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García Lorca's tribute to Cadaqués: Oda a Salvador Dalí **Nelson R. Orringer**

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GARCÍA LORCA'S TRIBUTE TO CADAQUÉS:
ODA A SALVADOR DALÍ

NELSON R. ORRINGER

ODA A SALVADOR DALÍ

Una rosa en el alto jardín que tú deseas.
Una rueda en la pura sintaxis del acero.
Desnuda la montaña de niebla impresionista.
Los grises oteando sus balaustradas últimas.

Los pintores modernos, en sus blancos estudios,
cortan la flor aséptica de la raíz curadada.
En las aguas del sena un *iceberg* de mármol
enfría las ventanas y disipa las yedras.

El hombre pisa fuerte las calles enlosadas.
Los cristales esquivan la magia del reflejo.
El Gobierno ha cerrado las tiendas de perfume.
La máquina eterniza sus compases binarios.

Una ausencia de bosques, biombos y entrecejos
yerra por los tejados de las casas antiguas.
El aire pulimenta su prisma sobre el mar
y el horizonte sube como un gran acueducto.

Marineros que ignoran el vino y la penumbra
decapitan sirenas en los mares de plomo.
La Noche, negra estatua de la prudencia, tiene
el espejo redondo de la luna en su mano.

Un deseo de formas y límites nos gana.
Viene el hombre que mira con el metro amarillo.
Venus es una blanca naturaleza muerta
y los coleccionistas de mariposas huyen.

*

Cadaqués, en el fiel del agua y la colina
 eleva escalinatas y oculta caracolas.
 Las flautas de madera pacifican el aire.
 Un viejo Dios silvestre da frutas a los niños.
 Sus pescadores duermen, sin ensueño, en la arena.
 En alta mar les sirve de brújula una rosa.
 El horizonte virgen de pañuelos heridos
 junta los grandes vidrios del pez y de la luna.

Una dura corona de blancos bergantines
 ciñe frentes amargas y cabellos de arena.
 Las sirenas convencen, pero no sugestionan,
 y salen ni mostramos un vaso de agua dulce.

*

¡Oh Salvador Dalí, de voz aceitunada!
 No elogio tu imperfecto pincel adolescente
 ni tu color que ronda la color de tu tiempo,
 pero alabo tus ansias de eterno limitado.

Alma higiénica, vives sobre mármoles nuevos.
 Huyes la oscura selva de formas increíbles.
 Tu fantasía llega donde llegan tus manos,
 y gozas el soneto del mar en tu ventana.

El mundo tiene sordas penumbras y desorden,
 en los primeros términos que el humano frecuenta.
 Pero ya las estrellas ocultando paisajes,
 señalan el esquema perfecto de sus órbitas.

La corriente del tiempo se remansa y ordena
 en las formas numéricas de un siglo y otro siglo.
 Y la Muerte vencida se refugia tamblando
 en el círculo estrecho del minuto presente.



VENUS AND SAILOR, 1925

Al coger tu paleta, con un tiro en un ala,
pides la luz que anima la copa del olivo.
Ancha luz de Minerva, constructora de andamios,
donde no cabe el sueño ni su flora inexacta.

Pides la luz antigua que se queda en la frente,
sin bajar a la boca ni al corazón del hombre.
Luz que temen las vides entrañabas de Baco
y la fuerza sin orden que lleva el agua curva.

Haces bien en poner banderines de aviso,
en el límite oscuro que relumbra la noche.
Como pintor no quieres que te ablande la forma
el algodón cambiante de una nube imprevista.

El pez en la pecera y el pájaro en la jaula.
No quieres inventarlos en el mar o en el viento.
Estilizas o copias después de haber mirado
con honestas pupilas sus cuerpecillos ágiles.

Amas una materia definida y exacta
donde el hongo no pueda poner su campamento.
Amas la arquitectura que construye en lo ausente
y admites la bandera como una simple broma.

Dice el compás de acero su corto verso elástico.
Desconocías islas desmienten ya la esfera.
Dice la línea recta su vertical esfuerzo
y los sabios cristales cantan su geometría.

*

Pero también la rosa del jardín donde vives.
¡Siempre la rosa, siempre, norte y sur de nosotros!
Tranquila y concentrada como una estatua ciega,
ignorante de esfuerzos soterrados que causa.

Rosa pura que limpia de artificios y croquis
y nos abre las alas tenues de la sonrisa.
(Mariposa clavada que medita se vuelo.)
Rosa del equilibrio sin dolores buscados.
¡Siempre la rosa!

*

¡Oh Salvador Dalí, de voz aceitunada!
Digo lo que me dicen tu persona y tus cuadros.
No alabo tu imperfecto pincel adolescente,
pero canto la firme dirección de tus flechas.

Canto tu bello esfuerzo de luces catalanas,
tu amor a lo que tiene explicación posible.
Canto tu corazón astronómico y tierno,
de baraja francesa y sin ninguna herida.

Canto el ansia de estatua que persigues sin tregua,
el miedo a la emoción que te aguarda en la calle.
Canto la sirenita de la mar que te canta
montada en bicicleta de corales y conchas.

