The Crime Was in Granada Study Guide

The Crime Was in Granada by Antonio Machado

BOOKRAGS

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Introduction

Antonio Machado's poem □The Crime Was in Granada□ is about a real historical event, the murder of the Spanish writer Federico García Lorca on July 18, 1936. Lorca was killed at the onset of the Spanish Civil War (1936-1937); it was a murder almost certainly politically motivated in part. The poem was first published in memory of Lorca in the newspaper *Ayuda* on October 17, 1936.

Lorca is said to have been killed by supporters of General Francisco Franco, who were intent on eliminating influential artists and other figures who did not support the general in his attempt to take over Spain. Others suggest that a personal vendetta was involved and that Lorca's support of those opposing Franco was only part of what instigated his murder. Either way, this killing was a shameful assassination of a great literary figure whose involvement in politics was minimal, despite his political convictions; this shame is a major theme in Machado's poem. That is, by emphasizing so strongly that Lorca was killed in his own hometown (he was born in 1898 just outside Granada, in Fuente Vaqueros, and his family moved to Granada in 1909), Machado suggests the degree to which Lorca's death was a terrible betrayal of fundamental decencies.

As a mature and powerful poem, □The Crime Was in Granada□ is a respected work of Machado's. Most broader collections of Machado's poems, such as the *Selected Poems*, translated by Alan S. Trueblood, include the poem, and most larger libraries own a copy of Trueblood's translations.

Author Biography

Nationality 1: Spanish

Birthdate: 1875

Deathdate: 1939

The poet Antonio Machado was born on July 26, 1875, on his family's estate near Seville, Spain. His father and grandfather were scholarly men, and Machado would go on to teach as well. Machado began his schooling in Seville, but his family moved to Madrid, Spain's capital city, when he was eight years old. There, he began attending the Institución Libre de Enseñanza (Free Institute of Teaching). This school was known for its progressive curriculum and for one instructor in particular, Giner de los Rios. De los Rios was a great influence on many of Machado's contemporaries, who, like Machado, went on to play prominent roles in the artistic and political life of Spain. Some of these figures have come to be known as the Generation of '98; most scholars associate Machado with this group. This generation of artists and thinkers attempted to revitalize Spanish cultural and political life.

After graduating from high school, Machado and his brother, Manuel, with whom he was close, went to Paris to work for a publisher. As they had in Madrid, in Paris they participated in the artistic and intellectual life of the city. Machado appreciated the heady pace of their bohemian life in Paris less than his brother did, and soon he was back in Madrid. There, he studied for a teaching certificate, as the early death of his father had reduced the family's finances, making it necessary for him to secure steady employment.

Machado's first teaching post was in the area of Spain called Soría. In Soría, in 1909, Machado met and married a young woman, Leonor Izquierdo. The couple spent time in Paris, where Machado began studying philosophy, a lifelong interest. In fact, Machado would go on to pursue a university degree in philosophy. The completion of this degree, along with his growing reputation as a poet, led to better teaching positions. The marriage did not last long, however, as Leonor contracted tuberculosis and died just three years after they married.

Machado's first published poems appeared in 1901 in a Madrid literary periodical called *Electra*. His first volume of poetry, *Soledades*, was published in 1903. Machado is known as an exacting writer who would destroy those writings with which he was not completely happy. He published four volumes of poetry as well as diverse other writings in his lifetime.

Throughout his life, Machado had close associations, or acquaintanceships, with other Spanish artists and intellectuals, including Federico García Lorca, whose death is recounted in □The Crime Was in Granada□ (1936). Lorca was an internationally known literary figure by the time of his death, which was but one terrible event among many

that so demoralized Spaniards during the civil war the country suffered from 1936 to 1939.

Machado died on February 22, 1939, in Collioure, France, where he and a number of others had fled, to escape capture and persecution by General Francisco Franco's forces. Machado's health had been failing for some time, and this difficult passage across the Pyrenees into southern France proved to be too much for the poet's fragile constitution.

Plot Summary

I

The first part of Machado's poem □The Crime Was in Granada□ is called □The Crime,□ and it describes, or imagines, the assassination of Lorca. The first line of the poem says that Lorca □was seen, surrounded by rifles.□ By saying that the writer is □seen,□ Machado reinforces his idea that what occurred was a hideous □crime,□ since Lorca's having been seen in this context is akin to a crime having been *witnessed*. Notably, also, this first line declines to humanize Lorca's murderers□they amount to no more than the □rifles□ they are carrying: □He was seen, surrounded by rifles.□

In the next three lines, the setting of Lorca's journey to his death is imagined and described: he is escorted outside of the city (□down a long street□), into the surrounding countryside, in the □chill before dawn, with the stars still out.□ This simple description of Lorca's last walk manages to conjure a sense of a vast universe□cold, impartial, and uninvolved□so that Lorca's death strikes the reader as a terribly sad and lonely affair, lending a somber, mournful mood to the poem.

