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The exaltation and musicality of the gypsy cante jondo as exemplified by the poetry of Federico García Lorca

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**THE EXALTATION AND MUSICALITY OF THE
GYPSY “CANTE JONDO” AS EXEMPLIFIED BY THE
POETRY OF FEDERICO GARCÍA LORCA**

A Thesis

by

AURISTELA RODRÍGUEZ MERLANO LUNG

**Submitted to the Graduate School of the
University of Texas-Pan American
In partial fulfillment of the requirements for the degree of**

MASTER OF ARTS

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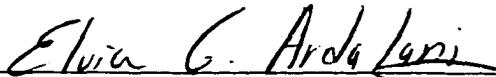
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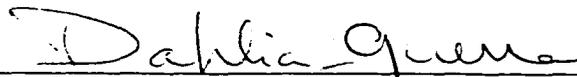
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December 2001

ABSTRACT

Lung, Auristela Rodríguez Merlano, The Exaltation and Musicality of the Gypsy “Cante Jondo” as Exemplified by the Poetry of Federico García Lorca. Master of Arts (MA), December, 2001, 93 pp., 3 tables, references, 72 titles, 1 appendix.

Federico García Lorca is considered as one of Spain's most important twentieth century poets. He was born near Granada to a well off landowner who loved the country and Gypsy *cante jondo* music. Growing up in this environment nurtured Federico's desire to appreciate his surroundings, music and the Gypsy culture. He took piano and *flamenco* guitar lessons. That is why many of his works are saturated with nuances and direct references to both nature and music. In his *Poema del Cante Jondo* one travels across Andalusia and penetrates into its folklore. In this set of poems, this thesis analyses how Federico exalted and elevated the Gypsy *cante jondo* into higher art.

DEDICATION

To the memory of Estela Merlano Montes de Rodríguez, who taught me to recite and enjoy poetry.

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CHAPTER I

PRELUDE

A poet who was inebriated with music and his surroundings was Federico García Lorca. He was captivated by what he saw and heard. The land, the rivers, insects and their music, and gypsy singing are among the many elements that fascinated him. Many of his early childhood experiences and his travels with classmates throughout Spain made such an impression on him that they served as a springboard for his literary works. It has been said that all his literary works have been impregnated by the popular culture of his land and particularly by traditional music.¹

Federico's first travels took him to several parts of Spain. In 1916 Federico, along with some classmates and his Literature Professor Martín Domínguez Berrueta, set off on several study trips to other parts of Spain. On June of that year they visited Baeza (here they met Antonio Machado), Córdoba in northern Andalusia and Málaga in southern Spain. In October they set off to Madrid, El Escorial, Ávila, Salamanca (where they met Miguel de Unamuno), Zamora, Santiago de Compostela, La Coruña, Lugo, León, Burgos and Segovia. The following year during the spring the group returned to Baeza, and in the summer they explored Valencia, Burgos, and Valladolid.² Federico's

¹ Pedro Vaquero, Booklet, Colección de Canciones Populares Españolas, CD, Sonifolk, 1994.

² Fundación Federico García Lorca, Federico García Lorca: Vida y obra en fotografías y documentos (Madrid: Artep, S.A., n.d) 2.

feelings regarding these trips were exposed in his 1918 book of prose entitled *Impresiones y paisajes*, which he dedicated to his piano teacher.³ Evidently, everything Federico absorbed through his senses started to influence his literary writings. Ian Gibson testifies to this saying:

This contact with other parts of Spain exerted a profound influence on Lorca, as *Impressions and Landscapes* testifies. And it seems undeniable that it was during the trip that he began to feel convinced that he had a literary vocation as well as a musical one.⁴

Examining Federico's upbringing one will discover how nature, music and his Andalusia were some of the elements that would become the germ of some of his literary works such as his set of poems entitled *Poema del Cante Jondo*.

Andalusia was very dear to Federico's heart. Speaking about Granada he once exclaimed, "Granada huele a misterio, a cosa que no puede ser y, sin embargo, es. Que no existe, pero influye. O que influye precisamente por no existir, que pierde el cuerpo y conserva aumentado el aroma."⁵ In 1920, he sent a letter to Antonio Gallego Burín (a writer, editor, and critic), telling him about the feelings that Andalusia evoked in him:

The country is magnificent—why don't you come out some day? —and I with the whole countryside lodged too deeply in my soul. If you could see those sunsets so full of spectral dew... that afternoon dew, that seems to descend for the dead and for lovers gone astray which amounts to the

³ G. Grant MacCurdy, *Federico García Lorca—Life, Work and Criticism* (Canada: York Press, LTD, 1986) 6.

⁴ Gibson 50.

⁵ Andrés Soria, Preface, *Manuel de Falla v el cante jondo*, By Eduardo Molina Fajardo (Granada: University of Granada Press, 1990) 19.

same thing! If you could see that melancholy of pensive canals and those rotating rosaries of water wheels! I expect the country to polish my lyrical branches, this blessed year with the red knives of afternoons.⁶

As can be observed, Andalusia was always an integral part of Federico. Everything in her meant something special to him. Even the most minute objects and creatures were of great significance to him.

Federico was always amazed at what surrounded him—including nature. How many people are enthralled with ants to the point of taking them into account and go as far as talking to them? Manuel Vicent, informs us that, “Cuentan que Federico era un niño [. . .] que poseía la rara habilidad de quedarse ensimismado, de hablar con las hormigas.”⁷ Ants are usually ignored, except when they invade one’s gardens and homes, at which time a commercial poison is purchased to exterminate them. Yet, some fail to realize that these loathsome insects come in over 10,000 varieties. Regarding the wonders of the ants, an ancient Hebrew writing speaks about them in a very positive way, describing them as industrious and clever:

Idler, go to the ant;

Ponder her ways and grow wise:

No one gives her orders,

No overseer, no master,

⁶ David Gershator, Federico García Lorca—Selected Letters (New York: New Directions Books, 1983) 8.

⁷ Manuel Vicent, García Lorca (Madrid: EPESA, 1969) 17.

Yet all through the summer she makes sure of her food,

And gathers her supplies at harvest time,⁸

Underlining their diligence, The Hebrew - English Old Testament says: “There be four things which are little upon the earth, but they are exceeding wise, / The ants are a people not strong, yet they prepare their meat in the summer.”⁹ Some may even be unaware of the work that some of these ants accomplish. Take for example the life of leaf-cutting ants and harvester ants. The book *Life—How did it get here? By Evolution or Creation*, gives us some insight by explaining what they do:

For food they grew fungi in a compost, they had made from leaves and their droppings. Some ants keep aphids as livestock, milk sugary honeydew from them and even build barns to shelter them. Harvester ants store seeds in underground granaries.”¹⁰

Perhaps now one may see the ants under a different light. Yet, Federico was evidently aware of the wonders of these insects. Interestingly, in 1920 Federico finished a play entitled *El Maleficio de la mariposa*, in which some of the main characters are a butterfly, some cockroaches and worms. He was so absorbed with these seemingly insignificant minute creatures and his own surroundings that some of his contemporaries thought he never really grew up.

⁸ The New Jerusalem Bible, Alexander Jones, Gen. ed. (New York: Doubleday, 1966) 939.

⁹ The Hebrew - English Old Testament, Chapter 30 verses 24, 25 (Michigan: Zondervan Publishing House, 1972) 421.

¹⁰ “Who did it First?” Life—How did it get here? By Evolution or by Creation? CD-ROM (New York: Watch Tower Bible and Tract Society of Pennsylvania, 1998) 156.

Some considered Federico as a big little man because of his personality. One of his intimate friends, the Chilean, Carlos Morla Lynch was spellbound by Federico's child-like personality. He describes him as "exuberante, vibrátil, desordenado, efervescente; un volcán en constante erupción. Fuerza incontenible de estallidos violentos e inesperados. Con todo: el encanto de un niño grande, juguetón y travieso."¹¹ He adds that "Federico es irresistible, y su espíritu de buen chiquillo, travieso y atrevido, más nunca mal intencionado, crea en torno suyo un fluido magnético que ahuyenta todas las susceptibilidades."¹² He never really "forgot the games and songs of his childhood in Fuente Vaqueros, and many of them reappear (sometimes transformed, sometimes merely hinted at) in his poetry and theatre."¹³ Yet many times, through his childish ways he was able to see those seemingly insignificant features that contributed to his development as one of Spain's most important literary writers at the turn of the twentieth century. Interestingly, when Morla Lynch met Federico's father for the first time he commented,

Su padre—don Federico García Rodríguez—vestido de gris lleva algunos años encima, lo que inmediatamente parece desmentir la viveza extraordinaria que irradia toda su persona: una viveza campechana y juvenil. [. . .] Hay en él una bondad jovial que conquista, [. . .] Su gesto es amplio, acogedor, hospitalario; pero hay más señorío campestre en él que distinción metropolitana.¹⁴

Obviously, Federico inherited that jovial, child-like personality from his father.

¹¹ Carlos Morla Lynch, En España con Federico García Lorca (Madrid: Gráficos Orbe, 1957) 60.

¹² Morla Lynch 362.

¹³ Gibson 13.

¹⁴ Morla Lynch 164.

Federico García Lorca (1898-1936) was born into a musical family in Fuente Vaqueros, in the province of Andalusia, Spain. Regarding his musical family, Ian Gibson says that his “Great-grandfather Antonio had a fine singing voice, and played the guitar well, while his brother Juan de Dios was a competent violinist. And Antonio’s four children [including Enrique, the poets grandfather] all turned out to be similarly endowed.”¹⁵ Gibson also states that Antonio’s oldest son, Federico (the poets great-uncle), was “an outstanding performer on the type of lute known as the *bandurria*, [and] achieved celebrity in Málaga, where he played at the Café de Chinitas.”¹⁶ His brother, Baldomero, “Tenía excepcionales dotes para la música: tocaba diversos instrumentos, especialmente la bandurria y la guitarra, y tenía fama de cantar con entonación y gusto extraordinarios.” Not only was he a musician, but Francisco, Federico’s brother tells us that in 1892, Baldomero published in Granada, *Siemprevivas. Pequeña Colección de poesías religiosas y morales*.¹⁷

From the very first years of his life, García Lorca, the poet, was baptized into the expressive sounds of Andalusian and Gypsy music and culture. His father, don Federico, played the guitar and sang. Many evenings he took out his guitar and sang along with the choir composed of his field workers. His maid’s daughter, Carmen Ramos, who was raised along with young Federico, comments the following regarding these evenings:

¹⁵ Gibson 7.

¹⁶ Gibson 7.

¹⁷ Francisco García Lorca, *Federico y su mundo*, (Granada: Editorial Comares, 1997) 46.

Don Federico [. . .] era muy aficionado a la guitarra y al cante flamenco. Muchas tardes, después de terminarse las faenas del campo, nos reuníamos en su casa y allí se cantaba hasta bien entrada la noche [. . .] Don Federico descolgaba su guitarra y en la amplia cocina cantaba y hacía cantar a sus labriegos [. . .] cantaban malagueñas o tarantas, algunos con almas doloridas de moriscos.¹⁸

In an interview with Claude Couffon, Carmen's brother adds:

De tal modo Federico y yo pudimos desde muy chicos escuchar todo el repertorio del folklore andaluz: *seguidillas, polos, martinetes, soleares, peteneras, saetas* [. . .] Y sé que Federico, a los ocho años ya conocía más de un centenar de romances populares.¹⁹

Indeed, young Federico spent the formative years of his life "playing games with his brothers and sisters, [and] learning popular songs from the servants in his household."²⁰

Don Federico's two brothers and his sister also loved music. His Uncles, Baldomero and Luis García Rodríguez, not only sang, but the former strummed the guitar and the latter played the piano. Manuel Vicent states that during the family's get-togethers, don Federico, "gran aficionado a eso del cante, apoyaba la guitarra en su brazo coreado de jornaleros y de pronto el tío Baldomero, buen improvisador, se arrancaba en coplas, soleares, seguidillas; y es así como toda la retahíla de Andalucía penetró en la

¹⁸ Fernando Vázquez Ocaña, García Lorca, vida, cántico, muerte (México: Editorial Grijalbo, 1957) 37, 38.

¹⁹ Claude Couffon, Granada y García Lorca (Buenos Aires: Editorial Losada, 1967) 25.

²⁰ Vicent 99.

niñez del poeta.”²¹ According to Eugenio Florit, when Federico was only five or six years of age, his aunt Isabel García Rodríguez who played the guitar, taught young Federico to play the instrument and to sing along with it.²² Being born into such a musical family contributed to young Federico’s love affair with the Arts. This can be appreciated, because it has been said that as a child Federico was “un niño tardo, poco despierto de inteligencia y mandón, pero que poseía la rara habilidad [. . .] de seguir balbuceando el ritmo de cualquier tonada popular.”²³ Obviously, having contact with music daily, and being submerged into it early in life contributed to Federico’s developing a keen ear, sensitive to musical tonality. This would prove beneficial to him. Almost everything he absorbed during his early years later appeared throughout his literary works. This is especially true of the musicality in his poetry.

Federico began taking piano lessons at a very early age. Some sources such as Manuel Vicent, say he began at age seven,²⁴ while others state that his musical education started shortly after his family moved to Granada in 1909 when he was eleven years old.²⁵ Regardless of this discrepancy, the fact is that he initiated his formal musical training with Antonio Segura in his early boyhood.²⁶ García Lorca’s artistic talent began to blossom as he learned to interpret western composers such as Schumann,

²¹ Vicent 21.

²² Eugenio Florit, Lorca, Obras escogidas (New York: Dell Publishing, 1965) 12.

²³ Vicent 17.

²⁴ Vicent 31.

²⁵ Roger D. Tinnell, Federico García Lorca y la música (Madrid: Ediciones Peninsular, 1993) IX

²⁶ Gibson claims that according to Federico, Segura was a student of Giuseppe Verdi, the famous Italian opera composer. “Federico García Lorca, su maestro de música y un artículo olvidado.” INSULA-Revista de Letras y Ciencias Humanas. 21 (1966): 14.

Mendelssohn, Chopin, Albéniz and Beethoven.²⁷ Not only did he learn the classics, but his piano teacher also wetted Federico's taste buds for Andalusian folk music. Regarding his teacher he wrote that "it was Antonio Segura who 'initiated' him into the methodical study of folk music."²⁸ Years later, while studying Law at the University of Granada, 'he also collected, arranged, and performed folk songs from all parts of Spain, becoming an expert in the field. A number of these songs gained widespread popularity, and in the early thirties he recorded songs with the famous "La Argentinita."²⁹ This early training in Andalusian *música criolla* contributed to the musicality found in Federico's later works, including his *Poema del Cante Jondo*. In reference to this, Manuel Vicent says, "La pasión de Lorca estuvo servida y apuntalada por la música y el color, que él ejercitaba."³⁰ From now on, Federico's ideas would be constructed around music. Vicent adds, "la música metida en los nervios del adolescente serviría para dar música a sus versos, ritmo a su prosa, para ganar amigos y animar las juergas poéticas porque Lorca reencontró siempre su piano."³¹ Federico's musical training also contributed to his success in his theatrical plays. Paloma Barba states, "Las tragedias populares son quizás lo mayor de sus creaciones, ya que en ellas puede utilizar sus extensos conocimientos de la música y del folklore popular."³²

²⁷ Vicent 37.

²⁸ Gibson 42.

²⁹ Gershator IX.

³⁰ Vicent 134.

³¹ Vicent 38.

³² Paloma Barba, Vida y obra de Federico García Lorca (Madrid: Sociedad General Española de Librería, 1976) 43.

Music played such an integral part of Federico's life that many feel that a career as a professional pianist was his first vocation. Initially, Federico's dream was to go to Paris and become a pianist and composer, which pleased his mother, but his father wanted him to pursue a University career.³³ While Federico attended the University of Granada, he continued with his piano and guitar lessons. As long as there would be a piano available he played and sang to the enjoyment of his friends. At the university parties and *tertulias* he was the individual who maintained the fire of laughter lit through his music. Vázquez Ocaña declares, "La música era su alivio. Cuando por los balcones de la casa de la Acera del Darro brotaban melodías de Mozart o de Schumann, los amigos que iban en su busca sabían que Lorca estaba soñando."³⁴

Federico felt his music deeply, especially since he was exposed to it in different ways. For example, in 1919, when he moved to Madrid as a student and lived at the *Residencia de Estudiantes*, he had contact with an array of international musicians. The director of the school, Alberto Jiménez Fraud wanted to have prominent intellectuals lecture on different topics at the *Residencia*. Music was very important there, and "distinguished musicians—composers and performers—were invited, among them Manuel de Falla, Andrés Segovia, Wanda Landowska, Darius Milhaud, Igor Stravinsky, Francis Poulenc and Maurice Ravel."³⁵ Surely, listening to such gifted musicians continued to spark in Federico the aesthetics and passion for music. That is why many

³³ Tinnell IX.