Pero ante todo canto un común pensamiento
que nos une en las horas oscuras y doradas.
No es el Arte la luz que nos ciega los ojos.
Es primero el amor, la amistad o la esgrima.

Es primero que el cuadro que paciente dibujas
el seno de Teresa, la de cutis insomne,
el apretado bucle de Matilde la ingrata,
nuestra amistad pintada como un juego de oca.

Huellas dactilográficas de sangre sobre el oro
rayen el corazón de Cataluña eterna.
Estrellas como puños sin halcón te relumbre,
mientras que tu pintura y tu vida florecen.

No mires la clepsidra con alas membranosas,
 ni la dura guadaña de las alegrías.
 Viste y desnuda siempre tu pincel en el aire,
 frente a la mar poblada con barcos y marinos.

1926

García Lorca's *Oda a Salvador Dalí*, first published in the April 1926 issue of Ortega's *Revista de Occidente* (Rodrigo 59), deserves the title, «Ode to Cadaqués». The poet, a self-styled «amigo de Cataluña entera» (III, 871), fondly remembered his Holy Week visit of 1925 to that Mediterranean resort with the Dalí family, who had invited him to their vacation home on the beach Es Llanés. To the painter's sister Anna Marie he wrote, «Pienso en Cadaqués. Me parece un paisaje eterno y actual, pero perfecto. El horizonte sube construido como un gran acueducto. Los peces de plata salen a tomar la luna y tú te mojarás las trenzas en el agua cuando va y viene el canto tartamudo de las canoas de gasolina» (1925, III, 868). In his fantasy, Lorca here recreates Cadaqués to intimate intimate specifications. He spins out a landscape as «eternal» and utopian as a work of abstract art, and as «up-to-date» as a Picasso cubist landscape, like the «Reservoir at Horta del Ebro» (1909). At the same time, this Cadaqués is as «eternal» as a archetype, absent from the here and now. The silvery fish, going «moonbathing», belong to no sea on this earth. The Anna Maria who wets her tresses to the song of motorboats at night exists only in Lorca's fantasy. In word-painting Cadaqués, he is practicing creationist *costumbrismo*. In this respect, he matches his coeval Gerardo Diego in *Soria, Galería de estampas y efusiones* (1923); the *ultraísta* Jorge Luis Borges in *Fervor de buenos Aires* (1923); or even himself in *Romancero gitano* (1924-8), with fantastic urban and rural landscapes of Granada, Seville, Jerez de la Frontera, Mérida, and Cordova, portraying a Southern Spain which never was, with its archetypal joys and sorrows.

The purpose of the present study is to show the functions of Cadaqués in the *Oda a Salvador Dalí*. Critics recognize its presence as a seaside ambiance toward the start of the work, but have allowed either intellectualistic or Freudian forejudgments to cloud their perceptions of its full significance. On the one hand, despite their superior erudition, P. Ilie and C. Castro Lee view the *Oda* as virtually a philosophical manifesto of the poet's esthetics of the moment.¹ Yet Lorca

¹ Exaggerating P. Ilie's position in his otherwise groundbreaking book of Spanish surrealism, C. Castro Lee finds Lorca's 1926 ode «única en su propósito de trazar una teoría estética» an ode whose third part contains an «enumeración de principios» (64). What is here meant by «principio»? Neither a proposition from which others necessa-

has neither a philosophical background, nor the immodesty to philosophize in the journal of Spain's then most celebrated philosopher. The ode shows nothing on its face to suggest as much. Although, as we shall document for the first time, intertext from Ortega and Unamuno do appear between Lorca's lines for different reasons, no rigorous principle as such appears in the 1926 ode, nor in any of his odes. On the other hand, biographically based critics glimpse homoeroticism in the *Oda* (Sahuquillo). nevertheless, sexual imagery, if at all present, occupies an inordinately scant number of lines.

Instead, our reading, reconciling Apollonian with Dionysian interpretive excesses, suggests that Lorca merely wishes to evoke and imaginatively transform Cadaqués in a tribute to that place. In this respect, his writing in the ode remains in keeping with the spirit of his first book, *Impresiones y paisajes* (1918; III, 3-121), a state of mind comparable with that of Giner de los Ríos and his Institución Libre de Enseñanza, teaching Spaniards to know and love their homeland by traveling in on foot. Aware of the cognitive value of the land and the secrets in veils, a young Lorca, at the Krausist-oriented Residencia de Estudiantes (Jiménez García 166), wrote in alexandrines of 1919,

«Los álamos de plata se inclinan sobre el agua: / ellos todos lo saben, pero nunca hablarán.» According to another two verses, «El silencio profundo de la vida en la tierra, / nos lo enseña la rosa abierta en el rosal» (118).

Seven years afterward, Lorca would continue to see the land as a great teacher, symbolized by the rose of Cadaqués. Therefore Antonina Rodrigo in *García Lorca en Cataluña* does a service for Lorca criticism by taking the poet's 1925 visit to Cadaqués as point of departure and key to his vision of Catalonia.