The next two lines are ironic in effect, as Lorca is killed □at the first glint of daylight.□ That is, the sun's rising would seem to be an occasion for joy, being somehow a rebirth□the signaling of a new day. Yet this is the moment Lorca is killed, the moment that a death, and not a birth, occurs. Thus, there is the sense here that nature does not concern itself with or coincide with the wishes of humans. Still, in the following two lines, Lorca is elevated above his □assassins,□ even if he has not been elevated above nature. This is so because the structure of the four lines, even in the original Spanish, encourages the reader to equate the sun's first rays with Lorca's look, from which his murderers shrink:

They killed Federico

at the first glint of daylight.

The band of assassins

shrank from his glance.

The next line of the poem furthers this effect, as, in writing that the assassins □closed their eyes□ as they shot, the idea of Lorca's visage, which is like a ray of the sun, underscores the murderers' moral puniness and blindness.

Lorca's death is next bluntly, simply described: □lead in his stomach, blood on his face.□ This simplicity, in its starkness, conveys the brutality of the writer's murder. The first part of the poem ends with an exclamation that Granada was □the scene of the crime,□ as if to say that no place would ever want to be known as the place that hosted

such a shameful and horrible event. Certainly, in writing □poor Granada,□ Machado expresses his sympathy for the pain and shame Granadinos must feel.

II

The second section of the poem is called □The Poet and Death.□ In this section, Machado imagines Lorca in conversation with Death. Death is personified as an old woman. So, in place of Lorca's being seen walking down a □long street,□ in this section he is □seen with her [Death],□ □unafraid of her scythe.□ This indication of the poet's bravery in the face of death continues what is begun in the poem's first part, namely, Machado's paying homage to his fellow writer. Indeed, Machado writes that Lorca is □playing up to Death□; that is, he is in some way courting her and entertaining her. The suggestion is that Lorca is equal to Death□he is a man so extraordinary that a force as powerful as Death would be inclined to pass the time with him. To be sure, Death, says the poet, is □listening□ to Lorca.

In the next lines' description of sunlight striking off towers and □hammers□ pounding on □anvils,□ Machado conjures a tense, apocalyptic mood, commemorating the terribleness of the event. This reference to the □forges□ where this ironwork is taking place also calls to mind strange, otherworldly places, places from which Death might emerge to make a claim. In the following lines, in which Machado imagines Lorca's conversation with Death, he calls to mind Lorca's own astonishing writing, often so full of elemental and startling imagery:

□The clack of your fleshless palms

was heard in my verse just yesterday, friend;

you put ice in my song, you gave my tragedy

the cutting edge of your silver scythe;

More specifically, Machado is calling to mind the series of rural tragedy plays that Lorca most recently had been working on before he was killed: *Blood Wedding*, *Yerma*, and *The House of Bernarda Alba*. In these lines and the immediately following lines of section II, Machado also emphasizes, again, Lorca's equality with Death, as Machado has Lorca calling Death □friend.□ The poet develops, in this part of the poem, the idea that Death and Lorca were always intimate□that Lorca was in some sense always in love with Death and even welcomes his death now that it has arrived. Hence, the following erotic flourish and Lorca's happiness at being finally alone with Death:

those red lips of yours that knew kisses once . . .

Now, as always, gypsy, my own death,

how good being alone with you,

in these breezes of Granada, my Granada!□

Section II's closing reference to Granada manages to convey, as do the references to the city in section I, a sense of general blame, as Lorca's loving evocation of his native city seems somewhat undeserved, considering that its inhabitants were unable to protect him.

III

Section III of Machado's poem is untitled, as if to suggest the poet's exhaustion at the contemplation of such a terrible event; words to describe the subject of his writing finally elude him. Indeed, in repeating the first section's opening, which then trails off with an ellipsis, this sense of tired exhaustion is underscored: □He was seen walking. . . .□ The poet's exhaustion also undoubtedly pertains to the exhaustion of Spaniards in general, as both the armies of Franco and the opposition had already, by the time of the full-scale inception of the civil war, committed numerous acts of terrible brutality.