³⁴ Ocaña 88.

³⁵ Gibson 82.

times not only did he play the piano at the *Residencia*, but he also performed staging his own works.

Carlos Morla Lynch, who thought very highly of Federico and enjoyed his friendship, mentions the many times that Federico entertained their friends and visitors by playing the piano and the guitar as well as singing. Relating one of those occasions, he describes a *tertulia* at his home,

Federico coge por su cuenta la guitarra. Está portentoso esta noche, como lo está muchas veces; pero diríase que siempre se supera. Nos da primero una audición de “cante jondo”, y en seguida nos deleita con esos preciosos cantares por él armonizados: *El café de Chinitas, Las morillas de Jaén, Los peregrinitos, Los cuatro muleros* y el incomparable *Anda, jaleo*.³⁶

At another juncture, comments Morla Lynch, “Federico, a su vez, se pone a cantar como un chiquillo con Córdoba, Granada Y Sevilla—con toda su Andalucía—en la garganta.”³⁷

There were also times when Federico’s piano playing evoked feelings in Morla Lynch, who confesses, “Me empeño en sugerirle a Federico—junto al piano—cómo siento yo esas interpretaciones escénicas de las tonadas, del “tururururú”, del “carbonero”, de “las tres moricas” y de “así como la nieve cae a copos.”³⁸ As for dancing, Morla Lynch recalls that once, during one of their *tertulias*, “Federico nos favorece con una danza oriental que improvisa envuelto en la alfombra de mi despacho, y luego canta peteneras acompañadas de la guitarra.”³⁹ Even during occasions when the intellectuals of the time

³⁶ Morla Lynch 371.

³⁷ Morla Lynch 350.

³⁸ Morla Lynch 132.

³⁹ Morla Lynch 388.

met at Morla Lynch's home in Madrid and the ambiance was sad, Federico would manage to perk up the *tertulias*.

Music always evoked in him deep feelings, which he was able to transfer into his poetry and dramatic works. Yet, not just any style of music penetrated into the soul of Federico. Although he was an excellent interpreter of the classic composers, it was the Gypsy style and Andalusian folk music that really had its impact on him, as we will see in a later chapter. That is why he was very well equipped in writing the set of *Poema del Cante Jondo*, because these dealt with very deep feelings that were sometimes accompanied by the guitar. It is in these poems that Federico incorporates the Gypsy culture, its ballads and mythology.⁴⁰

During Federico's trips abroad, music contributed to be the language that united him to his classmates and newfound friends. In 1929 he lived in New York and attended Columbia University. Although he never learned to speak English, he bridged the communication gap by means of his piano playing. Molina Fajardo tells us that,

Lorca, sentado al piano en una fiesta, arrebató a los circunstantes (la mayoría de ellos no hablan español), por medio de las canciones españolas, comunicándose inmediatamente con todos. ¡La música, vehículo de la palabra llega antes, electriza, dispone para el canto!⁴¹

Federico seemed to always do what came natural to him: "Federico hizo lo único que sabía: tocar el piano en las veladas, enseñar tonadillas españolas a sus condiscípulos

⁴⁰ Kuusankoski Public Library, Federico García Lorca, Finland, <<http://www.kirjasto.sci.fi/felorca.htm>> (Internet 1997) 1.

⁴¹ Soria XC.

norteamericanos.”⁴² When he visited Cuba he felt quite at home, since the Cubans displayed the same warmth as his people in Andalusia. Again, what he enjoyed was “el entusiasmo de los nativos por los ritmos paganos, el misterio y el sensualismo que rodea a la música y las poesías cubanas.”⁴³ He also became acquainted for the first time with the “cánticos mulatos cruzados de África y del siglo XVI español. El poeta cubano Nicolás Guillén acogió a Federico [. . .] y le hizo descubrir los misterios del son antillano.”⁴⁴ The Cubans themselves were anxious to meet the musician-poet: “Había, en los ambientes músicos insulares, gran expectación por conocer al Lorca pianista y folkorista.”⁴⁵

After leaving Cuba, Federico continued entertaining others with his piano playing. On his journey back from Cuba, Federico’s ship docked in New York, but since his visa ran out he could not disembark from the ship. That was not a sad moment at all for this outgoing pianist. He immediately organized a party at the ship’s saloon and played the piano. Those around him started to sing along with him some of his favorite Spanish folksongs.⁴⁶ Back in Madrid, when the French Hispanic Mathilde Pomés arrived, Federico, “unconcerned, [. . .] sat down at the piano in his dressing-gown and played for his visitor some songs he had learned in Havana. Then he turned to his Spanish repertoire: Asturian, Castilian, Leonese, Andalusian. . . Two hours passed in a flash.”⁴⁷

⁴² Vicent 99.

⁴³ Barba 36.

⁴⁴ Vicent 102.

⁴⁵ Soria XCIII.

⁴⁶ Gibson 301.

⁴⁷ Gibson 310.

Several of Federico's lectures also dealt with music. In 1922, he and the famous Spanish composer, Manuel de Falla, organized a *Cante Jondo* festival in order to defend, exalt, and preserve the gypsy *cante jondo* by means of lectures and competitive performances.⁴⁸ According to de Falla himself, the purpose of the festival was to make known "la antigüedad, pureza, y dignidad del cante jondo/cante primitivo andaluz, así como su belleza inigualada."⁴⁹ His objective was twofold: "A) Identificar el cante jondo con el canto primitivo andaluz mediante razones músicas. B) Comprobar el hallazgo, en toda su pureza, entre los cantantes—intérpretes no profesionales."⁵⁰ The basis over which this festival was built and the thread of Spanish unity was "la música. (El cante y su acompañamiento, juntos y por separado.)"⁵¹ It was at this festival that García Lorca pronounced a discourse—"Importancia histórica y artística del primitivo canto andaluz llamado *cante jondo*"—in which he established the difference between *cante jondo* and *cante flamenco*. Federico felt that the difference between the two exists "en lo que se refiere a la antigüedad, a la estructura, al espíritu de las canciones."⁵² He underlines his point of view by declaring:

⁴⁸ *Cante jondo* refers to a particular style of songs that the Gypsies in Andalusia sing. According to Fajardo, the Gypsies sing these 'deep' and profound songs in order to "escapar su dolor y su historia verídica." (206). Eugenio Florit, in *Lorca, obras escogidas* (New York: Dell Publishing Co., 1965, 19) tells us that some of their themes deal with "fate" and the "presence of Death." Norman C. Miller adds that "their lyrics have a serious, profound content, or expressive depth...and they deal with those life situations that provoke the deepest human emotions, usually despair or grief. The *cante jondo* expresses personal or familial sorrows" (García Lorca's *Poema del Cante jondo*, London: Tamesis Books Limited: 1978, 11).

⁴⁹ Soria LIX.

⁵⁰ Soria LVIII.

⁵¹ Soria LVIII.

⁵² Soria 179.

Las diferencias esenciales del *cante jondo* con el flamenco, consisten en que el origen del primero hay que buscarlo en los primitivos sistemas musicales de la India, es decir, en las primeras manifestaciones del canto, mientras que el segundo, consecuencia del primero, puede decirse que toma su forma definitiva en el siglo XVIII [. . .] El primero, es un canto teñido por el color misterioso de las primeras edades; el segundo, es un canto relativamente moderno, cuyo interés emocional desaparece ante aquél. Color espiritual y color local, he aquí la honda diferencia.⁵³

Federico was an advocate of keeping the *cante jondo* in a pure state because he and de Falla considered the *cante* as the only *cante* in the European continent to have been “conservado en toda su pureza, tanto por su composición, como por su estilo.”⁵⁴ The lectures given at this festival were very important because it was Andalusia which gave birth to the *cante jondo*. An interesting fact is that Federico and Manuel de Falla were both from Andalusia; therefore it is obvious that the two would unite in this endeavor in defense for what was a part of their heritage. Soria agrees, stating that “Federico era el *cante* (poesía del pueblo) y el *canto* (poesía culta).”⁵⁵ It was for the festival of *cante jondo* that Federico began writing poetry based on the *cante jondo*. He commenced writing them in November of 1921 and continued to work on them for the next two years. It was not until ten years later, in 1931 that they were published as a

⁵³ Soria 180.

⁵⁴ Soria 181.

⁵⁵ Soria LXXXIV.

group of poems entitled *Poema del Cante jondo*.⁵⁶ The early musical background that Federico acquired contributed to the musicality in this set of poems. They are described as poems that were “trágico, lírico y expresivo, lleno de sencillez e intimidad [. . .] cante, con el *tono jondo* que impone también a la guitarra, su única acompañante, que es la música natural y espontánea de la tierra andaluza.”⁵⁷ Later, on a similar theme Federico gave a series of speeches in 1930, entitled *Arquitectura del Cante jondo*. He gave these lectures internationally, since “A partir de esta fecha, puede seguirse su pista en España, primero, en América, después, y por último nuevamente en España.”⁵⁸ In this lecture he used music recordings so that his audience could hear the difference between several *cante jondo* singers. Again it can be seen that for several years this genre was still fresh in Federico’s mind.

Federico gave another speech in South America entitled, *How a City Sings from November to November*. The discourse was given for the first time in Buenos Aires and then in Montevideo in 1933 and two years later he pronounced it in Barcelona. Federico gave this lecture with several musical illustrations about Granada. He begins his speech depicting important geographic features of his Andalusia. He explains that in Andalusia, the songs are the “fisonomía de la ciudad y en ellos vamos a ver su ritmo y su temperatura.”⁵⁹ That is why, according to him, the water in Andalusia is rhythmic, “riega

⁵⁶ Ocaña 117.

⁵⁷ Soria 16.

⁵⁸ Soria XCVI.

⁵⁹ Federico García Lorca, *Obras Completas*, Vol. III, Ed. Miguel García-Posada, (Barcelona: Opera Mundi, 1997) 138.

y canta aquí abajo y agua que sufre y gime llena de diminutos violines blancos...”⁶⁰ He continues declaring that Granada is a musical city, “Granada está hecha para la música [. . .] Está recogida, apta para el ritmo y el eco, médula de la música. [. . .] Su expresión más alta [. . .] es la [. . .] musical,…”⁶¹ The city awakens in the spring and “la ciudad canta acompañada de guitarras los fandangos o granadinas tan peculiares y con tanta hondura de paisaje.”⁶² It is a time to visit and enjoy the outdoors, dancing and singing, as the city folks “Se acompañan con guitarra, castañuelas, y tocan además instrumentos pastoriles, panderos y triángulos.”⁶³ To Federico, the sound his Granada makes is really music. “Es todo el canto de Granada a la vez: ríos, voces, cuerdas, frondas, procesiones, mar de frutas y tatachín de columpios.”⁶⁴ Regarding this speech, Gibson says, “It was the first time he had given this performance—Granada’s seasons as expressed in folk song, with the poet accompanying himself at the piano—and the audience was stunned.”⁶⁵ No wonder he once confessed, “I immersed myself completely, making my vows to the singular religion of Music and donning the vestments of passion that she lends to those who love her.”⁶⁶

This consideration has portrayed Federico through the eyes of what he loved: music and Andalusia in all her splendor. Everything that surrounded him was important

⁶⁰ Federico García Lorca 138.

⁶¹ Federico García Lorca 139.

⁶² Federico García Lorca 145.

⁶³ Federico García Lorca 147.

⁶⁴ Federico García Lorca 148.

⁶⁵ Gibson 368.

⁶⁶ Gershator 3.

to him; everything had a special meaning, regardless of how insignificant it may appear to be. Many of the experiences that he acquired through his senses would leave their mark in his writings. Understanding some of the events in Federico's life and comprehending what he enjoyed doing—music and poetry—will prove important in order to perceive how these elements aided him in the development of this set of poems—*cante jondo*.

CHAPTER II

Gypsy Origin and Spanish History

Full sweeping skirts in bright colors flutter elegantly through the air catching ones' eyes. Dark hair, dark eyes—mysteriously beautiful. Music, dance and poetry are their daily wine. Gypsies are seen from a far as a very jolly group of people. At times they seem as if all they do is sing and dance. No wonder Bercovici once said of them, “There is more joy and more happiness, there is more poetry and deep emotion in a Gypsy camp of three ragged tents than in the largest city of our civilized world.”⁶⁷ Yet, sad to say, what many people know about them is their stereotyped image as liars, thieves, lazy vagabonds and “social parasites,”⁶⁸ to say the least. History testifies to the plight Gypsies have had to endure and to the persecution they have encountered for centuries.

Prejudice against the Gypsies escalated as laws were created to suppress them. Those laws introduced by several Spanish monarchs, especially between 1499 and 1783, were formulated to suppress the Gypsies and to force them to give up their nomadic life.⁶⁹ They were not allowed to live in cities or towns and the good “Christians” did not allow them to enter a Catholic Church. To practice their art as blacksmiths was

⁶⁷ Konrad Bercovici, The Story of the Gypsies, (New York: Cosmopolitan Book Corporation, 1928) 1.

⁶⁸ G. Grant MacCurdy, Federico García Lorca: Life, Works, and Criticism, (Canada: York Press Ltd. 1986) 28.

⁶⁹ Gwynne Edwards, ¡Flamenco!, (London: Thames & Hudson, Ltd., 2000) 20.

forbidden. These measures were followed through during the reign of Spanish Kings at the beginning of the fourteenth century.⁷⁰ Obviously, these enactments were meant to get rid of them. In 1619, a Professor of Holy Scripture at the University of Toledo expressed his thoughts about the Gypsies. He suggested that the “Gypsies be condemned to death as Spanish vagrants.”⁷¹ Philip IV, in 1633, felt the same way about them when he pronounced his disgust for the Gypsies by affirming that they were “useless Spaniards” and he exacted that their groups be dispersed.⁷² Even recently, in the past 20th century, under the Franco regime, Gypsies did not fare well. Article four drawn up in 1943 under the regulations of the *Guardia Civil*, decreed, “The Gypsies are to be kept under scrupulous surveillance, the documents in their possession examined with the greatest of attention.”⁷³ Who are these Gypsies? Where do they come from? In order to answer these questions it will be helpful to take a brief look at the origin of the Gypsies, peer into their history as it pertains to Spain, and determine how different groups have contributed to what today is considered to be Spanish music.

Gypsies were first thought to have emigrated from Egypt. Sad to say though, it seems that Gypsies themselves did not keep records of their voyages, which has made it difficult for one to come to an accurate conclusion regarding their ascendancy. Today, there are some Andalusian Gypsies who insist that their ancestors came originally from

⁷⁰ Bercovici 153.

⁷¹ Bertha B. Quintana and Lois Gray Floyd, ¡Qué Gitano! Gypsies of Southern Spain, (Illinois: Waveland Press, Inc., 1972) 19.

⁷² Quintana and Floyd 19.

⁷³ Bernard Leblon, Gypsies and Flamenco, trans. Sinéad ní Shuinéar (United Kingdom: U. of Hertfordshire Press. 1995) 54.

Northern Africa. As a matter of fact, the name itself, 'Gypsy' is "a derivation of the word 'Egyptian.'" ⁷⁴ Interestingly, even to this day, some Gypsy performers incorporate Egyptian names as their own professional artistic titles. For example, some Andalusian Gypsies have used such names as "La Faraona," and "Pharaoh's daughters." ⁷⁵ Even Molière thought that the Gypsies came from Egypt. In his *Le Malade Imaginaire*, in the Second Interlude, he speaks of "Egyptians dressed like Moors, who mingle song with dances." ⁷⁶ Since he mentions them later in his work as Egyptians, Irving Brown feels that Molière is really referring to Gypsies. Another writer, Clemente Cimorra also considers that the origin of the Gypsies lies in Egypt. He wrote: "Gitanos, [. . .] descienden, posiblemente, y algunos investigadores lo afirman, de los primeros pueblos egipcios. Así parece confirmarlo la denominación que recibieron en Hungría: <<pharao népek>>, pueblo de Faraón." ⁷⁷ Aziz Baloch, from Pakistan, who lived in Spain during the latter part of the 20th century, agrees that at one time Gypsies were thought to have originated from Egypt. Regarding this he asserts, "English people having encountered them in Egypt (or mistaken them for Egyptians) called them Gypsies." ⁷⁸ It is clearly obvious that the consensus regarding the origin of the Gypsies seemed to be the same—Egypt.