Guided, hence, by what Ortega (I, 54) once called the *pedagogía*

rily follow (Aristotle), nor a proposition needing formal demonstration (Leibniz: Ortega, VIII, 65). As arbitrary as Castro Lee in her use of philosophical language is Ilie in his interpretation of Lorca's images. Note his reading of the following quatrain, containing a straightforward street scene in Cadaqués, with its man of the streets solidly treading its flagstones, undistracted by deceiving reflections of shop windows, officially prohibited from ingesting heady fragrances of perfumeries, while a machine grinds out a monotonous tattoo: «El hombre pisa fuerte las calles enlosadas. / Los cristales esquivan la magia del reflejo. / El gobierno ha cerrado las tiendas de perfume. / La máquina eterniza sus compases binarios» (I, 953). Ilie interprets the troubling third line as a statement proscribing *modernista* sensualism, so that the whole quatrain allegorically affirms Lorca's preference for an art based on the «practical world», one in which «the machine pursues the eternal ideals of art» (64-5). Yet in a 1925 poem written during his sojourn in Cadaqués, Lorca actually reaffirmed his link with *modernismo*: «¡Mar latino! / Entre las torres blancas / y el capitel corintio / te cruzó patinando / la voz de Jesucristo» (Rodrigo 35). Cf. Darío's famous lines from «Eheul!», «Aquí, junto al mar latino / digo la verdad» (*Canto errante* 1010).

del paisaje, the acquisition of universal knowledge derived from contemplating the landscape, we here divide the ode into five parts, each separated from the other in the text by an asterisk, which signals differences in content: the first part praises Cadaqués as an ambiance of expectation and creative energies; the second mythicizes that place by peopling it with gods and sirens governed by the land; the third lauds Dalí for the qualities he has absorbed from that milieu; the fourth exalts the rose in Dalí's garden in Cadaqués, a flower capable of lifting him to the high plane of asterisc archetypes; and the fifth sums up the preceding parts while accentuating the eternity of Cadaqués as a model for the timelessness of artistic creation. To synthesize a conception of Cadaqués which informs the entire poems, the poetic voice presents it as a place which [1.] offers its inhabitants a rigorous norm for living, [2.] an imperative of self-elevation within clearly defined limits; [3.] limitations whose clarity admits no compromise, with the result that [4.] Romantic nuances, sensations, and passions are excluded, [5.] sentimentality and its esthetic products banished, and [6.] a greater universality foregrounded, not only by the European avant-garde, but also by Catalan nature, visible as stars the size of fists in the night sky of Cadaqués. Let us here point out those characteristics in all five parts of the ode, starting with the fourth (in our judgment, the most basic) and moving from there to the analysis of the other four parts.

P. Ilie (58-9) notes the relationship between the ideal rose in the first line of the ode and the actual rose embellishing Dalí's garden and dominating the fourth part, the most lyrical and intense of the poem. The work begins, «Una rosa en el alto jardín que tú deseas» (953). This rose belongs to the variety of flower exalted by Mallarmé in his essay «Crise de vers» (368), according to which poetry is a sublime game of transforming natural facts into absences, fictitious in relation to the everyday world, but almost religiously lofty as poetic essences or archetypes from the standpoint of the Absolute:

«Je dis: une fleur! et, hors de l'oubli où ma voix relègue aucun contour, en tant que quelque chose d'autre que les califes sus, musicalement se lève, idée même et suave, l'absente de tous bouquets.»

In *La deshumanización del arte* (IV, 372), Ortega understands Mallarmé's poetics as a recipe for flight from the human person toward a sphere of fictional extraterrestrials:

«Como [Mallarmé] mismo dice [in "Crise de vers" 365], "rehusó los materiales naturales" y compuso pequeños objetos líricos, dierents de la fauna y la flora humanas. Esta poesía no necesita ser "sentida", porque, como no hay en ella nada humano, no hay en ella nada patético. Si se habla de una mujer es de la "mujer ninguna"» (III, 372).

Nonetheless, García Lorca, while agreeing with Ortega's conception of poetry as a game of flight from the workaday world toward fictions, also joins Mallarmé in seeing such fictions as keys to universals, archetypes (Orringer 9). This paradox, then, characterizes the rose toward which Lorca's Dalí strives. The ideal flower, while unreal, enjoys such elevation, that it possesses the moving force of a wheel in the orderly machinery of the universe:

«Una rueda en la pura sintaxi del acero» (953).

The fourth part of the poem establishes a direct link between the archetypal rose and the factual one in Dalí's garden at Cadaqués. The home-grown bloom is the point of departure and the guidepost toward the absolute flower:

«Pero también la rosa del jardín donde vives. / ¡Siempre la rosa, siempre, norte y sur de nosotros!»

The rose to the north symbolizes the artist's polestar. In this respect, he follows the example of the fishermen of Cadaqués, sleeping undistracted by daydreams on the sand and using the rose like a star to guide their ships:

«Sus pescadores [of Cadaqués] duermen, sin ensueño, en la arena. / En alta mar les sirve de brújula una rosa» (954).