The second line of section III follows a blank space on the page, as if to conjure once again the crime□but a crime the poet, in his exhaustion, again cannot bring himself to describe further. This blank space on the page also signifies Lorca's death□his absence. The poem ends with a lament and an exhortation:

Friends, carve a monument

out of dream stone

for the poet in the Alhambra,

over a fountain where the grieving water

shall say forever:

The crime was in Granada, his Granada.

This shortest section of □The Crime Was in Granada□ achieves a number of goals. First, it maintains that Lorca must be memorialized with a monument. Second, it insists on Lorca's greatness by proposing that a monument be placed in the Alhambra, an ancient, grand fortress and palace that is Granada's greatest edifice. Third, it suggests that this monument not only will memorialize Lorca but also will remind the world forever of the terribleness of the □crime□ committed against him. Indeed, the crime is such an awful one that the Alhambra's fountain, personified like Death, will flow with □grieving water,□ crying □forever.□ Last, the closing of the poem reiterates Machado's sense that Spaniards, and Granadinos in particular, should feel shame for what happened to Lorca: he was betrayed and killed in the very town in which he grew up.

Themes

Betrayal

A civil war means that a nation is divided, that a country is at war within itself. Sometimes, these wars take place between obviously different groups within a nation, but not always. The Spanish Civil War was one of the latter wars. It divided friends from friends and family members from family members. As Spaniards picked their sides in the conflict, long-standing friendships came to an end, siblings broke forever with siblings, and parents were sundered from children. Further, some people involved in the war were ruthless in their tactics, acting as spies, informing on former acquaintances, and so forth. In short, Spaniards on both sides felt that they were subject to terrible betrayals, not to mention that each side felt that the other was betraying the future of Spain itself. In repeating so often that Lorca was killed in his own hometown, Machado conveys the idea that Lorca was betrayed by his own□and so he sounds the note of betrayal that was so prevalent a feeling in Spain at the time.

Shame

Machado's repetition that Lorca was killed in his hometown purveys the idea that Granadinos should feel shame for what happened. Somehow, the citizens of Granada should have prevented the murder of their talented son. Beyond this, Machado includes the theme of shame in his poem because of his particular political convictions. That is, he viewed with dismay the prospect of the triumph of General Francisco Franco's fascist forces. After all, as a fascist, Franco was associated with Germany's Adolf Hitler and Italy's Benito Mussolini; he was aiming to control Spain with an iron hand, squashing the democracy that preceded him. Thus, for Machado, those Spaniards who were supporting Franco should especially feel shame, for they were contributing to the cause of a leader who would halt the forward movement of Spain's political and cultural life.

Brutality

The Spanish Civil War was a bloody war, known not only for brutal assassinations such as Lorca's but for other atrocities as well. One well-known atrocity was the destruction in a bombing raid of an entire town, Guernica, along with a great number of its civilian inhabitants. One of the most famous of the well-known Spanish painter Pablo Picasso's works is a stark black-and-white painting depicting this atrocity, called *Guernica*, after the town. Like Picasso's stark painterly style in this painting, so Machado's stark poetic style and word choice in □The Crime Was in Granada□ conveys the brutality of the event being described. The poet calls Lorca's assassination a □crime,□ so that we understand that a □murder□ was committed, and he describes the dead Lorca vividly and bluntly, as a body with □lead in his stomach, blood on his face.□

Style

Imagery

Poetic images are generally understood to be elements within a poem that create a sensory impression in the reader's mind, whether that impression is visual, aural, or dependent on another sense. Thus, the opening image in □The Crime Was in Granada□ is of a long, empty street. Less obvious images in Machado's poem, however, are its sound images. For example, in section II, Machado describes □hammers pound[ing] on anvils□ and the □clack□ of Death's □fleshless palms.□ The load and heavy sound of hammers on iron, as much as the sharp crack of bone against bone, bring to mind the shots of the rifles that killed Lorca. The hammers on the anvils and the clack of Death's palms also evoke the staccato clapping that accompanies performances of flamenco music and dance, not to mention that one type of flamenco song is said to have grown out of the singing of forge workers. Flamenco music (and dancing) is an art form of Spain's gypsy population, most of whom reside in Spain's southern region of Andalusia. Granada, Lorca's hometown, is in Andalusia, and Lorca often celebrated the culture and art of Spain's gypsies in his work.

