

ABSTRACT #3

The Mystical Music of Andalucia will be a research paper based upon 26 years of research, study and investigation into the subject of the Ancient Music of Andalucia.

The purpose of the paper will be to discuss the characteristics and distinguishing features of Ancient Andalucian music and to show how these specific elements as well as other influences that were gradually fused to Ancient Andalucian Music, have had a profound effect on the current interpretation of Spanish music, most particularly with respect to its sound.

Although there are large numbers of writings on the three major influences that were fused to Ancient Andalucian Music, ie.; the Byzantine Chant, the Arabian Melodic influence (H.G. Farmer) and the Gypsy contribution (The Elements of Shamanism, Nevill Drury), the only outstanding writer on the Ancient Music of Andalucia was the great Andalucian composer, Manuel de Falla. There are no writings, it would appear, on how the combination of theoretical, literary, dance and musical aspects with Spanish music have had an enormous impact on the current approach to its sound and interpretation.

My methodology, to prove this impact, would be to examine and document certain musical, dance and literary sources and to offer piano performances that would include program notes, dance, ensemble and solo piano work pertinent to the researched material.

The significance of the contribution that such a research paper would have is threefold: to cultivate a richer and better understanding of both Spanish music and dance, to promote an appreciation of the many cultural influences that were fused to the Ancient Music of Andalucia and to considerably alter the perception of the music of Spain, especially through the medium of sound.

ABSTRACT FOR (MYSTICAL) MUSIC OF ANDALUCIA

The (Mystical) Music of Andalucia ^{will be a project} is a paper based on 26 years of research, study and investigation on the subject of the ancient music of Andalucia and its influence on Spanish music. Said study and research began in 1975, in Spain. The paper encompasses the evolution of Andalucian music from its earliest form, known as Primitive cante andaluz, through to a “highly sophisticated, stylistic, musically refined form known as cante jondo.”¹ The paper also discusses its final emergence known as flamenco.

In addition to certain characteristics and distinguishing features of ancient Andalucian music, the three main factors that made an enormous contribution in the evolution of this music from ancient cante andaluz to cante jondo, are also discussed. Said characteristics and distinguishing features, although well documented by the great Andalucian composer, Manuel de Falla, are not widely known or studied as part of the interpretive aspect of Spanish music. The three factors have been alluded to by several sources. Among these are the famous Spanish poet, Federico Garcia Lorca, in his Deep Song and Other Prose and Luis Campodónico's Falla.

It is the purpose of this paper to show how the research and study of ancient Andalucian music have revealed specific characteristics that have had a profound effect on the interpretation of Spanish music, most particularly with respect to its sound. The significance of this purpose is threefold: to cultivate a richer and better understanding of both Spanish music and dance, to promote an appreciation of the many cultural influences that were fused to the ancient music of Andalucia and to considerably alter the perception of the music of Spain especially through the medium of sound.

Falla's own investigations and research into ancient Andalucian music began when he went to Granada to live and work in 1920. His purpose was to revive this music from the degenerative state into which it had sunk. Many of its concepts and motifs may be found in his ballet, El amor brujo and his Las siete canciones. In pursuing his quest for the archaic, genuine songs of Andalucia, pure essence became the heart of his work. From the pure essence came a new awareness that was never to be compromised.

¹ Manuel de Falla, On Music and Musicians,
Translated by David Urman and J.M. Thomson,
Marion Boyars, London), 1979, p. 101.

THE ORIENTAL INFLUENCE AND ANCIENT ANDALUCIA

INTRODUCTION

In spite of its obvious existence, the Oriental influence, like the Arabian influence in Spain has been denied through ignorance and prejudice by much of western European civilization. ¹

It is the purpose of this paper to discuss the Oriental influence in Ancient Andalusia beginning with the arrival of the Aegeans and ending with the Gypsies from India. Through a brief examination of this particular civilization, it is the hope of this writer to reveal the rich, exotic oriental influences that were absorbed by the ancient Andalusian culture and to show how some of these influences were in time reflected in the music and dance of Spain.