The rose to the south signifies the ground, the foundation, or root of the artist. Hence, the poetic voice describes that rose as «tranquila y concentrada como una estatua ciega, \ ignorante de esfuerzos soterrados que causa» (956). To clarify, Lorca's earshot (Alberti 263), has called a particular rosa «tranquilamente futura» (242): it serenely concentrates into itself potential for bursting into bloom. In a related poem, Guillén's rose becomes the unconscious center of a landscape on a day so clear and perfect that the walking spectator feels the whole planet in harmony:

«Todo es cúpula. Reposan / Central sin querer, la rosa, / A un sol en cenit sujeta. / Y tanto se da el presente / Que el pie del caminante siente / La integridad del planeta» (240).

Lorca's rose of Cadaqués, like Guillén's, lacks self-awareness. In its uncomprehending, sculpted beauty, it resembles a blind statue. At the same time, like Guillén's, Lorca's enjoys such perfection that it unconsciously cause efforts to erupt from beneath its roots on the part of the artist who strives to capture its beauty in the poem or on canvas.

The rose of Cadaqués has a purity which washes away all artifice and imperfect schemes to bring simple perfection into view. Moreover, «nos abre las alas tenues de la sonrisa». Not only does that flower induce smiling by affording esthetic enjoyment, but also by offering in its very perfection a fleeting, half-ironic illusion of unreality, the negation of the imperfect, workaday world of which Mallarmé has written. Blown in the breeze, the fluttering rose on its stalk gives the (feigned) appearance of self-control, like a «mariposa clavada que medita su vuelo». As a basis and even a symbol of like in Cadaqués, this flower presents a picture of effortless balance, of «equilibrio sin dolores buscados». The poet stresses the eternity of this rose as a basic symbol for his poem—taking the word «symbol» in Mallarmé's sense of a limitless source of significance approaching an archetype as an ideal limit—. For this reason, the last words of the poem on this rose form an exclamation, expressed in a pentasyllable set off by itself, the only departure in the poem from rigorous alexandrine quatrains: «¡Siempre la rosa!» (956).

The rose of Cadaqués can provide a key to the remainder of the ode, henceforward to be examined part by part. The blossom, we have noted, has served as guide for the artist Dalí. contrary to Protagoras' famous vision of man as the measure of all things, the first part of the *Oda* seems to make Cadaqués the measure of all its human inhabitants. As envisioned by Lorca, the land rises toward heaven, and so the initial alexandrines of his poem express ascending artistic aspirations. «Cadaqués», explains A. Rodrigo (26), «está separado de la pradera ampurdanesa por una rueda de montes de mediana altura que acunan su pintoresca bahía». Dalí, apparently following the configuration of the Cadaqués landscape, pursues a lofty artistic ideal, the rose in the high garden of his desire (953). In Lorca's imaginary Cadaqués, the mountain does not shroud itself in fog, but divests itself of impressionistic blurriness of contours as would a model posing for a nude painting («Desnuda la montaña de niebla impresionista»: 953). The land seems to eschew sentimentality. With its «ausencia de bosques, biombos y entrecejos» (953), it lacks shadowy spaces filled with brooding passions, or screens to semi-conceal coquettishness, or false frowns of Romantic fretfulness. In this openness or directness, Cadaqués belongs to modern Europe, with its artistic capital in Paris:

«Los pintores modernos, en sus blancos estudios, / cortan la flor aséptica de la raíz cuadrada. / En las aguas del Sena un iceberg de mármol / enfría las ventanas y disipa las yedras» (953).

White, the asceticism of color, reflects the aim of modern painters, who choose the pure, aseptic flower of cubist aesthetics, derivable from the mathematical cube root. The early Dalí, imitating cubists like

Juan Gris, limited his palette essentially to white, black, and olive green (Castro Lee 63). The sentimental chilliness of the deed mass of art known as pictorial cubism arises from the Seine itself, which flows through the heart of Paris, lowering the emotional temperature of spectators yet repelling inert, vegetative existence (the dissipated ivy). In Locra's Cadaqués, a land devoid of fog, esthetically related to an iceberg in the Seine, all objects, deprived of penumbras and nuances, take on sharp outlines.

In visually teaching a sense of limitation, measure, Cadaqués serves as a model for the new European sensitivity. As Ortega has written in *El tema de nuestro tiempo* (III, 242),

«Ahora, de pronto, el mundo se limita, es un huerto con muros confinantes».

He perceives in this tendency toward finitism

«una clara voluntad de limitación, de pulcritud serena, de antipatía a los vagos superlativos, de antirromanticismo. El hombre griego, el «clásico», vivía también en un universo limitado. Toda la cultura griega palpita de horror al infinito y busca el metron, la medida» (III, 241).

Hence the poetic voice proclaims,

«Un deseo de formas y límites nos gana / Viene el hombre que mira con el metro amarillo. / Venus es una blanca naturaleza muerta / y los coleccionistas de mariposas huyen» (I, 953).