Elegy

□The Crime Was in Granada□ is a type of poem known as an elegy, a poem written in memory of someone who has died. Rules and conventions of elegy writing have differed over time, and the tone and approach taken in an elegy depend on whether the person being elegized was close to the writer or a more distant public figure. In cases where the person being memorialized was close to the poet, the tone of the elegy might be quite sorrowful throughout. In other cases, expressions of sorrow might be more restrained, with the poet concentrating on honoring his or her subject. Machado's elegy, on the whole, is quite restrained emotionally. His drive in the first part of the poem is to memorialize Lorca as one casualty of war among many, as the description of Lorca's assassination brings to mind any number of assassinations that took place during the Spanish Civil War. The second part of □The Crime Was in Granada□ is similarly restrained, as Machado here is primarily interested in paying homage to Lorca as a brave man and a brilliant artist. Essentially, Machado waits until the final part of his elegy to convey his deep sorrow over Lorca's death.

Personification

In personification a poet invests something not human with human qualities. For example, a poet might refer to thunder as □the sky's bellow,□ thus endowing the sky with a human □voice.□ Or a poet might call a fly □an irritating busybody,□ giving an insect another type of human attribute. Machado employs personification in his poem

when he describes Death as an old woman and invests the fountain's water with human emotion (the waters of the fountain are □grieving□).

Diction

Diction refers to word choice□a poet's decision about precisely which words he or she is going to use. Will a baby in a poem □cry,□ or will it □screech?□ If it screeches, how will this choice of word affect the overall tone and meaning of the poem? An extremely important word in Machado's poem is □crime.□ To commit a crime means to break the law, yet what of law in times of war? Are not civilians killed every day in war zones, with no one ever having to pay the price? When is a civilian death in wartime not a reasonable casualty and instead, as Machado says of Lorca's death, a crime, a murder? When do persons other than soldiers become fair targets in times of war? Answers to these questions depend upon how the civilian is killed and what kind of war is being fought. In the case of Lorca, Machado's word choice is sadly apt and to the point. Lorca, no matter his political convictions, was not a justified target for assassination, and so he was, in effect, murdered in the first days of the Spanish Civil War. By including the word □crime□ in his title and by referring to the scene of Lorca's death as □the scene of the crime,□ Machado's poem points to the brutal truth of what happened on July 18, 1936.

Translation

There are always difficulties involved when writing about a poem that has been translated into another language. Has the translator chosen the right words? What does a reader do with different translators' versions of a poem if the versions differ considerably? Are these differences of word choice, or are they perhaps differences in how entire lines or sets of lines are arranged grammatically and spatially? Ultimately, a translator must make many difficult decisions, some of which might change the nature of a poem significantly. For example, it may be impossible for a translator to present a poem's original rhymes or rhyme scheme, for there may be no way to create rhymes out of the words that the second language calls for in order to translate the meaning of a poem reasonably accurately.

Readers of translated poetry, in short, must be aware of the fact that they are reading a translation, as this will determine, to a certain extent, what they can discuss about a poem. More specifically, English-language readers of □The Crime Was in Granada□ must remember that the poem was originally written in Spanish, so that, first, there are elements and effects in the original that are not present in the translation, and, second, there are quite possibly meanings and effects conveyed by the translation that are not in the original.

Historical Context

The Spanish Civil War (1936-1939) and the Abraham Lincoln Brigade

Like so many European nations, Spain began vigorous attempts to modernize and democratize its governmental institutions beginning in the nineteenth century. Still, the course of these changes was never smooth, with the result that Spain was suffering great political instability in the early part of the twentieth century. Conservative, even dictatorial, elements vied with democratic-socialist elements, with no side ever gaining a firm purchase. On the eve of the civil war, a progressive democratic government was in place, but contesting its legitimacy was a coalition of conservative groups, which included fascist elements, the Catholic Church, the army, and other groups. The Civil War officially began with an uprising in Morocco of army forces under the leadership of General Francisco Franco, a fascist sympathizer who would go on to receive aid from other fascist European leaders, Germany's Adolf Hitler and Italy's Benito Mussolini, most notably.

As the rise of fascism in Germany and Italy suggests, Europe, in general, at that time was undergoing vast political upheavals. Indeed, like the United States, these countries were suffering economic depressions and other problems. As Franco began his war in Spain, the rest of the world looked on anxiously. To the watching world, the war in Spain augured what was almost certainly going to happen in Europe□a war between progressive and dictatorial elements. This European war was called World War II (1939-1945).

The war in Spain was also a cause for anxiety because, from the point of view of the United States, England, and other solidly democratic nations, the worst thing that could happen in Spain was for Franco to triumph. This would signal the strength of fascist currents in Europe. The forces that opposed Franco were called the Republicans, as they were for a democratic republic instead of the dictatorship Franco had in mind.

Because people thought that the Spanish Civil War reflected the larger struggle in continental Europe at the time, many felt that they had to travel to Spain to fight for the Republican cause. The Republican armies consequently were truly international, with American fighters gathered together in the Abraham Lincoln Brigade. As it turns out, Franco's forces won, but not without the valiant efforts of the Republicans and their supporters.

