

LORCA

PRIJATELJI, LOKACIJE, ZVOKI, SIMBOLI, INSPIRACIJE

We will be examining this close relationship, starting in the Middle Ages with the interplay and influence of Moorish, Christian and Jewish cultures in *Al-Andalus*, moving on to Spain's 'Golden Age' in the 16th and the 17th centuries with the works of El Greco, Velazquez, Zurbaran, Cervantes and the music at the Court of Philip IV, and finally to the 19th and 20th centuries with Goya, Fernando Sor, Manuel de Falla, García Lorca, Gaudí and Picasso, amongst others.



Faces by F. G. LORCA

Federico Garcia Lorca was born to Jewish parents *) near Granada in the midst of this turmoil. By the dawn of the 20th century, Lorca's native Andalusia was a poor region, populated by farm workers, laborers and gypsies. Lorca demonstrated exceptional musical abilities at an early age, learning to play piano. By his late teens, he began composing poetry that he read in local restaurants and stages.

Not content with one form of expression, Lorca went to college in Madrid in 1919 becoming part of the "Generation of '27" which included prominent Spanish artists and writers such as Salvador Dalí. These associations exposed him to surrealism and symbolism. Later, Lorca traveled to New York City spending two years studying literature and writing.

Lorca began staging theatrical productions, writing poetry and composing songs that reflected modern artistic influences combined with Arabic, Catholic and gypsy traditions from Andalusia set to a musical rhythm.



Lorca, Bunuel and Dali in Madrid 1926.

Umetnost prijateljstvo ljubezen dialog

At the famous Oxbridge-inspired 'Residencia de Estudiantes' in Madrid, where García Lorca studied from 1919 onward, he met and befriended **Manuel de Falla**, **Salvador Dalí**, **Luis Buñuel** and many other young artists, musicians and writers of his time.

Juan Ramon Jimenez, one of the greatest Spanish poets of the so-called 1898 generation (others include **António Machado** and **Miguel de Unamuno**) took him under his wing.

Manuel De Falla in Lorca, prijateljstvo



Born in 1876 in Cádiz, Manuel de Falla was also inspired and tutored in piano by his mother. He studied in Madrid under Felipe Pedrell, who introduced him to 16th century Spanish church music, folk music and the zarzuela, the Spanish form of opera.

Picasso created the sets and designs for this ballet production.

Manuel de Falla continued to compose masterpieces, such as *Noches en los Jardines de España (Nights in the Gardens of Spain)*, evoking the very same Andalusian atmosphere in music, which García Lorca evokes in his poems.

Manuel de Falla wrote *Homenaje* in Granada in 1920 (Claude Debussy had died in 1918), in the house of García Lorca's family, as an elegy, similar to Lorca's elegy for Ignacio Sánchez Mejías. He uses a *Habanera rhythm* (which is not sad, but rather somewhat lively), but nevertheless conveys a *feeling* of grief conveyed by a 'glissando' in the composition which takes its inspiration from the 'cante jondo' of the flamenco tradition. This duality reflects again the Moorish tradition of art and song.

García Lorca and Manuel de Falla's friendship was truly one of reciprocal inspiration... they can be considered two of the greatest Spanish artists of the 20th century.

<https://interlude.hk/federico-garcia-lorca-manuel-de-falla-the-andalusian-heritage-in-poetry-music-and-art/>

The Horseman's Song

Córdoba

Distant and lonely.
Black steed, big moon,
and olives in my saddlebag.
Although I know the roads
I will never reach Córdoba.

Across the plain, through the wind
Black steed, red moon.
Death is staring at me
from the towers of Córdoba.
Oh, how long the road is!
Oh, my valiant steed!
Oh, death awaits me,
before I reach Córdoba.

Córdoba.

Distant and lonely.

The narrator never identifies himself giving the reader only four details: he is riding a small black horse at night on a familiar course and has olives in his saddlebag. Thus

far, the journey seems pleasant enough, a leisurely ride on a long but well-lit road with food to sustain the trip. The stanza ends on a dark note though: the rider



will never arrive at his destination.

The next stanza sets a very different tone. The moon is now red, a clear allusion to death. The setting is now much darker, reddish lighting on a road with winds that impede progress—especially for a small horse. The trip will not be leisurely after all, but a struggle. Death is personified as a predator watching from the towers of Córdoba waiting to pounce.

Thus far the narrator has offered a dispassionate description. The third stanza introduces emotion. The exclamations add a note of desperation and hopelessness. The purpose of the trip remains a mystery, but there is an air of inevitability with no thought of turning back. Just as the rider must make his journey, death will most certainly take him before he arrives at Córdoba.

The structure and form of *The Rider's Song* draws from numerous sources and Lorca's musical background. The short repetitive lines came out of a musical tradition: the cante jondo, an old Andalusian form of song with roots dating back to the Phoenicians, modified by Greeks, Arabs, and gypsies. Cante jondo inspired and is contained in Andalusia's distinctive flamenco music and dance. Use of "Ay" in the third stanza in particular is a frequent feature of canto jondo lyrics.

Lorca expanded on the subject:

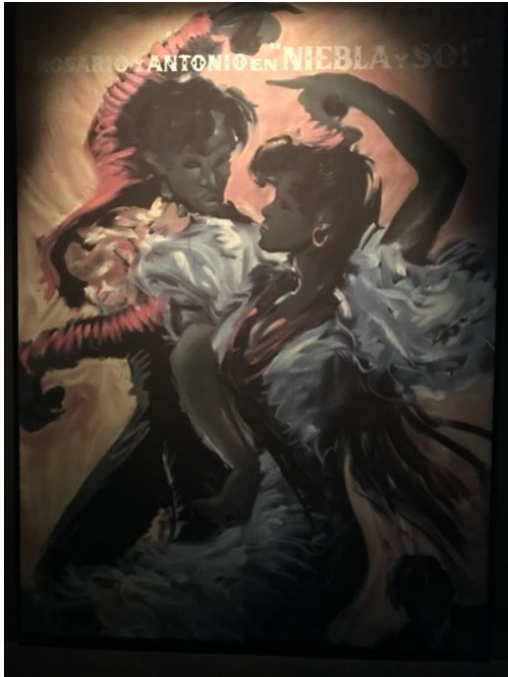
"'cante jondo' approaches the rhythm of the birds and to the natural music of the black poplar and the waves; it's simple in oldness and style. Then it is a rare example of primitive song, the oldest of all Europe, where the ruins of history, the lyrical fragment eaten by the sand, appear live like the first morning of its life. . . ."

<https://www.youtube.com/watch?v=KPQKuS6F1dc>

<http://historyarch.com/2019/12/13/the-riders-song-foreshadowing-death-in-spain/>

In this poem '*Canción de Jinete*' (from Lorca's *Canciones*) García Lorca uses an ancient Hispano-Arab form of poetry, wonderfully musical in its repetition and

sound, where the real meaning of the poem is obscured. Who is this rider, what does his destiny hold for him, and why does death await him before reaching Córdoba?



The Moorish poets of the Middle Ages used similar forms of allusion and repetition. The ‘Ay’ in García Lorca’s poem recalls the Flamenco tradition of the ‘cante jondo’, the profoundly musical tradition of Andalusia, which García Lorca and Mañuel de Falla started to revive in 1922.

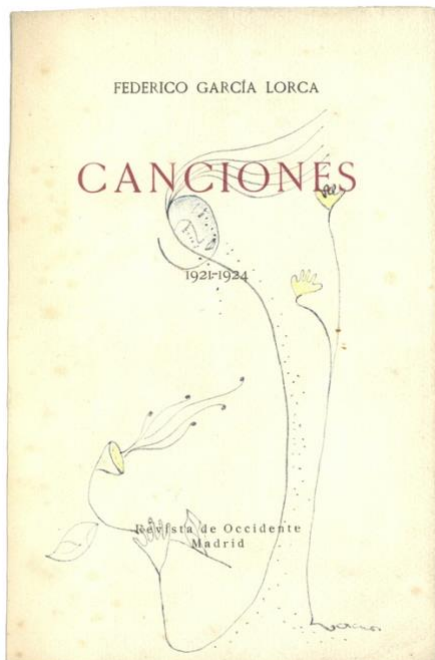
Early in 1922, at Granada García Lorca joined the composer [Manuel de Falla](#) in order to promote the [Concurso de Cante Jondo](#), a festival dedicated to enhance [flamenco](#) performance.

García Lorca published his first collections of poems in 1921, followed by *‘Canciones’* and *‘Romancero Gitano’*. His poems express, as he says “... carved altar pieces of Andalusia with gypsies, horses, archangels, planets, its Jewish and Roman breezes, rivers, crimes, the everyday touch of the smuggler and the celestial note of the naked children of Córdoba ... a book that hardly expresses visible Andalusia at all, but where the hidden Andalusia trembles”. Their musicality is reminiscent of the Hispano-Arabic tradition of poetry of the Middle Ages (see our previous article for Interlude). The poem above, as well much of his oeuvre including his plays, *Yerma* and *the Blood Wedding*, which he considered written as a “trilogy of the Spanish earth” although never completed (García Lorca was shot by Franco’s forces in 1936 in the beginning of the Spanish Civil War), should be seen in reference to the Moorish tradition of poetry, song and architecture.