⁷⁴ Quintana and Floyd 15.

⁷⁵ Quintana and Floyd 115.

⁷⁶ Irving Brown, *Deep Song*, (New York: Harper & Bro., 1929) 109

⁷⁷ Clemente Cimorra, *El Cante jondo (Origen y Realidad Folklórica)*, (Argentina: Editorial Schapire, n.d.) 29.

⁷⁸ Aziz Baloch, *Spanish Cante jondo and its Origin in Sindhi Music*, (Pakistan: Mehran Arts Council, 1968) 42.

New light has been shed on the origin of the Gypsies. Some may have concluded that the Gypsies originated from Egypt because they arrived in Spain from North Africa. Yet, latest findings suggest that they arrived in Spain from India via Pakistan, Persia and Arabia.⁷⁹ Regarding their appearance in Spain, Konrad Bercovici reports that they first appeared in Barcelona as early as 1447.⁸⁰ In order to ascertain their ancestry, one can consider some brief similarities between Gypsies and the people of India. Speaking about their language, H. M. Grellmann, a German philologist, discovered around the latter part of the 18th century that about a third of the words spoken by Gypsies were of Hindu origin. He further analyzed their grammar and noticed the similarity between the Gypsies' language and the different dialects spoken in India. With this evidence he concluded that the Gypsies were originally from India and not from Africa.⁸¹ Bercovici himself states that "The *Calo*, the Gypsy language as spoken by the Gypsies of Roumania, Hungary, Russia, and Spain [. . .] still contains one-third Sanskrit root-words."⁸² Many Indians today feel that Sanskrit is the cultural language of India. There are also similarities between the Gypsy style of dancing and the dances of India. Pohren says:

Today nearly all theoreticians of the dance agree that the *baile* flamenco is directly descended from the ancient religious dances of the Indian Hindus.

⁷⁹ Donn E. Pohren. Lives and Legends of Flamenco: A Biographical History. (Society of Spanish Studies: Madrid, 1964) 174.

⁸⁰ Bercovici 8.

⁸¹ Bercovici 10.

⁸² Bercovici 19.

Even now a *jondo* dance is extremely similar in nature, movement, and emotion to a traditional Hindu classical dance.”⁸³

Specific dance gestures such as “the arm and hand movements and the footwork” are similar to “kathak dance of northern India.”⁸⁴

Similarities go beyond language and dance gestures—they also encompass music. Several scholars have compared Gypsy *cante jondo* to the music of India and have come to interesting conclusions. Quintana and Floyd both agree in the likeness of the music of both groups. They say that there are characteristics that bind their music together:

the falling cadence, the complicated arabesques, the infinite gradation of pitch, the repetition of the same note, the cultivation of metallic tone, and the multiplicity of conflicting rhythms, all were found to adhere more closely to those of Indian music than to any other.⁸⁵

Even Spanish popular music of the time mirrored music from India. Vázquez Ocaña, confirms this by making known that, “En el cancionero popular estaba el eco de las líricas hindú, persa y arábica traídas a España [. . .]”⁸⁶ As a matter of fact, Aziz Baloch gave a series of recitals and lectures on the similarities between Sindhi and *cante jondo* music. He expressed his views in the book *Spanish Cante Jondo and its origins in Sindhi Music*. He wrote:

⁸³ Pohren 173.

⁸⁴ Paco Sevilla, “Flamenco: The Early Years,” *Jaleo*, Vol. 8, No. 1, Jan. 1995, Dancers’ Archive, <gopher://ftp.etsd.com:70/00nonprofits/dance/flamenco/flamenco-history-1_of_2.txt>

⁸⁵ Quintana and Floyd 15.

⁸⁶ Fernando Vázquez Ocaña, *García Lorca—vida, cántico y muerte*, (Biografías Gadesa: México, 1962) 12.

The Sindhian music is essentially thematic, a characteristic not uncommon to the Andalusian music. Romantic lyrics, religious poems and other compositions concerned with sorrowful longing constitute the texts of songs in both kinds of music. Just as the Spanish *Seguidilla* and *Soleares* are expressive of sad concerns (separation, longing, or even deep sense of fatalism), so are the Sindhian *Desi*, *Kohi yari*, *Rano*, *Lorraoo*, etc.⁸⁷

He further reveals how the music from his country traversed through Africa and settled in Spain:

In short, Sindhi *Bhairivin* and *Lorraoo* are among the ancient melodies of Sind which, beside others, were introduced by the Sindhian musicians into Iran and the Middle East, and also found their way to North Africa and Spain. There they left a permanent mark on some aspects of the native music of which one important aspect is represented by *Cante Jondo*.⁸⁸

It is important to remember that Sind is situated in southeast Pakistan and it borders India on her central western portion. Aziz espouses that there once was a Sindhian group who were ironsmiths and musicians. These migrated into Spain, and according to him, they were identified more accurately after their original home country (Sind) as *Sintanos* which came to be pronounced as *Hitanos*, as it is done today, though it is written as '*Gitanos*.' They brought the Sindhian music

⁸⁷ Baloch 27.

⁸⁸ Baloch 38.

and melodies with them, which became popular among the village folk among whom they sang and danced for their livelihood.⁸⁹

With these thoughts in mind, it seems correct to conclude that Gypsies originated from India and its close surroundings.

The Gypsy presence in Spain, along with other groups that have traversed through Andalusia, make up the patchwork of what is considered to be authentic Spanish music. This amalgamation of diverse cultures has marked a fertile chapter in the poetry and music of not only Andalusia, but also of the country as a whole. First of all, it is important to understand that what is considered to be the typical Spanish music is the music that was given birth by the different residents Andalusia has had. Why Andalusia? To answer this one must go as far back as to the time when Andalusia was under Moslem rule starting from the moment in which Moslem general Tarik crossed the Straits of Gibraltar in the summer of 711.

Beginning with the Moslem conquest in Spain, Andalusia would play an important role in the music and culture of Europe. According to Gilbert Chase, it was during the tenth century that "Such cities as Seville, Granada, and Cordova were brilliant centers of scientific, literary, and musical culture, attracting scholars from all over Europe."⁹⁰ Nolasco claims that it was around the IX century that Andalusia had become the musical capital of the world.⁹¹ She says that during that time,

⁸⁹ Baloch 42.

⁹⁰ Gilbert Chase, The Music of Spain, (New York: Dover Publications, 1959) 15.

⁹¹ Flérida de Nolasco, De música española, (Chile: Ediciones Ercilla, 1939) 16.

todos los pueblos de Europa acudían a Andalucía para aprender a tañer y a cantar de tan deleitosa manera. [...] La música árabe se enriqueció en Andalucía con innovaciones que le dieron un carácter nacional moro-andaluz; de Andalucía se extendió a las demás regiones españolas, y de la Península se exportó al resto de la Europa y más tarde a América.⁹²

As long as the Moors ruled most of Spain, music and poetry were exalted.

The height of Andalusian music would soon receive the back seat in the rest of Spain. This was especially true when the Italian opera came into vogue in Europe. As the third chapter will indicate, it would take foreign composers such as Glinka, Rimsky-Korsakov (Russian), and Bizet (French), to value Spanish musical idiom before the Spaniards themselves turned their eyes toward their own native resources. Attesting to this, Nolasco strongly feels that most Spanish musicians of the time allowed themselves to be swayed with external music instead of exploiting their own. She asserts,

Con raras excepciones, los compositores despreciaron su tesoro, y más que malgastarlo lo despilfarraron empleándolo en ruines formas. Si querían levantar la inspiración, iban a beber en manantiales ajenos, [. . .] Mientras tanto lo suyo, lo de entre casa, era material de risas o de bromas; [. . .] Los compositores españoles eran ricos; pero como no tenían conciencia de su riqueza, no gozaban de ella; y, despreciando lo suyo, hasta tomaban prestado.⁹³

⁹² Nolasco 18.

⁹³ Nolasco 70.

That is why during the XVIII and beginning of the XIX century, most of Spain set its eyes away from the music of Andalusia and focused them on stylish western classical music which they absorbed: Italian *bel canto*, romantic works from Germany, France and Austria. Interestingly though, Nolasco further suggests that western European music is none other than Arab music diffused from Spain to other parts of Europe and brought back in during the XVIII century. She confirms, “hoy [. . .] sabemos que la canción popular europea no es ni de origen popular ni de procedencia europea, sino la música árabe transplantada a España y de España derramada al resto de Europa [. . .].”⁹⁴ Evidently, Spaniards had not realized that at the time. Perhaps they cultivated western music because its influence was really universal at the time. Yet, one cannot conclude that since the Spaniards embraced it that it should be considered ‘typical’ Spanish music. On the other hand, in Andalusia, the situation was different. The groundwork was laid for what the world would accept centuries later as authentic music of Spain.

Andalusia is situated in an ideal location on the Iberian Peninsula, with several important ports such as Huelva, Cádiz, Málaga, and Almería. These ports, especially the one in Cádiz and Seville served as main routes to the Spanish colonization of the New World. People that were headed to the Americas would spend a considerable time at these ports waiting their turn for a ship to take them across to the new continent via Canary Islands. Lipski confirms this ‘Andalusian Theory’ and says that “immigrants to the New World often spent up to a year in Seville or Cádiz, in the presence of sailors and stevedores,” thus enriching the culture of Andalusia.⁹⁵ It is logical to conclude that the

⁹⁴ Nolasco 46.

⁹⁵ John M. Lipski, *Latin American Spanish*, (England: Longman House, 1994) 36.

influx of different individuals from diverse parts of Spain must have left its mark on the poetry, songs and dances of Andalusia. Let us peer into some elements that have added some spice to the Andalusian culture.

Some black slaves who brought into Andalusia by Portuguese traders. These African slaves populated significantly Seville, Cádiz, and Huelva.⁹⁶ Yet, not all were slaves. There were free Africans who worked as “artisans, learned skilled trades and became journeymen and even masters.”⁹⁷ These African individuals also contributed to the culture of Andalusia through their typical dances and rituals they performed for their Spanish audiences. Lipski points out that, “Afro-Hispanic communities in sixteenth and seventeenth century Spain probably retained some linguistic memory of their African heritage”.⁹⁸ The following ‘Copla’ of Rodrigo de Reinosa, dated 1520, is an example of the influence of African speech in Spain:

Yo ser de mandinga y estar Negro taibo,
 y estar garrapata vostro parente,
 y vostro lenguaje yo muyto ben sabo
 ser terra Guinea de marfuza gente,
 no estar taiba mas muyto pioyenta,⁹⁹

Lipski underscores this Afro-Hispanic influence by revealing that well known writers such as “Sánchez de Badajoz, Lope de Rueda, Gaspar Gómez de Toledo, Jaime de

⁹⁶ Lipski 94.

⁹⁷ Lipski 100.

⁹⁸ Lipski 101.

⁹⁹ Lipski 97.

Guete”, and “Simón de Aguado” authored works in the Afro-Hispanic language.¹⁰⁰ He further exclaims that the “Afro-Hispanic literature reached its zenith in the seventeenth century, being used by Lope de Vega, Calderón de la Barca, Sor Juana Inés de la Cruz, Góngora, Quiñones de Benavente”, and “Andrés de Claramonte.”¹⁰¹ If the Africans influenced these literate individuals, it is logical to conclude that they also influenced the artistic medium of Spain, especially of Andalusia where they predominated.

The melting of diverse cultural groups has given Spain its unique musical and poetic flavor. McClure agrees exclaiming that,

Spain is made up of many different people – Basque, Catalan, Gallego (Galician), Andalusian, Castilian and gipsy – each with its own history, culture and above all musical tradition. It is the popular music stemming from these traditions that form the basis of Spanish classical music.¹⁰²

Gilbert Chase underlines this thought by writing, “It is generally agreed that Spanish folk music is the richest in the world. This is partly because so many cultures have mingled in the Iberian Peninsula, each contributing its share [. . .].”¹⁰³ This reminds us of what has happened in large cities such as in New York. For decades it was considered as the ‘melting pot’ city due to the fact that different peoples immigrated to her from all over the world.¹⁰⁴ One cannot live in New York City without being influenced in one way or

¹⁰⁰ Lipski 97.

¹⁰¹ Lipski 97.

¹⁰² Mac McClure, Booklet, *¡España!* CD, Phillips, 1994.

¹⁰³ Chase 222.

¹⁰⁴ Although it is true that for decades New York City has been considered to be a ‘melting pot,’ its recent immigrants have retained a great deal of their original cultures. Now one can see Puerto Ricans, South Americans, Italians, Jews, and so forth established in their own ‘barrios.’ That is why to many today New York City has changed from being a ‘melting pot,’ into a ‘salad bowl.’ Immigrants are retaining their

another by its music, food and diverse culture. A similar situation occurred in Spain with the influx of so many different visitors: “Phoenician, Greek, Celtic, Roman, Vandal, Visigothic, Moorish, Negro [. . .] Jewish, Syrian, Indian, and so forth.”¹⁰⁵ Andalusia truly had become a ‘melting pot’ of cultures. Pohren highlights this by articulating that, “Andalusia is a fabulous blend of races and cultures, and as such has only relatively recently developed a culture it can call its own.”¹⁰⁶ Therefore, one cannot come to the conclusion that the music and poetry of Spain share the same color—uniquely Spanish—because their different hues have been painted in one way or another, by the different national groups that either made their home there, or just went passing by. Although these varied classes left their mark in Spanish culture, it was the Gypsies that grabbed a hold of these diversities, polishing them in order to produce what is known today as uniquely Spanish—Flamenco song and dance. That is why today, one cannot single out any particular group of individuals as creators of *cante jondo*. Yet, it can easily be seen that the Gypsies nurtured the Andalusian soil by having this genre bloom in all its different shades. For this reason today, when one thinks of Spain, what first comes to mind is Flamenco music and dance. When one thinks of Flamenco, one thinks of castanets, guitars, *zapateado*, and of course, Gypsies. When one thinks of Gypsies, is one savors Andalusia.

‘crispy’ culture thus adding to the diversified New York landscape, instead of ‘melting’ into the American way of life and losing their own identity and original culture. On the other hand, in Spain—especially Andalucía—the different cultural groups that have passed by her have left traits of their cultures which in turn have been absorbed or ‘melted’ into what is accepted as the culture of Spain.

¹⁰⁵ Pohren 176.

¹⁰⁶ Pohren 176.

The culture of Spain is very unique. We have seen that the Gypsies have come to Spain from India and were persecuted by several Spanish monarchs. Yet, it has been the Gypsies who have exploited the cultural elements that were left in Spain by all those who crossed her borders. Although the history of the Gypsies has been a sad one, they have managed to shape what today is considered the culture of Spain.

CHAPTER III

Gypsy Influence in Literature, Music and Culture

The world has been captivated over and over again by the Gypsies of Spain. Although they have been viewed as a marginal group of individuals with a questionable reputation, poets and composers have been infatuated with their music, their dance, their poetry and their beauty to the point of not being afraid to embody them in their diversified art forms. How is it that the Andalusian Gypsies have had a tremendous impact in the cultural tapestry of other national groups they have inspired and influenced? A few examples will be considered.

