - Moorish castle alive with gypsies & beggars.
Dig comb in its walls. Aristocratic Spanish women wore
high combs & black lace mantillas (3)

P. 23 Pottery in Granada called Faja Larga - faded indigo design
of birds & flowers. (4)

Chapter 2 - The Alpujarras

P. 25 Custom at the Well - no male or foreigner allowed
to draw water. or touch any part of the well (1)

P. 26 Women used rosemary, thyme & lavender for fuel to
cook with. Gave off a sweet, aromatic smell. (2)

Andalusian welcome Make visitors feel welcome with presents of eggs, fruits
& sweets on baskets. Village life so bound up no one
cared what happened in outside world (1930-34) yr. (3)

P. 30 A huge gap between orange & chestnut zones. Army
& high above sea level. Economically very poor. Architecture
primitive & BERBER! Poplar tree is characteristic. (4)

P. 31 Piedra Fuente once a Moorish castle now home
for colony of wild cats. (5) Alpujarran tradition - houses
white washed on inside only. (5)

P. 32 Flat walled house dates back to Bronze Age in
this region. Style found only in Alpujarras (6)
Village composed of 2 barrios upper & lower quarters. Very attached to their
Barrio (6)

Chapter 3 - Friends & Neighbors

lots of folklore & witchcraft in village customs.
Herbs used for medicines. Witchcraft was dying out by
1990. There was demand for privacy & was upset by engineering

WITCHCRAFT

South from Granada

P. 34 in particular. Apparently they could fly (by moonlight)
① & perched like owls in trees. Symbol of witch's power - pestle & mortar. ① Handed down from mother to daughter. Although
art of flying had been lost - LOVE POTIONS still in great

P. 35 demand. Men washed the face, used strong amise seed 2 x a
day. ② Burned & shrivelled the skin. ②

Village
ep.

On the subject of the mistress - accepted by the
wife. If a man rapes a woman so long as she screams
the entire time she has not lost honour. She must, however, not
struggle. He usually rewards her with something olive oil etc.

Chapter 3 / ator small poverty stricken village behind which rise
P. 37 fantastic fluted cliffs of soft red sandstone. Women wear scarlet
① underskirts & gery kerchiefs. Men are mimes one 11 mos. of the
year. ① The women are beautiful but "loose".

P. 48 Lanzaron - Moorish castle built on pinnacle of the
town. 1502 captured by Ferdinand. Surrendered except for Negro
commander who kept to his death from a tower. The mosque
where villagers had taken refuge meantime was blown up. ②

② when diet - potato omelette, dried cod, unrefined
olive oil.

Chapter 5 Love Affairs & Politics

P. 55
① Villages did not visit themselves except
on certain fiestas. Naturally, no counting between them either.
Primitive tribal feeling very strong. ①

P. 56 Politics of a Village - usually two parties - wealthy landowners
① at head. Under him caiques for each separate village. (Paternal
leadership by richest man - base) ①

P.62
Dancing important form of amusement. Someone
would host a dance & invite a few people. Rule was front
door was to be left ajar - anyone could enter. Host provided a
bottle of wine & some tobacco. ^{music} started with a
high piercing sound - like a cry of despair followed by a
series of bubbles & trills & gradually faded to a low wail. (2)

P.63
Gypsies kept the old traditions going. Had a terrible sense
of humor on occasion. Old melodies set to obscene words. (3)

P.64
Ronda old custom young men (3 or 4) would go round
the village & stop at a certain house & play a tune.
If girl pleased she'd show herself at the window. On Mid
summer's Eve men decorated house with branches flowers &
cheries. If there had been a quarrel it was nettles &
thorns. (4)

Principal occupation of village - the love affair
Aim to sleep with their nice girls ^{possibly} would ruin
chances for marriage. Rich young men often sought
out poor village girls - but when it came to marriage
rich girl always chosen. Lots of broken hearts.
Poor girls had to work twice as hard to keep their
men but gave houses who set back & wanted moments
of envy with their temporary success. (5)

P.64

(5) The dance revealed much new relationships, quarrel
hostilities, envy. Notes were always compared the next day. (5)
The usual antics - young ladies led gentlemen on in public
in private guys got the cold shoulder. ^{Sham} Relationships used to create
interest in youths girls were really interested & to create flutters
amongst the young women. (5)

P.64

(6) Courtship sometimes a long duel of repartee. Women could
be very provocative & seductive in public only. (6)

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P. 67 - The principal witch of the village was the most versed in the magic-mantic arts. There were two kinds hechicera (white) & bruja (black). (7)

Sierra de Guider - treeless, waterless, yellow ochre & blue.

On All Souls Eve a bonfire was lit to keep evil spirits away. Legend - many years ago miners came to the mountain to dig for lead & copper. A gypsy family moved in. Gypsies stole the children of neighbouring village & drank their blood. The mountain is said to be haunted. (8)

P. 69 (8)

The Tago Wind - came over a year in Jan or Feb. like a hurricane. Not safe to be outside anywhere hurried home from fields. Long flat line of grey cloud filled with snow flakes. (9)

P. 70 (9)

Chapter 6 - The Village Calendar

P. 78

Follows the seasonal work of the land with rites & festivals to correspond. Year begins in Andalusia with olive picking by the women young & older wear white kerchiefs on their heads. The young girls climb the trees & if any man approaches they start to scream & climb back down, they walk wearing pebbles.

Planting of garlic & ^{corn} next (the 2 principal cash crops). Early May - cutting of the barley. July cutting of the ~~barley~~ wheat. Cut with a short, sharp curved sickle. Barley is reaped by moonlight. (6)

P. 73

(7)

August threshing of the corn. At night came the winnowing. A lantern was lit some strummed the guitar & another started to sing. (7)

Late spring & early summer very busy.

P. 74 Grapes in fall along with other vegetables & fruits
Traded in wine vats.

⑧ Whiskers of the maize had a ritual. Group of young men & women sat in a circle in the open attic part of the house. Tray of wine, plate of cakes & roasted chestnuts beside them. Whenever a girl turned up a cob of hot grains she struck all the young men on the forehead with her knife, who would in turn embrace each girl. Patting & putting arms around - never kissing. No kissing before marriage. ⑧

P. 75 ⑨ An Alpujarcean village still has some economy as medieval times & agricultural tools that date back to ancient times. Plough imitated after a Roman plough. Flaxen threshing board sieves identical to those found in Roman Bronze Age ^{tombs} near Almería. ⑨ Apparently because the working conditions suited the ancient instruments better.

P. 76 ⑩ The shepherd boys - strikingly good looking long snaky locks & olive complexions. Because of their isolated task they almost lost power of speech. When they did speak it was in an unintelligible sing song that carried from hilltop to another. ⑩

⑪ On rare occasions they did come down from the mountains they soon found themselves muzzled. Wives were invariably unfaithful to them. Usually gentle, defenseless. Miraculously they developed their powers of speech & were good conversationalists. Told lots of stories.

P. 77 ⑪ Wolves - one could look one down in the face but not two. ⑪ Sometimes they ate the sheep, once the sheep dog. Villagers not allowed to carry firearms. ⑪

P. 78 ⑫ The Rituals - Carnival young people dress up & put on masks. Always a litter in which two young men pretend to make love. Use obscene words & gestures. [Tartassos] late in the evening small fires built on roof top & danced & roasted popcorn. ⑫

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P. 78 Last day a stuffed fox skin is carried thru' village
 (12) shown with Jomack ceremony in front of the Church. (12)

Easter - from Palm Sunday & for a week silence is maintained
 On Holy Thurs at night figure of Crucified Christ carried
 in slow procession with torches & candles to the stone calvary
 that is among the olive trees ~~before~~ outside the village.
 At every halt a low, sad copla is sung.

Next evening Good Friday the "dead body" is carried
 in a glass coffin to same place & then returned to the
 Church. A group of old women carrying torches walk around
 outside of Church mourning & singing the ancient saeta in pure
 canto andaluz style. Candles inside Church are lit around the
 tomb. (13)

Sat a.m. at 10:30 the Gloria bell is rung & holy water
 blessed by priest. People take a glass of it to sprinkle on their
 houses to keep evil spirits away. (12)

Cust of
Virgin

P. 79 Easter Sunday morning the Risen Christ is brought to the
 village square. Wears a green dress & looked more like Adonis
 or all the other "man gods" that have died in centuries of
 history in Ancient Andalucia. Crowned with leaves, flowers in
 right hand staff of barley left hand. Then Virgin is brought out.
 (13) She too wears a green spangled dress. Figures are moved by
 strings like puppets. Virgin carries 3 T to Christ he is sprinkled
 with holy water & incense. (13) Boys beat on tin, there's a drum
 robots & shotguns all let off. Procession returns to church.

P. 80

(14) Then there comes the Swinging Song. swings erected in
 front of young women's houses & couples swing. Rite is for
 marriageable girls only idea is to make the crops strong
 which have been renewed thru' death & resurrection. (14)

St. Mark's - April 25th - patron saint of bulls & grazing
 animals nothing to do with Bible. (14)

Animals are brought to ¹ church to be blessed. Each animal has a bunch of flowers tied to its horn or ear. Once blessing over small rolls of bread called roscos are distributed, look like bracelets. These are then hung on ears & horns & procession resumes. Very pagan like. (15)

May 3rd - Devil is killed. A tall plant known to be poisonous to animals is torn up by its roots tied to a rope & brought in to the village. Its dragged thru village with shouts of triumph. Houses are decorated with branches flowers & home spun silk hangings. (15)

An altar is set up in each home with a wooden cross on it. Dancing & drinking in front of it. Original rite - death & resurrection of the tree spirit. (16)

P. 87

(16) Midsummer Day - evening before young men decorate doorways of girls with branches using songs to them. In the morning girls go to a spring & dip their hands & face & sing songs. In the afternoon they don gay kerchiefs & go with the young men to eat wild cherries up the mountainside. (16)

August - Feast of Assumption - make up parties & go out Fags. Sept birthday of the Virgin - go into fields & eat melons. Rites celebrate growth of plants & trees, collecting fruits & fertility of cattle. (16) Apart from Easter all other rites were pagan ended in eating & drinking & very gay. All Souls was not celebrated. (16)

P. 83

(17) Xmas last festival of year - go to mass & home. Young men play a disagreeable sounding instrument called a zambomba. Sexual significance. Some villages dance on the roof & most chestnuts. Dances done in a circle holding hands - called remolinos - whirling dances. (17)

Page 93 - Water mills

of Andalusian mountain villages peculiar & primitive.
 94 Thought to have made their appearance in Pygmaean or Visigothic
 ① times. 550-620 A.D. Arabs continued to use it & extended its
 use - Romans didn't use it, preferred slave labour.