Falla: Noches en los jardines de España (Nights in the Gardens of Spain)

<https://www.amazon.com/Falla-Lorca-Spanish-Songs-Guitar/dp/B00000B5EQ>



Federico Garcia Lorca Signed Drawing of His Poetry Collection "Canciones" -- Lorca Incorporates a Beautiful Original Drawing Into His Signature

Moorish design and the Alhambra



The Alhambra is a "jasmine of grief," says one of Lorca's characters in "Dona Rosita, the Spinster."

In Moorish architecture and art, as discussed in my previous article on the Alhambra in Granada, there is also never a direct way into the various courtyards ... the path to the most important dwellings is always obscured and circuitous. Moorish design emphasizes nature, the garden of paradise, but within the volutes and arabesques are **hidden** poems and inscriptions from the Koran – nothing is direct, everything is circuitous, allusions and metaphors hide ‘reality’, just as the louvered doors of the harems hide their inhabitants – the women can see, but



cannot be seen.

With his poems and plays, García Lorca brings these concepts into the 20th century, just as Matisse would use them in his architectural designs of the Chapelle du Rosaire in Venice, France.



Music, establishing new cities, including Cordoba, Seville, and Granada, centered around mosques surrounded by palaces, marketplaces, public baths, all built in the specific Moorish style. Since Islam forbids sacred iconography, i.e. figurative representation, it focuses instead on the **cultivation of secular aspects of architecture, with calligraphy, floral and geometrical designs decorating**

mosques and palaces. Similar concepts can be found in music and poetry, where the sensual and the mundane are emphasized. These ‘romances’, singing the praises of beautiful women,

The gardens of the *Alcázar* in Seville: “With their flowers that seem to grow in a land of



dream, and its birds from a magical sky” — the air suffused with the scent of jasmine and orange blossoms.





Instead, buildings such as the *Alcázar* in Seville, and the magnificent *Alhambra* in Granada — slowly reveal themselves in all their beauty with their interior courtyards filled with flowers, flowing fountains and scented trees, similar to music, which develops slowly and is revealed and experienced in its performance.

“Water runs into the basin of the fountain but it also runs out, like the lover who washes away her tears for fear of the sky. The architecture talks to whoever is looking at it, boasting its own beauty, characteristic of a finished and perfect work of art”.

It was here, in Al-Andalus that popular poetry as embodied in the *zajal* and *muwashshahāt* was sung everywhere and for every occasion — carrying on into the poetry of García Lorca and the music of the composers of the 19th and 20th centuries.

<https://www.jstor.org/stable/3992343>

<https://interlude.hk/music-and-arts-in-medieval-spain/>

<https://www.youtube.com/watch?v=e7MEdlOYH7Y&t=103s>

Lorca in Tune with Falla: Literary and Musical Interludes

CORRIDA

<https://realmaestranza.com/en/the-bull-and-the-arts/>



Bullfighting is not merely a public spectacle, typical of a particular culture or country. Since time immemorial, the bull and everything associated with it have been a source of inspiration in art and therefore in culture.

There are no known representations of living beings that are older than those of the bull. Moreover, the last efforts of the best artistic interpreter of taumachy, Pablo Picasso, were applied to the effigy of a matador.

“I consider that bullfighting is the most cultured of all the festivals”, wrote Federico García Lorca. The writers of his generation were perhaps the first to consider that **bullfighting belonged more to the field of artistic creation**. Representative of this proximity is the picture of the members of the Generation of the 27 assembled in Seville round the figure of the bullfighter and patron **Ignacio Sánchez Mejías, on whose death Lorca himself wrote one of the most moving poetic elegies of all time.**



The ‘Olé, Olé’ of the bullfights may be a reminiscent cry of ‘Allah, Allah’ – a theme taken up by García Lorca in the “*Lament for Ignazio Sánchez Mejías*”, his bullfighter friend who was gored to death during a bullfight. Bullfighting plays an important role for Spanish artists from Goya to Picasso, where the symbolism of the bullring, of light and dark, *sol y sombra* (sun and shade) equals life and death. **The bull is always killed in the shady side of the bull ring (the main bullfights always start at 5:00 p.m. in the afternoon) – sacrificed by the toreador/priest in an ancient ritual. Light and dark, day and night, sun and moon are always powerful forces in García Lorca’s work.**

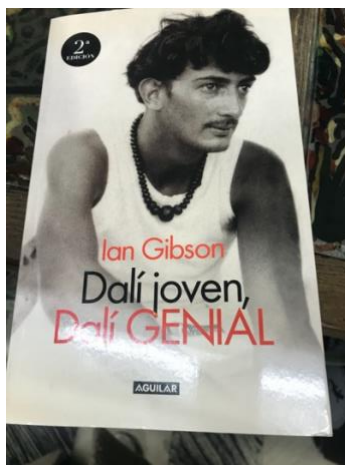


García Lorca in Salvador Dalí



Lorcino pismo Daliju

<https://www.youtube.com/watch?v=Z5gmLcirkJg>



veintidós años más joven que el Luis, el mayor de cinco hermanos, sabía desde niño que podía contar con la indulgencia incondicional de su madre, que le veneraba y le permitía todos los amojos (como Felipe Doménech con Salvador). Después de inspeccionar, horrorizada, las pensiones de Madrid donde se solían hospedar entonces los estudiantes, había sido para María Portolés un inmenso alivio dar con la residencia dirigida al final de la Castellana por Alberto Jiménez Fraud. Allí, había decidido en seguida, estaría a sal-



From> Lorca: A dream of life

<https://www.jstor.org/stable/27783201>

life, the farcical life of our society." In truth, Salvador Dalí was devoted to one person alone. "I am madly in love with myself," he said.

Everything Dalí did and said—his velvet coats and broad-brimmed hats, his manic pursuit of solitude, his brashly avant-garde work—was calculated to provoke admiration. When Lorca first set eyes on the painter, he had to disguise his amazement at Dalí's attire. The artist, in turn, was attracted to Lorca. He sensed at once that the olive-skinned Andalusian was somehow distinct from others at the Residencia. During their first meeting, Dalí later recalled, "the poetic phenomenon in its entirety and 'in the raw' suddenly appeared before me in flesh and blood." As their friendship grew, Dalí became so smitten by Lorca's poetic "fires" that he had to work consciously to "extinguish" them with his own prosaic talk so as not to fall under the poet's sway. Still, he found Lorca difficult to resist. Soon after their first encounter, the painter cut his hair, clipped his sideburns, and bought a sports suit so that he could better fit into Lorca's crowd. He gave Lorca one of his paintings and sketched his portrait.

poet from the Andalusian city of Cadiz, who though Lorca looked like a peasant from the south.

That evening Lorca and Alberti dined together and afterward strolled through the Residencia gardens. There, Lorca launched into a second, impromptu recital of his new poems. "Green oh how I love you green," he intoned dramatically in the darkness. Alberti was struck by his warmth and spontaneity. At one point Lorca turned to Alberti and impulsively asked the handsome young poet to create a painting, one with a likeness of the Virgin beside a stream, and the legend "Apparition of Our Lady of Beautiful Love to the poet Federico García Lorca." Alberti was flattered. By the time the two parted, well after midnight, a soft rain had begun to fall. "Goodbye, cousin," Lorca said.

A few days later Alberti returned to the Residencia bearing the painting Lorca had requested, as well as a sonnet, "To Federico García Lorca, Poet of Granada." Lorca waved his hands effusively and told Alberti, "you've got two things going for you as a poet: a great memory and the fact that you're Andalusian."

1923–24

He thought of himself as a prodigy. His name, Salvador Dalí Domenech, meant that he was destined, he said, to be the “savior” of contemporary painting. Born May 13, 1904, exactly nine months and nine days after the death of his two-year-old brother, Salvador, for whom he was named, Dalí produced his first oil painting at the age of six. At fourteen he took part in his first official art exhibition, for which he received glowing reviews in the local press and the more lucrative financial encouragement of a rich family friend who bought two of his paintings. At sixteen he wrote his first novel. By the time he moved to Madrid in 1922 at age eighteen, Salvador Dalí was known in his native Catalunya as an artist of formidable potential.

In Madrid he settled into the Residencia and began taking classes at the city’s Academy of Fine Arts. Although his father expected him to receive a teaching degree from the institution and then become a drawing instructor, Dalí had other ideas. Two years earlier he had confided to his diary that he planned to work “like mad” at the Academy for three years and then, “by sacrificing myself and submitting to truth, I will win the prize to study for four years in Rome; and coming back from Rome, I’ll be a genius, and the world will admire me. Perhaps I’ll be despised and misunderstood, but I’ll be a genius, a great genius, I am sure of it.”

At the Residencia, Dalí sketched and painted incessantly. Drawings littered the floor of his room—sheets of paper covered with bold images inspired by futurism and fauvism, and above all by cubism, whose clean geometrical lines and objectivity Dalí sought to emulate. He revered his compatriot Pablo Picasso.

He said later that during this period of his life freedom mattered less to him than his work, to such an extent that he would have welcomed confinement in a prison cell. But although content to renounce the world, he did not want the world to renounce him. One of his chief aims in life was to

ting in a café. The two engaged in long discussions about literature, art, and aesthetics, often talking until dawn. At times they disagreed violently. But they always treated each other with sincerity, and Dalí came to rely on Lorca’s superior knowledge of such matters as music. Once, at a concert, he inquired, “Should I be liking this?” Yes, Lorca said, and Dalí promptly burst into wild applause.