Many literary writers have incorporated Gypsy themes in their works. Bercovici asserts: "There has not been a Spanish writer, from Cervantes to Blasco Ibañez, who has not put forth his best efforts to tell a Gitano Story."¹⁰⁷ Consider a picaresque novel written by Cervantes on the subject. Miguel de Cervantes Saavedra (1547-1616) wrote *La Gitanilla*, a love story between a Gypsy girl (Preciosa) and a gent (Juan de Cárcamo). At the very beginning of the novel, Cervantes introduced the reputation that Gypsies had in his day:

Parece que los gitanos y gitanas solamente nacieron en el mundo para ser ladrones: nacen de padres ladrones, críanse con ladrones, estudian para

¹⁰⁷ Bercovici 166.

ladrones, y, finalmente, salen con ser ladrones corrientes [. . .] y la gana del hurtar y el hurtar son en ellos como ac[c]cidentes inseparables, que no se quitan sino con la muerte.¹⁰⁸

Later on in the novel, when Juan de Cárcamo is initiated as the Gypsy Andrés Caballero, he lets it be known among the clan that he does not wish to steal. He tells them, “Sola una cosa pido a estos señores y compañeros míos, y es que no me fuercen a que hurte ninguna cosa, [. . .] porque me parece que no he de acertar a ser ladrón...” To this an elder Gypsy answers, “Calla, hijo, [. . .] que aquí te industriaremos de manera que salgas un águila en el oficio.”¹⁰⁹ In other words, not only were they keen in stealing, but they also earned their livelihood doing so. Additionally, in this novel Cervantes reveals the nomad style of Gypsy living. Initially, the group is seen in Madrid, where the Gypsy girls sing and dance for money. Next, the band roams to Extremadura, La Mancha, and Murcia with the intention of “correr y garramar toda la tierra circunvecina.”¹¹⁰ Besides stealing and living a nomadic life, the novel reveals the theft of a child by the old Gypsy grandmother. When the situation gets tense, and Preciosa’s groom to be, Andrés Caballero, may be executed for killing a soldier who struck him, the Gypsy grandmother confesses her grave secret and sin. She has the *Corregidor* read a paper she had hidden in a small jewelry box:

Llamábase la niña doña Constanza de Azevedo y de Meneses; su madre, doña Guiomar de Meneses, y su padre, don Fernando de Azevedo,

¹⁰⁸ Miguel de Cervantes, *La Gitanilla*. *Novelas Ejemplares I*, Ed. Harry Sieber (México: Red Editorial Iberoamericana, S.A. 1988) 61.

¹⁰⁹ Cervantes 106.

¹¹⁰ Cervantes 106.

caballero del hábito de Calatrava. Desparecía día de la Ascensión del Señor, a las ocho de la mañana, del año de mil quinientos y noventa y cinco.¹¹¹

Regarding Preciosa, the Gypsy grandmother confesses, “yo la hurté en Madrid de vuestra casa el día y hora que ese papel dice.”¹¹² As Cervantes has indicated, Gypsies were thought of as nomads, thieves and child stealers; yet he was not afraid to use them as the main theme in his novel.

The Gypsies have also inspired several poets. Antonio Machado Álvarez (1846-1893), the father of Manuel (1874-1947) and Antonio (1875-1939) Machado, founded the magazine *El Folk-Lore Andaluz* (1882-83) and he additionally published *Colección de cantes flamencos* (1881).¹¹³ His son, Manuel Machado, followed his father’s footsteps by writing upon the Gypsy motif. Among his many works he wrote *Soleariyas*, *Cante Hondo*, and *La “Toná” de la Fragua* (*Seguiriyas Gitanas*). In his *Soleariyas* and *La “Toná” de la Fragua* (*Seguiriyas Gitanas*), Machado writes the way the Gypsies spoke the Spanish language. He shortens words, such as *mu* (muy), *mare* (madre), *vía* (vida), *toíta* (todita), *pintao* (pintado), *puen* (pueden), *crujío* (crujir), *pa* (para), *Puñalaitas* (puñaladitas). In *Soleariyas* he specifically mentions a “gitana” who took “las llaves de mi corazón.” *Cante Hondo* is another poem where he speaks about *Malagueñas*, *soleares* and *seguiriyas gitanas*, and concludes the poem by saying:

¹¹¹ Cervantes 127.

¹¹² Cervantes 127.

¹¹³ Abel Martín. Antonio Machado, *Revista de estudios sobre Antonio Machado*, No. 2, 1998-00, 1 <<http://www.abelmartin.com/guia/crono/cronologia.html>>

Es el saber popular,
 Que encierra todo el saber:
 que es saber sufrir, amar,
 morirse y aborrecer.
 Es el saber popular,
 que encierra todo el saber.¹¹⁴

Machado is really tapping into the way Gypsies' emotions sprout. Gypsies are known to have very deep feelings and emotions. It is said that they can display these emotions at the same time, regardless of how polar these feelings are from each other. Machado shows this by juxtaposing *sufrir, amar, morirse, y aborrecer*. Then he says that they are *saber popular*, nothing refined, just common, yet, he repeats that the poem *encierra todo el saber*. In other words he exalts the Gypsy *cante hondo* as true knowledge.

A 19th century poet, Gustavo Adolfo Bécquer (1836-1870), also incorporated the Gypsy figure in his poetry. As a matter of fact, Irving Brown says that Bécquer used Andalusian folk song in his poems, and that the poet "took from the *copla* its concision and freedom, its simplicity and sincerity, its truly lyrical and dramatic qualities."¹¹⁵ He also adds that this literary material drew him close to his people because in his lyrics he used what was common to them.¹¹⁶ At this point it is important to note that *cante jondo* is an Andalusian folk genre since it represents an amalgamation of Gypsy, Andalusian,

¹¹⁴ Martin <<http://www.abelmartin.com/guia/crono/cronologia.html>>

¹¹⁵ Brown 234.

¹¹⁶ Brown 240.

Jewish, and Arabic cultures. Furthermore, in Bécquer's XXXIV *Rima* it seems that he is speaking of a Gypsy girl. In the first and third versus he writes:

Cruza callada, y son sus movimientos
silenciosa armonía;
suenan sus pasos, y al sonar recuerdan
del himno alado la cadencia rítmica.

Ríe, y su carcajada tiene notas
del agua fugitiva;
llora, y es cada lágrima un poema
de ternura infinita.¹¹⁷

The first verse reminds us of the Flamenco dance in which the *zapateado* (foot-work) is highlighted. Bécquer alludes to this Gypsy *zapateado* when he says, *suenan sus pasos, y al sonar recuerdan del himno alado la cadencia rítmica*. When a Flamenco dancer begins her *zapateado*, she is submerged into the complex rhythms of this art form. Not only does she express rhythm, but also intense feelings. The female dancer begins slowly and softly as her metered feet crescendo to a spirited climax and decrescendos to what Bécquer calls *cadencia rítmica*. Next, he describes two opposing strong feelings—laughter and weeping. It has been stated that Gypsies oscillate between laughter and crying at the same instance. Irving Brown, who for a time lived with the Andalusian Gypsies, underlines this by relating, “The Gypsies have strong emotions—the basis of lyricism.”¹¹⁸ He also noted that, “Sometimes the blend of wit and feeling is savage and

¹¹⁷ Gustavo Adolfo Bécquer, *Rimas*, ed. Rafael Montesinos, (Spain: Ediciones Cátedra, 1996) 135.

¹¹⁸ Brown 155.

sarcastic.”¹¹⁹ When the Gypsy girl weeps, Bécquer says that each tear is “*un poema de ternura infinita*”. This poem of grief is exactly what *cante jondo* is about—strong deep feelings that are expressed in words sung to melodies that reflect the profoundness that such feelings evoke.

Beside Bécquer, Ramón de Campoamor (1817-1901) also wrote poetry based on the Gypsy theme. Brown mentions that Campoamor “admired the poetry of the people” and that he wove the following popular *copla* into one of his poems:

La amo tanto, a mi pesar
 Que, aunque yo vuelva a nacer,
 La he volver a querer,
 Aunque me vuelva a matar.¹²⁰

Obviously, these famous writers were not ashamed or embarrassed to use Gypsy folk material in their works.

Great composers have also used Gypsy shadings in their music. The well-known Andalusian composer Manuel María de Falla y Matheu (1876-1946) wrote several compositions using the *cante jondo* musical style. Gilbert Chase describes de Falla as, “the true *cante hondo* of Spain—the deep song welling up from an immemorial past through the heart and mind of an artist who embodies the finest qualities of his race.”¹²¹ McClure points out Spanish Gypsy music as: “The dark, sensual, almost oriental colour of the *cante jondo* and the guitar-like cadences of Flamenco, combined with regional folklore, produce what is perhaps the most exotic and original nationalist music of

¹¹⁹ Brown 157.

¹²⁰ Brown 241.

Europe.”¹²² Manuel de Falla weaves these folk-like melodies in many of his compositions. For example, *Noches en los jardines de España* (Nights in Spanish Gardens - 1916) is a composition for piano and orchestra. It consists of three movements: *En el Generalife*, *Dansa lejana* and *En los jardines de la Sierra de Córdoba*. The *Generalife* movement begins with soft piano chords resembling broken chords of an arpeggiated guitar. The strings begin a soft, piano crescendo and then the piano enters with broken chords that the orchestra mimics. The tempo picks up as the piano and orchestra unite and then the orchestra takes over with accented chords. After the interlude, the piano continues by expressing the quietness of the evening with a tender melody and the orchestra enters quietly and crescendos as if the moon was making a gala entrance. The orchestral texture becomes thin as tension begins with dark sounds, and broken chords that depict splashes of light here and there. A new oriental-like theme develops by the orchestra. The piano steps in with arpeggiated sounds and crescendos to a short solo. Strings set the mood with a short delicate tremolo that is imitated by the piano. For several measures the piano and orchestra converse in harmony with each other. There is a dramatic crescendo, which establishes the nocturnal atmosphere. The movement concludes with subdued colors as if the piano and orchestra were in love, thus setting the stage for what is to come.

In the next movement, *Dansa lejana*, one observes the repetition of single phrases. This can be the influence of a particular feature of the Gypsy *cante jondo* in

¹²¹ Chase 183.

¹²² Mac McClure, booklet, *¡España!*, CD, Phillips, 1994.

which the *cantaor* (singer) repeats a specific pitch over and over to point of obsession.¹²³ Movement two opens with what resembles the fast buzzing of a bee by the piano and orchestra. The duo seems to dance with each other as the orchestra takes over. In the last movement, *En los jardines de la Sierra de Córdoba*, we hear sounds of a “haunting beauty and its undercurrent of passionate melancholy, mysteriously throbbing even through the wild revels of a Gypsy *Zambra*.”¹²⁴ A commotion is heard resembling a Gypsy camp as the piano initiates flamenco-like sounds—clear, crisp light sounds—imitating a guitar and a harp. The orchestra sounds upset and dances alone as the piano comes through at short intervals. From the orchestra comes low desperate forte sounds and the piano joins in the same fashion. Then the piano creates a subdued atmosphere and the orchestra finally settles down by playing in the high register as if peace were shining over them. In this set of the nocturnes the piano blends-in with the orchestra in an impressionistic style. Speaking about these compositions, Chase feels that they embody traits of Andalusian music because the orchestra has,

many peculiarly guitaristic effects. The blending of folk elements with an intensely personal emotional expression is perhaps best exemplified in the last movement [. . .] in which a typical *polo* rhythm alternates with freely lyrical passages in a manner that is both exciting and deeply moving.¹²⁵

Another composition by de Falla containing Andalusian motives is his *Siete canciones populares españolas* (1914), a vocal work. These are based on different

¹²³ Andrés Soria, Preface, *Manuel de Falla y el cante jondo*, By Eduardo Molina Fajardo (1962; Granada: University of Granada Press, 1990)184.

¹²⁴ Chase 186.

¹²⁵ Chase 187.

Spanish popular dance and song styles derived from actual folksongs from various regions of Spain. It is important to remember that what is considered worldwide as authentic Spanish folk music is *cante jondo*. It is this musical idiom that makes this set of songs special. Most of the folk tunes in this arrangement are from Andalusia with the exception of two of them that are from Aragón and Asturias. The titles of these seven pieces are: *El Paño moruno*, *Seguidilla murciana*, *Asturiana*, *Jota*, *Nana*, *Canción* and the *Polo*.

El Paño moruno is from the province of Murcia. The story behind this movement is about a stained cloth that depicts a woman's soiled honor. It is based on the following anonymous poem:

Al paño fino en la tienda,
 Una mancha le cayó;
 Por menos precio se vende,
 Porque perdió su valor.
 Ay!¹²⁶

That Moorish cloth in the window,
 The finest cloth in the window—
 A stain had fallen upon it,
 Some foul stain had fallen upon it,

'Twas sold for less in the market,

¹²⁶ Gerardo Diego, *Canciones populares españolas*, Liner notes, Trans. By John Coombs LP Deutsche Grammophon, 1977.

The price was low in the market;

For half its value had gone;

Yes, half its value had gone.¹²⁷

The dissonances found in the music paint the anguish of a young girl whose honor has been stained or ruined. The movement consists of a *Malagueña* (a *cante jondo* verse), which is a melodious, rhythmic dance form from Andalusia. Yet, at the same time, the piece contains “un fondo tristemente sombrío [. . .] porque el andaluz, imaginativo y picaresco, se pone triste para cantar.”¹²⁸ In it, de Falla imitates the guitar in the manner in which he employs the piano—*punteado* (plucking of the string is depicted by staccato notes) and *rasgueado* (strumming of the guitar portrayed by arpeggiated triplets).¹²⁹

The second movement is the *Seguidilla murciana* based upon the following anonymous poem:

Cualquiera que el tejado

Tenga de vidrio.

No debe tirar piedras

Al del vecino.

Arrieros semos;

Puede que en el camino

Nos encontremos!

¹²⁷ John B. Trend, *Manuel de Falla and Spanish Music*. (1934; Michigan: Scholarly Press, Inc., 1977) 180.

¹²⁸ Nolasco 54.

¹²⁹ Diana Gail Allan, *Cante Jondo: An Aesthetic Force As Reflected In Manuel de Falla's Siete Canciones Populares Españolas*, diss., U. of Texas at Austin, 1994, (Ann Arbor: UMI, 1994, 9519224), 61.

Por tu mucha inconstancia

Yo te comparo

Con peseta que corre

De mano en mano;

Que al fin se borra,

Y creyéndola falsa

Nadie la toma!¹³⁰

Now all good people hear me

That have glass houses!

Now all good people that have glass houses

(Hear you, that have glass houses!)

Look that you never throw more stones

And hit your neighbour's!

For we're both drovers,

And maybe in a lonely road

(It may be in a lonely road!)

We meet one evening.

With your uncommon faithlessness

There's no comparing.

¹³⁰ Diego LP.

There's no comparing—unless it be a sixpence

(A silver sixpence!)

That's current coin in all the land

And been in all men's hands;

Until 'tis rubbed so smooth

That all think it's a bad one;

And if it be a bad one,

No man will take it

(Nobody take it!)¹³¹

This portion is a typical fast dance from Murcia. De Falla incorporates the *cante jondo* style of a repeated pitch and he also observes the *cante jondo* interval of a sixth.¹³² In addition, de Falla uses melismatic passages in order to give the song a mocking tone (perhaps that of the street vendor) and piano triplets to underline the intensity of the piece.

The third movement is *Asturiana*, which evokes a northern province of the country—Asturias. This section is influenced by the following anonymous poem:

Por ver si me consolaba,

Arriméme a un pino verde.

Por ver si me consolaba.

¹³¹ Trend 180.

¹³² Allan 63.

Por verme llorar, lloraba.

¡Y el pino, como era verde,

Por verme llorar, lloraba!¹³³

When I longed for relief from my pain,

I lay down by a pine-tree so green;

When I longed for relief from my pain.

Then it knew that I wept, and wept too;

And that pine-trees whose leaves were so green,

When it knew that I wept, it wept too.¹³⁴

Here, one can conclude by the sad lyrics that its music would also be melancholy.

According to Adam Kent, “The musical tension created by the slowly arching vocal line represents the depth of the character’s feelings, punctuated by the painful minor second dissonance in the piano at the height of the line.”¹³⁵ This reminds us that some of the cante jondo themes dealt primarily with “tears, blood, and corporal suffering,” especially since they brought to life through songs the sorrowful conditions Gypsies experimented.¹³⁶

¹³³ Nolasco 55.

¹³⁴ Trend 181.

¹³⁵ Adam Kent, <http://www.skidmore.edu/academics/english/courses/en205d/student4/foj4fallascpe.html>

¹³⁶ Edward Stanton, The Tragic Myth: Lorca and Cante Jondo. (Kentucky: U. of Kentucky Press, 1978) 26.

Jota is the fourth movement based on a dance from Aragón in $\frac{3}{4}$ time and it is considered the centerpiece of this song cycle. It is influenced by the following poem:

Dicen que no nos queremos

Porque no nos ven hablar;

A tu corazón y al mío

Se lo pueden preguntar.