P. 95 The prostitute - an institution. Every village had two or three.
 ② Usually beautiful, good natured. Children forced most of them
 to continue in their profession. Charged a peseta or two at most
 or paid with eggs etc. ②

P. 97 Africa

Chapter 9 P. 106 Masons & Animals

The cat - called Miso - women spend a lot of time
 P. 112 watching the cat who work come unless fish vendor is ready
 ① to pass by. Spanish often treat domestic animals cruelly -
 Yet the Spanish shepherd is so kind - names every sheep or
 goat. They know his voice & follow him. ① Spanish respects his
 animals he does not hurray them like English do in order to
 get home for tea ②

P. 113

②

Chickens same - view them with dignity - noble

Dog - not noble as in England ② Kids especially boys
 torment it & it grows up to be cowardly. Then it perfect
 respect. Yet often men are as attached to their dogs as women
 are to their cats. Many are half starved because people are
 so poor. Some have a passionate devotion towards both - shopkeepers
 old maids & children complex. Begg family no because it is so
 family centered. ②

Chapter 10 - Beliefs & Rituals

P. 119

~~Witchcraft~~ The hechiceras - witches had a different nature to other human beings which was passed on, like it or not. At some point in time the hechiceras took over the flying powers of the brujas, but did not acquire their magic or venom (brujas) Spanish Inq. treated them as hysterics & refused to persecute them.

Rided dark nights & thick misty days to fly about. Made much noise as they flew. No proof as to whether they anointed themselves with fat prepared by a secret formula & took off naked or launched off in short white nightdresses. In any case they always pronounced a magical formula as they left. "Gula, gula sin Santa Mariana." Head, head without God or Holy Mary.

Also said they liked to carry babies with them.

Castle & mortar witches trademark. The reel used in winding wool was employed in their flying. Sometimes the younger women gave their young men a drink that turned him into a donkey. Should mount him naked & fly around all night.

Important When pagan gods were worshipped in Ancient Andalusia belief in witchcraft was very strong. Book Apuleius Golden Ass

Belief system if a woman has 9 male children in succession she has special grace. Usually has remarkable healing powers.

Name of Mariana very lucky - called upon to remove the evil eye. This is a hazard to which beautiful children are liable. The crown of the head falls in (baby) An amount of torvisco is gathered & wrapped in a cloth. A Mariana (virgin) lays the plank in an open basket of asparto & sets baby in it. Lifts basket into air. 3 more Marianas enter take child out of basket & place it on floor on top of torvisco.

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P. 122 Priest comes next & performs a prayer. Rite concludes by spreading plank under child's bed. If it takes up speed is taken if not child will die. (4)

To catch thief Sieve is used held by 3 old women usually gypsies with 3 pr. fire tongs. Sieve then turned on its own. At mention of thief it stopped. (4)

P. 123 (5) Sweet basil used in courtship - Arabs introduced it from India. Sacred to Krishna. Grown in pots & on Midsummer Day presented to novio. If no novio she places pot on bed. boy climbs up & breaks off a piece & puts it behind his ear. She knows who wants to court her. Also done with carnations. Important to her to have her pot stolen. (5) Rose, mint, balsam & stocks all have a meaning in rite of love.

P. 124 (6) The duende - when someone has a mysterious power attributed to them its called duende. Bullfight does a series of miraculous passes, a flamenco singer does beyond his or her normal powers that listeners are transported. The duende is the personification of the Dionysiac spirit in a sombre manner. Its like a supernatural power that dwells in a person & affects their character & capabilities. Duende is more temporary since it comes in moments of great emotion. (6)

P. 125 (7) Souls of those who can't find rest turn into dogs. The horn or concha represents spirit of a dead husband or wife who objects to spouse marrying again. (7)

Second marriages not looked upon favourably. Continued mourning & prayers (obscure & scurrilous warnings or public announcements - goes on all day & all night. Many times coffee breaks

off the engagement, can't stand the noise (8)

P. 126

Nearest concentration of customs occurs Midsummer Day. As midnight strikes St John whose feast it is, blesses every thing on the earth. In some villages girls roll naked in the dew.

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Water is the most important it gives miraculous properties to all. Young men "make the rounds" then at midnight go into the fields to gather branches & flowers especially of yew & cherry to decorate girls' windows & balconies. (9)

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Meantime inside the house girls break raw eggs into some water & view thru a silk handkerchief the shape that had formed. The young man's face she is to marry them appears. (10)

Another method antichokes are peeled & scales thrown into the fire. Also count 10 stars on 10 successive nights - stars made you dream of your husband to be. (10)

Between midnight & sunrise it is believed that the evil powers that afflict the earth lose their power. At this time the older women go & pick herbs & medicinal plants that no illness can resist. St John's Wort & mugwort are the preferred herbs. (10)

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(11)

At sunrise a young woman puts a silk kerchief over her eyes. She can see the sun & the moon on top of one another - copulating (to say they were fighting). Pagan mythology supports this notion as do the Psalms in the Bible and comes out of his ~~bedchamber~~ like a bridegroom. (10) Vision of sun & moon on Midsummer Day means all nature has renewed itself. (11)

Malaga: rites are different. pebbles are put outside door stuffed with straw & sausage phaluses. Female ones with bag bellies sit beside them. Others hung on ropes. All set on fire piles in the evening. Bundles of old clothes burned at

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(11) the same time. Known as the "burning Jews." In Navarre an unnamed dummy is hung up, represents old spirit of vegetation. After it is burned, Arabic influence to put on new clothes & go to the fields, light bonfires & dance & eat special dishes of vegetables. The male figs are

P. 130

(12) hung up wrapped in straw (11) on the female trees in order to fertilize them. (12)

Coplas

P. 131 The copla - short poem 3 or 4 verses - origin very remote. Sung in the home & in the fields.

Sounded Oriental & sung in cante jondo style, lot some accompaniment of trills & appoggiaturas ornamentation & intervals which in Western music. Organ: very primitive type of Med song & music (13) Sounded like a disembodied cry, a complaint

Sound of
events
ending

P. 132

(14)

part of Nature - falling water, bird song not associated with anything human. (14)

The Three Main Rituals - Baptism, Marriage, Death

(a) godmother carries child to church makes all the arrangements. god father pays the expenses of party & dance that are held afterwards. They dominate the occasion. If priest is god looking - child will have little salt placed on child's lips to make him or her witty. Parents are ousted for this.

P. 133

(15)

Godmother brings baby back home & says to parents "Here is your child. You gave him to me a Moor & hand him back to you a Xth." Then there is the feast with wine, anis spirit & all fritious sweets & sponge cake if family can afford. (15)

Marriage - once novia declared humbled girl did not dance with anyone else. He visited her home & sat beside her & talked to her in low whispers in presence of family. He had to do his military service (in later years) in order to

have money for them. She bought furniture with money
he gave her. Married or priests whose time of day depended
on financial circumstances. Cheapest time early in the morning,
followed by a lunch by the two families & in evening
a fiesta for all. (15)

P. 135
(16) Death - relatives of loved one made all kinds of
rows if doctor shook his head. Buried quickly with head
out in white crossway between folded hands. Often buried in
Sunday best. Really poor - naked. Family a month or so
up all night breaking into violent laments or prayers. Cemetery called
the "place of truth". For Andalusians all life was an
illusion because it ends. (16) Coffin known as the "quitan" or
"vidua", carried to cemetery by the men. Poor buried
in the "steep pit" with chests of drawers made of masonry.
After funeral, 9 days of strict mourning.

Chapter 12 - Food & the Phoenicians

P. 144
(1) ^{Andalusian} A great farm is laid out exactly like a Roman villa.
Over the entrance is a niche for a sacred image & above
the house, a tower. (1)

P. 151
(2) Clan system - master's blood runs through all. He is
the protector & needs the clan as much as they need him.
Mutual obligations hold clan together. (2)

P. 152
(3) Romans believed that there was a close association
between preparation of food & its evacuation from the body.
In ^{an} Andalusian house the water closet still opens off the
kitchen. Most houses had no toilets used the stable. (3)

P. 156
(4) Ancient customs about food - before cutting a new loaf
make sign of the cross with the knife. (4) ^{flour} ^{wasted}
bread was sacred.

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Ancient Food Customs

⑤ Sacredness come from Arabs. ⑤

than bitter asparagus.

Fennel

San Histo

P. 158

⑥

French sauer
chicory P. 157 ⑤

Histo kept people alive during famine that foll. Civil War P. 158

Gypsy custom - each prepares own food eat with backs to the room. ⑥

Generally head of home ate first from a low Oriental table? Children sat on ground around a stew pot or frying pan > ate. Woman ate last > often fought over the food ⑥

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⑦

Wearing of a muffler was thought to keep evil spirits out of the mouth. From Iuana tribes of Schama 12th cent. ⑦

Hats - their role in Spanish history. An important article of clothing - taken off upon entering a home but host was required to beg visitor to put it back on again. Never removed until one went to bed. At one point Carlos III ordered hats with broad brims not be worn people of ~~millions~~ arose en masse - being fled to Aranyez, minister who drew up decree fled from Spain Resulted in expulsion of Jesuits who supported hat fetish. ⑦

P. 161

⑧

History of Adra - Roman Foundation, a former Phoenician factory. Taken over by Carthage in 535 B.C. who made it a salt fish station. It's coins show the tunny fish famous sauce exported. Old town once an Arab city. In 1610 pirates robbed to shame Virgin del mar - perished under Astorbe - Aphrodite vitar. ⑧

P. 162

① Along coast rect- square towers made from some kind of concrete. Many go back to Tertiary times ② Round towers built by Arabs. Used by Xns (to warn of ^{pirates} pirates) who lit fires in them (Xns). One comes to La Ribera a monastery for Arabian (Muslim) devotees. Near here a Neolithic burial cave called Cueva de los Murciélagos. Another town Albuñol famous for its almonds & wine. ③ Haza del Pino - once a cork forest.

Chapter 14

① The castle of La Calahorra built in 1510 by P. 188 an Italian architect Michele Carbone of Genoa, for Rodrigo de Mendoza, 1st Marquis del Zorite ① R's husband son of Cardinal Mendoza, Archbishop of Toledo.