In many ways Lorca’s antithesis, Dalí was so shy—despite his flamboyant appearance—as to be “almost mute,” while Lorca was vigorous and outgoing, a font of laughter and music. Whenever Lorca took Dalí to a *tertulia*, the painter refrained from talking. Lorca reproached him for his reserve and devised a scheme for breaking the ice at such gatherings. “I’ll say you’re a great painter and that you’re here working,” he told Dalí.

But when silence descended in the midst of the next *tertulia*, Dalí panicked. Before Lorca could say anything, he blurted, “I’m also a very interesting painter.”

On several occasions Lorca took Dalí to dinner at the home of Residencia director Alberto Jiménez Fraud. As usual, Lorca talked and laughed through the evening, while Dalí kept to himself. When he did speak, it was with a deep, nervous voice and a heavy Catalan accent. He smiled rather than laughed, a furtive smile that exposed a row of tiny, sharp teeth. Jiménez Fraud’s wife, Natalia, thought the artist “nothing more than Lorca’s echo.”

As the months wore on, Dalí shed his inhibitions. Shortly before the end of the spring 1923 term, he took part in a student protest at the Academy of Fine Arts and was expelled from school. Unrepentant, he went home to Catalunya, where he immediately took part in an illegal political demonstration and was sent to jail for a month. In prison, he bragged, “We drank lousy local champagne every evening.”

Within a year of meeting Lorca, Alberti admitted to him that he felt like his “younger brother,” and he suggested they stay in close touch with each other by letter. He became a regular visitor at the Residencia—one of dozens of young men pulled irresistibly into Lorca’s orbit.

In Madrid, Lorca continued to work on his ballad series. His new roommate at the Residencia, José Antonio Rubio Sacristán, a law student, remembered that one winter night Lorca lay in bed with the covers pulled up to his neck and his fingers poking out from the blankets, scribbling onto a sheet of paper. The window was open—it was thought admirable at the Residencia to endure extremes of cold and heat—but despite the chill, Lorca pushed on, scratching out lines, turning the paper sideways to add stanzas, placing wavy marks beside passages he intended to revise. Occasionally he paused to recite a line of verse to Sacristán, who thought Lorca read with “an ardor capable of melting the snows.” When at last he had completed a draft that satisfied him, Lorca stopped writing.

Drawn from the Old Testament story of Thamar and Amnon, the poem told of a brother who rapes his sister. Because the Gypsies of Andalusia themselves sang the story of Thamar and Amnon, Lorca considered his ballad “Gypsy-Jewish.” But his version of the story owed less to the Bible than to traditional Spanish ballads and to plays by Tirso de Molina and Calderón. In contrast to the straightforward narrative of the Old Testament, Lorca imbued his “Thamar and Amnon” with powerful erotic imagery, relying on metaphor to convey the story’s darkest truths:

Now he takes her by the hair,
now he tears her underthings.
Warm corals drawing little creeks
across a map of blonde.

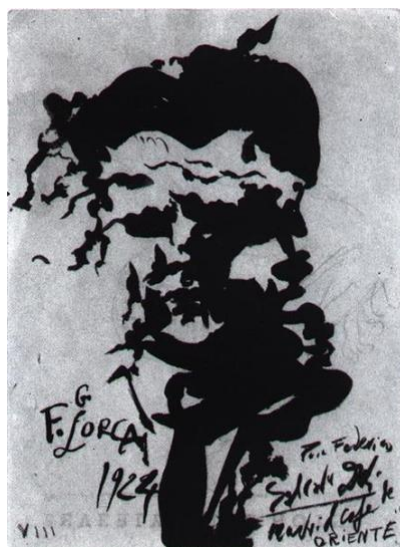
The poem’s subject matter betrayed Lorca’s growing fascination with sexual instinct. Among those who later praised the work was Salvador Dalí, who told Lorca it was “the best” of his Gypsy ballads.

Dalí

1924–25

<https://news.culturacolectiva.com/design/the-sadistic-and-depraved-salvador-dali-secrets/>

In his youth, the Catalan painter was emotionally involved with the poet, Federico García Lorca.

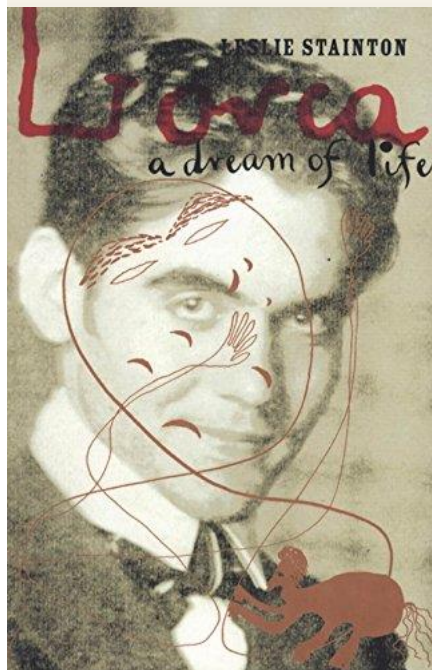
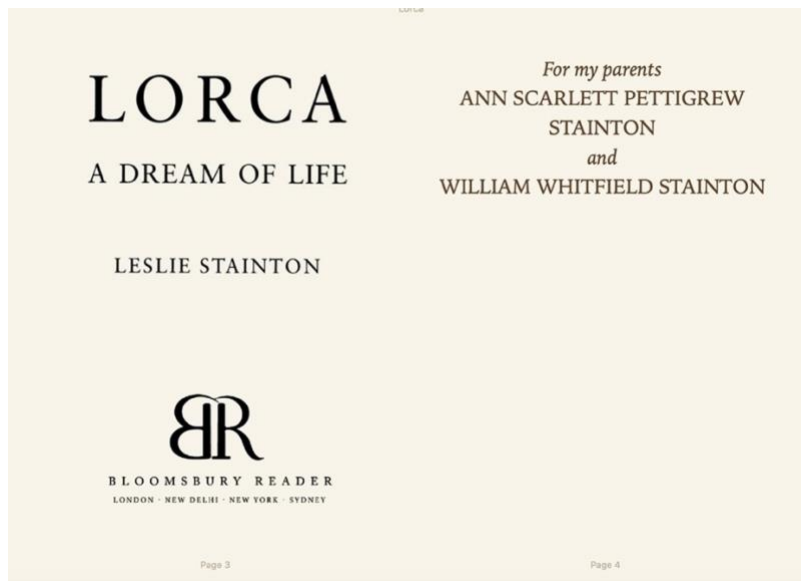


Portrait of Garcia Lorca, 1924, S. Dalí

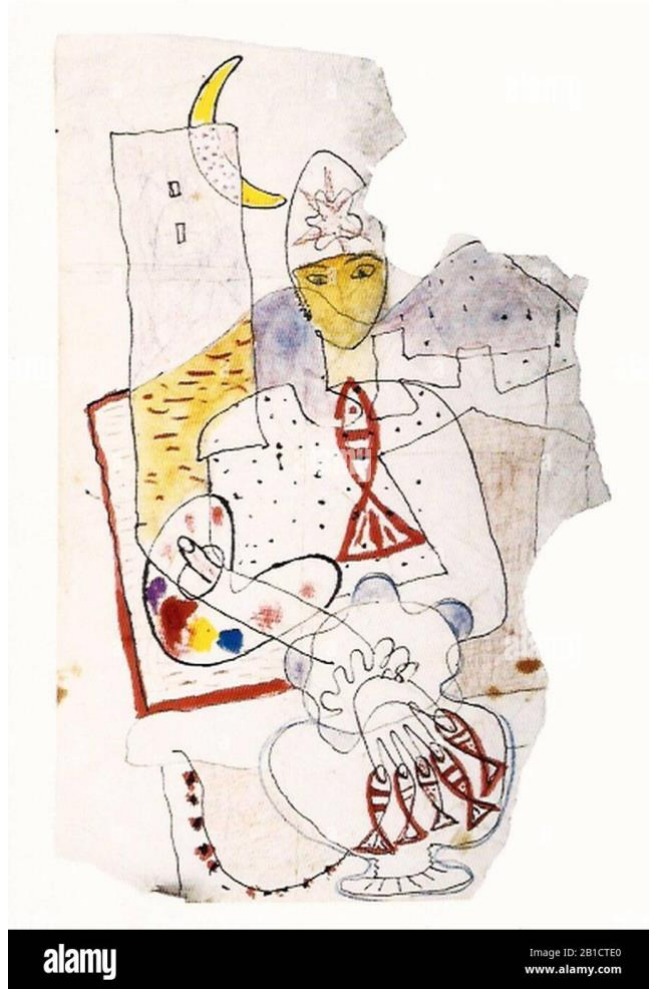
Both shared artistic points of view and socialized in the same social circles before the start of the Spanish Civil War. Some extra-official versions point out that Lorca tried to convince Dalí to spend a night together several times; however, the surrealist denied these statements in many interviews.

It is a fact that Dalí was a voyeur and he enjoyed watching other couples having sex in his presence. As a young man, he documented his

experiences as a voyeur in different orgies, which helped him create androgynous bodies that would soon turn into an obsession.



Garcia-lorca-retrato-de-salvador-dali-1927.





Dalí and Lorca's friendship influenced each other's art. No question about it.

For instance, look at this picture that Lorca painted in 1927. What do you see?

Two faces.