Here the an who makes the yellow yardstick his visual organ reflects a kind of neoclassicism. Given this measured vision of the cosmos, the love goddess loses sentimental excesses. She becomes reduced to a painting, a still-life, as in Dalí's 1925 composition «Venus and the Sailor», an interior based on a white central oval comprised of various geometric figures, seeming to generate a stylized Venus, puffy and expressionless like the giantesses of Picasso's «Second Pink Period», as she gazes outward over a seaside balcony while embraced by a sailor seen in vague silhouette behind her with his hand on her hip (*Dalí*, fig. 181). Further, because this Venusian still-life rejects sentimentality, it repels spectators looking for souls with which to identify, the «butterfly-collectors»² The inhabitants of seaside Cadaqués, sober denizens of lights and shadows without nuances, foes of sensuous myths, become for the poetic voice «marineros que ignoran el vino y la penumbra»,

² Cf. the image of the «mariposa ahogada en el tintero», the tired soul of «Vuelta de paseo» in *Poeta in Nueva York* (I, 447).

and who «decapitan sirenas en los mares de plomo» (953). In Cadaqués even the goddess Night reflects the tendency toward self-containment. She retains her own image within the limited confines of her handmirror, reflecting her face, the moon:

«La Noche, negra estatua de la prudencia, tiene / el espejo redondo de la luna en su mano» (953).

The mythification of Cadaqués increases in the second part of the ode. Here the poetic voice stresses the plasticity of the landscape. Given the geographic situation of the town between the surrounding hills above and the sea beneath, the poetic voice pictures Cadaqués as resting precisely on the «fiel», the needle of the balance-scale, weighted between the water and the hill. Evidently, the water weighs more, so the town raises ornate stairways («escalinatas») on its hills while it lowers and hides its conch shells («caracolas») beneath the waves (954). How can this humorously plastic view, which balances artificial spirals with natural ones, command any seriousness? According to *La deshumanización del arte* (III, 384),

«si cabe decir que el arte salva al hombre, es sólo porque le salva de la seriedad de la vida y suscita en él inesperada puericia. Vuelve a ser símbolo del arte la flauta mágica de Pan, que hace danzar los chivos en la linde del bosque» (384).

Lorca's ode alludes to the sylvan god, his wooden wind-instrument, and the fruits of his humor given to children:

«Las flautas de madera pacifican el aire. / Un viejo Dios silvestre da frutas a los niños.»

Poetic jokes seem to abound in this part of the ode. Recall Lorca's allusion, in his letter to Anna Maria Dalí, to the fish of Cadaqués taking a «moonbath» at night the way humans during the day might take a sunbath. Perhaps a veiled reference to this piscatory prance lies in the following lines, wherein, while fishermen dreamlessly sleep on the beach,

«el horizonte virgen de pañuelos heridos / junta los grandes vidrios del pez y de la luna».

In other words, on the virgin night horizon, unsullied by painful, sentimental farewells («pañuelos heridos») of sailors off to sea, while fishermen sleep ashore, the fish play in the waves. Their splashes raise glassy water to the heavens, just as the moon does by raising the tides (954). A mythological animism enlivens the whole scene. With a vague

echo of the humorously pathetic metaphor which describes the unloved Soledad Montoya's vision of dawn («Con flores de calabaza, / la nueva luz se corona»: «Romance de la pena negra», I, 409), Lorca paints a deft word-picture of mythical human faces under the sea, with bitter brows (because of immersion and frustration) and light hair made of sand:

«Una dura corona de blancos bergantines / ciñe frentes amargas y cabellos de arena. / Las sirenas convencen, pero no sugestionan, / y salen si mostramos un vaso de agua dulce» (954).

The sirens could well refer to the rhetoric of sensuality, resisted like modern Ulysses by the sailors of Lorca's fantastic Cadaqués. The asceticism of a glass of water in Guillén's *Cántico* symbolizes the «sencillez / Última del universo» (240). The sirens use persuasion, not suggestion, preferred by Mallarmé.³ As Ortega has put it, the sensory world «cae sobre nosotros de una manera violenta, ... mientras la identidad sólo se entrega a nuestro esfuerzo» (I, 349). Cadaqués, therefore, teaches resistance to sensory evidence to favor the ideal, gleaming above like a polestar.

In the third part of the poem, Dalí appears to take on attributes of the land. Cadaqués adheres to his mode of expression with his «voz aceitunada» (954), not unlike the «corazones de aceite» of the mourning angels belonging to the hot, olive-growing lands of gypsy feuds in «Reyerta» (*Romancero* 399). The «aceituna» may refer to Dalí's dusky skin-tones, which he had in common with his sister Anna Maria, called by Lorca «morena de aceituna» (III, 872), but Dalí's olive-colored voice may indicate that this whole being partakes of the essence of Cadaqués. To commemorate evening walks through the olive groves of that village, Lorca has elsewhere written, «Olivares de Cadaqués. ¡Qué maravilla!» (Rodrigo 28). However, the olive acquires in reference to Dalí a more measured sense as the fruit sacred to the goddess Minerva (Bell 84), as we shall shortly see. When the poetic voice penetrates beyond the early Dalí's cubist mimeticism to his essence, further relationships to the land come to view. his brushstrokes betray inexperience, his colors endeavor to imitate the restrained pallet of his artistic times. but Ortega, for one, values the effort to purify art over the end results in the new aesthetics (III, 194-5); and Lorca's ode praise Dalí's «ansias de eterno limitado». A yearning for self-elevation within self-conscious limits describes