The Generation of '98

Machado is considered to be a member of what is known as the Generation of '98 (1898) in Spain. This group of artists and other public figures were united by their belief that Spain was ripe for refreshing new directions in the arts, politics, and society in

general. Prominent members of this group besides Machado were, to name but a few, Miguel de Unamuno, Pío Baroja, Ramón del Valle-Inclán, and the writer known simply as Azorín. Most especially, this generation was eager for Spain to open itself up more vigorously to new ideas originating beyond its own borders, to the goal of Spain's becoming a more thoroughly modern nation in values and customs.

Federico García Lorca and the Generation of '27

A new, younger generation of artists followed the Generation of '98, establishing new standards of artistic expression. However, like their predecessors, they were vigilant in avoiding stylistics in any way reminiscent of nineteenth-century currents. One new trend that some of this later generation, including Lorca, embraced was surrealism. Surrealist artworks employ dream imagery and logic in their work, the sort of odd, startling images and juxtapositions of images that are characteristic of dreams. A strong surrealistic current is evident, for example, in Lorca's book of sequential poems titled *Gypsy Ballads*. Lorca remains most well known as a poet and a playwright.

Critical Overview

English-language (Anglophone) studies of □The Crime Was in Granada,□ considered on its own, are rare. Instead, most Anglophone criticism tends to be general estimations of Machado's work (his career as a poet), explorations of a group of poems (for example, a particular collected volume of poems), or examinations of some aspect of his work running throughout his career (for instance, the significance of fountains in his verse).

In terms of general estimations of Machado's poetic career, the criticism can be divided into two phases, according to Alan S. Trueblood. As Trueblood writes in □Antonio Machado and the Lyric of Ideas□ (in *Letter and Spirit in Hispanic Writers: Renaissance to Civil War*), early critics of Machado were □disconcerted□ by certain □changes of direction in successive stages of his career.□ That is, some earlier critics had widely admired his first verse publications and then felt that changes in his later work signaled a waning of his vitality as a writer. However, with hindsight, these successive stages in Machado's career have come to be seen as the reasonable development of a writer whose sense of what he wished to accomplish changed over time.

Despite these changes in Machado's verse over time, certain poetic elements remain fairly consistent. For example, Machado often employs images of fountains and roads in his poems, as in □The Crime Was in Granada.□ Machado's sense of the evocativeness of fountains derives from his southern Spanish provenance, as fountains in courtyards are common features in southern Spanish buildings, including Machado's own childhood home.

Criticism

- Critical Essay #1

Critical Essay #1

Dell'Amico is an instructor of English literature and composition. In this essay, she considers Machado's poem about Federico García Lorca within the context of the characteristic elements of Machado's and Lorca's work.

Within a few years of the first publication of □The Crime Was in Granada,□ Machado had died. As a poem written near the end of his life, it contains many elements typical of many other poems he wrote. Yet the way in which Machado incorporates typical qualities of Federico García Lorca's works, as a way of paying homage to his fellow writer, distinguishes this poem.

One of the tenets of Spain's Generation of '98, with which Machado is associated, was that the art of the new twentieth century should reflect the modernism of the era. For Machado, this meant ridding his poetry of typical nineteenth-century flourishes (adorned language) and syntactical (grammatical) complexities. The modernism of his prose, in other words, is seen in his plain choice of words and straightforward sentence constructions: there are few rare words to be found in Machado's poetry and few lines that require a reader to read many lines before understanding their meaning within some larger, lengthy, and complex sentiment. This simplicity of diction and expression is especially evident in the first section of □The Crime Was in Granada□; indeed, portions of this first section are particularly stark in their simplicity and straightforwardness, as is seen in the description of the killing itself:

Federico fell,

lead in his stomach, blood on his face.

And Granada was the scene of the crime.

Machado's decision to write an especially blunt description of Lorca's assassination can be attributed not only to his modern poetic method but also to his sense that one of the poem's purposes was to document an atrocity that should not in any way be romanticized. The means of Lorca's death should strike the reader as a brutality and nothing else.