P. 189 Legitimized by Pope father gave him lands of Zorite & P. Asencia bestowed title of marquis. Performed famous feats at Granada Betrothed to Ludovica Borgia ② Marriage did not come off. Did much for the new classical literature of Spain. After building castle at foot of Sierra Nevada it was never lived in. First Renaissance building to be put up in Spain. ④

P. 190 Guadix - is the Roman ~ Iberian Acci - known as ③ Wadi Ash by Arabs. Settled first by small Iberian clan their worshipped sun god Mota or Mofet. In Hannibal's time it was important for silver. Shrine to Isis Romanized form of the Iberian moon goddess. Gifts made to her such as pearls, emeralds, openth etc. Not so different from those made to Nuestra Señora del Pilar of Saragossa. ③ A first Xtn missionary station in 40 A.D. ④

P. 192 Red sandstone cathedral built in 18th cent. Several palaces ④ Many travellers pass through. People look Eastern-Turkish. ⑤ At Alcazaba - an Arabian castle. Barrio de Santiago is the core quarter. Caves cut out of the water channelled escarpment that hem the river valley. Some caves have 3 & 4 rooms. ⑥ White washed inside

South from Granada

P. 193 Gave very picturesque vivid escapement that has been broken up into cones, pyramids & ravines - like a lunar landscape red & yellow in colour. (6)

P. 196 Gueix has produced some remarkable writers (7) the Arab poet Shushtari 1212 Born in Persian quarter of Gueix well educated. Poems about pretty boys & dancing girls.

P. 197 When he was just past 30 major event took place in his life (8) became violently & suddenly converted to religion. After a period of initiation at Granada he joined a Sufi movement. Poetry took a new & strange turn. Saw God as a male force that imposed its stamp on female who opened way in ecstasy to become him. All desire for earthly things to be given up. His originality was in the crude & plebian language studded with slang & obscene terms. Followed Ibn Guzman in this manner. (8)

P. 198 He was also a dervish dedicated himself to life of poverty & lived among dregs of society. (9)

Shushtari wandered across Africa singing his verses & converting the drunkards & prostitutes. In Egypt & Syria Died in 1269 in Egypt. Poems still sung as means of entering into ecstasy by Sufi congregations. (9)

P. 199 Influenced many - the Moroccan mystic Ram Rull. John of the Cross used some erotic religious themes. (10)

Antonio Mira de Amescua - writer minor dramatist. Born 1577 of an illat union bet a beautiful gypsy woman & some hidalgos. Became a misfit priest. He was a Romantic (what is now known as baroque) Plots absurd language vigorous, left influence on Calderon. (10) Characters took on sudden & violent changes wickedness to holiness then back to repentance. Died 1644 in Gueix. (10)

P. 202

(Fula) 11 Pedro Antonio de Alarcón - well known novelist 1833-91
 One admirable work El Sombrero de Tres Picos Fula set it to music. The mill where story, an old legend took place can be seen on the road bet Esbiliana & Alcedia.
 Alarcón also wrote a book on the Alpujarra. Not known ful 11

Prehistoric
Chapter 15 History - Ancient Alpujarra

First traces of man to be found in the Alpujarra belong to the mesolithic Age - period following retreat of ice from northern Europe. In the rock shelters between Adra & Malaga small flint implements may be found, called microliths. People lived by fishing, hunting, food collection & they had domesticated the dog. 1 Possibly contemporary with a race of mesolithic hunters who lived in mountains of Valencia. 2 Paintings in rock shelters show vivid scenes of hunting & dancing. 3

Neolithic culture began some time in 4th millennium. Lived chiefly in caves. kept sheep, goats & small long horned cattle, wore carpets grass into rope & cloth & made pottery which they decorated with incised dots & dashes. 2 For ornament they wore shell necklaces & coloured stones. They buried their dead under the floors of their caves. Women had little garden plots - sowed peas, lentils, barley & spelt. Razed wild bees' nests for honey & made a mead. No warlike weapons. It was a Matriarchal Age. 2

P. 203

3 The Alpujarra supported a considerable population, had a chief. Women occupied an important place. 3

Towards 2700 B.C. a more advanced culture made its appearance on the River Almanzora in province of

P. 203

(3) Almeria. Known as El Gárcel. Fortified villages of wattle & daub huts were built on flat hill tops. Dead were buried in trenches covered with flat stones. Flint knives, arrowheads & finely polished stone axes were used. Smooth undecorated round bellied pots from Egypt were used. Grain stored in pits. And they worshipped idols. Olive trees & vines were grown. (3) Their long skulls & high noses indicate the Mediterranean Race - ancestors of the Phoenicians. (4) Come from Libya & Tunisia.

P. 204
(4)

The Almerians struck a rich mining region copper, lead, silver, all abundant in a pure state. Within 2 centuries these became an important industry. Wealth of this magnitude exposed them to great danger & they were constantly attacked. Spent a lot of their wealth arming & defending themselves. Las Millares excellent ex of a settlement on edge of Alpujarra.

P. 205

(5) Stone walls enclosed the village, at its center large & impressive cemetery 100 circular tombs each with 50-100 burial chambers - narrow passages dry wall roofing. (4) Funeral rites held in circular walled enclosure at entrance. (3)

Beckon roots of graves & bell beaker pottery indicate Las Millares had been under the influence of another culture the so called megalithic cultures close to both Gramaela & Serilla. Noted for their passage-graves roofed with enormous stones. (5)

P. 206

(6) With the megalithic culture a great moment in Spain's history began. New way of life, new religions. People were primitive hard men & fishermen who searched for gold ^{& copper} with zest. To discover these, they were willing to make adventurous sea voyages. Metals thought to possess strong magic - great danger in mining them. Not safe to mine (6)

P. 206

(6) unless ethnographic powers that awarded metals were expressed. But rose up whereby dead were buried in collective tombs & sacrifices made to them regularly. (Mystery religion) (7)

In the lower Guadalquivir lived cattle herders, grew corn. Round headed race prominent brow ridges. Adopted the megalithic religion. Characteristic pot - famous bull breaker. It was a large, richly decorated bowl evoked out of the dot & dash Andalusian cave dwellers pottery - used to hold beer or mead drink on special occasions. It was a sacred beverage had magical & intoxicating properties. Played an important part in their ceremonies. (6) Deformed thigh bones because of squatting.

P. 207

(7) 2400 B.C. many of these people emigrated to Madrid.

More cave painting in
With the rise of the megalithic culture & the
beakers another art made an appearance in Southern Spain - found in caves & rock shelters (8) paintings in these tribal sanctuaries were decorated with designs in red ochre

P. 208 - signs & symbols mingled with people & animals. Wild deer, cows & donkeys - marked medicine men. Other signs suggest secret & esoteric meanings & magic (8) Gave rise to ritualism & priest

Although this art confined to cave shelters of Andalusia many of its symbols used by the megalithic people (8)

P. 209 Between 3000-2000 B.C. Alpujarra continued to develop quietly. Old cave culture maintained. Entire region covered with forests of pine, cork, oak & ilex (8) No lack of cereals (9) Streams full of gold.

Piedra Fuerte - legend - During Arabian occupation small castle built here. Became haunted - In the depths of the Rock lived a

South from Granada

P. 209

- (9) Arabian princess & her ladies who worked at their embroidery & sang. (9)

Beginning of Bronze Age heralded when Almerians learned to mix tin with their copper. Village of El Argar on the River Almanzora dates back to 1700 B.C. - 1400 B.C. People of this village dyed their linen robes, buttoned down the side, wore their hair long & finely combed, wore gold, silver, bronze & ivory necklaces & earrings & on occasion a silver diadem if one were rich enough. (9)

P. 210

(10)

Cultivated the olive, had oil lamps, carts, threshing boards & practised irrigation. (10) Houses had 2 floors & flat roofs. Buried their dead under the house Anatolian style, in large earthenware jars. Burials of husband & wife were simultaneous, believed that she was put in the jar, he was sacrificed. (10)

P. 211

(11)

The new Almeria culture (Bronze Age) also marked rise of the powerful state of Tartessos or Tarshish. (11) Chief city somewhere between Huelva, Seville & Cadiz. (11)

P. 212

(12)

Gadir or Cadiz was founded on a sandy islet off the coast of Tartessos a little before year 1101 B.C. Phoenicians went there in one sweep from Tyre. Legends of Hercules indicate the P's not only ones to ply Med Seas. Carthage, by Greeks & Rhodians all founded colonies in 10th cent. B.C. They called Spain Ophiussa or Snake Land. (12) Greeks possibly ~ Adra (12) By 1st cent. all traces of Greeks & by Greeks swept away. Phoenicians or pirates? (12)

(13)

650 B.C. Spain rediscovered by Greeks of Historical Times shortly before 650 a Samian named Colaios driven west from

P. 212
Egypt & reached Tartessos. Returned with a cargo which he sold to people of Phocaea, city of seamen on east of Ionia. Seamen set out for Tartessos, warmly greeted by King Arganthonios who encouraged them to found colonies & trading posts along his coast. (12)

Strait of Gibraltar occupied by people called Massioui chief town was at Carthagoena. Along coast also a strong sprinkling of mixed Africans & Carthaginians. (12)

Sierra Nevada was known as the Mons Silurus. Coastal hills bare today, full of ponds. People were very conservative most likely men wore tunics & long black cloaks, women wore ~~big~~ mantillas atop high combs, donning gowns wearing coloured robes, held hands. (12)

P. 213
Greeks were only in Andalusia about 100 yrs. Carthaginians took over Phoenician city of Gadir (Cadiz) plus metal trade of Tartessos. Joined forces with the Phoenician fleet to off Corsica. (13) In 535 B.C. Greek trading post of Malaga disappeared Carths set up fish factories at Malaga, Adra & Almuñecar - made famous sauce & salted fish. (13)

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

Conquest of Andalusia in 234 B.C. by Hamilcar. Climax to peaceful penetration after long period. Roman conquest followed. Only thing left of Romans in Alpujarra: a road built along the coast which Hercules was said to have used when he travelled to the Pillars. (13)

P. 214
Visigoths took over from Romans (13)
712 Arabs arrived & ended the might more scheming nobles & horrible bishops had imposed on Andalusia. Alpujarra first used by a

P. 214

(14) Arab chronicler 10th century means "hills of grass." (14)
 Word "alp" comes from mesolithic or Ligurian people. First
 people of Alpujarra independent & warlike. Disliked authority
 & inclined to brigandage. Although converted to Xtny they
 continued to follow the ancient Iberian rituals & offered
 up sacrifices to springs, trees, caves & danced in open spaces
 by light of full moon & summer solstice. Indifferent to religion
 They supported Granada Caliphate vs
 an insurrection against Cordoba. (14)

P. 215

(15) With founding of Almeria things changed for people of Alpujarra.
 Almeria became a chief industrial city exporting silk fabrics. (15)
 Slopes of Alp planted with mulberry trees in terraced fashion &
 mass of new people moved in - Berbers. As a brilliant
 court of taifa princes ruled at the time, 11th c. Alp
 produced 2 writers, Ibn Chanaq of Berja & Ibn Omar. (15)

12th cent - another rising in Alp then capture of Sevilla
 in 1248 by Feud. Fernando III. Granada also became
 capital of the independent Arabian kingdom under the Nasrite
 dynasty. To keep inhabitants in check towers or castles
 were built in every township. (15)

After loss of Sevilla many Arabs moved to Granada.
 These took the place of expelled Jews & Xtns. Berbers
 went into the mountains to Alpujarra. (15)

P. 216

(16) As a result of excellent water channels pop. increased
 In time original mountains still descended from mesolithic cave men
 became completely herbergeed. (16)

Granada, Alpujarra & Almeria now had fine silk
 factories.