³ Cf. «Crise de vers» (366): «Les monuments, la mer, la face humaine, dans leur plénitude, natifs, conservant une vertu autrement attrayante que ne les voilera une description, évocation dites, *allusion* je sais, *suggestion*: cette terminologies quelque peu de hasard atteste la tendance, une très décisive, peut-être, qu'ait subie l'art littéraire, elle le borne et l'exempte.»

Cadaqués and Dalí himself, given the eternity, the universality of this yearning, both Cadaqués and Dalí display their European cosmopolitanism. Just as cubist pick the «aseptic flower» of pure art, with the iceberg of the Seine in view, so Dalí, with his «alma higiénica», lives upon «mármoles nuevos», new artistic materials. In Cadaqués with its «absence of woods», Lorca's Dalí flees the «oscura selva de formas increíbles», inner fantasies formed of dark passions. his imagination does not govern his paintbrush. Instead, he enjoys rational patterning in art. Hence, whereas in *Romancero gitano* (I, 411)

«el mar baila por la playa / un poema de balcones», in the ode to Dalí, the painter enjoys «el soneto del mar en [su] ventana» (954).

The image from the earlier poetry may well refer to the poetic rhythm of repeated geometric forms contemplated as reflections in the sea; the imagen from the later poem may allude to the classical contention, within the window-frame, of the regular pattern of seawaves formed in the confines of the bay.

Dalí has the sense of self-limitation of his times. With his ascendant orientation, peculiar to Cadaqués, he peers beyond the half-shadows and disorder clouding the foreground of human affairs to the stars, concealing the great landscapes of the skies, the constellations. He displays what Ortega would deem a metaphysical sensitivity:

«¿Cuál es la potencia definitiva del cosmos? ¿Cuál el sentido esencial de la vida? No podemos alentar confinados en una zona de tema intermedios, secundarios. Necesitamos una perspectiva íntegra, con primero y último plano, no una paisaje mutilado, no un horizonte al que se ha amputado la palpación incitadora de las postreras lontananzas. Sin puntos cardinales, nuestros pasos carecían de orientación» (II, 608).

Note the closeness of Lorca's imagery:

«El mundo tiene sordas penumbras y desorden, / en los primeros términos que el humano frecuenta. / Pero ya las estrellas, ocultado paisajes, / señala el esquema perfecto de sus órbitas» (954).

Dalí's propensity to look to the stars enables him to envision time not as a wild torrent disordering everything in its path, but as a heavenly cycle. In the *Timaeus* 38, perhaps known to Lorca through Unamuno,⁴ Plato presents the conception of time as the moving iage of

⁴ Cf. Unamuno, VII, 228: «Tiene el mundo temporal raíces en la eternidad, y allí está junto el ayer con el hoy y el mañana. Ante nosotros pasan las escenas como en un cinematógrafo, pero la cinta permanece una y entera más allá del tiempo.»

eternity. In other words, the spherical Creature which is the world, simply «is», but never «was» or «will be». These latter two possibilities are simply «forms of time, which imitates eternity and revolves according to a law of number». Hence the poetic voice in the *Oda* affirms,

«La corriente del tiempo se remansa y ordena / en las formas numéricas de un siglo y otro siglo [= a cycle or revolution]. / Y la Muerte vencida se refugia temblando / en el círculo estrecho del minuto presente» (954).

However, whereas Cadaqués teaches Dalí farsightedness, universal vision, the light of his homeland prevents him from flying wildly into the blue like Icarus. Perhaps echoing Unamuno's well-known «Credo poético», with its admonition to give verses earthy substance («Peso necesitan, en las alas peso»: VI, 169), Lorca's poetic voice envisions Dalí as grasping his palette «con un tiro en un ala». The light he seeks for his art bedecks the tops of the olive tree, holy, as we have seen, to Minerva, goddess of «intelligent activity», particularly of «useful arts». She presides over «reason in war and peace alike» (Bell 84). Therefore she leaves no room for the unbridled imprecision of dreams with their weird creatures:

«Pides la luz que anima la copa del olivo. / Ancha luz de Minerva, constructora de andamios, / donde no cabe el sueño ni su flora inexacta» (955).

The light which Dalí needs for painting has antiquity, timelessness, intelligence like Minerva, born from the brow of Jupiter. From Minerva may have come Dalí's insights into the tripart essence of the human soul theorized by Plato (*Rep.*, IV 436 b), a soul one part learning, another sentiment, and a third natural appetites; «y cabeza, corazón y estómago», according to a character of Unamuno (II, 643),

«són las tres facultades del alma que otros llaman inteligencia, sentimiento y voluntad. Se piensa con la cabeza, se siente con el corazón y quiere con el estómago»—.