The one underneath is Lorca, the one with the sad eyes, Dalí. Their lips touch.

The name of the painting? The Kiss.



Study for Honey is Sweeter than Blood, Salvador Dalí, 1926. Dalí placed a likeness of Lorca's head, with its neck severed, eyes wide open, and a trickle of blood seeping from its mouth near the donkey.

The study "Honey is sweeter than blood" refers to the early period of Salvador Dalí. The artist is just beginning his surrealistic experiments. In particular, the described sketch a number of art historians relate to pre-surrealism.

This "new aesthetic" is the one formally announced in some of his articles published in *L'Amic de les Arts*, such as *Sant Sebastià* or *La meva amiga i la platja*, and also discussed with his friend the poet García Lorca in the letters they exchanged over that period.

In the works of Dalí of that era, the influence of the poet Lorca and other close friends is noticeable.

The later period of 1926-28 was called "the years of Lorca". Lorca is also in the picture - in the form of a head half immersed in sand.

Invisible Afghan with the Apparition on the Beach of the Face of Garcia Lorca in the Form of a Fruit Dish with Three Figs

[Salvador Dali](#) 1938 / [Surrealism](#)



Garcia Lorca and Luis Bunuel



During his eight years at the Residencia and for at least three years afterwards, Buñuel's creative efforts focused not on cinema but on poetry, to which Lorca had opened his eyes, and on short literary pieces that revealed the influence of such contemporary movements as Dada and its successor, Surrealism.

Growing estrangement between García Lorca and his closest friends reached its climax when surrealists Dalí and Luis Buñuel collaborated on their 1929 film Un Chien Andalou (*An Andalusian Dog*). García Lorca interpreted it, perhaps erroneously, as a vicious attack upon himself.

Ta andaluzijski pes je bil on.

In the opening sequence, announced by a title – 'Once upon a time' – a man appears on a balcony sharpening a cut-throat razor and looking up at the full moon. **The moon gives way to a close-up of a young woman's face.** This then becomes the moon approached by a single thin cloud – thin clouds also appear around Buñuel's head in Dalí's portrait of him, completed in 1924 – and the moon a close-up of the young woman's eye approached by the razor. The cloud cuts across the moon, the razor slices the eyeball. The image of the eye and the razor may owe something to a variety of sources, but the brutal aggression of the incident is typical of Buñuel. It still has the power to unsettle the viewer, as it certainly did in 1929.

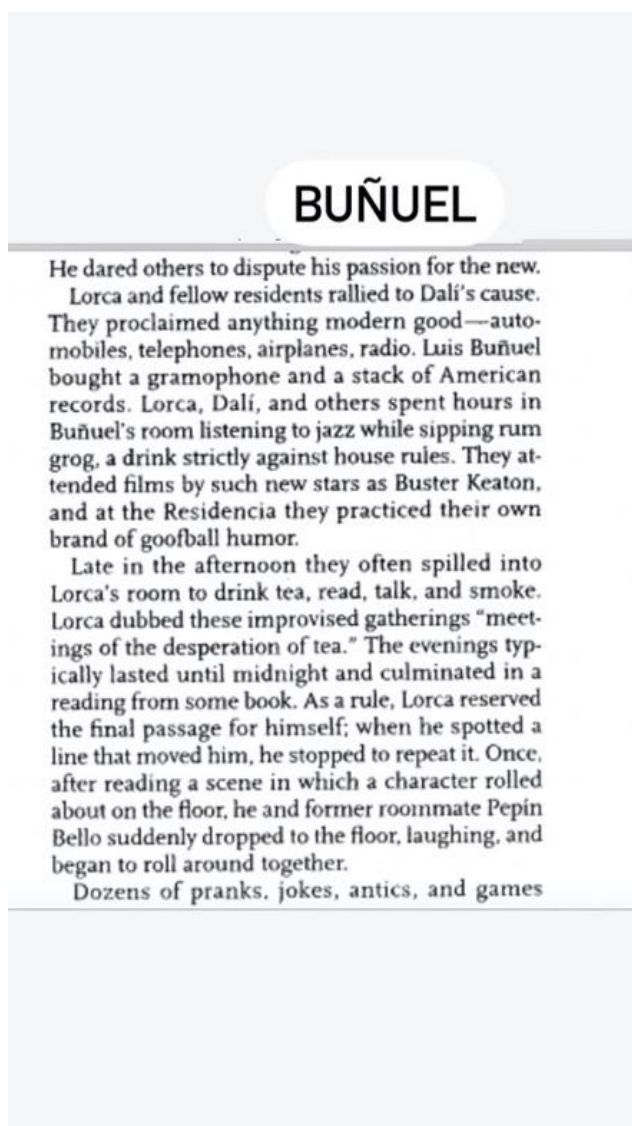


Sexual inhibition in one form or another is a central element in *Un chien andalou*, *Viridiana*, and *Belle de jour*;

Leslie Stainton, avtorica Knjige Lorca: A dream of Life – govori o tem koliko pisem je Bunuel napisal Lorci v katerih ga prosi da napiše scenarij za njegov film, Lorca nikoli ni odgovoril.

<https://www.youtube.com/watch?v=34ooCVenx3I&t=149s>

Dalí's obsession with wealth, which led André Breton to describe him wittily as 'Avida Dollars', also involved him in the 1950s and 1960s in various fraudulent activities. Nothing could be further removed from **Lorca and Buñuel's compassion for the poor** and their virulent denunciations of the lack of concern for such people on the part of the well-to-do.



BIO> [https://www.wikiwand.com/en/Federico Garc%C3%AD%C3%A1 Lorca](https://www.wikiwand.com/en/Federico_Garc%C3%AD%C3%A1_Lorca)

Madrid Revisited: 3 Paths Meet

MOVIE REVIEW | 'LITTLE ASHES'

Madrid Revisited: 3 Paths Meet

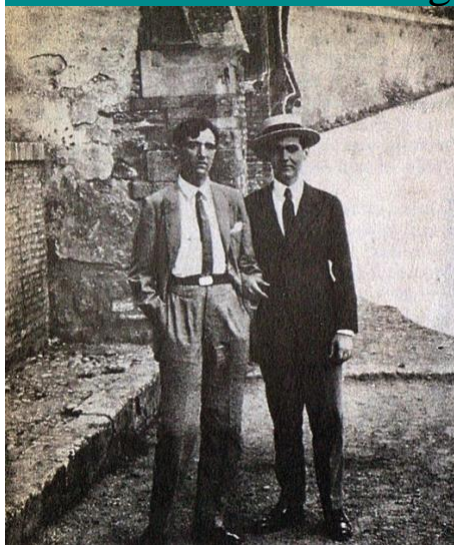


Javier Beltrán, as Federico García Lorca, and Robert Pattinson, as Salvador Dalí, in "Little Ashes," directed by Paul Morrison. Regent Releasing

<https://www.nytimes.com/2009/05/08/movies/08ashe.html>

FILM> Little Ashes, 2008 <https://www.imdb.com/title/tt1104083/>

Lorca and Manuel Angeles Ortiz en Alhambra 5. avgust 1925



**Federico Garcia Lorca y
Manuel Angeles Ortiz. Memorias de Granada**

<https://www.amazon.com/Federico-Angeles-Memorias-Granada-Spanish/dp/8493721719>

It caused a great impact in his life, as he remembered: "That visit stirred everything that my youth had meant to me, my childhood, those moments broken by endless circumstances. I spent a lot of time without painting, just walking, talking to people. **My obsession was**

Federico (Garcia-Lorca): the reasons, where, when". He would keep a close relation with Granada for the rest of his life.

He also collaborates with Luis Buñuel in "La edad de oro"



Picasso, Lorca, Capa ... art reveals fate of exiles who fled Franco's Spain

<https://www.theguardian.com/world/2019/dec/07/picasso-exhibition-franco-spanish-civil-war>

A huge exhibition in Madrid of sketches, photographs and paintings records the plight of the 500,000 republican refugees after the civil war

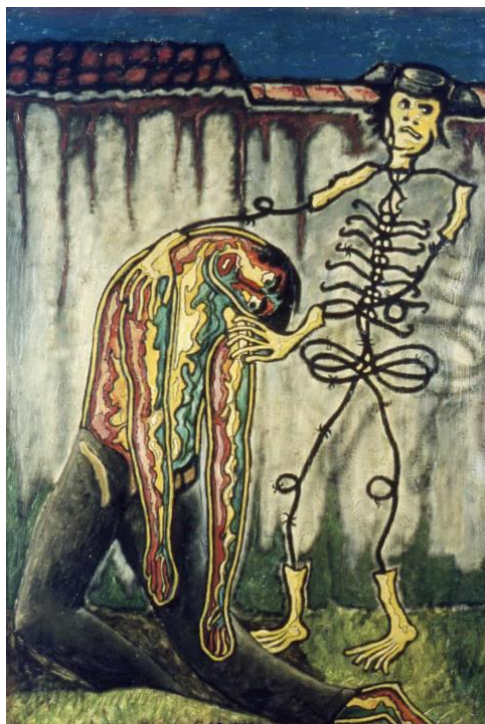
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In a cavernous space off one of Madrid's main boulevards, a dying [Federico García Lorca](#) slumps like an unstrung puppet, a refugee cellist stares down Robert Capa's lens, and the eyes of a young woman Pablo Picasso sketched 71 years ago meet the public's gaze for the very first time.