Dicen que no nos queremos

Porque no nos ven hablar.

Ya me despido de tí,

De tu casa y tu ventana

Y aunque no quiera tu madre,

Adiós, niña, hasta mañana.

Adiós. Niña, hasta mañana

Ya me despido de tí

Aunque no quiera tu madre ...¹³⁷

All the village says we've quarrelled

(They're all sure we must have quarreled!),

While we never speak a word;

Let them ask your heart and my heart

(Ask both hearts of ours and welcome).

¹³⁷ Diego LP.

All the village says we've quarreled,
 While we never speak a word.

Now I say good-bye to you
 (Time to say good-bye to you!).

Leave your house and leave your window.
 Though your mother hate to hear me,
 Good-night, my dear, till morning.
 Leave your house and leave you too.
 (But your mother hates to hear me!)¹³⁸

The piano begins with a long introduction creating expectation and tension thus setting the stage for the vocal entrance. Once the voice enters the song becomes “freer, more recitative-like.”¹³⁹ Diego goes further describing the songs' melody and harmonies:

all is verve, finesse, imagination and musical substance—from the twists and turns of its melody to the waves of rich harmonies, from the transparent lightness of its instrumental texture to the fascinating melismas which adds piquancy to the conclusion of each verse.¹⁴⁰

¹³⁸ Trend 181.

¹³⁹ Kent. <<http://www.skidmore.edu/academics/english/courses/en205d/student4/proj4fallascp.html>>

¹⁴⁰ Diego, LP.

The fifth movement, *Nana*, is a lullaby. It is composed influenced by the following poem:

Duérmete, niño, duerme,

Duerme, mi alma,

Duérmete, lucerito

De la mañana.

Nanita, nana,

Nanita, nana,

Duérmete, lucerito

Dela mañana.¹⁴¹

Lullaby, lullay, lullay,

Bye-bye, my baby;

Lullabey, little morning star,

Bye-bye, my baby.

Lullay, lullay, now,

Bye-bye, my baby;

Sleep, my star of the morning.

Bye-bye, my baby.¹⁴²

¹⁴¹ Diego LP.

¹⁴² Trend 182.

The music consists of metrical groupings of two beats plus three beats. This, according to Kent, creates “a rocking rhythm designed to sooth a baby to sleep. The melismas in the song are the loving croons of the mother, and the accompaniment is tender, steady and soothing.”¹⁴³ The melody is very Gypsy-like in that it is very ornamented, resembling the different inflections of the voice as is underlined in the *cante jondo* style. Yet, it is also very tender and full of life.

Canción is the sixth movement in the series and it is described as a song concerning anger. It contains the following text:

Por traidores tus ojos,
 Voy a enterrarlos;
 No sabes lo que cuesta, "Del aire"
 Niña, el mirarlos.
 "Madre, a la orilla"
 Niña, el mirarlos.
 "Madre"

Dicen que no me quieres,
 Ya me has querido...
 Váyase lo ganado "Del aire"
 Por lo perdido,
 "Madre, a la orilla"

¹⁴³ Kent, < <http://www.skidmore.edu/academis/english/courses/en205d/student4fallascp.html> >

Por lo perdido,

"Madre"¹⁴⁴

Those eyes of yours were traitors!

So will I teat them.

Those eyes of yours deceivers!

So will I meet them.

You know not what it cost me,

La la la,

Gazing upon them,

La la, la la la,

Gazing upon them,

La la.

Love's lost (they say) between us;

But you were mine once!

All's past (they say) between us;

For you were mine once!

Something is counted gain, then!

La la la,

Something was los too!

La la, la la la,

¹⁴⁴ Diego LP.

Something was lost, then!

La la.¹⁴⁵

From the poem one can see that it refers to a betrayed love. Through his music, de Falla describes the different emotions lovers normally experience, especially when one of the lovers feels the other is not being honest about his love. De Falla uses contrasting dynamics and articulation, which can resemble different types of negative emotions such as rage and jealousy. Again, this is typical of the *cante jondo* topics which revolve around "el amor en toda la frondosidad de sus emociones [. . .] el amor difícil, el amor contrariado, en una palabra, las tribulaciones del querer. [. . .] la amargura, la melancolía o el llanto. Lo que acompaña al enamorado en sus vigiliás y en sus sueños."¹⁴⁶

Polo concludes the song cycle. It is filled with *cante jondo* because its coloring emphasizes the full emotions of the Gypsy people:

Ay!

Guardo una

"Ay!"

Guardo una pena en mi pecho

Guardo una pena en mi pecho

"Ay!"

Que a nadie se la diré!

¹⁴⁵ Trend 182.

¹⁴⁶ Clemente Cimorra, El Cante jondo (Origen y Realidad Folklórica), (Argentina: Editorial Schapire, N.D.) 91.

Malhaya el amor, malhaya!

"Ay!"

Y quien me lo dió a entender!

"Ay!"¹⁴⁷

Oh my heart—ah!

Broken heart—ah!

Heart that's rent with pain and torment,

Seared and rent with pain and torment,

Ah!

And no man must know at all!

A curse be on love—accursèd!

May God curse this love—accursèd!

Ah!

And a curse on her as well!¹⁴⁸

Regarding this movement, Kent says,

The frantic accompaniment with repetition of a single pitch makes it difficult to feel each individual measure. It is easier to hear two measure phrases. As the phrases shorten, they cause rhythmic displacement that, though it reestablishes a clear pulse, obscures the feeling of the downbeat.

¹⁴⁷ Diego LP.

¹⁴⁸ Trend 183.

The narrator appears to be crazed by pain. Sequences of melismas express her moans of anguish, which ride on the edge of being out of control.¹⁴⁹

The fact that the *copla* repeats *¡Ay!* is a sign of deep Gypsy emotion of pain and sorrow. In *cante jondo* the *¡Ay!* is considered as a *jipío* that expresses the profound emotions of the Andalusian: “La corriente tensiva del jipío escarba y hiere los más hondos estratos del alma.”¹⁵⁰ In all these seven songs de Falla does not just harmonize them, he has made them “new creations in which the “accompaniment” rivals the voice part in importance.”¹⁵¹

Manuel de Falla also wrote an opera and two ballets based on Gypsy genre. In his lyric drama of *La vida breve* (1905), de Falla tells of a Gypsy girl (*Salud*) who is engaged to a Spaniard named *Paco*. In the mean time, *Paco* is expected to wed the Spanish *Carmela*. The drama consists of two acts, which are filled with *jondo* dances full of color. It is in this work that some feel that de Falla exhibited his Andalusian heritage. He brings out the palpitating Gypsy soul, or, as Federico García Lorca called it—*duende*. *El Amor Brujo* (1915), on the other hand, is a one act Gypsy ballet on the theme of Gypsy jealousy. This ballet incorporates rhythms, melodies and harmonies that are peculiar to Spanish Gypsy music.¹⁵² Chase is moved by the way de Falla “has assimilated the essence of *cante hondo*,” especially in the opening *Canción del Amor Dolido*, which is “laden with that fatalistic quality which imbues the deep song of Andalusia.”¹⁵³

¹⁴⁹ Kent <<http://www.skidmore.edu/academics/english/courses/en205d/student4/proj4fallasce.html>>

¹⁵⁰ Anselmo González Climent, *¡Oído al Cante!*, (Madrid: Gráficos Escélicer, 1960) 77.

¹⁵¹ Diego LP.

¹⁵² Edgar Istel, Manuel de Falla, *Musical Quarterly*, (1926): 508.

¹⁵³ Chase 190.

Another ballet peppered with Gypsy motives is *The Three Cornered Hat* (1917) in which de Falla follows the plot of *El Corregidor y la Molinera* written by the Spanish novelist *Pedro Antonio de Alarcón* (1833-1891). The main characters are the miller, his wife *Frasquita* and the *Corregidor* who wore a three cornered hat as evidence of his being the chief magistrate of the town. This latter protagonist, although married, wants to win *Frasquita's* heart. She, on the other hand, is faithful to her husband. Pointing out on the uniqueness of the music of this ballet, Istel tells us the following regarding the introduction:

A voice sings a song after the type of the Andalusian folk-songs, without musical accompaniment, interrupted or sustained solely by the enthusiastic cries of "Olé!" from the hearers and the clapping of hands and clatter of castanets. The hand-clapping [. . .] that simply marks the rhythm very noisily, is of oriental origin and much in favor among the Gypsies.¹⁵⁴

This singing without accompaniment reminds us of the traditional Gypsy *cante jondo*. Originally, according to Pohren, the *cante jondo* was sung without guitar accompaniment, since "few peasants could afford the luxury of a guitar."¹⁵⁵ Evidently, as an Andalusian himself, de Falla incorporated this *a cappella* solo in imitation of the Gypsy *cante jondo*. Included in this ballet is the Miller's dance, the *Fandango*, which the miller's wife dances, and the *Seguidillas*, performed by the neighbors. It is these *Seguidillas* that contain an abundance of Moorish color along with rhythmic chords of Gypsy and

¹⁵⁴ Istel 514.

¹⁵⁵ Pohren 257.

Andalusian character.¹⁵⁶ The composer himself confessed regarding this ballet: “My intention has been to evoke, by means of the instrumentation in specific passages, certain guitaristic values.”¹⁵⁷ It is quite apparent that in his music literature, de Falla melted together the Flamenco Gypsy tradition with the classical musical form. By doing this, he exalted the Gypsy genre to higher grounds.

There were other composers outside of Andalusia who incorporated Gypsy themes in their compositions. One of them is the Catalán, Isaac Manuel Francisco Albéniz (1860-1909), who would say that he was a Moor, in order to “emphasis his affinity with the exotic and colorful atmosphere of Andalusia.”¹⁵⁸ He is considered to be the first composer to use “cadences and recitative forms typical of Flamenco music” in his compositions.¹⁵⁹ He took the guitar as an instrumental model, along with some traits of Andalusian folk elements. In his famous *Suite española*, Op. 47, he evokes the “colorful rhythms of Granada, Cataluña, Seville, Cádiz, Asturias, Aragón, Castilla and even Cuba.”¹⁶⁰ Regarding these pieces, McClure states that it is in the “copla that we begin to see the influence of Flamenco or gypsy music.”¹⁶¹ The *Castilla* composition is also known as *Seguidillas* and its theme consists of a repeated motif that seems to depict a Gypsy camp in commotion. The piece is in constant movement, happy, energetic, alive, and spirited. In *Sevilla*, we find ourselves again in the midst of continuous

¹⁵⁶ Istel 516.

¹⁵⁷ Chase 191.

¹⁵⁸ Chase 150.

¹⁵⁹ McClure 3.

¹⁶⁰ Linton E. Powell, *A History of Spanish Piano Music*, (Bloomington: Indiana University Press, 1980) 76.

¹⁶¹ McClure 3.

liveliness. The piece is dance-like with some *accelerando* portions followed by an *adagio* theme, which is clear, articulated, rhythmic, and dramatic which first accelerates and comes to a slow tempo articulated by a motif of triplets which introduce the main theme. The triplets are very reminiscent of Gypsy flavor since most of its meter consists of compound time.

Albéniz's mammoth work in Gypsy style is *Suite Iberia*, consisting of four books based on Spanish folk songs, and traditional dances, especially of Andalusia. All four books contain a great deal of Gypsy character with a few Oriental sprinkles. The first book contains *Evocación*, *El Puerto* (The Port) and *Seville*. In his introductory piece *Evocation* (in A-flat minor), Albéniz begins by presenting a *fandanguillo*, which uses regional dance rhythms. This movement brings out the *jota navarra*, the national dance of Spain whose origin is from Aragón, and an "intensely lyrical *copla* that appears in the bass and later returns in the upper register."¹⁶² He also peppers a bit of Impressionism through this movement by his use of the whole-tone scale, along with augmented triads and long pedal tones. In ternary form we find *El Puerto*. It is named for *El Puerto de Santa María*, which is a fishing village on the river *Guadalete* near Cádiz. This piece consists of three dance rhythms: the *polo*, *bulerías* and *siguiriyas gitanas*.¹⁶³ The *polo* introduces the movement followed by the *bulerías* of "savagely minor seconds accented off the beat, while the *siguiriyas* stand out with its dissonant syncopation."¹⁶⁴ Concerning Albéniz's use of folk motives, in both *Corpus Christi in Seville* and *Lavapiés*, Claude

¹⁶² Chase 156.

¹⁶³ Powell 77.

¹⁶⁴ Chase 156.

Debussy, French Impressionist composer, says, “Albéniz, rather than quoting folk themes exactly, soaked himself in them, listened until he had distilled them and poured them back into his music.”¹⁶⁵

The second book contains *Triana*, *Almería* and *Rondeña*. *Triana* is named after the Gypsy quarters in Seville. It consists of a “paso doble” and “una marcha torera.”¹⁶⁶ This movement is the most frequently played piece of *Iberia* perhaps due to its robust and musically palpable Gypsy flavor as it imitates the guitar, castanets and tambourine.¹⁶⁷ The piece begins with mysterious dark sounds in the bass. The main theme is joyous, heard over arpeggiated chords, which sound like crystal clear waters. Then, heavy chords crescendo to a cold and colorful Gypsy-like theme. *Almería* is named after the Mediterranean seaport and region of the same name. This movement contains a dance from this district called *tarantas*, and a very expressive melody known as a *jota*, which is also sung in that area. In *Rondeña*, Albéniz brings out a dance similar to the *fandango* of the Andalusian city of Ronda, which is characterized by alternating measures between 6/8 and 3/4 meter in a staccato rhythm.¹⁶⁸

El Albaicín, *El Polo* and *Lavapiés* are found in book three. Albéniz reminisces the Gypsy residence in Granada called *El Albaicín*. That is why in this movement under the same name, he distinguishes between the rhythms of the *bulerías*, a melancholy and passionate dance theme, and the *cante jondo* melody. No wonder Albéniz established the character of this music by stating that it is to be played *allegro assai, ma melancolico*. At

¹⁶⁵ Charles Johnston, booklet, Nuits Dans Les Jardins D'Espagne, CD Erato-Disques, 1987.

¹⁶⁶ Chase 157.

¹⁶⁷ Powell 79.

¹⁶⁸ Powell 78.

this point it is important to remember that the Gypsies sang *cante jondo* melodies in expressing deep-rooted feelings, especially those dealing with sadness, due to their lot in life. In *El Albaicín* Albéniz depicts *cante jondo* by his use of long pianissimo and pianississimo piano passages contrasted with forte and triple forte sections. Once again we can see both extremes of the Gypsy character. *El Polo* also resembles *cante jondo* not only because it is based in the *polo*, an Andalusian song, but also because it highlights through music sorrow and tears.¹⁶⁹ The last movement in this section is *Lavapiés*, the name given to a section in Madrid. It is a jolly piece in which Albéniz introduces the *habanera* rhythm, which he evidently heard when he was in Cuba as an adolescent.¹⁷⁰

The last book of this series consists of *Málaga, Jerez* and *Eritaña*. In *Málaga*, Albéniz weaves the *malagueña*, a popular form related to the *fandango*, with a *copla* theme.¹⁷¹ *Jerez*, which is named after the wine producing *Jerez de la Frontera*, incorporates the Gypsy *soleares*. In this movement, Albéniz ventures in “soaring arabesques and subtle fluctuations of tonality prepared by the prevailing Hypodorian mode (corresponding to A minor without the leading tone),” thus making this section underline the Gypsy *cante jondo*.¹⁷² *Eritaña* receives its name for a tavern on the outskirts of Seville—*Venta Eritaña*. It consists of the happy Gypsy *sevillanas*, which are related to the *seguidillas*. The French composer, Claude Debussy, said regarding this last movement:

¹⁶⁹ Powell 79.

¹⁷⁰ Powell 80.

¹⁷¹ Chase 158.

¹⁷² Chase 159.

Eritaña is the joy of morning, the happy discovery of a tavern where the wine is cool. An ever-changing crowd passes, their bursts of laughter accompanied by the jingling of the tambourines. Never has music achieved such diversified, such colorful, impressions: one's eyes close, as though dazzled by beholding such a wealth of imagery.¹⁷³

As can easily be seen, this colossal work, *Iberia*, has its roots in the folk music of Andalusia, including different hues from Gypsy *cante jondo*.