Lorca's Platonic heritage, perhaps filtered through Unamuno, may well have helped generate the following lines:

«Pides la luz antigua que se queda en la frente, / sin bajar a la boca ni al corazón del hombre. / Luz que temen las vides entrañables de Baco / y la fuerza sin orden que lleva el agua curva» (955).

The final two lines here quoted identify Dalí as a denizen of Cadaqués, for like the antimythopoeic «marineros que ignoran el vino y la penumbra», the painter relies on the sharp light of intelligence,

antithetical to the winegod's influence and to the curved-bodied liquor («agua curva») of disorderly, unbridled desire.

Just as a new cultural sensitivity, in tune with Cadaqués, desires to know and embrace its limits, so the painter Dalí expresses his love of self-limitation. Gifted with Minerva's light antithetical to dreams, he loves its artistic purity, unsullied by impure nature,

«una materia definida y exacta / donde el hongo no puede poner su campamento» (955).

He prefers to copy natural creatures dominated by art and artifice, rather than to invent through imagination their forms in the wilds. The fish in the fishbowl and the bird in the cage guide his honest brushstrokes rather than the mysterious, unseen creatures darting through the deep or winging through the wind. The poetic voice praises the earthy Dalí for putting «banderines», triangular colored flags used on bayonets, upon the «límite oscuro que relumbra de noche», perhaps the point of his luminous, Minervan brush. This limit-seeking artist strives to fix on canvas the sharpness of profile and form while resisting the blandness of natural mutability, the cottony uncertainty of unforeseen nebulosity («el algodón cambiante de una nube imprevista»: 955). Sharp, well-defined, rhythmic brushstrokes affirm their «compás de acero», the expression of agile poetry written in «corto verso elástico» (955). Though universal in the scope of his ideas, guided by Minerva in imposing architectural constructs upon the absent air, he follows the pater of Cadaqués in rejecting sentimentality. Therefore his art shuns patriotism and mysticism. He admits the flag into painting, but only «como una simple broma», while unlike St John of the Cross, who in the throes of ecstasy inhabits «islas extrañas» (*Cántico espiritual* 47), he paints within a well-circumscribed sphere to which «desconocidas islas» try to give the line (955). In sum, Dalí's art makes geometry protagonist, so that nature receives recognition only insofar as it emulates, like the leaping fountain, geometric form:

«Dice la línea recta su vertical esfuerzo / y los sabios cristales cantan sus geometrías» (955).

In the fifth and final part of the ode, virtually a synthesis of the entire poem, the link between Dalí and his land emerges as even more significant than the bond between this painter and his art. Once more sound the invocation to Dalí with his «voz aceitunada», the color of Cadaqués's olives, and the poetic voice reiterates its disdain for Dalí's amateur style, clearly adolescent. Instead, his progress, not his actual achievements, receives an encomium, «tu bello esfuerzo de luces cata-

lanas» (956). This striving, hence, proceeds under the influence of intelligence inherited from his people, previously symbolized by Minerva's light. Dalí also merits praise in the poem for loving the explicable. He and his people savor their earthiness and their limits. Yet Dalí and Catalonia do not grope myopically, positivistically, with their sights confined to the ground. Rather, their cheerful acceptance of immediate reality enables them to explore distant horizons. The reference to the stars which point to their own constellations, the celestial landscapes they mask, seems to lie in the background of Lorca's praise. Hence the poet sings in honor of Dalí's «corazón astronómico y tierno», with a tenderness towards the unknown, a kind of *amor intellectualis*. This is a heart «de baraja francesa y sin ninguna herida»; in other words, like Cadaqués, European in its cosmopolitanism, Dalí gambles his existence on the latest European arts trends, yet does so with no sentimentality, no pain.

Just as the rose of his garden in Cadaqués displays the sculptural beauty of a statue, so Dalí ceaselessly shows in his work a yearning for sculptural qualities («ansia de estatua»), visible in «Venus and the Sailor». The poetic voice celebrates his fear of sentimentality to be found in the streets everywhere but in Cadaqués. Further, a bit of humor enters this measured panegyric, humor compatible with the joking seen previously. We have observed the bitter sirens of Lorca's imaginary Cadaqués, frustrated by attempts to convince with their sensuality. However, the poetic voice fantasizes a sensual little siren, praising Dalí as she pedals a coral and shell-laden bicycle (which, of course, comically deflates her pretensions to sensuality).⁵ This joke prefaces two strophes of alexandrine quatrains in which the speaker affirms the priority of love and friendship over art (956). Such a value-system harks back to the second part of the ode, wherein Cadaqués emerged as a space governed by the pipes of Pan, unwilling to let seriousness preside in art or even life.

How, then, to interpret the mood with which the ode closes, wishing Dalí well? Undoubtedly with gentle humor, despite an appearance of Catalan nationalism alien to an Andalusian poet. Just as Cadaqués eschews sentimentality, teaching Dalí to admit the flag in his paintings as merely an esthetic joke, so the following lines do not demand a fully serious interpretation:

«Huellas dactilográficas de sangre sobre el oro / rayen el corazón de Cataluña eterna. / Estrellas como puños sin alcón te relumbren, / mientras que tu pintura y tu vida florecen» (956-7).