In 1492 Granada came to an end. Arabs allowed to keep

their customs & laws. Boabdil went to Alpujarras (16)

P. 217

(17) Now the Turks became powerful, Boabdil was shipped off to Africa & Boabdil warned by clergy confessor not to keep faith with the rebels began to apply forcible conversions (17) Consequence Arabs rose up in arms, from Ronda to Baza to Almeria.

Rebellion put down after several years of fighting. Another decree offered conversion or expulsion. Church made life intolerable for those who "converted." Forbidden to bathe, hold festivals, play their instruments, wear traditional clothes speak lang. Revolted again James I re 1368 - only Alpujarras (17)

Leader Don Fernando de Valor - of old Arab stock descendant of Caliphs of Cordoba. Brought up by Spanish nobility. Pretended to be ~~Islamic~~ but at heart he was Xtn. Assassinated by his cousin (17)

P. 218

(18) Revolt lasted 2 years - orders given to deport Moriscos - Xtn Moors from Granada Kingdom. Peasants from mountainous north regions invited to come & take up the empty land & houses. 12,542 families from Asturias & Galicia settled in Alpujarras (18)

Asturias
Galicia

Army - new immigrants not much more Xtn than Moriscos.

P. 219

(19) Very poor. With this settlement ~~Alpujarras~~ Alpujarras comes to an end - politically. Silk remained cash crop but economic policy allowed all the forests to be cut down. Mining ended when there were no trees left. (19)

20th cent - roads were built allowing other crops to be carried to market - chick peas, apples & chestnuts. Almeria grape was cultivated. And most remote villages have been opened up (20)

Chapter 16 - Almeria & its Brothers

P. 222

(1) village white, flat roofed - fishing boats - someone smogs on them. Like a small oasis amid a barren stony landscape. Date palms waving clams, yams, alfalfa. hilas & ochre mountains. (1)

South from Granada

P. 222

P. 222

2

An Arabian castle sits on a bare rock above the city, below it the cathedrals & plaza. Its narrow lanes follow the plan of the Arab quarter. Streets ~~are~~ ^{have} blue or white flat topped roofs. Cakes kept in wooden cages on roofs. They crowd & answer one another in early morning. ②

P. 249

3

The Alcazan (castle) dates back to 10th cent. Long crenelated wall covered with yellow plaster. Strengthened at intervals with square towers. ③

Almeria's history typically oriental - Arabian effluence brief then went into decline. Founded during early 10th cent. Known as The Watch Tower. Rahman III gave it a port, a mosque & a castle but when Caliphate of Cordoba fell in 1038 it became an independent kingdom.

P. 251

4

Had 5000 looms that supplied Europe & Africa with silk stuffs. Had ship building yards & a powerful navy, iron foundries & potteries. 1000 mns & baths, pop of 300,000. ④

P. 252

5

Prosperity didn't last. Xth armies bearing down on Moslem Spain valued them to invite Almoravides from the Sahara to aid them. They did so, decided to stay after their victory & marched into Almeria & took over 1091. Silk industry kept it going for four cent. 1489 surrounded to Catholic kings. ⑤

P. 253

6

Nijar - twenty miles east of Almeria. Potteries chief industry. men make them women paint them in 3 primitive colours, manganese, copper oxide & cobalt. Oriental design. ⑥

P. 254

7

Cabo de Gata shelters Almeria has red waterless rocks that are volcanic & since Phoenician times have supplied various precious & semi precious stones. Unique flora has 20 plants that grow nowhere else in the world. ⑦

P. 254
⑧

The also plant - introduced by Arabs from the East. medicinal qualities - symbol for patience. Put on graves to help dead have patience to await Day of Judgement. ⑧

Mojacán - little village where women wash clothes Arab fashion by treading on them - partly veil their faces. ⑧

Cueva de los Letrados - contains prehistoric paintings contemporary with settlement of El Gáveal. though painted by different ^{type} of people. most remarkable painting figure of a masked magician horned like Pan holding a sieve in either hand. A large fruit or flower dangles from one horn - spirit of vegetation. Pluckens a sacred bough or staff (he is). ⑨

P. 263
⑨

History of Spanish Bullfight

SOURCE:

Death and Money in the Afternoon

Adrian Schwan

Oxford University Press Inc

New York, Oxford, 1999

From them: At five in the afternoon - by Lorca
Introduction cast ~~from~~ "saw" his friend's death in the ring
more than just a tragic accident

P.1 Lorca gave it a mythical significance.

① Lorca felt bullfight had a new deep meaning some kind
of religious mystery → enactment of ^{virtue} victory over lower entities
superiority of spirit over matter saw it as

To understand the bullfight provides a window into
the character ^{of soul} of the Spanish people. ①

P.2 An 19th cent bullfight was seen as a great evil
② Spanish people felt it lowered them in the eyes of the
foreigner - the corrida was used to ^{view} compare the
condition of country. ②

The poet Antonio Machado saw it as a "sacrifice
to an unknown god" & constituted ^{what was} considered to be
one a part of Spanishness. Spain & the things Spanish.

P.3
③ Many others especially group of writers known as the
Generation of 1918 criticized it - a frivolity that led to ^(Panic)
Disaster, ^(Panic) prevented the ideal of valor, ^(Panic) cowardly & brutal ^(Panic)
basic cause of all Spain's problems (Noel) ②

José Ortega y Gasset saw the bullfight as an important
reality without which the history of Spain from 1650 onward

could not have been written. (3)

P.3 Orbea contended that the bullfight symbolized Spain's rejection of the modern world. (3) It was not a

(4) trivial pastime but rather mirrored the new essence of Spanish (4) ~~reper~~ when bullfighting on foot was instituted a new primitive vision of Spain was to be seen. (11) No matter what it embraces, the bullfight is an inherent part of the Spanish thinking. (4)

P.5 Search for its true meaning has been obscured by (5) criticism & judgement. It has a history, it was a social institution created by human beings. (6)

P.6 Bullfight - prehistoric origin. (6) Thought to have (6) originated as sacrifices to ancient deities. Part of the cult of Mithras. (6)

Chapter 1 - The Fiestas of Spain

① JANUARY Fiesta de los Reyes Magos
 P. 13 good kids get presents, bad coal

Alicante - Massacre of the Innocents

Zamora - Fettered rocks hung by talons & decapitated after a poem is recited (autobiographical)

Granada - patron saint is stolen & returned
 can get pretty bloody at times

Jaca - Pelotero chases people all over the village

Tobedo - transvestite dance, up like a pig & hushes outsiders with sticks.

Felso - Fiesta de moros y cristianos Valencia
 people dress up like Xmas & Moros, battle ①
 in the street - ends by burning effigy of Mch. ①

P. 14
 ②

Segovia Fiesta de Santa Agueda - for women only -
 Romans cut off her breasts, heals herself
 with a palm root from Heaven. Patroness of nursing
 moms. ②

Caceres - Fiesta del ^(P)Peno-^(P)Palo - man is draped
 in a sheet under ground on an old burro. He's
 replaced by an effigy which is "towed" or spun around
 by young women on a pole. Firmly squared blows it to
 bits. ②

Gerona - Fiesta de romeria - pilgrimage to
 an isolated shrine.

③

P. 15 March

Alicante, Valencia - enormous satirical sculptures made then burned.

April Ciudad Real - Procesiones de borrachos - hooded penitents

Malaga - Passion Play

Caceres - men carry rough beams roped on their shoulders
and melt - agonizing & painful

(two) Cordoba - White tailed Jews & Black tailed Jews - mock
mob violence

or Pathetic images of Christ & the Dolores are
carried thru streets.

Toledo - Easter Sunday - Judas dummies are lynched &
gunned down.

Salamanca - Day of the Drink festa - celebrates
time when women of the local mtn town whipped
invaders from Portugal. Lots of wine drunk & again
rosters strung up & beheaded with bare hands. ③

Alicante - again Xmas vs Moors

La Coruña - festa of San Marcos - somebody always
dies

Zamorra - Toro de fuego - brave bull has torches
attached to his horns - runs thru dark streets ③

P. 16
④

Cadiz - cock fights

Chapter 1 - Blood Sport Fiestas

P. 16 May - vegetable fiestas a man's or woman's is set
 (4) up made out of trees by unsharpened axes in the
 plaza. Young women dance around it. Exotic folklore,
 Santander

Zaragoza - paper mache figures huge

Pontevedra - Rapa das bestas - shearing of beasts
 (Galicia) small wild horses are shorn while people eat
 & drink.

Castellon (Valencia) large balls of coal tar affixed
 to horns of bull & set on fire - animals run
 through streets. (4)

P. 17 Zamora - children pull cables through streets on maps.
 (5) tug of war later in the evening with a huge bull.
 Bull is killed at end.

Burgos - main street lined with 2 dz mattresses. Newborn
 baby laid on top of each. A bigare clown appears
 & jumps over the babies like a kangaroo. Supposed to
 give babies invulnerability to disease.

JUNE - Alavesa - La Pastorada - events of year
 celebrated by villagers.

La Coruna - Famous romeria.

Soria - tons of oak wood are burned in front
 of church. Sweet wine is also consumed. Embers are
 spread around & 12 young men take off their shoes
 & with awlfronds on their shoulders, tramp thru embers. (5)
 Ancient Celtic ritual.

P. 18 (b) June cont.

Caceres - brave bull is set loose for 2-3 hrs he is tormented. Finally shot just a century old. (6)

July -

Zamora - battle taken place between horseback riders on foot (matadors) opportunity for new bullfighters. (6)

P. 19 (7)

Basque Guipúzcoa - runs with the bulls

Segovia - mountain women breast feed bullocks

Toledo - bull run & drink raw brandy that burns the throat.