The images, carefully arranged among hundreds of photographs, books, flags, paintings and audio archives, herald a belated homecoming.

The exhibition ends with a group of works which explore the mythic appeal and legacy of some of the icons of Spanish literature.

Among them is a sculpture of Don Quixote breathing his last, José García Tella's *The Death of García Lorca*, painted in 1953, and a statue and an oil painting of the poet Miguel Hernández, who died of tuberculosis in a Spanish prison in 1942. "I've finished the exhibition with a look back at the way they thought about the Quixote and Lorca and Hernández," says Bonet.



The Death of García Lorca by José García Tella, 1953. Photograph: Collection of Jean-Claude Riedel

DEATH

It has been argued that García Lorca was apolitical and had many friends in both Republican and Nationalist camps. Gibson disputes this in his 1978 book about the poet's death.

Many anti-communists were sympathetic to García Lorca or assisted him.

??? (laž ali resnica)

The Franco-era report, dated 9 July 1965, describes the writer as a "socialist" and "freemason belonging to the Alhambra lodge", who engaged in "homosexual and abnormal practices".^{[46][47][48]}

http://www.typicallyspanish.com/news-spain/granada/Federico_Garc_a_Lorca_was_killed_for_being_a_mason_and_for_homosexuality.shtml

The document described the Granada poet as 'a mason belonging to the Alhambra lodge where he adopted the symbolic name of Homero, how high he was in the lodge is unknown'.

*Then I realized I had been murdered.
They looked for me in cafes, cemeteries and churches
.... but they did not find me.
They never found me?
No. They never found me.
From "The Fable And Round of the Three Friends",
Poet in New York (1929), García Lorca*

CARMEN DE LOS MARTIRES, Granada – PARK poetov



“Ghazal of Dark Death,” an English Translation of “*Gacela de la Muerte Oscura*”

I want to sleep the dream of apples,
to escape the riot of cemeteries.
I want to sleep the dream of that child
who wished to cut out his own heart on the high sea.
I don't want to hear that the dead don't spill their blood;
that the rotting mouth is still begging for water.
I don't want to hear about the agonies of the grass
or of the snake-mouthed moon
at work before sunrise.
I want to sleep a little,
a little, a minute, a century;
but all should know that I am not dead;
that there is a golden stable on my lips;
that I am the little friend of the West Wind;
that I am the looming shadow of my tears.
Cover me in the Dawn with a shroud,
because she will hurl clumps of ants at me,
and soak my shoes with hard water
so that I might slip her scorpion sting.
Because I want to sleep the dream of apples
to learn weeping that will cleanse me of the land;
because I want to live with that dark child
who wished to cut out his own heart on the high sea.

by Federico García Lorca,
From *Diván del Tamarit* (1934)
Translated by E.A. Melino

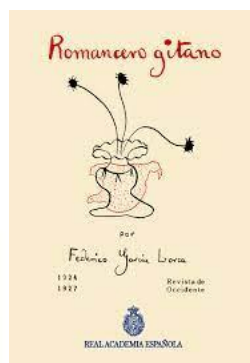
<https://americanghazal.com/2018/04/14/ghazal-of-dark-death-federico-garcia-lorca/>

<https://www.youtube.com/watch?v=g6LUbV5KbbE>

Spanish Artists Who Have Shaped Western Culture

<https://arte8lusso.net/art/spanish-artists/>

If Lorca came to symbolise the poets and writers of Spain who opposed Franco and his intention to censor and destroy, **Picasso's** cubist painting of Guernica came to symbolise the artists who opposed Franco.



THE GRANADA OF FEDERICO GARCIA LORCA

Članek in 1986!!

<https://www.nytimes.com/1986/05/04/travel/the-granada-of-federico-garcia-lorca.html>

In real life Federico Garcia Lorca, the man, marched in Granada's

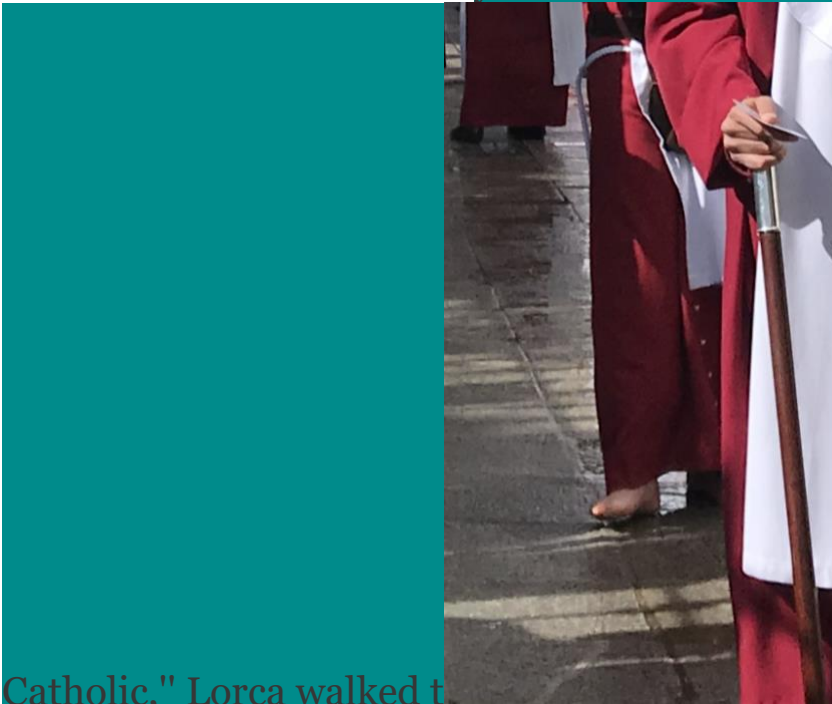


Holy Week processions when he was 30

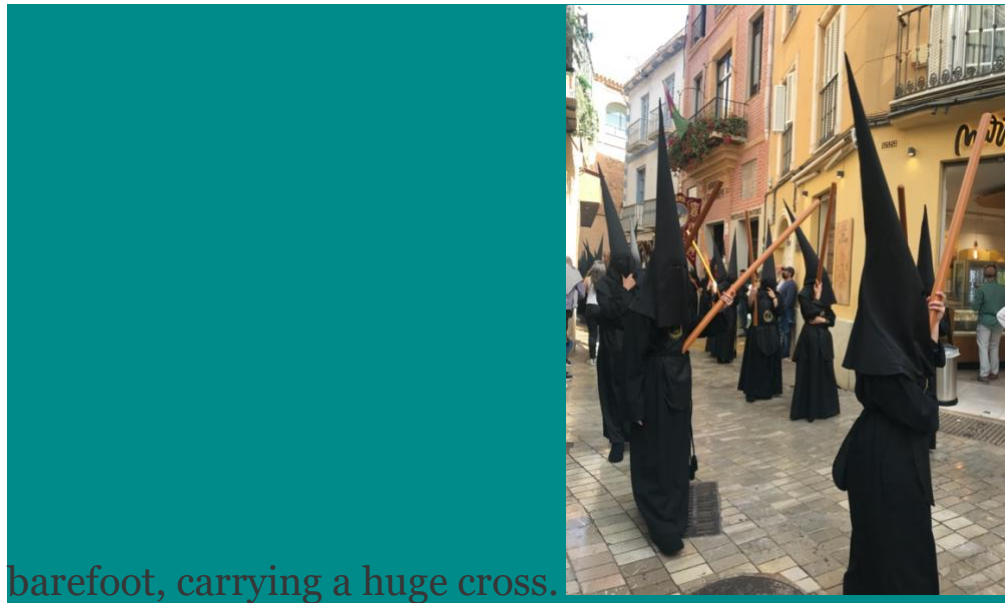




years old. A self-described "anarchical-



Catholic," Lorca walked through the streets



barefoot, carrying a huge cross.



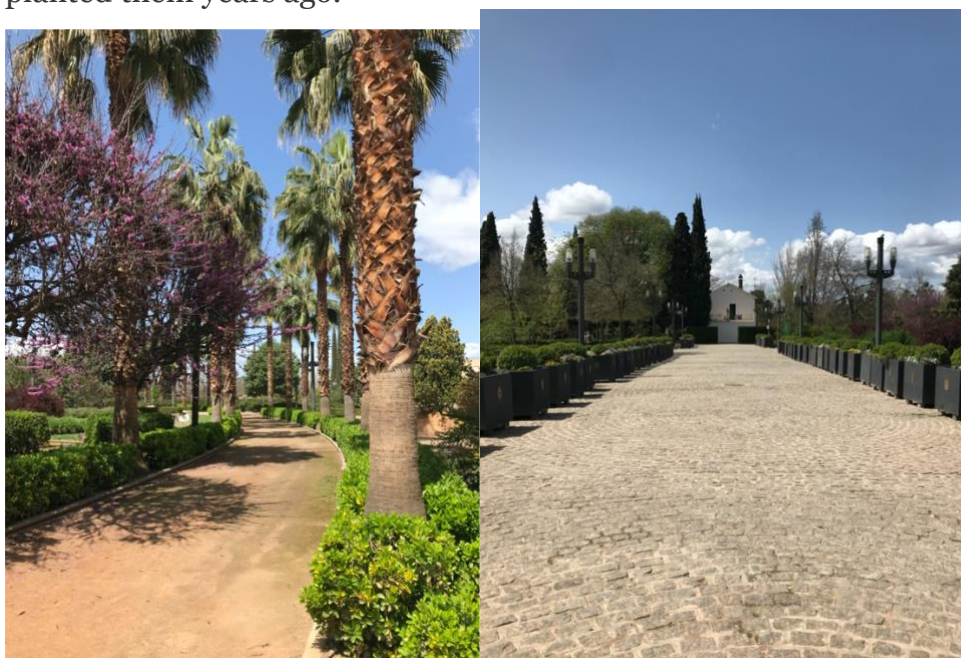
In Granada, the city of his birth, the [Parque Federico García Lorca](#) is dedicated to his memory and includes the Huerta de San Vicente, the Lorca family summer home, opened as a museum in 1995. Lorca's family spent vacations at their summer home on the edge of the city, the **Huerta de San Vicente.**