Section I of □The Crime Was in Granada□ is in other ways reminiscent of Machado's work as a whole. For example, its initial description of the country landscape in which Lorca is killed attests to the importance of landscape in general in Machado's writing. As Willis Barnstone has written in *Six Masters of the Spanish Sonnet*, □clear geographical images□ are highly characteristic of Machado's art. As Barnstone also points out, the Spanish poet is an □introspective and landscape-oriented□ writer, a writer in whose poems □landscape, or the open-eyed dream of it, does all.□ Landscape, he says, □is thing and symbol.□ Of course, since □The Crime Was in Granada□ is primarily designed to be a poem written in honor of Lorca, it is not a poem in any way dominated by a focus on landscape. Nevertheless, the opening description of Granada's outskirts,

where Lorca was killed, is both □thing and symbol□ in the poem. It is □thing□ because it is a simple description of how Machado imagines the scene on the morning of Lorca's death. It is □symbol□ as well, because the description of the scene conveys ideas:

He was seen, surrounded by rifles,

moving down a long street

and out to the country

in the chill before dawn, with the stars still out.

They killed Federico

at the first glint of daylight.

At the same time, Machado's description of the scene is factual in the sense that Lorca was apprehended just before dawn and killed soon after. Machado's emphasis on the cold of the early morning hours appropriately conveys the cold and terrible nature of the writer's murder. Moreover, instead of being a symbol of warmth, the first rays of the sun in the poem are yet one more cruel detail, as Alan Trueblood's choice of the word □glint□ as a translation for these first rays conveys. That is, □glint□ calls to mind a sharp brilliance, a cutting ray that suggests the bullets that pierce Lorca's flesh. The cold, cutting universe of the first section of □The Crime Was in Granada□ communicates, in short, the cruelty and loneliness of Lorca's tragic death.

Section II of □The Crime Was in Granada,□ the poem's longest section, is Machado's homage to Lorca. It is his homage in one important respect: Machado takes great pains to evoke much of what is characteristic of Lorca's own writing and artistic concerns. For example, Lorca is known for his interest in the art of Spain's gypsy population, which is largely southern Spanish in provenance, as gypsy territory stretches from South Asia through southern Europe and into the north of Africa. This population is known for its vital music and dance traditions, which in Spain developed into what is known as flamenco. Flamenco songs take on many subjects, such as love, death, and the beauty of nature. Sometimes gypsy entertainments feature only singers, backup singers, and guitar players. At other times, a dancer or group of dancers will accompany the song. In either case, a certain staccato rhythm often predominates. This is so because flamenco dancers (both men and women) stamp their feet as they dance on wooden floors, the female dancers play castanets (small wooden clappers held in the hands), guitar players occasionally rap on their guitars, and even onlookers clap a sharp accompaniment.

Machado calls to mind flamenco song and dance in his inclusion of the sound image of □hammers□ pounding on □anvils,□ □on anvil after anvil in the forges.□ This mention of forges reminds Machado's readers of how flamenco song flourished in the forges of Granada and other southern Spanish towns. There are many forges in these towns, mainly because the architecture of the south utilizes ironwork extensively: heavy wooden doors are adorned with iron details, houses are fitted with strong iron balconies,

windows are faced with decorative iron bars, and so forth. Many gypsies worked and continue to work in these forges, singing to the rhythm of the iron-headed hammers striking the iron anvils.

The way in which many southern Spanish artists like Lorca (and Machado) began incorporating flamenco traditions in their art was fairly revolutionary, as the gypsy population in Spain□along with their art□had been disdained by the general population and elites for a very long time. To many Spaniards, gypsies seemed, and even continue to seem, an impoverished, rough group, stuff merely for tourists to think that they are witnessing the □real□ Spain. A better picture of gypsies is that they have entirely different values from those of the Spanish mainstream, unique ideas about what makes life worth living and how life should be lived. The gypsy population guards its own traditions and culture jealously, making little attempt to join the mainstream. Thus, Lorca's and others' acceptance of this fact, along with their embrace of gypsy traditions, was a gesture that insisted on the greatness of these traditions as well as any population's right to be a part of the Spanish nation without necessarily conforming to the values and customs of the mainstream.

Machado's own respectful attitude toward gypsy culture undoubtedly derives from his father, who was a serious scholar of these and other southern popular traditions. (Machado's family, like Lorca's, hails from the south, from the southern Spanish city of Seville. Like Granada, Seville has a large and flourishing gypsy population and set of traditions.) More to the point in terms of Lorca and gypsy arts, he is known for a very beautiful sequence of poems called the *Gypsy Ballads*, which, like the series of three rural tragedy plays Lorca had just completed before his death (*Blood Wedding*, *Yerma*, and *The House of Bernarda Alba*), draw extensively on gypsy styles and themes. In this context, we find Machado's notion in □The Crime Was in Granada□ that Lorca imagines Death as an old □gypsy□ woman. Here, Machado reminds the reader of how flamenco song-poetry contains so many brilliant evocations of the inevitability and grandeur of death, a fact that underwrites the lucid tragedy of Lorca's last superb plays:

□The clack of your fleshless palms

was heard in my verse just yesterday, friend;

you put ice in my song, you gave my tragedy

the cutting edge of your silver scythe;

Section III of Machado's poem to Lorca again emphasizes many of these same ideas. That is, Machado stresses the idea that Lorca□like Machado himself□was a southern poet interested in all of the diverse traditions of southern Spain. This is seen in Machado's call for a tomb for the poet in the Alhambra, Granada's greatest structure, and his mention of a fountain in this regard. The Alhambra is a structure that calls to mind all of Spain's history and southern Spanish history in particular. It evokes southern Spanish history in the sense that it was originally built as a Moorish palace by Moorish rulers during their occupation of southern Spain. It was one of the Moors' most beautiful

buildings, containing much of what classic Moorish architecture is known for: towers, decorative tiles, and courtyards with pools and fountains. Thus, one significant aspect of the Moorish heritage in southern Spain is found in the typical characteristics of the region's architecture□the tiled courtyards and the lovely fountains, for example. Once the Moors were expelled from Spain in the fifteenth century, the Alhambra was inhabited by Spanish nobles, who added to the structure and its gardens.

Since the Alhambra has twenty-three towers on its primary outer walls, Machado says in section II that □Sunlight caught tower after tower□; he means here that, as Lorca was escorted out of Granada, the first rays of the sun were highlighting the tops of these towers. In stating that Lorca merits a tomb or memorial in the stunning Alhambra, Machado is saying that Lorca deserves a great honor. Equally important, he reminds the reader that Lorca embraced all of southern Spanish history; unlike others, he did not attempt to forget the Moorish past and heritage□to which, indeed, gypsy traditions can be connected, thanks to the gypsies' association with northern Africa.

Source: Carol Dell'Amico, Critical Essay on □The Crime Was in Granada,□ in *Poetry for Students*, Thomson Gale, 2006.

Topics for Further Study

Research the aspirations, motivations, and beliefs of Spain's Generation of '98, with which Machado is associated.

Research Federico García Lorca within the context of the Generation of '27, of which he was a part. What beliefs, concerns, and goals united this group of artists?

Research the Abraham Lincoln Brigade. Why did U.S. citizens decide to volunteer to fight in the Spanish Civil War? Why would they volunteer to give their lives in another country? How large was the brigade? How does it compare with other international brigades? What was at stake in this war in their view?

Ernest Hemingway, the American writer, was a war correspondent in Spain during the Spanish Civil War. Examine his war writings and explain his attitude toward the events he was witnessing. Or read and report on his fiction novel *For Whom the Bell Tolls*, which takes place during the Spanish Civil War.

General Francisco Franco received substantial aid from Adolf Hitler's Germany and Benito Mussolini's Italy. Research the circumstances of this fascist web of power in Europe during the 1930s. What, exactly, is fascism?

What are the roots of flamenco, the dance and music associated with Spain's gypsies?

Compare and Contrast

1930s: In their attempt to modernize their governmental bodies, the Spanish have banished their royal family. The last acting king, Alfonso XIII, resides in Portugal in exile, refusing to give up his claim to the throne.

Today: Despite its status as a democracy, Spain, like England, has a royal family whose ceremonial presence serves as a national symbol of unity. The current popular king, Juan Carlos I, is the grandson of Alfonso XIII.

1930s: Spanish society suffers a period of profound political instability that eventually erupts in the brutal Civil War of 1936-1939. This war's conclusion brings Spain under the rule of the dictator General Francisco Franco.

Today: Spain is a parliamentary democracy like all other European nations and is a part of the European Union.

1930s: Antifascist sympathizers the world over congregate in Spain to fight against the forces of General Francisco Franco. Those who traveled from the United States to fight against Franco are known as the Abraham Lincoln Brigade, and their fight is known as the Good Fight.

Today: Spain's latest elected government, headed by Prime Minister José Zapatero, bands with other European nations to contest the U.S. invasion of Iraq.

1930s: Spanish artists such as Federico García Lorca and Pablo Picasso are internationally known as vital innovators in the arts.

Today: The most internationally prominent Spanish artists are those who work in film, such as director Pedro Almodóvar.

1930s: Spain is economically hampered by a lack of industrial development.

Today: Thanks to a period of steady growth in all sectors beginning in the 1940s, Spanish citizens enjoy a standard of living equal to that of citizens in other so-called First World nations.

What Do I Read Next?