I. EARLY ORIENTAL INFLUENCES

Andalucia is considered by some sources to be the oldest civilization in the world. Ancient Andalucian culture was highly evolved and included trade. Andalucia, itself, was thought to have been first settled by a Mediterranean race of primitive peoples who were oriental. The violent invasions of Ancient Andalucia that took place over several centuries, continued to reflect “strong oriental influences,”² thus conclusively making Andalucia the “most oriental land in western Europe.”³

What is little known and not fully appreciated is the strong Oriental civilization that settled upon Ancient Andalucia with the coming of the early Aegeans to Cadiz in the tenth century B.C.⁴ Even before the Aegeans Ancient Andalucia had been orientalized for centuries. This fact has been historically verifiable from about 1000 B.C.⁵

Its layers have included not only the early Aegean but the Phoenician, Carthaginian, Jewish and Byzantine cultures. Together they became the heart of Al Andaluz and reflected unparalleled Oriental precedents.⁶ It was no accident that Islam chose Andalucia, the most highly orientalized of the western territories, to conquer.⁷

The splendid Oriental culture lasted from the time of the oriental Tartessian Kingdom (800 B.C.) to that of the Arabian Nasrids (1492 A.D.) when the double persecution inflicted by the Catholic Monarchs wreaked the worst havoc ever in all of Spanish-Andalucian history. Lack of esteem for

all things Eastern, Semitic or Arabian and the extreme cruelty of the Inquisition became known as the Black Legend.⁸ 7

What made Southern Spain so radically different from the rest of Europe was precisely, the extra element of Orientalism that was such an inherent part of Andalucia for so many centuries.

A. ALMERIA – THE EARLY AEGEANS

The oldest (possibly oriental) settlement to be identified in Andalucia was a collection of huts at El Garcel, Almeria from the fifth millenium B.C. The village contained many of the characteristic elements of Ancient Andalucian life.⁹ 8 Agriculturally, it produced wheat, rye, olives and their pits, grapes and their seeds. At El Garcel and Carmon near Sevilla were burial pits.¹⁰ 9

At Los Millares near Almeria the early inhabitants worked copper and silver mines and grew wheat, barley and beans. The extraordinary cemetery had one hundred passage graves of the beehive type. Inside the huts and tombs were female figurines that indicated the inhabitants belonged to the Great Mother goddess cult.¹¹ 10

Around 2700 B.C. an advanced oriental culture made its appearance in the province of Almeria and settled along the Almanzora River. These people lived in fortified villages. The huts were made from wattle and daub

and were built on flat hilltops. Their implements consisted of flint knives, arrowheads and finely polished stone axes.¹² (11)

They used smooth, undecorated pots for cooking that they had brought with them from Egypt. They stored their grain in pits and buried their dead in trenches that they covered with flat stones. They grew olive trees and vines. They worshipped idols.¹³ (12) Their long skulls and light bones indicated that this culture had come from Libya (oriental) and Tunisia (Primitive Africa).¹⁴ (13)

The Almerians as they were called discovered an extremely rich mining region where they had decided to settle. There was an abundance of pure copper, lead and silver. This magnitude of wealth constantly exposed them to violent invasions and attacks by other Mediterranean cultures.

The Neolithic Age began in Andalusia around 2000 B.C. Strongly oriental, they continued to live in their caves but began more and more, to leave their rock shelters and used them for religious and burial purposes. They kept sheep, goats and small, long horned cattle. They wove esparto grass, common to the area, into rope and cloth. They made pottery and decorated it with dots and dashes. For personal adornment, they wore necklaces made of shells and coloured stones.

The Neoliths buried their dead under the floors of their caves. The women had little garden plots and sowed peas, lentils, barley and spelt. They raided wild bee's nests for honey from which they made a mead. They did not have any warlike weapons.