Alicante - enormous bulls pushed off the docks & people swim for their lives.

Bizkaia - 8 young men dance & gyrate down a steep cobblestone street on stilts.

Pontevedra - people who believe they are possessed with devils come for help from Virgin of the Rosary. some are spasmodic - all stare out with haunted eyes

Toledo - horsemen tear off heads of geese at a full gallop.

Granada - another skirmish bet Moor & Xth "traitorous" Moor is buried (7)

Blood Sport Festas of Spain

Chapter 1

P. 19 August - ancient Roman amphitheatre used another for burning of bulls horns.

Guiz Guipuzcoa - bull bating

Sona - violent feminine fiesta. La Pinedada
 son of Maria found - fought over - women
 won never let men forget this continues old
 festival. 400 women wear pinedas dance a crazy
 dance by andes - they invade plaza when men are playing
 sword games & slash them with branches. (7)

P. 20

(8) Zamoraga - more bulls horns set on fire - chant
 "give us this day our daily bull of fire"

Asturias - effigies of witches burned

Zamora - 500 litre vat of lemonade set up. ^{bull} in ring
 known "astub broth." As the spigot is opened a
 huge bull is set loose on the ring. Bull is distracted
 in order to get pitchers filled by younger people.

Valencia - 12,000 people splatter each other with
 overripe tomatoes.

SEPT -

Alicante - another moro y xth event ends with
 execution of dummy "double crossing" Moor. (8)

P. 21

⑩ Valladolid - famous Toro de la Vega - heavy ritual. special bull selected, released from truck & stuck with 2 banderillas in his withers. Herded down narrow streets & over Duero River. Hundreds of men walk with cudgels, swords & spears. ⑩

La Coruña - people carry their children around in open baskets.

Torrel - more burning of bulls horns

Jaen - commemorates bubonic plague outbreak that almost wiped out town 400 yrs ago. ⑩

OCTOBER ends with

P. 21 Granada - baptism of those who played part of rebels in another confrontation bet Moors & Hs

Avila - bull fighting in the dark. ⑩

P. 22 ⑪ Segovia - people dance themselves sick in front of an icon to San Frutos.

engage in a peculiar ritual - get down on hands & knees & crawl along a narrow passageway barefoot & naked - go around back of San F 3 x supposed to prevent hernias.

NOV - slaughter of the hog Asturias -

Soria - more bull baiting - mud rubbed over body of bull tied to a post - has metal tips fixed to his horns & set on fire. Run lasts until dawn. ⑪

Blood Sport Chap 1 - fiestas

P. 93
12 Burros - codes word for pinatas

Genova - another has slaughter
awesome martyrdom played out in children's
garment.

December -

Cruceros - villagers cover themselves with immaculate
white sheets, march horses & fire shotguns in
unison.

Zamora Zamorano - like a clown, wears 2 socks
of different colour, checkered suit & black leather mask
with red nose. Comes down the streets accomp. by
musicians & transvestites. Steals everything he can.
Kids throw rotten fruit at him. Road is brought out
villagers pretend to attack it, he defends maize. 12

Part 13
13 Lugo - chicken slaughter 13

Vizcaya - oak effigy of Basque pagan past
put to torch. 13

Blood Sport

A Social History of Spanish Bullfighting
Timothy Mitchell
University of Pennsylvania Press
Philadelphia 1991

Q 161 Gladiatorial games were begun in Rome in 105 B.C. in an effort to counteract the effeminate influences of Greek culture.

R 164 Blood of a dead gladiator at a Roman wedding reminiscent of ^{Spanish} custom of the nuptial bull. (2)

Q 39 (3) Ancient Iberia - possibly used for sacrifice on the Peninsula during Bronze Age. (3) At Sorica a primitive amphitheater unearthed, numerous knives axes & bull horns - indications of a bull sacrifice 100 yrs before arrival of Romans. (3)

Q 40 (4) With arrival of Romans came bull cults - Bacchus or Dionysus - became part of Spain's rituals. Parallels between fiesta de toros & Dionysian rituals. (4)

Grand amphitheaters built many animals slaughtered. Mystery religions of Dionysus & Mithras became cults that harnessed bull's sexual potency for purposes of human fertility & preservation. (4)

Q 41 (5) Idea that bulls were fundamental to rural fertility rites in Dark Ages based on legends & folk tales. Nuptial Bull rite - wedding custom where bride & groom stick heads into a bull that friends have tied up to a rope. Not intended to kill bull - they then stain their clothes with his ritually spilled blood (practiced well before 1300 A.D.) (5)

Darts became banderillas, bed sheets & clothing became capes.

P. 42 Bullfight is likened to a wedding night - consummation symbolizes castration becomes domesticated & absorbed into patriarchal community. Masculinity must be neutralized if small town society is to exist. ⁽⁶⁾ Virgins bedroom must become the heterosexual husband - each is sacrificed (bull & guy) into a tragic ritual - bullfight or wedding night. ⁽⁷⁾

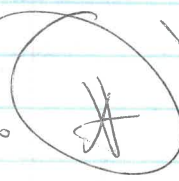
Reason for the ritual - mystical & magic ecstasy that could be achieved.

P. 39 Bull of St Mark - Extremadura 19th cent
⁽⁸⁾ dates back to Dionysus / Bacchus cult ⁽⁸⁾

P. 40 Bulls turned loose on criminals & martyrs ^{17th}
Great amphitheaters throughout Spain
Sevilla seated 20,000
Alfarda 15,000
Las Arenas " " } built by Rome ⁽⁹⁾

Bull fights are very emotional have several dimensions - sacred - ecstasy - to be transported out of the body

P. 43 ⁽¹⁰⁾ loss of space & time - escape from reality ⁽¹⁰⁾

P. 46 ⁽¹¹⁾  Violence important - greater the violence, the more intense the ecstasy. ⁽¹¹⁾

(Ronda)

The People of the Sierra

Julian A. Pitt Rivers
Phoenix Book
University of Chicago Press
1963

THEME of culture
romancing passion &
Perfect ex of absorption influences
while romancing path to
ancient ideas

Introduction

Book about an Andalusian town and
examines the social structure that ~~was~~ ~~has~~ ~~been~~ ~~for~~
has its roots in ancient history of Andalusia

Book
examines

Beliefs

supernatural & natural

moral code of the community

a component
of the
social
system
& reason
they are

Culture of Death (Andalusia) structural background

the bull fight

the bandit

the witch

cult of the gypsy

P. xii

Root of
hospitality

Fate has given the village few advantages
villagers are poorer but like their Andalusian
forebears, the Mestizo - hospitable.
Still continue to dress in their best clothes on
fest for fiestas. (xiii)

Chapter 1 - El Pueblo

The name "Alcalá" comes from the Arabic
meaning fortress. There are 4 towns in
Andalusia they are called by this term; Alcalá
de Guadaíra, ^{where} bread of Seville is baked; Alcalá
de los Gazules sits on a knoll in the south
plain; Alcalá del Valle situated in the east
of Sivona & Alcalá de la Sierra bet ween
Ronda & Tor. (P. 1)

Hilary

The latter dates back to the time of the Romans & a town called Lucidula. A ~~stronghold~~ stronghold for one of the Berber tribes it came into prominence & stood for 200 years on the frontier of Granada. It was sacked by the Xns during their campaign & ended Arabic rule in Spain. (P. 1)

In 1571 it played a leading role in the rebellion of Moors against Xns. Burned to the ground one again. It was rebuilt but has remained uncelebrated & uncharted in history of Spain. (P. 1)

Its only approach is by a narrow ledge. Inhabitants, smugglers & robbers beat back the French. The wild women ~~sometimes~~ washed their multi-coloured clothing in the bubbling stream ^{while} ~~as~~ they cast glances at possible mates. ^{As part of the flirtation ritual.} (P. 2)

The mountains around the Alcala ^{look dangerous} appear ~~bare~~ & desolate. But they are not without vegetation. Between the rocks evergreen oaks grow ^{with} from which acorns are ~~gathered~~ ^{collected} abundantly & ^{whose} ~~wood~~ provides fuel for ~~extensive~~ fires. The soil is not fertile. There are many watercourses that are either roaring torrents or dried up beds of pebbles. In the valleys there are springs ~~that legend says have never dried up since the beginning~~ of time. (P. 2)

Beneath a mountain that faces Cadiz & the Atlantic Jacinas & beyond their foothills swarming with bandits & ^{the} cork trees. (P. 3)

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Term for village - El pueblo. refers to the place & the people who belong to the place.
Villages - houses all whitewashed
red-tiled roofs
cemetery & chapel 200-300 yds away from village
cemetery below it
calvario (chapel) above it
no detached houses. (P. 3)

Sierra has gone into a decline because of
(a) modern means of communication
(b) of industry
improved techniques of agriculture (P. 4)

Houses are made of uncut stone granite boulders collected from slopes plastered inside & out then whitewashed.
method has retained the characteristics of compact Andalusian village. (P. 5)

At centre of village is the fountain the church town hall & the plaza for the evening stroll. (P. 5)

People don't like isolation, prefer crowded streets
Warm climate for 6 months outdoors most of the time. (P. 6)

Important

Desire to live so compactly - an important characteristic of the culture goes back to the "loquety" to the trike of the Americas.
Strong recurrent theme in literature. P. 7

Membership in el pueblo primarily by birth. They are known as "sons of the pueblo" & remain so until they die. P. 7.

The people of a pueblo are given nicknames. From Alcalá they are known as "hard-eaters" refers to fact that they raised fat pigs

Each pueblo has its own patron saint. Fiesta for the saint has great importance. A feria & market day usually accompany the fiesta. There are strong feelings for the patron saint even though devotion may not be accorded ungrudgingly to him. (P. 8)

Local attachment to a pueblo - it does result in a certain hostility towards neighbouring pueblos. For ex. sentiments of el pueblo Jacmas, are boastful & false, those of Montequine, cloddish & violent Benalvado mean & always quick to draw the knife. P. 9

Jacmas is a rich town - it could easily outstrip Alcalá as the judicial centre of the region. Alcalá is therefore a more contentious of Jacmas. P. 9

The hostility is expressed through various customs. Boys object to outsiders courting their young women. Visitor is often ducked in the fountain. Or he may be ambushed & beaten up. (P. 9)

Each pueblo possesses ballads that have recorded history, saying & rhymes of the pueblo. P. 9
"Foughter than the mayor of El Gaster".
"Like the people of Teres who can't see without touching".