The expansive collection of Machado's poems in *Selected Poems* (1982), translated by Alan S. Trueblood, offers an excellent view of his breadth and development as a poet. This volume is also attractive for its inclusion of the original Spanish text of the poems alongside the English translations.

Solitudes, Galleries, and Other Poems (1987), translated by Richard L. Predmore, is Machado's second published collection of verse. Reading a collection of a poet's poems as he or she wanted them to be collected in a single volume□as opposed to reading a collection of a poet's poems from many different volumes compiled by an editor□is a necessary exercise for students of a poet's work. The original Spanish-language text of Machado's poems is included in this book.

Poet in New York and Other Poems (1940), translated by Rolfe Humphries, is a collection of poems by the young Federico García Lorca about his time in New York City and other places in the northeastern United States in 1929-1930.

The plays *Blood Wedding*, *Yerma*, and *The House of Bernarda Alba* are Federico García Lorca's three brilliant rural tragedies. They are published singly and together, with one compilation having an introduction by the poet's brother, Francisco. This collection is titled *III Tragedies: Blood Wedding, Yerma, Bernarda Alba* (1947), translated by Richard L. O'Connell and James Graham-Luján.

Our Fight: Writings by Veterans of the Abraham Lincoln Brigade, Spain, 1936-1939 (1987) is a compilation of writings by members of the brigade of American citizens who fought against General Francisco Franco's fascist forces during the Spanish Civil War. The collection is edited by Alvah Cecil Bessie and Albert Prago.

Further Study

Beevor, Antony, *The Spanish Civil War*, Penguin Books, 2001.

This is a thorough and up-to-date history of the Spanish Civil War.

Cobb, Carl W., *Antonio Machado*, Twayne Publishers, 1971.

This biography of Machado is an excellent introduction to the writer's life and works.

Edwards, Gwynne, *Flamenco*!, Thames and Hudson, 2000.

With its many vibrant photographs by Ken Haas, this visually exciting book is an entertaining and informative introduction to the art and history of flamenco song and dance.

Shaw, Donald Leslie, *The Generation of 1898 in Spain*, Barnes and Noble, 1975.

This book explores the concerns and motivations of the figures who are known as the Generation of '98, of which Machado is one.

Schreiner, Claus, ed., *Flamenco: Gypsy Dance and Music from Andalusia*, Amadeus Press, 1996.

This is an excellent sourcebook for students interested in learning about flamenco, as its collection of essays (by different authors) addresses all aspects of the art form.

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Barnstone, Willis, *Six Masters of the Spanish Sonnet*, Southern Illinois University Press, 1993, pp. 104, 107.

Machado, Antonio, *Selected Poems*, translated and with an introduction by Alan S. Trueblood, Harvard University Press, 1982, pp. 262-65.

Trueblood, Alan S., □Antonio Machado and the Lyric of Ideas,□ in *Letter and Spirit in Hispanic Writers: Renaissance to Civil War*, Tamesis Books Limited, 1986, p. 255.

BOOKRAGS

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Introduction

Purpose of the Book

The purpose of Poetry for Students (PfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's"For Students" Literature line, PfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on "classic" novels frequently

studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of PfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of PfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of "classic" novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members—educational professionals— helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in PfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed—for instance, the narrator in Invisible Man–the character is listed as "The Narrator" and alphabetized as "Narrator." If a character's first name is the only one given, the name will appear alphabetically by that name. • Variant names are also included for each character. Thus, the full name "Jean Louise Finch" would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname "Scout Finch."
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by PfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

PfS includes “The Informed Dialogue: Interacting with Literature,” a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children’s Literature Association. This essay provides an enlightening look at how readers interact with literature and how Poetry for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the PfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the PfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Poetry for Students

When writing papers, students who quote directly from any volume of Poetry for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from PfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

"Night." Poetry for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234–35.

When quoting the specially commissioned essay from PfS (usually the first piece under the "Criticism" subhead), the following format should be used:

Miller, Tyrus. Critical Essay on "Winesburg, Ohio." Poetry for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335–39.

When quoting a journal or newspaper essay that is reprinted in a volume of PfS, the following form may be used:

Malak, Amin. "Margaret Atwood's "The Handmaid's Tale and the Dystopian Tradition," Canadian Literature No. 112 (Spring, 1987), 9–16; excerpted and reprinted in Poetry for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133–36.

When quoting material reprinted from a book that appears in a volume of PfS, the following form may be used:

Adams, Timothy Dow. "Richard Wright: "Wearing the Mask," in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69–83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59–61.

We Welcome Your Suggestions

The editor of Poetry for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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