In ancient Andalusia, the Neolithic Age was a Matriarchal Age. The area supported a considerable population and they had a chief. Women occupied a place of importance within the tribe.

The Megalithic Culture (1800 B.C.) marked an important moment in Ancient Andalusian history, as it introduced a new way of life and a new religion. The Megaliths were essentially herdsmen and fishermen. They loved gold and copper and searched the rivers of Andalusia for these precious metals with zest and gusto.

To discover their treasures they also made sea voyages. For this culture, the metals possessed strong magic. However, mining for them was always exceedingly dangerous.¹⁵ Therefore the chthonic powers who guarded the metals had to be constantly appeased. Out of this appeasement a Mystery Religion evolved. In this cult the dead were buried in collective tombs and sacrifices were made to them on a regular basis.¹⁶ ✓

Around the same time, the lower Guadalquivir Valley was inhabited by an oriental culture who were cattle herdsmen. A round headed race with brow ridges, they preferred to live in caves and adopted the Megalithic Mystery Religion.

Their characteristic pot was the famous bell beaker but was richly decorated with design that had evolved from the Neolithic culture. Instead of cooking the famous pots were used to hold beer and a mead, drunk on special occasions. The mead was a sacred beverage that had both magical

and intoxicating properties. It played an important role in the ritual ceremonies.¹⁷ This particular culture was noted for its characteristic physical deformation of the thigh bone that was a result of continuous squatting.¹⁸

With the rise of the Megalithic Culture, another art form was manifested in the caves and rock shelters of Ancient Andalusia. They became tribal sanctuaries and were decorated in design made from red ochre.

The designs consisted of symbols and signs mingled with purple and certain animals such as wild deer, cows and donkeys and reflected a masked medicine man.¹⁹ Other signs and symbols indicated esoteric and magical connotations. These indications were thought to be the beginning of Priest Ritualism.²⁰

The Megalithic Culture continued to develop even though the Old Cave culture was maintained. There was no lack of caves.²¹ The streams were full of gold and the forests thick with cork, oak and ilex, a veritable Paradise.²²

Another early oriental culture was the Bronze Age Almerians. As they had learned to mix tin with copper they were known as the New Almerians. The New Almerians were a prelude to the rise of the Mythical Kingdom of Tartessos located somewhere between Huelva, Cadiz and Sevilla.²³

B. THE MYTHICAL KINGDOM OF TARTESSOS

Towards the end of the Neolithic Period, around 800 B.C., two groups of ancient African peoples arrived in Andalusia. Although some sources called them Iberians, they were ethnically known as the “Tartessii and the Turdetaniens.”²⁴ 23

The Tartessii settled around the lower area of the Guadalquivir River near Cadiz. The land where they settled became known as the Mythical Kingdom of Tartessos. In order to reach this fabulous kingdom that Hercules was to have visited during his trials, the orientals had to cross the Pillars of Hercules today known as the Straits of Gibraltar. They then sailed into a large and mysterious ocean. Branching off from the ocean was a river that led them to a rich and fertile land that they named Tartessos.

The Tartessii were a brilliant, scintillating, oriental culture. The new skills and ideas that they brought to Ancient Andalusia laid the foundation for their kingdom.²⁵ 24 The mineral wealth of Tartessos was astonishing. There was nothing anywhere else in the known world that compared with it. The prosperity of Tartessos was largely due to its trade in silver, gold, copper and tin that were unknown in other parts of the world.

Highly evolved and very civilized the Tartessii had learned to use their mineral resources in order to develop an advanced urban way of life.

They had also learned from the New Almerians to make bronze by mixing copper and tin and became the principal bronze suppliers to the East.