Not only were the Spanish composers in awe of Gypsy music, but there were also Europeans who were captivated by its mysterious sounds. Among these is the Russian composer Michael Ivanovitch Glinka (1804-1857). He visited Spain in 1845 in order to learn and use Spanish folk idioms in his compositions because, according to him, Spain was full of original regional melodies that had not been exploited earlier.¹⁷⁴ Once in Spain, Glinka was fascinated by the Spanish regional melodies and the use of the Spanish guitar. He composed an orchestral piece entitled *Spanish Overture, No. 1* (previously named *Capriccio Brillant*) while in Madrid having been influenced by the guitar playing of an individual named Castilla, "from whom he heard the *Jota de Aragón* with variations."¹⁷⁵ In this composition Glinka describes the Spanish music idiom by the use of castanets, a harp and the pizzicato (plucking) of strings imitating the guitar. What influenced him to write his second *Spanish Overture* (*Souvenir d'une nuit d'été à Madrid*) was "the singing of *seguidillas manchegas* by a muleteer."¹⁷⁶ Manuel de Falla

¹⁷³ As quoted in Chase 159.

¹⁷⁴ Chase 290.

¹⁷⁵ Chase 290.

¹⁷⁶ Chase 290.

states that when Glinka visited Granada in 1845, he spent a great deal of his time listening to the guitarist Francisco Rodríguez Murciano play and jotted down what he heard.¹⁷⁷

Ian Gibson goes further in stating that Murciano took Glinka to the,

caves of the Sacromonte and introduced him to the cante jondo. [. . .]

Glinka, fascinated by the possibilities for his own work afforded by

Spanish folk music, began the experiments that led to his *Jota aragonesa*

(1845) and *Summer Night in Madrid* (1849), which in turn sparked off

new interest on the part of the Russians in their own rich folk tradition, as

well as a spate of Spanish-inspired, and usually superficial, pieces by

foreign composers.¹⁷⁸

Glinka greatly enjoyed his two-year stay in Spain, visiting Madrid, Granada and Seville, where he absorbed Gypsy music and song. Manuel de Falla informs us that while Glinka was in Spain, he spent most of his time, “estudiando y asimilándose la música de nuestro pueblo y que fue el primer compositor de música sinfónica y española.”¹⁷⁹

Another Russian composer to incorporate Andalusian motives in his compositions was Nikolay Andreyevich Rimsky-Korsakov (1844-1908) who spent three days in Spain. He wrote a *Capriccio Espagnol* (1887) for orchestra, and he confessed the following regarding this composition: “The Spanish themes, of dance character, furnished me with

¹⁷⁷ Soria 41.

¹⁷⁸ Ian Gibson, *Federico García Lorca—A Life*, (New York: Pantheon Books, 1989), 32.

¹⁷⁹ Soria 172.

rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.”¹⁸⁰

Even France could not escape the lure of Gypsy music and song. Don Dagenais agrees by saying, “There is something about the Spanish gypsies which has entranced generations of novelists, composers, poets and painters. This interest has led to many great works of art.”¹⁸¹ Yes, after Glinka, Bizet is the next foreign composer who gave to the world a zest for Spanish music. Georges Bizet (1838-1875), who never visited Spain, composed his world famous opera, *Carmen*, which takes place in Spain. This opera is based on a novelette by Prosper Mérimée, published in 1845. Events Mérimée himself experienced while traveling in Spain inspire it. In Seville, he met a beautiful Gypsy girl whom Bizet recreated as *Carmen*. In brief, it is the story of a soldier in the Spanish Army, *Don José*, who falls in love with a Gypsy girl—*Carmen*. He deserts the army and joins *Carmen* in her Gypsy camp. In the mean time, *Micaela*, *Don José*'s fiancée, reports to him that his mother is dying. *Don José* leaves and upon his return he finds *Carmen* madly in love to the Spanish bullfighter, *Escamillo*. When *Carmen* runs to tell *Don José* that she does not love him, he stabs her, killing her, and cries when he realizes what he has done. The opera portrays colorful scenes of Gypsy dancing and singing, as well as bullfighters (most of whom were in fact Gypsies).

Bizet showers his opera with Spanish music idioms.¹⁸² He incorporates a *habanera*¹⁸³ theme in Act I. This *habanera* theme Bizet (thinking it is a folk-tune) takes

¹⁸⁰ Chase 291.

¹⁸¹ Don Dagenais, *Carmen*. The Lyric Opera of Kansas City, Sept. 1997 <<http://www.kc-opera.org/>>

¹⁸² He learned about Spanish music through music books from Spain he read at the conservatory library in France.

from *El Arreglito* (from *Fleurs d'Espagne*, 1864), by Spanish composer Sebastián Yradier (1809-1865).¹⁸⁴ Another tasty Spanish theme from Gypsy origin in *Carmen* is the *polo*, which can be heard in the orchestral interlude just before the fourth act. It comes from a *tonadilla* (*El criado fingido*) by the famous Andalusian composer Manuel del Popolo Vicente Rodríguez García (1775-1832).¹⁸⁵ One of the main ideas of the Gypsy *polo* is destiny, and Bizet keenly weaves this motif as the presence of *Carmen* whose fate is death. Additionally, Bizet uses a *Seguidilla*¹⁸⁶ in Act I—*Près des ramparts de Séville*—and in Act II (*Chanson Bohême*) he imitates the flamenco guitar by his use of harmony and rhythm. Indeed, Bizet was enamored with the Spanish idiom. Anywhere today, that one listens to his *Carmen*, one visualizes Spain and its Gypsies.

Gypsies are a very unique group of people. The Andalusian Gypsies influenced literature and music in their own country as well as those of their European neighbors. Poets and composers were awed by the deep emotions the Gypsies displayed and incorporated them as motives in their compositions thus exalting the Andalusian Gypsy genre. No wonder Bercovici said that they, “furnished to Spain most of the country’s color and talent. The national music of Spain is Gypsy music; the national songs of

¹⁸³ A *Habanera* is considered today to be a Cuban dance and song since its name is derived from Havana, the Cuban capital. Although some may feel that it originates from Creole or Black tunes, similar musical patterns are found in early Iberian sources. Interestingly is the fact that when sung it resembles the high-pitched Gypsy singing style of *cante jondo*. H. V. Hamilton, *Habanera*, *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 1980) vol. 8.

¹⁸⁴ Dean Winton, *Georges Bizet*, *The New Grove Dictionary of Music and Musicians*, (London: Macmillan Press, Ltd., 1980), vol. 2, 760.

¹⁸⁵ Lionel Salter, *Tonadilla*, *The New Grove Dictionary of Music and Musicians*. (London: Macmillan Press, Ltd. 1980), vol. 19, 51.

¹⁸⁶ This is a Spanish song and dance in triple time. Its melody is reminiscent of the Gypsy *cante jondo* in that it cadences with melismas. Jack Sage, *Seguidilla*, *The New Grove Dictionary of Music and Musicians*, (London: Macmillan Press, Ltd., 1980), vol. 17, 106.

Spain are of Gypsy origin. The Spanish dancers are Gypsy dancers, and most of the best matadors are of Gypsy origin."¹⁸⁷

¹⁸⁷ Bercovici 166.

CHAPTER IV

MUSICALITY IN “POEMA DEL CANTE JONDO”

Very proud of his Andalusian heritage, García Lorca has chosen to incorporate in his *Poema del Cante Jondo* (PCJ) the Andalusia that penetrated every part of his soul, the true “expresión popular, primitiva,” along with its “misterios,” and “cultivada en el dolor y propia de la geografía andaluza.”¹⁸⁸ Through the eyes of this musician-poet one can see, hear, taste, smell and feel his concept of Andalusia. In his PCJ he does not describe Andalusia as other poets or flamenco singers do. He expresses what she means to him and thus he depicts her with “respect and sensitivity [. . .] interpreting its terrain and its spirit.”¹⁸⁹ Speaking with Carlos Morla Lynch, García Lorca refers to Granada as “el embrujo,” and speaks of her “hechizo y distinción, cosa íntima, para dentro de la habitación, casa chica, patio chico, música chica, agua pequeña; todo reducido y concentrado, como para que pueda sentirlo un niño.”¹⁹⁰ He combines what is popular with the aesthetics of his metaphors, thus exalting, preserving, and converting folklore into higher art—the *cante jondo* genre. Our poet himself says that his metaphors “point

¹⁸⁸ Federico García Lorca, *Poema del Cante jondo*, ed. Luis García Montero (Madrid: Espasa Calpe, 1990) 13.

¹⁸⁹ Cyril Brian Morris, *Son of Andalusia*, (Tennessee: Vanderbilt University Press, 1997) 244.

¹⁹⁰ Carlos Morla Lynch, *En España con Federico García Lorca*, (Madrid: Gráficos Orbe, 1957) 317.

to a peculiarly silent, semi-autonomous dark side somehow always present in *Poema del Cante jondo*.¹⁹¹

As a true artist, García Lorca creates his own style of music and poetry in *Poema del Cante jondo*. It is important to comprehend that in both literature and poetry there are specific forms and rhythms. Yet, a creative artist does not allow himself to confine his art into a straitjacket. This is exactly how García Lorca felt, which contributed to the originality in his writings. Brian Morris agrees by stating that García Lorca took the “freedom” to explore “form, rhythm, content, and diction”¹⁹² in order to make his poetry have a distinct flavor, rather than mirroring previous poets who allowed themselves to be restricted by them. Instead, García Lorca’s work is fresh, expanding his horizons and those of his readers, allowing them to visualize his perception, interpretation and musicality of elements and individuals who are sometimes taken for granted such as the Gypsies. However, García Lorca sees beyond just Gypsies. For him, they represent Andalusia in all her glory, colors and music that he has learned to appreciate through the eyes of his heart. That is why he chose them as a subject in his *Poema del Cante jondo*, adding his special spices to make his poetry palatable to his readers. In doing so, he exalted not just the Gypsies and their culture, but also the music they have perpetuated—*cante jondo*. Ramos-Gil agrees by writing,

Lorca sigue de lejos, o muy de cerca, el ritmo y el metro de la letra de esas tonadas, pero nunca las copia. Es decir, la interpretación garcialorqueña se basa en las sugerencias de la música y de la voz, que abren horizontes

¹⁹¹ Roberta Ann Quance, Signs of the Past: Myth, Ritual and the Poetry of Federico García Lorca. Diss. (Ithaca: Cornell U., 1982) 32.

¹⁹² Morris 194.

de angustia y estremecimiento sin confines. Con sus dejos hirientes, la música del 'cante jondo' es algo así como una vaga música programática de la pena existencial andaluza.¹⁹³

He evidently underlines the creativity and originality of García Lorca in his treatment of rhythm and meter. Yet, Federico not only demonstrates his agility as far as poetry is concerned. He is also innovative and imaginative in the way he incorporates musicality in his *Poema del Cante jondo*.

Music played an important role in the life of García Lorca. In the first chapter of this thesis one observed him submerged into a musically gifted family, as well as his own love for the art. He gave his opinion of why a melody is so important in culture by describing and defining it: "La melodía, mucho más que el texto, define los caracteres geográficos y la línea histórica de una región, y señala de manera aguda momentos definidos de un perfil que el tiempo ha borrado."¹⁹⁴ Concerning the *cante jondo* genre, he spoke of these songs as "canciones más emocionantes y profundas de nuestra misteriosa alma".¹⁹⁵ This unique style is a vivid reflection of its people, especially the Andalusian Gypsies. Cimorra highlights this by acknowledging:

Nada hay que traiga a la memoria, al pensar y al sentir de los hombres, de una manera tan luminosa y diáfana, el paisaje todo de su tierra, la tierra toda y su son y su dolor, en las fibras sutiles, en los nervios misteriosos, en

¹⁹³ Carlos Ramos-Gil, *Claves líricas de García Lorca*, Madrid: Aguilar, 1967, 132.

¹⁹⁴ Federico García Lorca, *Obras completas*, Ed. Miguel García-Posada, vol. 3 (Barcelona: Galaxia Gutenberg, 1996) 114.

¹⁹⁵ García Lorca, *Obras completas*, vol. 3, 1281.

la integridad, como el tono verdadero de la música y de la canción locales.¹⁹⁶

He is correct. The best means to learn about a particular group of people and savor their culture is through the study of their music and song. In his musical speech, *Como canta una ciudad de noviembre a noviembre*, García Lorca gives his reason why Granada is a melodious city:

Granada está hecha para la música porque es una ciudad encerrada, una ciudad entre sierras donde la melodía es devuelta y limitada y retenida por paredes y rocas. [. . .] Está recogida, apta para el ritmo y el eco, médula de la música. Su expresión más alta no es la poética, sino la musical.¹⁹⁷

On the subject of Granada's musicality he poetically utters: "Granada culmina en su orquesta de surtidores llenos de pena andaluza y en el vihuelista Narváez y en Falla y Debussy. [. . .] en Granada se pasean [. . .] la espada en una mandolina delicada que sólo arañas y ruiseñores se atreven a pulsar."¹⁹⁸

García Lorca's *Poema del Cante jondo* is saturated with elements of music. His musical knowledge and upbringing is what underlines the sonority found in this set of poems. In the words of Ángel del Río,

Lo más característico del Poema del cante jondo no es su mundo representativo o poético, sino su puro carácter musical. Rara vez poesía y música han llegado a una fusión tan plena. La música, aparte de estar

¹⁹⁶ Clemente Cimorra, El Cante jondo—Origen y realidad folklórica, (Argentina: Editorial Schapire, n.d.) 10.

¹⁹⁷ García Lorca, Obras completas, vol. 3, 139.

¹⁹⁸ García Lorca, Obras completas, vol. 3, 140.

sugerida constantemente por el tema mismo, aparece una y otra vez en estribillos, apoyaturas y repeticiones que tendrán en el poema un valor idéntico al que tienen en el canto.¹⁹⁹

This “fusion” of poetry and music is what has contributed to Federico’s masterpiece. J.B. Trend stresses this unity by articulating that “Whenever there were words, there was music as well; music and verse have always been as inseparable in Spain as music and dancing, and the same word was, and is still, frequently employed for a form of verse, a piece of music and a way of dancing.”²⁰⁰ Montero reaffirms this unique combination by telling us that García Lorca wanted to produce poetry “mezclando ritmos, estableciendo una secuencia melódica, que inmediatamente rompe con el número de sílabas o con la disposición gráfica de los versos.”²⁰¹ Just as musicians of the past century broke new ground creating their own musical scales and building their compositions over these, García Lorca also created his particular view of *cante jondo*. He expressed the distinctive flavor of his *Poema del Cante jondo* in a letter he wrote to Adolfo Salazar in 1922:

Es una cosa [. . .] llena de sugerencias andaluzas. Su ritmo es *estilizadamente popular*, y saco a relucir en él a los *cantaos* viejos y a toda la fauna y flora fantásticas que llena estas sublimes canciones. [. . .]
El poema empieza con un crepúsculo inmóvil y por él desfilan la *siguiriya*, la *soleá*, la *saeta*, y la *petenera*. [. . .] Es la primera cosa *de otra*

¹⁹⁹ Ángel del Río, *Federico García Lorca*, (New York: Hispanic Institute in the United States, 1941) 33.

²⁰⁰ John B. Trend, *A Picture of Modern Spain, Men and Music*, (London: Constable and Co., 1921) 185.

²⁰¹ García Lorca, 36.

*orientación mía y no sé todavía qué decirte de él. ¡pero novedad sí tiene!*²⁰²

Andalusia represented poetry as well as music to García Lorca. This chapter will examine the musicality of the *Poema del Cante jondo* through the poet's use of one specific characteristic in music—timbre—as it relates to the guitar.

The *Poema del Cante jondo* consists of the following sections:²⁰³

Introduction:	<i>Baladilla de los tres ríos</i>
Four Songs:	<i>Poema de la siguiriya gitana</i> <i>Poema de la soleá</i> <i>Poema de la saeta</i> <i>Gráfico de la Petenera</i>
Andalusia's people and culture:	<i>Dos muchachas</i> <i>Viñetas flamencas</i> <i>Tres Ciudades</i>
Conclusión:	<i>Seis caprichos</i>

Table I

This analysis will begin with a brief look at the structure of *Poema del Cante jondo*. The title of the introductory poem, *Baladilla de los tres ríos*, depicts the terrain of Andalusia as well as giving us the geography of the *cante*, by enumerating and describing

²⁰² García Lorca, *Obras completas*, vol. 3, 728.