All three of these homes—Fuente Vaqueros, Valderrubio, and Huerta de San Vicente—are today museums.^{[9][10][11]}

Lorca spent summers at the [Huerta de San Vicente](#) from 1926 to 1936. Here he wrote, totally or in part, some of his major works, among them [When Five Years Pass](#) (*Así que pasen cinco años*) (1931), *Blood Wedding* (1932), *Yerma* (1934) and *Diván del Tamarit* (1931–1936). The poet lived in the Huerta de San Vicente in the days just before his arrest and assassination in August 1936.^[32]



Two dark cypresses flank one end of the house, where Federico and his brother planted them years ago.



Being from Granada gives me a sympathetic understanding of those who are persecuted. Of the gypsy, the black, the Jew . . . of the Moor, whom all Granadinos carry within us.”

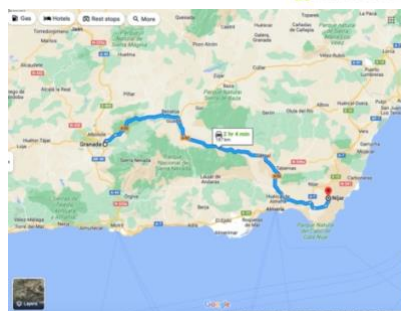
BODAS DE SANGRE

It mainly inspired by a **true story** that happened in 1928 in a farming village of **Nijar** in the Spanish province of Almeria.



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112351768
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In a dusty corner of the Andalusian desert, near the town of Nijar in the province of Almeria, sits a small 19th century stone church.

Cortijo del Fraile: True-Life Setting of a Crime of Passion

Fratarjeva kmečka hiša

Cortijo del Fraile was originally the centre of a huge farm with olive trees and vines and would have probably managed a few smaller farms in the area as well.

The estate is a typical large scale Andalusian livestock and agricultural farm. There are several buildings constructed around a central courtyard and include ovens, stables, piggeries and the chapel



<https://www.sydneytheatre.com.au/magazine/posts/2011/june/feature-the-true-crime-of-nijar>

For locals it is shrouded in tragedy and renowned as the setting for a shocking true crime on which Federico García Lorca is thought to have loosely based his pastoral drama Blood Wedding. In July 1928, a reportedly plain young woman (with a large dowry) called Francisca Cañada Morales was due to be married in the stone church to dull but dependable local labourer called Casimiro Perez Pino.

Francisca was not keen on the marriage, but was rather in love with her dashing **cousin!!** Curro Montes Cañada.

After an argument with her fiancée the night before the wedding, Francisca abandoned the wedding plan and eloped with her cousin. Fate was against the young lovers, and they ran into Casimiro's brother Jose in the church on their escape. Quickly realising what was happening, he shot Curro Montes dead in a bid to save his family's honour.

The crime was first reported in the newspaper Heraldo de Madrid in 1928. It is generally believed García Lorca would have read articles about the crime and used it as inspiration for the tragic love story he wrote in 1932, although he increased the appeal of the main figures in the story for dramatic impact and incorporated a mythological element. Film buffs might recognise the church in which the murder took place as the setting for scenes in the Clint Eastwood film *The Good, The Bad and the Ugly*.

The church has since fallen into disrepair but is still a destination of interest to fans of García Lorca's work.

NUJNO!

<http://www.unique-almeria.com/federico-garcia-lorca.html>

Built by Dominican friars in the eighteenth century Cortijo del Fraile (the Friar's Farmhouse) is a traditional Spanish farmhouse with a dark past. Situated in the [Natural Park of Cabo de Gata-Níjar](#), the once grand estate is now a dilapidated collection of buildings and would probably not draw a second glance had it not been for a real-life story of betrayal and bloody revenge that occurred there in 1928.

A young woman named **Francisca Canada Morales** lived on the farm with her father, and eloped with her cousin, **Francisco Montes Canada** hours before she was due to marry Casimiro, a labourer to whom she was not attracted.

The tragic story unfolded a few yards away when the cousin, **with whom Francesca had been in love since childhood** was shot in the head by the prospective bridegroom's brother. He had been laying in wait for them at a nearby crossroads.

Francisca was severely beaten and left for dead, but survived the ambush. She lived the rest of her life as a recluse, never marrying, and died in 1987.

Bodas de Sangre or Wedding of Blood



Nevesta in Ženin

The pursuit ends in a knife fight between Leonardo and the groom and both are slain, leaving the contested bride covered in their blood.

Copyright of this text and more info at: [Federico Garcia Lorca / Blood Wedding / Cortijo del Fraile http://www.unique-almeria.com/federico-garcia-lorca.html#ixzz7S9ghdjkg](http://www.unique-almeria.com/federico-garcia-lorca.html#ixzz7S9ghdjkg)

Literary Theory and Criticism

<https://literariness.org/2020/08/04/analysis-of-federico-garcia-lorcas-blood-wedding/>

Lorca said once that the only hope for happiness lies in “living one’s instinctual life to the full.”

His best plays explore psychological and social forces in which human instincts collide with society’s restraints and are meant to be instructive. “

From a neighbor the Mother learns that the Bride was once wooed by her cousin, Leonardo, before his marriage to another three years before

(3)

The act shifts from its previous interior daytime settings to a forest at night and from prose, periodically broken by verse—such as the lullaby in the second scene of act 1 and the wedding songs of act 2—to mainly verse.

KNJIGE (druge teme)

Sterility| A study of theme in three plays by Federico Garcia Lorca - 30.str

<https://scholarworks.umt.edu/cgi/viewcontent.cgi?article=4689&context=etd>

Mati je tragična figura, figura okoli katere se tragedija zgodi – je nosilka tragičnega. Mati investira vse kar ima in vse izgubi na koncu.

Nevesta pa nosi strast, ki je reprezentirana s suho in vročo zemljo. (Ženske teme)

Plot and Character

As with all the tragedies, the central figures are the women and their sterility and of their subsequent frustrations. The action of the plot centers around the Mother and the Bride. These two central characters become the forces with which the play moves forward.

The play's theme is the codified systems of sex, honor and passion. And the tragedy revolves around the Mother who loses everything at the end of the play except for the peace of knowing she'll never lose another son as she has in the past. "It is La Madre who holds the tragedy together; it is her sense of love and hatred, honor and vengeance that directs the physical action of the play. Therefore it is her tragedy." ⁴

under them; blessed be the rain because it wets the face of the dead. Blessed by God, who stretches us out together to rest.

As it is the Mother who holds Blood Wedding together, it is the Bride and her passion that bring about the tragedy of the play. From the beginning of the play, there are doubts about the honor of the girl. Her mother did not love her husband and was tremendously beautiful as is the Bride. The Bride's relationship with Leonardo Felix makes her immediately suspect in the Mother's mind. Before we meet the Bride herself, the doubts are beginning to be implanted in a skillful handling of exposition. Even Leonardo, her former suitor, casts doubts on her character.

Mother-in-Law. His mother, I think, wasn't very happy about the match.
Leonardo. Well, she might be right. She's a girl to be careful with.
Wife. I don't like to have you thinking bad things about a good girl.

Those words denoting fecundity are used only with reference to the men -- Leonardo and the Bridegroom. This is correct because it shows again the social significance of the man as a procreative force without which the woman cannot fulfill her position as childbearer.

The men are referred and compared to wheat, "That's what I like. Men, men; wheat, wheat,"; flowers, "First your father; to me he smelled like a carnation," and "A sunflower to your mother, . . ."; and water, ". . . your son was a little bit of water from which I hoped for children, land, health; . . ." and there are constant references to the vineyards which the Bridegroom owns. The vineyards, too, become symbols of fertility, for the Bridegroom has produced them from the arid soil and thus they show his procreative powers.

BARVE!!

The setting's colors are specified in each scene. And these colors are important in developing the sterility in the plays. The first two sets in Blood Wedding are colored: the yellow of the opening scene is the same color of the wheat with which the Mother allies the fertility of her son. The rose color of the walls in Leonardo's home are indicative of his own fertility and passion, especially the fertility which is proved by his child and the one his wife is now carrying.

From the third scene of Act I in the Bride's home all the sets are white, a color of purity and sterility. Even the area surrounding the Bride's house -- the wasteland is symbolic of her sterile nature.

The main point of fertility shown in the settings of the play is the forest scene in Act III in which the lovers try to consummate their love, but the entrance of the Bridegroom prevents their fulfillment. The forest becomes a place of fertility

-45-

In the final scene of the play, the women are sterile and again the set is entirely white, including the floor. Another point is that there are absolutely no men in the final scene of the play; the women are left alone without men and the sterility of the color of the walls complements their sterile state.