The Mythical Kingdom of Tartessos according to some sources was thought to have been established during the “time of Solomon or perhaps even earlier.”²⁶ Long before the Hebrews discovered Tartessos, Aegean sailors spoke of a “Bronze Age People”²⁷ who were highly civilized, oriental and thought to be the famed Tartessii. Hebrew ships that stopped in at Tartessos were called the “Ships of Tarshish”.²⁸ Tarshish was the Hebrew name for Tartessos.

Tartessos was the only kingdom to have its own monarch. Kind and generous, King Arganthonius lived to be 120 years old. Under his reign, Tartessos had two hundred settlements situated on extremely rich and fertile land. A caring king, he chose to see to it that his subjects absorbed the many cultural influences from their constant flow of oriental visitors. At one point he even offered sanctuary to the Phoenicians but when they declined he provided the means for them to build a wall around one of their cities in order to protect themselves.

During the King’s peaceful reign, Tartessos continued to prosper from trade. In 535 B.C. the Carthaginians closed down the Mediterranean sea routes and destroyed all Phocaen ships (Greek Ionians). Since Tartessos had traded heavily with the Phocaens, this act of destruction brought an end to Tartessian prosperity.

The fate of Tartessos is unknown. War-weary from the continuous invasions of other more violent Mediterranean tribes the kingdom slowly disintegrated. Up until the Roman conquest in 206 B.C. the Tartessii continued to maintain a high culture that surprised even the Romans.²⁹ The Mythical Kingdom of Tartessos disappeared but left an enormous legacy that is still part of Andalusian culture – fertile land, products of both the land and the sea and an alphabet that made it possible to record their history, their poems and their legends.

Here is a Myth of Ancient Andalusia about Tartessos. This ancient myth is enormously important because it parallels and documents Tartessian society as it once was.

“It is believed that the abundantly thick forests of Tartessos were first peopled by the Curetes, the mythical guardians of Zeus who taught the Cretans about agriculture and metallurgy. The oldest king of the Cretans was called Gargoris. Gargoris knew about beekeeping and taught this art to his people. Gargoris had a son by his daughter whom he ordered to be abandoned on a mountain. The son’s name was Habis.

Habis was found by the wild beasts and suckled by them. With their protection, he survived many dangers and disasters. A deer raised him and he became a hero. He civilized his people, he gave them laws and he taught them how to cultivate the earth. Nobles in the kingdom of Habis did not have to work. Habis ruled Tartessos for many, many years.”³⁰

C. THE TURDETANI

Reputed to be “the most advanced of the ancient oriental cultures”³¹ ³⁰ to occupy Ancient Andalucia, the Turdetani settled in the upper region of the Guadalquivir River. Their occupation extended as far as western Andalucia. The Turdetani civilization encompassed the period between the end of the Kingdom of Tartessos and the beginning of the Roman conquest (206 B.C.).

Like the Tartessians, the Turdetani were a highly civilized people. Their gentleness and kindness were “extolled in the Ancient sources.”³² ³¹ They knew how to write and loved the land of unsurpassed beauty in which they had come to live.

Turdetania also had about two hundred cities. The cities reflected the great wealth of their inhabitants while the equally rich and fertile land produced enormous amounts of agriculture.

During the sixth and fifth centuries B.C., many of the Turdetanian cities were fortified with strong walls that became a predominant feature of their urbanization. Examples of the remains of Turdetanian walls may still be seen at Macareno, Cordoba and Alhonz. Trading implements and

special crafts indicated that the Turdetanis used both roads and water trade routes.

Turdetanian villages followed a style of life that centered around a particular religion. Incoming oriental influences such as the Carthaginians and Phoenicians did not disrupt their system of beliefs, way of life or spoken language. However, with the coming of the Romans in 206 B.C. the ancient Turdetani language was eventually abandoned.