Folklore - a ballad recounts how a visiting official was put to shame having been outwitted by the villagers. A more recent one tells how the Saracen

RH
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stopped at Alcalá on his way to Heaven
Believed because since then there have been no
heavy thunderstorms to destroy the crops or their
homes. (P. 10)

Reasons for
rocks painted
to commemorate an event

Fiesta Day of patron saint is when the
hostilities between pueblos are expressed.
The young men are supposed to fight by
hurding (or) down the hillside at an animal who might
attend their fiesta. Sometimes the bull is stolen
(ritual involves dragging the animal thru' the
streets with a rope attached to its horns. Rather
than suffer humiliation the villagers who
pursued it a killed it with a dagger.
before it left their territory. A bull's head
was painted on a rock to commemorate the event
(P. 11) Shades of rock painting outside the cave
in Mesolithic times.

Traditional fighting between Sevilla &
Maurera - by school children. At a fiesta in
Maurera a sign read "heartly welcome to everyone
except those from Moorano." (P. 11)

Pueblos are linked in pairs Cordoba & Jerez
linked by a river between them. (P. 11)

Fighting does not take place today. Amaliscuminate,
casual fighting because too much wine has been consumed
on Saints Days. Why the fights ever took place
in the beginning is supposition. There are some reasons
that do support their existence. There was the myth
of the ritual murder of the Shilluk kings. Was the
fight a re-enactment of this because the myth itself
was not sufficient? (P. 12)

In any case the essence of the custom still remains even though the spirit of chauvinism has declined. (P. 12)

Folklore - Body of Custom
An Andalusian folklore is the same throughout the country. An speech for eg. that ^{recalls} ~~is~~ is recognizable.

Methods & implements used in agriculture are the same. There may be slight variance due to the terrain.

Patterns of land-tenure ^{are} ~~is~~ the same ^{values but customary law exhibit} co-optation

Values with respect to moral behavior remain unchanged throughout Andalusia.

However what does differ from one pueblo to another are the details.

Speech - differences in accent & vocabulary ^{distinct} intonations - tells immediately where person is from

- use of language sometimes there is ^{a custom} ~~some~~ slang & obscenity
In Jaenas women swear volubly & without shame. (P. 12)

(P. 13) Counting - same everywhere
couples talk thru' a window or stand in a door

Way of celebrating religious festivals does vary. The essential dramatic interpretation of this must be part of religion is expressed according to each pueblo. Moors, Romans, Jews, dancing acolytes

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processions

dancing devils, are a distinct character to each pueblo. These distinctions are found in all the important calendar days as well as Saints Days. (P. 13)

Material Culture

in one town men carry lunch in a bag made from a woven palm leaf. In another lunch is carried in a cotton bag.

In Alcalá - mattresses ^{are} filled with wool no matter how poor the house is. In Guadalupe they are filled with straw yet people less poor.

Each pueblo excels at a particular craft. Another way community membership is defined. The craft expresses the moral attitudes & unification of the pueblo. It is sincerely believed for instance that the women of Benavoz have stronger characters than their men & women of other pueblos.

Here is a poem

" In Benavoz only the women are worth anything
And in Villa Urdia neither the men nor the women."
And in Grazalema flee lest you get humiliated. P. 13

First line of poem founded on historical legend

It is said that when the Catholic kings came to visit Benavoz only the women turned out to greet them. P. 13

Power of the Pueblo

heraldry of the people seen in an story about J. J. Adenas. This was a priest who failed to observe the same customs & courtesies in the burial of a poor person as he had in the case of a wealthy widow. The pueblo was up in arms & demanded same treatment for both. (P. 19)

Alley

Another story about a man named Arcoilla. During the Civil War when flight (was) had taken Alcalá & wanted to avenge victims of the left by public execution he was brought to trial. When charged with murder for those whom he had shot he replied it was not he who had condemned them it was el pueblo. P. 19

In 1476 the pueblo of Fuenteovejuna in province of Cordoba was angered ~~at~~ over tyrannical behaviour of the comendador. They rose up as one and murdered him. When the judges came to see who was responsible for his death they got no answer but Fuenteovejuna. Lope de Vega later wrote a play based on this incident. P. 19

To sum up - pueblos are tied to one another by

- (a) their common material culture
- (b) exchanges of goods & services (similar economies)
- (c) customs & traditions
- (d) by membership P. 24

The Standard of Hospitality

goes back to pre-Columbian times

- the visitor enjoys a special status
- duty of pueblo to assist him because the reputation of the pueblo is at stake. P. 24
- wealthier visitor is more courtesy & hospitality

Standard of hospitality is one of the very noble features of the Andalusian people. It is also a means for the community to defend itself against outside interference. The guest has no rights & can make no demands the pueblo is his protection & safeguards him against those who would take advantage of him. P. 24

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Power of Public Opinion

very great. Young woman could never work as a prostitute in her pueblo "el cuadrón what will they say" P. 27

People are virtuous because they fear what might be said. P. 27

Friendship & Acquaintance

very important "here everybody knows me" a good name is an asset. P. 28

Andalusians love new friendships these develop into situations of reciprocal trust. & "share-cropping" with the pueblo. P. 28

How ~~do~~ hostility toward another pueblo & co-operation exist side by side?

Hostility towards an enemy depends upon whether their person stays in the enemy camp or moves out. Prejudice persists even though it may be well hidden. However wise the parents & how he is determined. Often some spirit offense is brought up then, so are his antecedents. & finally so is his birthplace. P. 29

Internal tensions are projected outside the pueblo to serve as an external threat & therefore strengthen the solidarity of the pueblo. P. 30 It's always the other guy who steals the crops or cause the trouble who use foul language & get drunk. The next pueblo always serves as the scapegoat & as a warning. P. 30

To sum up - the pueblo has always been a highly centralized community structurally & emotionally. It is the

national unit of society

Each pueblo has its agricultural workers
they live under urban conditions & know about
dry farming & olive cultivation

All possess strong patriotism
devoted to the patria chica
each has a concept of community
each deeply attached to place of birth P. 30

Moral unity achieved through public opinion
its not exclusive to other pueblos

Primitive
means: it possesses a unity based on common knowledge
& the acceptance of common values. Criticism belongs to ^{the} pueblo
It is this which aims to public opinion
its strength, sense of completeness & as it did in
the primitive tribes makes custom king. P. 31

Chapter VI - Courtship

As soon as children can talk the sex
they belong to is continually stressed. Rules ^{expressed}
~~social~~ conduct are referred to ^{identification of each child's sex}
along their life's path. P. 84

Separation
of the sexes
customs

Children are encouraged to imitate from an early
age adults of same sex. Little girls follows older
sister or mom with a small broom, little boy follows
brother or dad with a stick. At 9 he is out with
his whip & sheepskin partners animals. Schools are
separate ^{taught by} teachers of own sex. Playtime same sex.
Separation of sex is done to prepare child for
tasks child will perform, norms of behavior & values
it will adopt. Shop keeping only exception to exchange
of roles.

Home duties women only chickens & rabbits

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The malanga (killing the family pig) is a celebration & if no appropriate member of family is able to do this, an outside relative skilled in such matters is invited to perform the ritual. P. 85

Customs
Occup
The men prepare the patio. Fires are lit, a sling is prepared water is heated. The pig is placed on a table & the matador (in this sense pig killer not bull fighter) holds the pig down & cuts its throat. The blood of the pig is caught in a basin held by the head of the house. When the pig is dead each sex has duties to perform the hams carefully supervised by the matador prepared for sale (one is usually kept for the household). Offal & gamal is put toward next pig. P. 85

No real designation of who does what, each one in the family does what he thinks is right.
"Cada pais su ley & cada casa sus costumbres."
Each country has its laws & each house its customs.

While each knows what to do no stigmatism is attached should another pair of hands be needed to scrape the skin of the pig or make the saw-age meat. P. 86

Occupations
Women do work in the fields but separate from the men. One Marxist among women would because there is financial gain. Families form teams. One of the boys climbs into the tree & shakes loose the shes, other family members collect them. P. 86

Not only occupation that separates the sexes.

Milroy

People
PH

Conversation free but must not be indelicate to opposite sex. The general rule for standards of behaviour has always been "Courage, strength, beauty & frailty women." P. 89

Imp. Moral judgments are expressed on basis of those qualities. P. 89

Quintessence of manhood - manhood ready to defend one's family to have castrated (testicles).

Army male leaders in above 15 considered manso-castrated while he may not be physically devoid of the male physiological attributes he does not have the moral qualities necessary. P. 90

Bullfight - 29 of this conception of bull runs he is ~~in~~ from the front he is manso & tossed out of the ring. dead bull who has shown courage & applauded a "dead" or carcass dragged out.

If bullfighter can show valor he is not despised. But if he fails or shows fear about killing the bull he is disgraced.

Import

RITUAL
Essence of Bullfight - REVINDICATION of masculinity - if this is debased in any way a matador fails he is greeted with contemptuous fury. P. 90

To be beaten in any challenge does not ~~mean~~

lack of courage. Disgrace is when he lacks courage to kill the bull or meet the challenge. The challenge is for the purpose of settling the "matter".

A man who loses his masculinity forfeits his standing as a full adult male & thus loss of prestige his value in the systems of the pueblo is lost. P. 91

To be successful with a woman is powerful gratification to emasculate and esteem. P. 92

P. 95 Counting in Andaluca

at the hora (hour) that covers every window. morio can go for weeks - not too far - distance excites suspicious comments

certain days to count Thurs. & Sun.

takes place at girl's home

don Afalca - doorway is used, & father comes out he pretends not to notice the morio. hand holding allowed

morio calls upon father

his mom on her mom

then her mom "persuades" her father to allow marriage

when request is granted morio hands over a sum of money thereby sealing the bond from which it would be extremely difficult for him to escape. P. 95 longer an obligation stronger the obligation. Harder to find a girl once marriage is broken off. Girl who has had other morios much less sought after - if there is a whisper of non virginity morio appears as a cuckold. P. 96

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Witchcraft

On the face of any of these possible demons the supernatural is called upon. They have the wisdom to find & hold a norio. When her norio starts looking at greener fields she may go to the sabia. The sabia alone has the power to determine whether the norio still loves the girl. She performs her love-magic & its use is another way of supporting the social order of the pueblo. (P. 92)

Of ancient custom - El vito form of celebration on the remarriage of a widowed person (m or f). On night of wedding hours of the pueblo dance up & down the street outside the nuptial dwelling with cowbells attached to their waists. Blow on cow horns & drag strings of tins. Horrific noise ensures no sleep for newly weds, custom is still practised in spite of state legislative laws against it.

mp
El vito
Name el vito originates with a traditional dance of same name. Speed of its step assoc. with St. Vitus. Variation of a buleria - dance strongly infused with satire. Words of song are intended to mock. P. 170 El vito also used in response to flagrant immorality within the pueblo. P. 171

The most famous el vito happened in ~~Jacinto~~ Alcalá in 1930. Man named Jacinto el Conde deserted his wife & children & set up house in an old mill in the valley with an unmarried daughter of very questionable character named Mariquilla. 200 people came every night. Jacinto called upon the Guardia Civil who could take prisoners, but to no avail. Next night another 200 people arrived. P. 171

"The GC even consolidated a huge ball of snow" so heavy it took ^{two} men to carry it. The GC eventually came up the pueblo re-doubled ~~its~~ efforts the vito. In order to escape the vito, the couple moved only to have people from neighbouring pueblo come. In addition to ringing the cowbells & blowing the cow horns people baked little mud frames with horns on them & wired up door of farmhouse so they couldn't leave. P. 172

After 3 months of the vito Jacinto suffered a heart attack & died. He ~~was~~ became the chief victim of songs as did Maniquilla. Songs ~~didn't~~ reproach J about his desertion rather they mock him as a cuckold & kind of woman he has shared up with. Terrible blow to Andean American male pride. The shock & despair from such treatment by the pueblo would have created ~~the~~ emotional trauma that not surprisingly led to his death.