Again in the visual aspects of the play, Lorca shows the depth and scope of his artistic nature by using the settings as a means of supplementing his theme.

BARVE SCEN IN PROSTOROV

Začne se z RUMENO

Leonardova hiša – ROZA

Nevesta – VRTNICE

Od zunaj belo s sivo modrimi toni z ogromnim KAKTUSOM in senčno srebrno

Cerkev BELO

[https://books.google.rs/books?id=GNkfv6l7-](https://books.google.rs/books?id=GNkfv6l7-OgC&pg=PA86&dq=theory+blood+wedding+lorca&hl=en&sa=X&ved=2ahUKewjstL7m2)

[OgC&pg=PA86&dq=theory+blood+wedding+lorca&hl=en&sa=X&ved=2ahUKewjstL7m2](https://books.google.rs/books?id=GNkfv6l7-OgC&pg=PA86&dq=theory+blood+wedding+lorca&hl=en&sa=X&ved=2ahUKewjstL7m2)

[7_3AhUE_6QKHap2DW8QuwV6BAgJEAc#v=onepage&q=theory%20blood%20wedding%20lorca&f=false](https://books.google.rs/books?id=9dE4EAAAQBAJ&pg=PA94&lpg=PA94&dq=theory%20blood%20wedding%20lorca&f=false)

Exploring Race, Ethnicity, Gender, and Sexuality in Four Spanish Plays: A crisis of Identity

By Beth Ann Bernstein

KONJI IN FROJD

THE FREUDIAN ASPECT OF THE HORSES, str 100.

https://books.google.rs/books?id=9dE4EAAAQBAJ&pg=PA94&lpg=PA94&dq=ethnicity+in+lorcas+plays&source=bl&ots=RHe6dx2mYR&sig=ACfU3U1c78WHGLX4-tHEU2sFvXRn5ijUwA&hl=en&sa=X&ved=2ahUKEwiQsIyP0L_3AhVkl4sKHfADBvsQ6AF6BAgIEAM#v=onepage&q=ethnicity%20in%20lorcas%20plays&f=false

Those horses embody pure uninhibited sexual drive as does the id which is the source of the libido.

The horses represent the deepest darkest urges of the men.

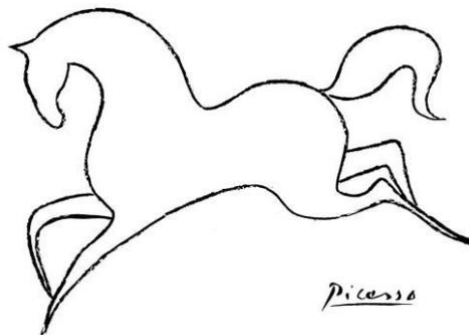
The horses must find the outlet for the pent-up sexual energy that has turned to aggression.

BELI VS ČRNI

The horse in the work of Federico García Lorca

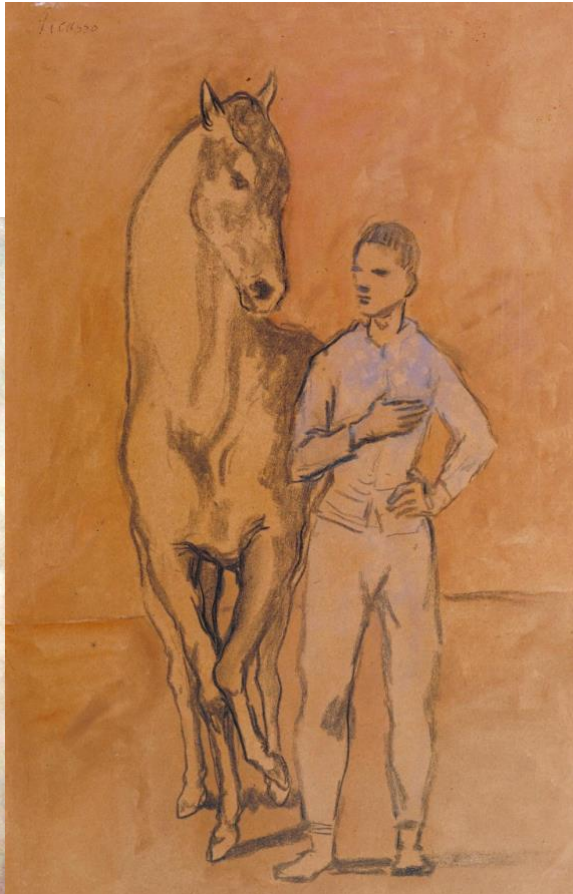
<https://gustavomirabalcastro.online/en/art/the-horse-of-federico-garcia-lorca/>

It is to this last symbol, the horse, that we will dedicate a few additional lines to



deepen the perception of the horse in
of Federico García Lorca

the work



Español / English

Por una vereda venía Don Pedro. / Don Pedro came along a path.

¡Ay, cómo lloraba / Oh, how I cried
 el caballero! / Montaba en un ágil / the gentleman! / rode in an agile
 caballo sin freno. / horse without brake.
 Venía en la busca / I was looking for
 del pan y del beso / of bread and kiss
 todas las ventanas / all the windows
 preguntan al viento / they ask the wind

por el llanto oscuro / by the dark weeping
del caballero. / of the gentleman.

Por el camino llano / On the flat road
dos mujeres y un viejo / two women and an old man
con velones de plata / with silver candles
van al cementerio. / they go to the cemetery.

Entre los azafranes / Among the crocuses
han encontrado muerto / they have found dead
al sombrío caballo / to the dark horse
de Don Pedro. / of Don Pedro.

Federico García Lorca

The horse in the work of Federico García Lorca represents that force that makes its way despite and that makes itself heard ... That makes tremble and that it is life, it is strength and if it is tried to contain it is also death in what it becomes.

In the House of Bernarda Alba, the horse is the best expression of restrained passion. This “passion” kicks until it is released through escape or death ... Life has to get exits and the horse expresses the imposing force of life.

The origin of the Horse in the work of Federico García Lorca

Likewise Federico García Lorca finds in the horse a close element thanks to his life in the field in his first years of life. A common symbol with which any common Spanish could feel identified. That force of neopopularism arising in the natural but hiding under its wings the symbols of those passions that it had to restrain.

The horse as the perfect symbol of that which can not be tamed or contained for too long ... That which makes its way from life to escape or death and death in the work of Lorca because in a traditional society getting out of the norm was social death or better still death before the impossibility to fit.

Lorca's horse was nothing more than the need to express his art and his sexual orientation. This need born in a repressed and traditionalist society that suffocated him. The same traditionalist society that finally shot him through the Franco regime ... Life that leads to escape or death ... The horse of Lorca is the life of Lorca

Symbology in the work of Federico García Lorca

- The moon: It is the most widespread symbol within the work of Federico García Lorca. Its most recurrent meaning is the symbol of death, but also closely associated with the symbol of fertility, eroticism, sterility or beauty. The cycle of 28 days, both the cycle of the moon and the menstrual cycle are indissoluble elements that generate this association ... Blood, death, life, fertility and eroticism in the understanding that the moon as inducer of those behaviors "to the shadow". The moon as hypnosis and provocative ... Light in the shadow to commit sin.
- Water: In Lorca's work the flowing water becomes a symbol of life and vitality. It is the way life extends. When water is stagnant and without movement, water represents death. Is that the symbol is not purely the element but its context.
- The blood: representative of life as well as the moon, and when it is spilled, is the main symbol of death. Likewise blood can symbolize in women the fertile, the sexual. It is fundamental as we see that the symbol can not be clearly distinguished without its context.
- The horse and the rider: it is one of the recurring symbols in the work of Lorca. Federico García Lorca plays his symbolic triad. The horse and the rider carry with them the meaning of death but also and by their indivisible trinity are associated with vitality (life) and sexuality (fundamentally male eroticism)

Another Symbols of Federico García Lorca 's work

- The symbol of the bull: García Lorca, as a bullfighter, described his relationship with them in the following way: "I believe that bullfighting is the most cultured festival in the world. It is the pure drama in which the Spanish shed their best tears and their bile. It is the only place where he leaves with the security of seeing death surrounded by the most dazzling beauty (...) ». Although at present this vision of the bullfighting activity would awaken repulsion, especially that of the animal and anti-bullfighting defenders, we must remember that Lorca developed in an environment full of drama where the brute force is the only one recognized as the true force.
- Herbs: its fundamental value as a symbol is death however, as in the other cases, this interpretation varies according to the context.
- The metals: metals and the flashes of them in the light of the moon appear conform under the entity of white arms, univocally associated with tragedy and death.

https://books.google.rs/books?id=fOJRnesy3x8C&pg=PA16&dq=ethnicity+in+blood+wedding+lorca&hl=en&sa=X&ved=2ahUKEwifvKmX1b_3AhUZtKQKHZDaAdMQ6AF6BAgHEAI#v=onepage&q=ethnicity%20in%20blood%20wedding%20lorca&f=false

<https://books.google.com.gi/books?id=BtLIAQAACAAJ&printsec=frontcover#v=onepage&q&f=false>

Magian Culture – ANDALUSIA

The Decline of the West, Oswald Spengler

Magian. Culture and Civilization **includes the Jews from about 400 BC, early Christians and various Arabian religions up to and including Islam.** Its world feeling revolved around the concept of world as cavern, epitomized by the domed Mosque, and a preoccupation with essence.