The Turdetani continued to preserve the cultural legacy of the Tartessians. In so doing, they permanently cemented the “strong oriental influences” that ultimately made Andalucia “the most oriental land” in all of Europe.³³ 32

D. THE PHOENICIANS

In the late Bronze Age, another oriental culture, the Phoenicians found Tartessos. The Phoenicians established many colonies along the Mediterranean. Their most important seaport was Cadiz, where they built a temple to their god melqart (Hercules). Two other important Phoenician colonies were established at Villarico and Ibiza. As a result of the Phoenician invasion, many Phoenician and Greek cultures settled in Ancient Andalucia. One such Greek culture was the Phocaeans. The Phocaeans were Greek Ionian seamen who lived on Ionia. Upon receiving a cargo of gold from an Egyptian seaman named Colaios, the Phocaeans set out for

Tartessos and were warmly received by King Arganthonius who encouraged them to found colonies along “his coast.”³⁴ 33

After the destruction of the two major Aegean powers, Minoa and Mycanae, the Phoenicians started to trade regularly with Tartessos and to dominate the sea routes that had been established by the Tartessians in 950 B.C.³⁵ 34

There was no doubt that the astonishing mineral wealth of the Kingdom of Tartessos and Turdetania made the Phoenician city of Tyre the richest city in all the known world. The Phoenician city of Tyre continued to trade with Tartessos until the seventh century B.C. when it was captured by the Assyrians.

Initially the mineral wealth of Tartessos attracted the Phoenicians and greatly influenced their culture at Cadiz.³⁶ 35 After a period of two hundred years, the metal interest was replaced by a fish factory. The factory was used to process a giant torpedo shaped fish called the blue fin tuna and a special sauce that was made from the fish roe. Begun by the Tartessians, the process continued until the time of the Romans.

The spawning migration of these fish was vital to ancient Cadiz, so much so that the powerful tuna were portrayed on the Phoenician coins that were minted in 1100 B.C. Two more huge fish factories were constructed at Malaga and El Puerto de Santa Maria.³⁷ 36

Although there was a lot of inter-marriage between Phoenician, Turdetani and Semitic communities as the centuries passed, each followed their own cult and spoke their own language. Strong Phoenician influences such as square towers and a particular type of Phoenician wall may still be seen at Carmon in Andalucia.

The contributions that were made by the Phoenicians to Ancient Andalucian culture included the introduction of new housing models that better utilized exterior and interior space. The houses followed a rectangular plan. In the sixth century, the Phoenicians also introduced wheel turned pottery. While the Turdetani continued to follow their own ceramic traditions and method of colouring, strong Phoenician influences were fused to the Turdetani traditions and could be seen in a particular kind of cooking pot.³⁸ 37

Another contribution made by the Phoenicians to Ancient Andalucian culture was a noticeable change in burial rites. Incineration took the place of tombs and cemeteries. These new rites were not altered until the conquest of Rome in 206 B.C.

As other cultures continued to vie with the Phoenicians for sea routes and rich trade with Ancient Andalucia, legends and myths about a fabulous land that had been found began to emerge. One such myth was called “The Myth of Geryon.”³⁹ ³⁸ The myth was about a god who lived on the island of Erythea near the Atlantic Ocean (clearly the allusion was to Ancient Andalucia). The island had an abundance of cattle. It is of interest to note

that Spain's finest bulls are still produced in this particular region of Andalusia.⁴⁰ 39

E. SOURCES OF ORIENTALISM – THE WICKED DANCERS OF CADIZ

A primary source of orientalism in Andalusia may be attributed to the Wicked Dancers of Cadiz. Among other things that the Phoenicians had introduced to ancient Andalusia were oriental dancers and musicians that they had brought with them from India. The ancient city of Cadiz or Gades, as the Phoenicians called it, soon became famous for two things – its food and its wicked ladies whose lascivious dances exhibited strong oriental influences.

The Wicked Dancers of Cadiz were not only beautiful beyond description. They were, as well, especially talented, both musically and in the arts of love. Described as black eyed maids from Heaven “formed for all the witching arts,”⁴¹ 40 the girls could sing, dance and play. Their favourite instrument was the harp. While the streets and houses in which they lived were elegant and palatial, the exquisite beauty of the lovely ladies outdid their residences.