²⁰³ Federico García Lorca, *Poema del Cante jondo*, (Granada: Editorial Comares, 1998) 7.

three of its rivers—Guadalquivir, Dauro, Genil.²⁰⁴ García Lorca thus sets the stage by wetting our taste buds for what is to come: Andalusia's musical heritage—*cante jondo*. He continues by presenting four *jondo* songs, the *Siguiriya Gitana*, the *Soleá*, the *Saeta* and the *Petenera*.²⁰⁵ Next, he describes the Andalusian people beginning with the female gender—*Dos muchachas*—La Lola and Amparo. In *Viñetas flamencas* he describes the flamenco scene by presenting two of its famous interpreters: Silverio Franconetti and Juan Breva. He proceeds by unfolding before one's eyes the *Café cantante* scene and one of the main themes of *cante jondo*: death. García Lorca then takes his readers through a stroll of three Andalusian cities: Málaga, Córdoba and Seville. He concludes his *Poema del Cante jondo* with *Seis caprichos*. This musical genre, *capriccio* (the Italian name), is a *character piece* which suggests different moods and can also reveal the varied personal feelings of a composer. Usually, it consists of two or three part form, and sometimes it

²⁰⁴ García Lorca, *Obras completas* vol. 1, 904.

²⁰⁵ In his discourse, *Importancia histórica y artística del primitivo canto andaluz llamado "cante jondo,"* given on February 19, 1922, García Lorca makes a distinction between *cante jondo* and *cante flamenco*. He said, "Se da el nombre de cante jondo a un grupo de canciones andaluzas, cuyo tipo genuino y perfecto es la siguiriya gitana, de las que derivan otras canciones aún conservadas por el pueblo, como los polos, martinetes, carceleras, y soleares. Las coplas llamadas malagueñas, granadinas, rondeñas, peteneras, etc., no pueden considerarse más que como consecuencia de las antes citadas, y tanto por su arquitectura como por su ritmo, difieren de las otras. Éstas son las llamadas flamencas." (García Lorca, *Obras completas*, vol. 3, 1282) Evidently, during this time, he did not consider the *Petenera* as *cante jondo*. Instead, he deemed them as *flamencas*, a term that according to him, had its inception as late as the XVIII century, and is a song in which its "interés emocional desaparece." (García Lorca, *Obras completas*, vol. 3, 1283) Interestingly though, on January (1931) in an interview with Gil Benumeja for the *Gaceta Literaria*, García Lorca said, "De expresar yo algo flamenco, sería la soleá o la siguiriya gitana—o el polo o la caña—o sea lo hondo, lo escueto, el fondo primitivo del andaluz, la canción que es más grito que gesto." (As quoted by Eduardo Molina Fajardo in *Manuel de Falla y el cante jondo*, Granada: University of Granada Press: Spain, 1990, 64) As noted in this interview, he uses the term *jondo* and *flamenco* interchangeably. Now, almost ten years later, García Lorca has a different thought on what he perceives to really be *jondo*. Evidently he has changed his mind about these terms and now that he publishes his PCJ, he includes the *Petenera*. In doing so, he is indicating that he is actually accepting the *Peteneras* (flamenco) as part of the original corpus of *cante jondo* songs, to everyone's enjoyment. A more obvious example of the poet's change of thought, is the fact that he names one of the sub-topics in his PCJ, *Viñetas flamencas* and includes under it two famous *cante jondo* singers: Silverio Franconetti and Juan Breva.

can be one large section.²⁰⁶ By the nineteenth century the *capriccio* came to denote a brilliant workout on a specific theme. This definition fits perfectly well with García Lorca's *Seis caprichos* since he develops the *cante jondo* theme, not speaking only of its songs. This time, he appreciates what Gypsies employ such as guitars, and oil lamps, as well as nature that surrounds them (beetle, prickly pear, agave, and finally death). It is important to analyze how *Poema del Cante jondo* is poetry 'set' to music through words.

García Lorca begins 'tickling' the musical ears by repeating and alluding to one of his favorite instruments—the guitar. Why the guitar? As noted in the first chapter, several members of his family, including his father played the guitar. Listening to the musical guitar very early in life instilled in him a love for the instrument. His aunt Isabel gave García Lorca his first guitar lessons. He continued to take lessons on the instrument while he was attending Granada University. His interest in the guitar came to a climax when in 1921, he observed two gypsies from Fuente Vaqueros playing flamenco guitar with so much fervor and sentiment that he took several flamenco guitar lessons from them.²⁰⁷ In a letter to Adolfo Salazar, García Lorca wrote,

I'm learning to play the guitar. It seems to me that flamenco style is one of the most gigantic creations of the Spanish people. I can really accompany *fandangos*, *peteneras* and the song style of the gypsies: *tarantas*, *bulerías* and *romeras*. Every afternoon el Lombardo (a marvelous gypsy) and Frasquito er de La Fuente (another splendid gypsy)

²⁰⁶ Milo Wold, Gary Martin, James Miller and Edmund Cykler, An Outline History of Western Music, (Iowa: Wm. C. Brown, 1961).

²⁰⁷ Morla Lynch 106.

come to teach me. Both sing and play in an inspired fashion reaching the deepest layers of popular expression.²⁰⁸

This desire of learning to play the guitar with so much *Flamenco* fervor was a motivating factor that contributed to the usage of the instrument in his *Poema del Cante Jondo*. Furthermore, Miller states that García Lorca was “a composer and an accomplished guitarist, favoring the *cante jondo*, the traditional music of his native Andalusia.”²⁰⁹ Considering the many times García Lorca mentions and alludes to the guitar in his *Poema del Cante Jondo* is an indication of his affinity towards the *cante jondo* genre and the guitar as its sole instrument. He was aware of the essential role the guitar played among the Gypsy community of the Sacromonte and its continuous use in Andalusian folk music. That is why he favored the guitar more in his works than any other instrument, including the piano.

The guitar has been an instrument of popular appeal in Spain. A brief history concerning the evolution of the guitar and its appearance in Spain will help to understand why this instrument is repeatedly mentioned in *Poema del Cante Jondo*. One of the most ancient stringed instruments, the *lyre*, from Sumeria, dates from 3000 B.C. It appeared in Egypt in 1500 B.C. and it reached its importance in ancient Greece. At the time, there were two types of *lyres* in use. One was the *kithara*, for professional string players, which looked like a guitar with two necks. The other was the *lyra*, used for home entertainment.²¹⁰ Some feel that the kithara was introduced to Spain by Roman

²⁰⁸ David Gershtator, *Federico García Lorca: Selected Letters*, (New York: New Directions Books, 1983) 18.

²⁰⁹ Barbara D. Miller, *Federico García Lorca and Cante Jondo: Beyond Genius to Duende*, *Selecta*, 13 (Oregon: U. of Oregon State, 1992) 88.

²¹⁰ Norman Lloyd, *Lyre*, *The Golden Encyclopedia of Music*, 1968 ed.

colonizers, while others defend the idea that the Arabs brought it to Spain. By the 13th century, the lute, similar to the guitar but with a rounded back and a very long neck, was being used in the Near East and it is believed that it was an “early version of the Europeanized lute,” which sprang from Moorish stringed instruments.²¹¹ It originally had four strings, which were doubled by the 15th century, and it was in vogue in Europe during the 16th and 17th centuries.²¹² According to Turnbull, “The earliest occurrence of the guitar shape in a short-necked lute was in central Asia shortly after the beginning of the Christian era. At this time central Asian lutes were of many kinds; the guitar shape is found in examples dating from the 1st to the 4th century.”²¹³

By the time of the Middle Ages, the guitar existed in Europe and was very popular, especially in Spain. Juan Ruiz points this out in his book, *Libro de Buen Amor*, which has been considered to be “el monumento más grande que la poesía juglaresca produjo en la edad media.”²¹⁴ In this masterpiece he mentions specific instruments by name, including the guitar:

Allí sale gritando la guitarra morisca,
de las bozes aguda e de los puntos arisca;

²¹¹ Allan Kozinn, *The Classical Guitar*. (New York: Quarto Marketing Ltd., 1984) 10.

²¹² Lloyd, *Lute*.

²¹³ Harvey Turnbull, *Guitar*, *The New Grove Dictionary of Music and Musicians*. (London: MacMillan Press Ltd., 1980).

²¹⁴ Juan Paredes Núñez, “*El juglar contador de cuentos*”. *La juglaresca*. Ed. (Madrid: Criado-de-Val-Manuel, 1986) 120.

el corpudo laúd, que tiene punto a la trisca;

la guitarra latina con ésos se aprisca.²¹⁵

Notice his distinction between *guitarra morisca* and *guitarra latina*. The *guitarra morisca* played the melody by being plucked (*punteado*). It “had an oval body, with many small sound-holes in the table, a crescent-shaped string holder, a wide neck and a round pegboard; the *guitarra latina* had a waisted body, frets on the neck and an animal-head carving at the top of the pegbox, and four single strings”²¹⁶ and it played the harmony by strumming (*rasgueado*). By the end of the 18th century, the guitar was in vogue in Spain. During the beginning of the 19th century its appeal started to diminish. As García Lorca later pointed out, “en España, [. . .] ya era cosa de baja estofa la guitarra y el cante jondo...”²¹⁷ It was not until the latter part of the 19th century that the guitar was resurrected and it began to enjoy the spotlight once again. It was Francisco Eixea Tárrega (1852-1909), a Spaniard, who brought the guitar once again onto the world scene. Not only is he considered to be the founder of the Modern Guitar School, but he also composed music for the guitar and transcribed works from famous composers. It was he who devised the posture of placing the left foot on an elevated footstool, thus having the guitar rest on his left thigh, freeing the right hand from its supportive position.²¹⁸

The artist credited to taking the guitar into the concert hall is Andrés Torres Segovia (1890-1987), who is considered to be the father of the Modern Classic Guitar.

²¹⁵ Juan Ruiz, *Libro de Buen amor*, ed. B.B. Gybbon-Monypenny, (Madrid: Editorial Castalia, 1988) 364.

²¹⁶ Turnbull 827.

²¹⁷ García Lorca, *Obras completas* vol. III.

²¹⁸ Sharpe 32.

He felt that the guitar should occupy its legitimate place on the concert hall stage, just as the violin and the piano enjoyed. His heartfelt desire was to elevate the guitar as well as guitar studies to a prominent position in the music world and its universities.²¹⁹ Fajardo agrees by stating that the guitar “no era sólo una parte de la “leyenda negra” o de la “barbarie nacional”, como estaba en el ánimo de algunos detractores, sino un admirable instrumento desprestigiado hasta que Andrés Segovia lo devolvió desde los reservados de las tabernas, a las cultas salas de conciertos.”²²⁰ Segovia and García Lorca were united during the famous Cante Jondo Festival of 1922. Not only did Segovia serve as part of the panel of adjudicators, but he also performed with his guitar several times during the event. Segovia and García Lorca both had a similar desire of elevating what was considered folklore (Lorca: *cante hondo*; Segovia: the guitar) into higher art. Both artists achieved their goal. For Segovia, “cante jondo and flamenco were synonymous with truth, sincerity, generosity and the refined taste of the people.”²²¹ For García Lorca, *cante jondo* represented the nucleus of a culture he was proud of.

There were a great number of famous individuals who composed for the guitar. As soon as the guitar came into fashion music composers included the instrument in their compositions. The famous virtuoso violinist, Niccolò Paganini (1782-1840) played and composed not only for the violin, but also for the guitar. According to Sharpe, Paganini

²¹⁹ Andrés Segovia <www.classicalguitar.net/artists/segovia/>

²²⁰ Eduardo Molina Fajardo. *Manuel de Falla y el Cante jondo*. (Granada: University of Granada Press, 1990) 32.

²²¹ Miron Weisboro, “Andrés Segovia and the Art of the Guitar,” trans. Zina Greenberg, *Guitar Review*, No. 89 Spring 1992, 16.

composed 140 guitar solos.²²² Furthermore, Paganini wrote six violin and guitar duets, and “six quartets for violin, viola, cello, and guitar.”²²³ The great symphonic composer, Hector Berlioz (1803-1869) also played the guitar and composed a set of variations for the solo guitar. He included the guitar in his opera *Benvenuto Cellini*.²²⁴ Of course, one cannot forget Manuel de Falla (1876-1946) who initiated the *Concurso de Cante jondo* in 1922. His outstanding solo guitar composition, *Pour le Tombeau de Debussy*, was homage to his friend, the French impressionist composer, Claude Achille Debussy (1862-1918). The work is a guitar elegy debuted in the 1922 *Concurso* by the guitar fingers of Andrés Segovia. Other artists that played and composed for the guitar were Anton Diabelli, Carl Maria von Weber, Giacomo Rossini, Giuseppe Verdi, Franz Schubert and others.²²⁵ Today, the guitar continues to be closely identified with Spain, and is heard in concert halls around the world.

García Lorca, true to his roots, honored the guitar by vocalizing it several times in his PCJ. The instrument is referred to in the following poems:

²²² Sharpe 31.

²²³ Lloyd “Paganini, Niccolò.”

²²⁴ Sharpe 35.

²²⁵ Sharpe 10, 11.

Poema de la siguiriya gitana:	<i>La guitarra</i>
Gráfico de la Petenera:	<i>Las seis cuerdas</i> <i>Muerte de la Petenera</i>
Viñetas flamencas:	<i>Memento</i>
Tres ciudades:	<i>Malagueña</i> <i>Barrio de Córdoba</i>
Seis Caprichos:	<i>Adivinanza de la guitarra.</i>

Table 2

Federico dedicated to the guitar three poems that will be analyzed in this chapter: *La guitarra*, *Las seis cuerdas* and *Adivinanza de la guitarra*. Besides these three poems, he also mentions the guitar specifically in *Memento*, *Malagueña*, and *Barrio de Córdoba*. In *Muerte de la Petenera* he speaks of the “bordón (string) de una guitarra.”

The different allusions García Lorca makes to the guitar are representations of various Andalusian elements. In several of his poems, García Lorca infuses the guitar with life. According to Morris, García Lorca establishes the autonomy of the guitar in his poems. Morris feels that

Lorca heard only one melody, one tempo, and therefore interpreted only one emotion as he gave the guitar autonomy, a magical life of its own, detached from the settings in which poets have so often located it [. . .]

and, more important, independent of player and purpose, such as serenading a woman.²²⁶

By giving the guitar such freedom, García Lorca attributes special feelings to the guitar—distress, suffering and pain. The guitar pours out its emotions through its melancholic tune thus shedding its tearful grief. Interestingly, out of the seven poems in which Federico mentions the guitar, two of them refer directly to the emotion of weeping—*La Guitarra* and *Las Seis cuerdas*. For example, in *La Guitarra*, the instrument cries—*como llora el agua*—constant flow of tears; *como llora el viento / sobre la Nevada*—deep, profound, at times a violent cry. It also wails *por cosas lejanas*; *Llora flecha sin blanco, / la tarde sin mañana, / y el primer pájaro muerto / sobre la rama*. Here one can clearly see the guitar being personified as a *cantaor* (Flamenco singer) who cries incessantly (through song). In the *cante jondo* style, the *cantaor* is the interpreter of a *copla* (three- or four-line song) that describes his agony, his deep sorrowful feelings and emotions.²²⁷ Speaking about the profound emotions of the *cantaor*, and a comparison between him and the guitar, Carlos Reyles says, “El cantaor sin sufrimiento es una guitarra sin cordaje: hace ruido, pero no suena.”²²⁸ Miller adds that, in the poem *La Guitarra*, the guitar builds “upon the emotions of fear and impending tragedy.”²²⁹

The guitar punctuates its tearful singing by twice stating, *Empieza el llanto / de la guitarra*. Its crying is relentless, *Es inútil / callarla*. Its pain is so intense that twice it

²²⁶ Morris 234.

²²⁷ Here we are referring to the *cantaor* singing *cante grande coplas*, which are categorized as the oldest and truly pure Flamenco songs; among them: *siguiriyas*, *soleares*, *polos*, *deblas*, and *martinetes*.

²²⁸ Anselmo González Climent, *¡Oído al Cante!* (Madrid: Gráficos Escelicer, 1960) 65.