What is Faustian culture?

Western culture was referred to as Faustian. The Faustian world is focused on “the infinitely wide and profound space, the yearning towards distance and infinity.” We (“Faustian man”) dealt with infinity and the very un-classical concept of the abstract “point”. Greek and Roman culture.

<https://www.proquest.com/openview/77581b971883a209cccd36abd637b868/1?pq-origsite=gscholar&cbl=47779>

Lorcina Andalusia kontrira konceptu „Zahodne civilizacije” **ZELO POMEMBNO!**

...jeaves. To what extent might the poet's portrayal of Andalusia aim at recasting the cultural significance of the region in light of contemporary theories of culture, rather than perpetuating the image of Andalusia as out of step with modernity, as such friends as Salvador Dalí and Luis Buñuel seemed to think? I shall argue that Lorca's portrayal of Andalusia in *Gypsy Ballads*, *Deep Song*, and *Divan of the Tamarit* tends to align Andalusia with a contemporary tendency to question and even oppose the construct “Western civilization.” In doing so, I shall point to certain key similarities between the cultural ideas manifested in Lorca's writing, as poet and as critic, and the cultural theory formulated by Oswald Spengler in *The Decline of the West*, to demonstrate that Lorca's work effectively and systematically reinterprets Andalusia, not as a backward hinterland of Western or “Faustian” culture, to use Spengler's term, but as a part of an essentially different, “Magian” culture.²

What impressed me most in *Blood Wedding* was just this: **the spirit which drives it all**, a breath which comes from **very far and very deep, the soul of a primitive people**. The same soul of *Gypsy Ballads*, which doesn't allude to the Andalusians of the East or the West, of inland or coast, but to the Andalusians in their deepest historical and psychological perspective . . . From scene to scene the effects are executed with magisterial skill . . .³

Knjiga> Garcia Lorca at the edge of surrealism.

Each of these plays distinctly underlines the **importance that eroticism** has not only as a fundamental drive in human existence, but also concerning companionship, offspring, expression, and identity.

the erotic imperative in poetry

“Naturalmente que en la poesía vive un problema sexual, si el poema es de amor, o un problema cósmico, si el poema busca la batalla con los abismos. La poesía no tiene límites”

[Within poetry there naturally resides a sexual problem, whether the poem deals with love or a more universal issue, or whether the poem battles with the abyss. Poetry has no limits].

Knjiga> The theater of Garcia Lorca, Text, Performance, Psychoanalysis

https://books.google.rs/books?id=zoG-UQi0GTIC&pg=PA44&dq=theory+blood+wedding+lorca&hl=en&sa=X&ved=2ahUKEwjstL7m27_3AhUE_6QKHAP2DW8QuwV6BAGgEEAg#v=onepage&q=theory%20blood%20wedding%20lorca&f=false

Vprašanje ŽANRA (Magian Culture ?), – ali se da Krvave svadbe umestiti v Aristotelovo teorijo tragedije (osnovna tema in uporaba hora)- tretje dejanje pa je vseeno dokaz da ne.

44, 45 stran

Partiukularni realni dogodek VS univezalnost poetske tragedije

Popularni besednjak, muzikalnost, folklor, strast, socialni čut, diskretna seksualnost, narava in luna

Dobesedni jezik 1. dejanja VS pre-stilizirana liričnost 3. dejanja

Reference povezujejo:

/regionalno

/politično

/preroško

/fatalno, fatalizem

/kult Lorce

En od prevodov: The FATE at the WEDDING

Sex and politics

In the sense that it is a play in which **fate** is seen to have a crucial role – especially in the final act – *Blood Wedding* also seems to express, however, Lorca's belief that, as far as his own sexual inclinations were concerned, he could not change. Like the lovers of his play, his course was now set.

(MOŠKE) TEME>

- The theme of **sexual frustration** that had been expressed so powerfully a year earlier in *When Five Years Pass* is embodied here in the characters of the Bride

-The **male body as lost object**

-**Sacrifice of manhood**

-, „Lovers longing for merger and the **final penetration of two men's** bodies by the knives.”

Excerpt From: Leslie Stainton. “Lorca”. Apple Books.>>

“With *Blood Wedding* Lorca sought both to reimagine the events that had taken place in Almería in 1928 and to revive the classical theater. He later boasted that *Blood Wedding* was **the first tragedy** “to be written in Spain for many, many decades.” He had long viewed rural Spanish life, with its **stark blend of Catholic dogma and pagan superstition**, as innately tragic.

Noting the quantity of macabre crucifixions to be found in Spanish villages, he had argued in *Impressions and Landscapes* that “the tragic, the real, is what speaks to people's hearts, and that's why artists who seek popular success always create Christ figures full of purple sores.”

“More than ever he was convinced that if the twentieth-century Spanish theater was to be saved it must return both to the people and to its earliest forms. “Without a tragic sense there is no theater,” he insisted. The Spanish theater “must return to tragedy.”

“There were contemporary precedents for the undertaking. As a young man Lorca had read in translation **John Millington Synge's one-act tragedy of rural Irish life, *Riders to the Sea***, and been impressed by the work and by Synge's achievement. Although he never publicly acknowledged his debt to Synge's play, it clearly served as a model for *Blood Wedding*, for it showed Lorca how effectively one could translate into tragedy the harsh circumstances of contemporary life in an isolated,” agrarian community—where men work the fields or fish the seas, and women remain at home, awaiting the inevitable deaths of their husbands and sons. ”

“In drafting his first tragedy, he aimed to invoke the classical forms “with freedom,” he said”

“The drama itself tells of a bride who **elopes with her cousin** on her wedding day.”

“To this fact-based framework Lorca added details meant to darken the story’s Freudian undertones and to heighten its power as myth. **His bride and her lover flee not into desert terrain—as their real-life counterparts did—but into a dank forest where death waits.**”

“Blood Wedding re-creates the archetypal Spain of those collections—a region steeped in passion and blood, in popular Andalusian imagery and song, a world where nature reigns. “The fault is not mine,” the bride’s adulterous lover states. “The fault belongs to the land.” Nature itself is a protagonist, most provocatively in the forest scene, where the Moon—a “young woodcutter with a white face”—appears, seeking blood to warm his icy flesh. Characters throughout the play recall the cycles of nature: the planting and harvesting of crops, the earth’s rotation from day to night, and from birth to death. Had his most distant childhood memories not borne the “flavor of the earth,” Lorca reflected, “I could not have written Blood Wedding.” The play allowed him to capture the details of the Andalusian countryside “with the same spirit I felt in my boyhood years.”

“The play, in essence, is a long poem, in which passages of verse and prose combine to produce a lyrical portrait of Spain and its people. Lorca’s productions of Golden Age drama earlier in the year had reinforced his appreciation for the power of spectacle. To his brother, he described the Golden Age theater as a **visual and musical “holiday” for the senses**—an effect to which he clearly aspired in Blood Wedding. The bride’s home is rendered in “gray whites and cold blues,” while the bride herself wears a black wedding dress. The play’s final scene, **a requiem for the dead**, takes place in a brilliant white room without “a single gray, or a single shadow, or the barest trace of perspective.” Against this backdrop two girls in dark blue dresses wind a skein of red yarn.

Critical moments of the play are set to music. **In both a lullaby and a wedding song**, Lorca blends traditional verbal motifs and lyrics with metaphors of his own invention to suggest the impending tragedy. Structurally, Blood Wedding reveals traces of the Bach cantata to which

“he listened so assiduously while working. Parts of the drama correspond to arias, recitatives, and chorales. In at least one production of Blood Wedding, Lorca underscored the play’s affinity with Bach by introducing the forest scene with a passage from the Second Brandenburg Concerto.”

“When the Moon and Death, in the guise of a Beggar Woman, appear, he said, “the realism that dominates the tragedy until that moment is ruptured and gives way to poetic fantasy, where naturally I find myself most at home, like a fish in water.”

Visual and musical symbols suggest the actual moment of death. Seconds before the two male protagonists kill one another, the stage turns blue, the Moon emerges, and a violin duet sounds. Suddenly two screams shatter the air, and the music stops. In silence, the Beggar Woman, draped in a shroud, steps onstage. With her back turned to the audience she spreads her cloak, like a prehistoric bird, and the curtain falls.

In a sense Lorca had been rehearsing this scene for years. Components of the forest sequence—the woodcutters, the Moon, Death, the forest itself—appear, variously, in The Butterfly’s Evil Spell, Once Five Years Pass, and Gypsy Ballads. The moon, in particular, had obsessed Lorca at least since adolescence. At twenty he described the “moon’s light as

“sacred, sacred, sacred,” in spite of the fact that it “wounds you too much.” In Impressions and Landscapes he called the moon a “comforter of the sad.”

“Poets’ aide. Refuge of the passionate. Perverse and chaste rose. Ark of sensuality and mysticism. Infinite. artist of the minor key.” He viewed the moon as the richest of the celestial bodies, a force linked to fertility, water, time, and death, a substance whose reflected light suggests reflected things—recollections of childhood, of lost loves. The moon had cast its pale light on Lorca’s work from the start. “I am a poet of the night,” observes the Poet in Lorca’s *The Billy Club Puppets*. “Pay me in silver. Silver coins look like they’re lit by the moon.”

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Leslie Stainton. “Lorca”. Apple Books.