A Po: El pobrecito del Condo "Poor Old Condo
No se puede poner ~~se~~ el sombrero Can't put his hat on
Tiene los cuernos revueltos For his horns go round & round
Como si fuera un camero." As if he were a ram." P. 172

Reasons for the vito

a pueblo reaction when its moral code has been challenged

not a judicial order. based on emotions of young men & show they want to pass an creencia

The vito is an outburst of public ridicule! ^{against a transgressi} No violence takes place under cover of night. Best plan is to invite jeters in for glass of wine or cafe. P. 174 Usually puts a stop to it.

Victim takes a big chance issuing an invitation. If they refused it he has humiliated himself & his pride has been damaged. His reward is a blast on the cornhorn & a peal of laughter. Once invite is accepted individuals ^{it is an} indication ~~that~~ ^{are} that individuals need to resume personal relations.

Jacinto's mistake was to read in the G.C. reinforced his defiance of the pueblo led to their crude songs indication that they'd never accept his invitation of hospitality. P. 175

A rito does not harm the person but it does disgrace & humiliate him. He is cast out of the moral community that suddenly becomes hostile & anonymous to him. To make atonement, pride must be sacrificed

In the case of the rito re-remarriage attitude is "what did she want to marry again for?" As a manifestation of the resentment harbored against the woman for doing such a blatant thing. To return to any form of pre-marital romanticism is against the value system of a very monogamous pueblo. looked upon as a challenge! P. 175

Belief - children of previous marriage ^{2nd} marriage can never create a satisfactory family
Impossible to treat children & step children equally.
Era's - step parents are always wrecked! Reason pueblo gives for re-marriage P. 175 (pretty antiquated!!)
Conrad - another way sanctions of pueblo ruled.

Mary

Essential feature people disguised themselves with masks. A time of authorized shamelessness.

("en carnaval todo vale") in carnival anything goes.

Known as the Festival of Women - time to find a *marido*. Girls invited boys to dance. Helpful for very shy girls. Scandalous events of the year were put into song. - shopkeepers who cheated with the scales illicit relationships all ^{heard} through the market voice of the pueblo. P. 177

Chapter XII

P. 178 Bandits & Gypsies

The bandit has been a part of the traditional & picturesque scene of Andalusia since ^{before} Cicero. He has been romanticized & has become a legendary figure of literature & is a hero of today's cinema. P. 179

The literary frame emerged from Robin Hood traditions that surround Robin Hood. The essence of the bandit is well expressed in the following couplet:

"Diego Corrientes, el ladrón de Andalucía,
que a los ricos robaba y a los pobres socorría.

Diego Corrientes, the robber of Andalusia,
who used to rob the rich and help the poor. P. 179

There is one ^{gambler} bandit who is still the subject of many legends told at Alcalá, José María de el Temprabillo. P. 180 Richino through the campsite of Guadalmeñil he came upon a poor, old farmer leading his ancient bad tempered mule

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The bandit looked at the mule & saw that such a beast would be better off dead whereupon he drew his pistol & shot it. The poor man began to lament the fact that this had been the only beast he had possessed. The bandit told him to go to the nearby cortijo where they were seeking a particularly fine young animal & buy it. He threw the farmer a bag of money that had exactly the price of the animal. The man did as he was told & no sooner had he arrived home when the bandit galloped into the farmyard & drawing his pistols, demanded his money be returned. P. 118
Such ~~were~~ ^{are} the stories of banditry that are

Historically this person did actually live. He had a sweetheart from the pueblo of Alcalá who bore his child & he attended its baptism. He was pardoned by the King & went into the King's service to guard the mail coaches. He was killed defending an ~~assistant~~ ^{assistant} P. 180 a convoy in an assault led by his former lieutenant.

Banditry existed in Alcalá ^{up} until 1951. It was particularly dangerous to make the journey in the 18th cent between Madrid & Córdoba because of bandits. Forca describes the danger in his canto *yo da poem Córdoba* (include poem). P. 181 in the Sierra de Ronda

Andalusian banditry flourished for 3 reasons.

1. the ownership & exploitation of agricultural property in large units
2. absence of a middle class
3. the great mass of people living almost entirely without some kind of roots, next to ^{in view of}

the aristocracy of the area - witnessing their power, their rich life style & their wealth while the poor ~~they~~ go hungry & must endure injustice from ~~the~~ at the hands of the rich. P. 181

The tradition of banditry is also due to the mountainous conditions surrounding Ronda. Ronda has an aristocracy & its pueblos number less than 1000 all situated in wild country. The land is divided into agricultural & pastoral properties & is extremely poor. The aristocracy of course own the better land. P. 182

The pueblos want bandits, like bull fighters they want good bandits. The ~~most~~ is protected by the pueblo & it is on the side of the bandit. He could only be apprehended if he were betrayed. Betrayal means revenge. P. 182

Story of another bandit - the Bandit of Hanoon Juan el Mene of Ingualeja. Attacked only the unjust, punished the peasants who got drunk & beat their wives & gave alms to the needy. After 12 years of this extreme life style he gave himself up & was pardoned. P. 182

The victims of bandits are the wealthy. The large landowners enter into a pact with the bandits in order to maintain the peace. They too were one him away. One lady was even accompanied by the bandit Flores because he considered it unsafe for her to make the journey between the two properties she needed to visit. P. 182

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Another reason the pueblo protects the bandit is because he is opposed to the Guardia Civil. It brings him the sympathy of the pueblo. A romantic & honourable figure, he is not immoral & is seen as outside the law. His game is over once the shepherds start to inform on him or his friends fail him when he comes ^{down from the mountains} to the pueblo for supplies. This happens when the GC decides to attack the contacts. In one case the bandits, finding their sources of supplies in danger, took to plundering the shepherds who reacted by betraying them. P. 183

Many bandits do re-enter society, successfully, and live long lives. Páez became a modern 20th century bandit, came himself up, obtained a royal pardon & became a guard on the property ^{which} he was sent to prison for robbing. P. 183

SMUGGLERS

The contrabandista is also a traditional, picturesque figure of Andalucía. The demand for foreign tobacco brought him into prominence, P. 184 in the 19th cent, although like the bandit he was well established long before this time period. An illicit network operated from Gibraltar throughout Andalucía. These smugglers preferred the mountainous routes because it was ~~more~~ difficult to apprehend them. Their main route took the smugglers up the valley of the Rio Genal to Ronda, a past pueblo famous for their bandits. P. 184 They would stop at isolated farms for rest & supplies which the farmer was happy to give them because he knew the rewards that would be given in return for his hospitality. P. 184

The smugglers worked with the bandits Hilroy

Their position was similar to that of the bandits in the pueblo's social structure & many bandits became started out as smugglers & after an unfortunate incident with the G.C. became bandits.

It is interesting to note that within the ancient codes of morality that formed the Andalusian social structure, the bandit was not considered shameless. He was an ally of the pueblo & so long as he remained within the pale of the pueblo he was accepted for who he was & what he did was regarded as P. 185

He was also free to assist honest people so long as his actions remained within the law. But should he put himself outside the law & the moral community then the Church feels justified to turn him over to the G.C. P. 185

The Gypsies of Andalusia

identifiable for the most part. A number of families lived in Alcala few there now.

Gypsies are regarded as a race apart. The pueblo refers to a non gypsy as a Castilian or Xtn. They are distinguished by their appearance long before they speak a word. They are recognized by their skin colour, hair, dress, walk & manner by their hair style & the ornaments they wear even before their language & their customs. There are mixed marriages. How the children of these marriages are viewed depends upon the pueblo. They appear as one thing or another to the pueblo not only because of how they look but also their character & way of life. P. 186

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Gypsies do not undertake conventional work. They are beggars, thieves, fortune-tellers, basket makers & horse dealers. They are defined as "shameless ones" even though some behave as Catholics. Some have entered the service of their traditional enemy, the G.C. The pueblo's humorous comment "this is understandable, their ^{lack of} shame won't be noticed there." P. 184 According to George Borrow the "one great advantage gypsies possess over all other people is ~~that~~ in their absence of malvaise honte; their speech is as frank, their eyes as unabashed, in the presence of royalty, as before those from whom they have nothing to hope or fear." P. 184 [The Gypsies of Spain P. 253]

Gypsies only feel shame before their own people. How true it is that they feel no shame can't be answered. It is the real or "supposed" absence of shame that defines their position in society. It makes them unemployable & unable to keep a position. It ~~makes them~~ ^{fits their role} absolutely perfect as horse dealers at the fairs. No one is so great or ~~decent~~ so ingenious that they will not stoop to it. P. 184

Why ^{then} the hero worship of the bandit & cult of the gypsy? among the wealthy?

First the pueblo in romanticizing these figures is expressing its opposition to the state, because the figures are symbolic of their defiance of the state.