The dancing girls of Cadiz were known as the Daughters of Phoenicia. They were, in reality, sacred prostitutes and worshipped the Phoenician fertility goddess Astarte. The girls took part in the yearly rites that were held in the Temple of Hercules. The religious rites included dancing, music,

incantation, prostitution and sacrifice. They wore little beside their veils and their sensuous dancing that contained much writhing and convulsive movement of the hips was not considered indecent.⁴² In fact, the provocative movements were considered to be an important part of the magical and the religious temple rites.

Ecstatic dancing was an integral part of all magic or religious rites in Ancient Andalusia as it was in other parts of the known world. It was always accompanied by a sacrifice that took place during the dance. In the Villa of Mysteries at Pompeii there is a wall painting that depicts a nearly nude dancer. Clearly the dance reveals another type of rite. In this case, the ritual dance that formed a part of the ceremonies that were carried out at this particular villa included rites of induction for new brides and secrets of religious sexuality. What is so startling about the painting are the dancer's upraised arms, castanets and dance pose. All resemble the same attitudes as those of a flamenco dancer.⁴³ 42

In Ancient Andalusia dance and religion were closely associated to the Mystery Cult. As with the Daughters of Phoenicia, sacrifices were carried out during the dance. Ancient Andalusia had many mystery cults. The dance was always a part of the cult and still is.⁴⁴ 43

The ancient Phoenician dances contained many oriental elements such as side to side head movements, slow turns, use of the eyes and lascivious writhing of the hips. Other movements found in ancient Phoenician dance were the balancing action of the hands, graceful arm movements that began with the arms crossed at the breast and crossing of the feet. The particular

movements and other elements of Phoenician dance are known today, only to a lower class of Gypsies of Sevilla. ⁴⁵ They are never performed in public.

These dances that originated in remotest antiquity, in spite of prohibitions over the centuries and severe penalties, have remained unchanged. Their character is completely oriental. ⁴⁶ The instruments used in the ancient dances were the tambourine and a kind of castanet. ⁴⁷ The Gypsies continue to use these two instruments as well.

When the Romans came to Cadiz in 206 B.C., the lovely songs they heard the Wicked Dancers of Cadiz singing, were not Andalusia's earliest music. The songs that the Romans heard were highly evolved song forms of the Tartessians and their descendants, the Turdetani. ⁴⁸ Roman music was gradually absorbed by Ancient Andalusian music but when Rome declined the Ancient music fell silent. ⁴⁹ In the twentieth century, one of Andalusia's greatest composers, Manuel de Falla, made it part of his life's work to revive this ancient song.

In spite of terrible persecutions and heavy penalties, pagan dancing that had been begun by the Wicked Dancers of Cadiz did not die out. Bishop Isidore of Sevilla (560-636) condemned carnivals, transvestism and intoxicated mixed dancing. ⁵⁰ In the Middle Ages the Church fumed against nocturnal festival vigils that involved strange rites of magic and dancing. ⁵¹ Dancing in front the Church (this still takes place in Barcelona) and in front of the Mother Goddess were also condemned as was dancing inside the Church (Toledo) or in religious processions and holy pilgrimages. Thanks

to the lascivious ladies of Cadiz, dancing in these forms continued and in time, became an essential part of the Andalusian Phenomenon. ⁵² { |

So eager to condemn the dance and more often than not influenced by Carthage and Byzantium than by Rome, hidden within the Church's own Byzantine liturgy lay the primary source of Ancient Andalusian music that somehow remained miraculously preserved – orientalism.

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- 39⁴⁰ Ibid, p. 37
- 40⁴¹ Ibid, p. 68
- 41⁴² Ibid, p. 74
- 42⁴³ Ibid, p. 76
- 43⁴⁴ Ibid, p. 75
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