²²⁹ Norman C. Miller, *García Lorca's Poema del Cante Jondo*, (London: Tamesis Books Limited, 1978) 70.

echos—*Es imposible / callarla*—the instrument has no consolation. The guitar’s wailing is described as *Llora monótona*—a dull song sung with the same flat emotion of sadness. García Lorca then says the guitar cries *como llora el agua*, an abundant mineral—the flow of constant tears with no end in sight to its affliction.

Next, the melody weeps like the wind, *como llora el viento / sobre la Nevada*—the sound of the wind and its movement such as whirling and picking up the snow in its journey are not signs of change. Instead, the guitar’s tune is alone, naked and raw, because García Lorca was more interested in intensity and crude beauty rather than a polished classic tune. Miller agrees stating that the images *as the water weeps, / as the wind weeps / over the snowfall*, “suggest the music’s loneliness and desolation.”²³⁰ The melody is deep, profound, at times sounding a violent cry. This brings to mind the voice of the *cantaor* when he sings a *siguiriya*, which has been classified as the “most emotional type of flamenco song, it is a cry of someone afflicted by destiny—love, betrayal, misfortune or imminent death.”²³¹ It has also been depicted as a “profoundly expressive, intimate music [. . .] nostalgic, passionately sad.”²³²

The poem continues specifying the objects it cries for, *Llora por cosas / lejanas / Arena del Sur caliente / que pide camellias blancas*, events that could have taken place but never materialized. Miller calls them ‘unattainable’²³³ and Morris refers to them as ‘broken dreams.’²³⁴ Eich says that the white camellias are a symbol of “la vida en su

²³⁰ Miller 71.

²³¹ Gwynne Edwards. *¡Flamenco!* (London: Thames & Hudson, Ltd., 2000) 27.

²³² Quintana and Floyd 60.

²³³ Miller 71.

²³⁴ Morris 234.

pureza, y un llanto por la paralización del tiempo y la fatalidad de la muerte.”²³⁵

Christian de Paepe adds a similar shade in meaning by writing that these camelias symbolize “la fría blancura anhelada de la muerte.”²³⁶

The poem’s coda concludes, *¡Oh guitarra! / Corazón malherido / por cinco espadas*. Perhaps García Lorca was inspired to write these words from a poster designed in 1922 by Manuel Ángeles Ortiz for the *Cante Jondo Festival* depicting a weeping heart pierced by seven swords.²³⁷ This image must have made an impression on García Lorca, since two years later, in 1924, he drew his *Paso de la Virgen de los Dolores*, portraying the ‘virgin’ with a wounded heart by seven swords.²³⁸ Eich feels that “el corazón [. . .] da noticia de sí. La intemporalidad lo ha herido. Por eso llora. Errante, monótono, fatal, el llanto mana del corazón sangrante.”²³⁹ Evidently, this representation signifies the seat of emotions (the heart) in an anguished state (wounded). In the case of the guitar, its strings are weeping out a melancholy tune played by five fingers of the human hand—mortal and subject to death. Remember that in *cante jondo*, especially in the *Siguiriya Gitana*, the strong emotions of a wounded heart prevail.

In this poem of *La Guitarra*, the instrument also depicts a very special Andalusian element—the Gypsy people themselves. They have been the main promoters of *cante jondo*, perhaps because they have been one of the groups who have experienced

²³⁵ Christoph Eich, *Federico García Lora: Poeta de la intensidad*, (Madrid: Editorial Gredos, 1958) 60.

²³⁶ Christian de Paepe, *Federico García Lorca: Poema del Cante jondo*, (Madrid: Espasa Calpe, 1986) 159.

²³⁷ Comisión Nacional del Centenario de Federico García Lorca, *Federico García Lorca y Granada*, (Madrid: T.F. Artes Gráficas, 1998) 206.

²³⁸ Comisión Nacional del Centenario de Federico García Lorca 54.

²³⁹ Eich 59.

oppression and anguish, living as outcasts from society, at times to attempted genocide.²⁴⁰ *La Guitarra*, continues: *Es inútil / callarla / Es imposible / callarla*. The Gypsies cannot retain what their hearts and souls feel. The only medium they have had to vent their grief has been through song. “The Gypsy in Spain expressed his grief, his frustration, and his unconquerable will in his songs of persecution,” wrote Quintana and Floyd.²⁴¹ Carlos Ramos-Gil also agrees pointing out that the Gypsy *cante* “viene a ser una brecha, a través de la cual hallan su salida directa la pena existencial, el dolor y la pasión de la vida.”²⁴² That is why the poem proceeds to say, *Llora flecha sin blanco / la tarde sin mañana / y el primer pájaro muerto / sobre la rama*. In other words, the Gypsy adversity is so uncertain that they do not know what will be of them the next day. Ramos-Gil interprets this passage saying it describes “el destino ciego, el curso de la vida humana, sin explicación ni rumbo [. . .] la existencia como un atardecer, sin día siguiente [. . .] la ilusión primera, muerte sin desplegar su vuelo.”²⁴³ Christian de Paepe considers that these three (flecha sin blanco, tarde sin mañana, primer pájaro muerto) factors point to three forms of frustrations and that “El primer pájaro muerto allude a la inicial promesa de felicidad cortada antes de su realización.”²⁴⁴ Federico even called himself a Gypsy in a letter written to Antonio Gallego Burín on August of 1920. His closing remarks were, “until your next letter a close embrace from your student-poet and pianist-

²⁴⁰ For further information regarding Gypsy misfortune, see chapter two, *Gypsy Origin and Spanish History* of this thesis.

²⁴¹ Bertha B. Quintana and Lois Gray Floyd. *¡Qué Gitano!*, (Illinois: Waveland Press, Inc., 1972) 36.

²⁴² Ramos-Gil 130.

²⁴³ Ramos-Gil 139.

²⁴⁴ Paepe 159.

gypsy friend.”²⁴⁵ Regarding his brother’s affection for marginalized individuals, Francisco García Lorca wrote, “Él sintió la injusticia social, la desigualdad y el sufrimiento de los hombres desde las raíces últimas de su generosa condición humana.”²⁴⁶ García Lorca felt compassion for the unfortunate individuals of society, and it is reasonable to conclude that he uses the guitar to represent the Gypsy people in their anguish.

García Lorca may also be referring to himself as the guitar in this poem of *La Guitarra*. He expressed this in a letter he wrote around the end of July or beginning of August in 1922 to his friend Melchor Fernández Almagro just after the *Cante Jondo Festival* in Granada: “No tienes idea qué sufrimiento tan grande paso cuando me veo retratado en los poemas; yo me figuro que soy un inmenso cínife color violeta sobre el remansillo de la emoción.”²⁴⁷ García Lorca also confessed, “Yo no escribo poesía como una abstracción, sino como algo que ha pasado junto a mí.”²⁴⁸ Evidently, Federico identifies himself with the sorrowful tune of the guitar as well as with the proponents of *cante jondo*, the oppressed Gypsies. It is García Lorca whose cry is impossible to silence (*Es inútil / callarla / Es imposible / callarla*). His is “el llanto de un corazón herido, imposible de aplacar, pues todo es tiempo, nuestra vida es tiempo [. . .] Faltando ésta, el corazón late en el vacío, y el vacío se hace opresión y dolor.”²⁴⁹ Several events in his life

²⁴⁵ Gershator 8.

²⁴⁶ Francisco García Lorca, *Federico y su mundo*, (Madrid: Alianza Editorial, 1981) 407.

²⁴⁷ Antonio Gallego Morell, *García Lorca*, (Madrid: Editorial Moneda y Crédito, 1968) 51.

²⁴⁸ Laura Dolfi, *L'impossibile/possible di Federico García Lorca*, (Napoli: Edizioni Scientifiche Italiane, 1989) 15.

²⁴⁹ Eich 60.

pierced his heart causing him grief. For one thing, he was afraid of water and was dead scared of death.

Interestingly, García Lorca concludes his poem speaking of a wounded heart. He is the pierced heart. García Lorca's heart and soul were in constant war and sorrow regarding his sexual orientation as well as his love affairs going sour. Although mature in age, his father continued to support him financially and insisted in his finishing his Law degree; when in reality his heart was somewhere else—music and poetry. Even at parties, in which he had the spotlight, he would draw away and close himself off from others as if he had entered a state of depression. Furthermore, in 1918 his first published book *Impresiones y paisajes*, financed by his father, was purchased by only a few. His first theatrical work (1920), *El maleficio de la mariposa* wound up being a flop. What is more, the outcome of the *Cante Jondo Festival* (1922) was not what he and de Falla expected it to turn out to be. Manuel de Falla himself left saddened by the hostility around such an event. Besides the problems of a personal nature, García Lorca shared the pain of those individuals who were treated as castaways. Regarding these, Honig wrote, "For the Negro, the Jew, the Gypsy, the poor; for races and classes as old as the earth, who must taste the gall of poverty and agony and must learn how to suffer; for all these Lorca has an affection which, in proof, is greater than his Granadine gardens."²⁵⁰

In the last section of the songs—*Gráfico de la Petenera*—one encounters the poem, *Las seis cuerdas*. Here again, the melody is of distress and lamentation. In this case it is the vibration of the strings that produce this wailing, hence the title *Las seis cuerdas*. The first portion of the poem begins: *La guitarra, / hace llorar a los sueños. /*

²⁵⁰ Edwin Honig, *García Lorca*, (Connecticut: New Directions Books, 1944) 89.

El sollozo de las almas / perdidas, / se escapa por su boca / redonda. The music produced by the vibrating strings is so powerful that it awakens past dreams that were just that—only dreams—desires and yearnings that never took to fruition. Stanton calls it the “power of awakening the intimate chords that sleep in the memory and unconscious.”²⁵¹ Irving Brown tells us what these vibrating strings represent to Gypsies:

The extremes of joy and sorrow of the Gypsy soul are mirrored by the rapid throbbing of strings, which seem to laugh and weep together. To the Andalusians the shrill vibrations of the guitar suggest extreme agitation and its deep twanging is to them like sobbing.²⁵²

A copla personifying a weeping guitar and the agitation of sadness, says:

Hasta la guitarra siente
 El golpe de mi dolor.
 Cuando la guitarra siente,
 Qué será mi corazón!

Even my guitar is sad,
 Though its strings are made of steel.
 Think—if my guitar is sad—
 What my heart must feel!²⁵³

²⁵¹ Edward Stanton, *The Tragic Myth: Lorca and Cante Jondo*, (Kentucky: U. Press of Kentucky, 1978) 39.

²⁵² Irving Brown, *Deep Song*, (New York: Harper & Bro., 1929) 138.

²⁵³ Brown 139.

It is clear that in this example one can see the agitated emotion of sadness which is not only reflected in the poet but in his instrument that also laments.

There are a few similarities between *Las seis cuerdas* and the *Adivinanza de la guitarra*. The following chart illustrates some of these:

Las seis cuerdas	Adivinanza de la guitarra
Title: Las seis cuerdas	seis doncellas bailan.
se escapa por su boca redonda	En la redonda encrucijada,
hace llorar a los sueños	Los sueños de ayer las buscan
Y como la tarántula teje una gran estrella para cazar suspiros,	pero las tiene abrazadas, un Polifemo de oro

Table 3

In both poems the strings spin out a similar melody. In *Adivinanza de la guitarra* the strings are referred to as *seis doncellas bailan*. This conveys the idea of vibrating strings that produce the melody. The fact that the young maidens (*doncellas*) are dancing (*bailan*) does not indicate in itself a joyous moment. Instead, they are dancing (vibrating) in order to produce a distressing tune. It is so distressing that he says the tune bursts forth from the *redonda encrucijada* (*Adivinanza de la guitarra*). In other words, the melody is trapped. It has nowhere to go since it is caught in the strings or 'web' (*Las seis cuerdas: Y como la tarántula / teje una gran estrella / para cazar suspiros*) of the guitar and a golden Polyphemus embraces it (*Adivinanza de la guitarra: pero las tiene abrazadas, /*

un Polifemo de oro). These metaphors emphasize the degree and intensity of this lament that may be considered a dirge. This thought is further accentuated by the very last portion of *Las seis cuerdas* where the poet says that the sighs are floating “*en su negro aljibe de madera.*” The color black evidently refers not to the color of the tarantula nor the guitar, but instead, the darkness in which the lost unfruitful dreams lie. The similarities found in these two short poems prompt us to conclude that both share the same theme: dreams that have been shattered and have left only sighs of what they could have been. These dreams or desires could be the ones never attained by the Gypsies or they could very well refer to the unfulfilled dreams of García Lorca himself.

Federico García Lorca’s *Poema del Cante Jondo* is overflowing with musical sonorities. Not only did he absorb everything that surrounded him but he also developed those images into his poetry. Even his perpetual love affair with Andalusia is felt palpitating rhythmically in his writings. He embroidered the Gypsy tapestry in a delicate manner, giving it dignity and respectability thus elevating what was considered to be not only popular but also demeaning and vulgar. Yet, he was not ashamed to incorporate them into his works. That is why today, one can read the exaltation and musicality of the Gypsy *cante jondo*, as it is exemplified in the poetry of Federico García Lorca’s *Poema del Cante Jondo*.

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APPENDIX

Essential Elements of Music Found in *Poema del Cante Jondo*

	Campana/s	Guitarra	Vihuela	Arco de Viola	Cuerda/s	Melodía	Ritmo/s	Tonos	Baile/Danza	Canto	¡Ay!	Estríbillo
Baladilla de los Tres Ríos											■	■
Poema de la Siquinya Gitana												
Paisaje												
La Guitarra		■										
El Gnto				■	■						■	■
El Silencio												
El Paso de la Siquinya							■					■
Después de Pasar												
Y Después												■
Poema de la Solea												
Tierra Seca												
Pueblo												
Puñal												■
Encrucijada					■							
¡Ay!											■	
Sorpresa												■
La Solea											■	■
Cueva												■
Encuentro												
Alba	■											
Poema de la Saeta												
Arqueros											■	■
Noche												
Sevilla							■					■
Procesión												
Paso												
Saeta												■
Balcón							■			■		
Madrugada											■	
Gráfica de la Petenera												
Campana	■											
Camino										■		
Las Seis Cuerdas		■			■							
Danza									■			
Muerte de la Petenera		■			■							
Falseta											■	■
De Profundis											■	■
Clamor	■		■							■		
Dos Muchachas												
La Lola										■	■	■
Amparo												■
Viñetas Flamencas								■		■		
Retrato de Silverio Franconetti						■				■		
Juan Breva										■		
Café Cantante										■		
Lamentación de la Muerte												■
Conjuro												■
Memento		■										■
Tres Ciudades												
Málaga		■										
Barrío de Córdoba		■										
Baile									■			■
Seis Caprichos												
Adivinanza de la Guitarra		■										
Candil												
Crótalo												
Chumbera												■
Pita												
Cruz												

VITA

Auristela Rodríguez Merlano Lung was born in Barranquilla, Colombia. At the age of three, she immigrated to the New York City with her family. By the age of seven, she began piano lessons at Williamsburg Settlement in Brooklyn. She initiated violin lessons while in elementary school, and later played with the Grover Cleveland High School orchestra. At 18 she attended Brooklyn Conservatory of Music, where she studied piano, theory and harmony. She married in 1978 and moved to Erie, Pennsylvania where she taught piano privately. In 1981 she returned to New York to attend the Watch Tower Bible School of Gilead and upon graduation was assigned as a missionary in Colombia. Upon returning to the U.S.A. she made her home in Starr County, Texas, where she has lived for the past 15 years. She has been teaching piano at her own business, Starr County Piano Studio, since 1990. In the mean time she attended the University of Texas in Edinburg and received a B.A. in Music Education, graduating Cum Laude in 1996. During this time she was a member of Texas Music Educators Association, and Music Educators National Conference. She serves as secretary of the local chapter of the Music Educators national Conference. In 1991-1992 she appeared on the National Dean's List, Who's Who Among Students in American Universities and Colleges in 1995-1996, in 1999 and 2000 in Who's Who Among America's Teachers. She is certified as an All-level music teacher and as an elementary bilingual teacher. Her graduate studies were in Spanish Literature at the University of Texas began in 1997. She made history by becoming the first student to write a graduate thesis in that department. Currently, she is a faculty member at South Texas Community College and continues teaching piano. Her present address is: P.O. Box 804, Rio Grande City, TX 78582.