Second - aristocrats throughout history have been inclined to ally themselves with those dissident groups. Their ~~skill at~~ dancing is adored because it is so representative of gaiety. The gypsy is looked upon as the

Hilary

symbol of pleasure because of their ^{own} acceptance of shamelessness. With the action of putting on her beautiful traje de lunares the young girl of good family is free of the ~~stigmatization~~ of the pueblo. She can disavow herself as the gypsy of whom shame is not expected her habitual reserve can be dropped even though she knows she will not be mistaken for a gypsy. P. 188

The gypsy cult allows people to participate in behaviors they could never exhibit because of the strict moral structure of the pueblo. The gypsies thanks to their caste have been able to offer Andalusian-pueblos a world that ~~is~~ ^{seems} free from restraints because they are outside the moral community. P. 188 The history of Andalucía reveals a number of people having fled from their society to live with the gypsies. P. 188

Chapter 13 The Supernatural.

Since Paleolithic times whenever there has been a need for assurance, especially on the subject of death or there are hostile attitudes towards the pueblo a supplementary "institution" has been set up. In 15,000 B.C. it was the shaman or witch. Over the centuries the central figure became known as the "sabia or wise one". P. 189

Like the witch A sabia is a woman who possesses supernatural powers. Her powers come to her through gracia. Gracia can mean many things well-favoured, grace of one's person, one's movement, the power to evoke admiration. In all its senses it means a divinely ordained privilege, a power that is a free gift that does not need to be justified nor does it demand payment. P. 189

It is her gracia that gives the sabia her powers. To heal by touch she must have gracia in her hands. There are 5 signs of grace P 190

1. to be a twin
2. to be born on Good Friday
3. to cry out in the womb
4. to be visited by the Holy Virgin in dreams
5. to have two transverse lines of the hand joined in one

To have one of these signs does not necessarily mean a person has power. Training & knowledge must be acquired & learned. P. 190

The functions of a sabia are as follows

1. to find lost things
2. to discover a thief
3. to discover if one who is absent is okay & faithful
4. to cause to fall in love ^{and quarrels} ~~peaceful~~ husbands
5. to protect ^{from} acts of God & allay fears caused by those acts
6. healing, ^{medicines used} ~~using~~ medical, pseudo med & supernatural means P. 190
7. to calm pottergersists & find treasure

The powers to whom she addresses her invocations are those of the established religion. However references are made to the ancient mother goddesses of Astarte & Venus. Certain texts invoke the rosemary & salt & treated as if they possessed magical powers. P. 191

Manipulative

the Cultural

Idiom

The sabia takes the powers that are already believed

such as the miraculous power of the saints, established relations, goddesses & herbs & manipulates them. With young women she takes a strict moral stand with regard to their behaviour. She confirms the general opinion of the pueblo on ^{standards of} morality & its decline. If a young woman is ready for matrimony & is not pure she does not finish the oration of love. She will voice her disapproval & try to see to it that there is no further straying. She uses her power to set things right. P 189-190

The Bruja

a person possessed of the same powers but is of evil intent is known as a bruja. She does the opposite functions of a sabia. people can't find things, she gives the thief protection she makes a man blind to his wife's adulterous desires people mad & afflicts them with illness & death. P. 192

To show how the forces of the supernatural can & do operate in the pueblo the following is a true account

In 1950 a young man remarkably effeminate in dress & manner came to Alcala. He called himself el Sabio de la Fria. Fria is a pueblo that acts as a contraband emporium across from Gibraltar. He used a mix of medical terms & ^{esoteric ideas of the sabia} ~~ritual language~~ & impressed a few who thought he was someone who really knew. The report on him ^{that} indicated he'd cured the miller's son gave him prestige & challenged regarding the position of the two sabias in the pueblo. P. 192 He spread all kinds of false stories about them claimed they had no grace & meddled in sorcery & procured their money through their love magic potions. At the end of 3 months he disappeared along with a sigchlo

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sum of money entrusted to him by a patient. P. 192

El Sabio's words deeply affected the whole pueblo & for a time their faith was shaken in the sabias. P. 192

People are in any case shy about going to a sabia & often visit one in another pueblo. In part to avoid suspicious neighbors & because they feel another sabia outside the pueblo may have superior powers since the sabia doesn't know what's going on. P. 193

Opposition to the sabia is mainly because her practices are against the teachings of the Church. She is generally regarded as harassed by the priest.

At the same time the GC does not applaud her services in the repression of theft. P. 193 She is not encouraged to dabble in accusations as this led to violent quarrels. P. 194

No matter how good she may be or how much grace, the sabia is in a tenuous situation. ^{in the social structure of the pueblo} There is the fear that perhaps she really is a witch. She is condemned because she uses magic & uses it for evil ends. She is seen in the eyes of some as a silly old fool. woman who fools people. P. 194

The pueblo offers a whole range of practitioners from a witch to natural & supernatural healers. No line can be drawn to distinguish them. P. 194

One curandera specializes in curing painful & persistent boils, another specializes in bone setting. ^{others}

The latter are always men. Their cures come not through a particular or race built skill that is often hereditary & close to supernatural. P. 194
= methods are not so different from a medical osteopath. After some have achieved exceptional results. P. 194

Witchcraft & Sorcery

Supernatural power belongs to the women. The sabia owes her power to her grace & knowledge of invocations & practical techniques. She is neither witch or sorceress. P. 195

Sorcery is associated with the potterests of Alcalá. Its theoretical background is so Tommaso (an account of it can be given). The admission is that magic skills can be used for malevolent reasons & that sorcery is a secret & dangerous power possessed by a few women in the community exercised independently of their will & menstrual periods. P. 198

center of

The evil eye is a belief found in many parts of the world. Andalus is no exception. It is said that "it is the glance that puts out the fire in the bahn" p. 198. G. 195 women are greatly feared because of this power that is thought to be ill intentioned. The evil eye is similar to grace but in a negative way. Known as desgracia. P. 198

evil with
in center
joints
Sorcery - while there are remedies & defenses against the evil there is nothing against sorcery. Religious medallions & pendants are hung around a child's neck to defend it against the evil eye. Like the evil eye there is an evil wind that can threaten the young child. P. 198
As it enters the child it will of a certainty, die.

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There is a story about a child who was burning a glass jug to his mother when the evil wind blew. At midnight the jug broke in half, "What luck" said the mother, "that it went into the jug & not my child". P. 198

relates
back to
goddess

social order of the
The pueblo is founded on revenge & the source of evil magic within it. Both are founded on female sexuality & often expressed in the idiom of heat.

like
homopathy
traditional

Why do these beliefs exist
consistency of the beliefs is not logical
one believes in the homoeopath but not the sabia

is
homopathy

The consistency is found in the attitudes toward the formal institutions that oppose the supernatural practitioners. Doctors, pharmacists etc are not spoken well of. The fact that "nothing grows in a chemist's shop" expresses the pueblo's belief that because things to cure are grown in the country they are superior. P. 199 At the same time they will go & buy products of modern science.

When a sabia manages a spectacular cure the story is repeated over & over, especially if a doctor has failed. On occasion even a doctor will humble himself & seek a cure from the sabia for himself or family. Others of course condemn the sabias & go as far as to take action against them. Usually what happens is that a patient will go to the doctor first then the sabia. When the patient is better even if he has followed both courses of treatment the sabia will be given the credit.

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3. Sexual values - certain differences. Educated women more reserved. Men more sociable. Uneducated ^{men} very shy women more self confident & air ease with strangers in discussions. (P. 203)

4. Religious values - pueblo lack of respect for the Church women very devoted men attitudes sceptical, hostile, indifferent. (P. 203)

5. Facilitarianism

poverty of pueblo blamed on wealthy economic inequality - not a rejection of private property - resentment isn't over what wealthy have but failure of rich to care for the less fortunate. Lack of charity creates ambivalence & makes systems of patronage very possible.

But pat has 2 faces can either confirm superiority of the rich man or be exploited to take advantage over poor ranges from protection to servile coercion (P. 204)

Reflection of these values can be seen in the beliefs of the pueblo. Dangers to which children are exposed are not confined to the evil eye & the evil wind. There's also the "bluebeard" belief. Bad man that steals babies comes from the outside disguises himself as a beggar or trader so that he is not recognized by anyone in the pueblo. ~~Disappearance of a child~~ He comes along & carries a sack or a pitcher & he comes for the blood Murray

of a healthy child. When a child dies appears this is the belief. Child murders are attributed to "saca mantecas". When asked why the baby they had come answer is some such mother's child is ill & needs the blood of a healthy baby to survive.

~~The probability of such a myth is known by~~
Even though the procedure of blood transfusions in larger towns & hospitals, ^{is also known} the rich man (in the mythology) plays the villain who is characterized by a complete absence of morality.

Another belief is that the land of the sierra has been spoiled utterly by the rich. Land good until the villain decided to pasture his flocks on it. Instead of cultivating, meant he could go off & leave one person in charge thus forcing unemployment on to everyone else. P. 205 It was also known that even if the land is turned over to pasture it doesn't deteriorate.
(Truth) The offenders are over population & unemployment. P. 205.

Opposition to priests & Church expressed through beliefs.

the saw was over that "in the door ways of the prison no prisoner's blanket is to be seen". News of rebellion are related not to known facts but assertions. "They are only men, just like us". Such beliefs are held by those whose faith in other aspects is unassailed. P. 205

Hidden Treasure of the Moors
villain is the state. If certain members of the pueblo do find treasure they can't admit it. If state knew, they'd take it. Another neighbour has the right to demand half if he learns of the secret. P. 206
like sorcery this kind of thing is never admitted.

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Finder of treasure will only enjoy it if he keeps the secret.

Symbology - state wants to get its hands on people's wealth it can't because of the secrecy. Greater frustration Secrecy allows conflicting forces to exist.

For eg. the millers mill. The Corporal knows this but he does not denounce them. On the contrary he pushes the story that they do not mill. Amal closes them down when they are in danger of discovery by the Inspector. The Corporal lives in Alcala & needs to be on good terms if he is to carry out his other duties - pursuit of serious crime. The whole people stands together no one denounces the millers even though they could. (P. 206)
The secrecy protects the people from the authorities & vice versa as well as from each other.

TABOO - don't gossip about your neighbour P. 204

Culture of Death trails

State of the heart - characteristic of the Andalusian temperament - only the present matters.

VERY VERY IMPORTANT (P. 223)

This is the MAIN Root of the Culture adaptation or absorption holds culture together & prevents it from disintegrating

Conclusion - in spite of changes & decisions that have affected Alcala deeply over the last 2-3 centuries it is the ancient roots again surface. The people adapts itself to new political & technological influences as a result of the changes & decision-making. Yet at the same time the ancient roots of Fundamental values of the Andalusian Culture of Death society persist. Thanks to these ancient roots the elements of the culture are held together & a chemical imbalance of the culture is avoided.

herbology vs homeopathy
I've found why would she send me an invite to her party with the stamp of its character
its historical continuity exclusively
I am of the Culture of Death