⁵ Cf. *El paseo de Buster Keaton*, in which the protagonist's bicycle symbolizes absolute innocence (II, 278).

The first two lines, according to Mercedes Vidal Tibbits,⁶ suggest Lorca's fascination with the legendary origin of the Catalan *senyera*, as ensign with four vertical red stripes on a field of gold. Perhaps his hosts informed him of the boon received by the fabled Count of Barcelona Wilfred I «the Hairy» (*Guifré «el Pilós»*, d. 902) from his feudal lord, the Frankish emperor Charles the bald, when the monarch wet his fingers in Wilfred's blood, shed against the Normans in battle, and traced the four vermilion bars on Wilfred's gold shield which were to evolve into a symbol of Catalan liberty. In a multiple metaphor laden with meanings, a trope in which Lorca excels, he may be referring to the *senyera* for a decorative effect, just as Picasso, Juan Gris, and the young Dalí employ flags to adorn their own cubism. Lorca's tribute in verse to Catalonia touches not only upon its legendary past, but also upon the natural beauty of Cadaqués, seen in the present. he may here be wishing his friend Dalí the personal freedom to spend beautiful sunsets and nightfalls, living and painting in the most eternal sites of Catalonia. The bloody prints, apart from their legendary connotations, from the visual standpoint echo imagery from «Canción del día que se va», a poem ending Lorca's anthology *Canciones* (1921-1924). Here, the poetic voice addresses the departing day, which flees over the hills

«hiriéndote los pies. / No pueden seducirte / mi carne ni mi llanto, / ni los ríos en donde / duermes tu siesta de oro» (I, 390; with my emphasis).

The difference in the *Oda* lies in the allusion to eternal Catalonia, where the poet seems to find Dalí most at home as a man and an artist. The image of stars as big as fists is to recur in Lorca's final published drama, *La casa de Bernarda Alba* (II, 1048), where Bernarda's daughter Adela, concerned (like Lorca's Dalí) with celestial mysteries, derives a sense of freedom from contemplating the heavens. However, in the ode, the reference to the absent falcon introduces an allusion to the hunt, as if to express a wish that large stars hunt for Dalí to illumine his artistic vision.

In the foregoing paragraphs, we have observed that Cadaqués has taught its inhabitants to look upward, to penetrate with their vision through earthly chaos, and to construct the great universal schemes of things. We have also noted the astronomical proponsity in the heart of Lorca's Dalí. What more fitting wish, then, than for Dalí to engage in future creative stargazing? In the sequence of the two wishes, the one

⁶ In a letter to me dated March 31, 1995, Ferran Valls i Taberner and Ferran Soldevila recount as follows the legend of Count Wilfred I (the Hairy) of Barcelona. Referring to the «origen llegendari de la nostra senyera», these historians report that, «lluitant contra els normands, el comte hauria estat ferit: Carles el Calb, mullant els dits en la seva sang, hauria signat sobre l'escut de Guifré les quatre barres vermelles» (96).

for glorious Catalan sunsets, the other for cognitively fruitful starry nightfalls, the passage of time has entered. Yet the *Oda* ends with encouragement to avoid the obsession with the fleeting hours and the dread of death and to learn from the sea at Cadaqués the lesson of eternity. In one of the most powerful images of the ode, the poet endows a clepsydra or water-clock with repugnant dragonfly wings, as if to suggest the hideousness of temporal awareness beside the sea at Cadaqués. In the shadows of the clepsydra crouches the «Grim Reaper»; hence, the poetic voice exhorts,

«No mires la clepsidra con alas membranosas / ni la dura guadaña de las alegorías» (957).

The light of Cadaqués, governed by Minerva, can boast of timelessness. Dalí's astronomical tendency, moreover, in which Cadaqués has tutored him, has enabled him to envision time as circular movement, not as linear succession toward the grave. Therefore, in the last two lines of the ode, there appears an exhortation to him to live and paint for the eternal present with brush in the air, oriented upward, with the harbor of Cadaqués in plain view to continue supporting and inspiring his art:

«Viste y desnuda siempre tu pincel en el aire, / frente a la mar poblada con brazos y marinos» (957).

In conclusion, from start to finish, Lorca has portrayed Dalí as a son of Cadaqués. the *Oda a Salvador Dalí*, which began with Dalí's pursuit of the archetypal rose, first shows him in sentimental, reality-oriented Cadaqués, which has to a great degree molded him in its own image. Next comes the idealization of that resort as a haven of Pan with sandy foundations, though, for the sensuous Sirens. Dalí emerges less as a finished painter than as an artist treating cosmic reality, time, light, and matter in a way compatible with the values of Cadaqués, basis and guiding star of all his strivings. Finally, the ode concludes with two wishes for Dalí to prolong into the future the timeless gesture of raised brush which star-gazing Cadaqués has encouraged in the face of human temporality and death.

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