

## Neruda and Lorca: A Meeting of Poetic Minds

By Robert M. Gleaves

Originally published in *Research Studies*, 48 (3), September, 1980

Si pudiera llorar de miedo en una casa sola, si pudiera sacarme los ojos y comérmelos, lo haría por tu voz de naranjo enlutado y por tu poesía que sale dando gritos. (Pablo Neruda, "Oda a Federico García Lorca")

On October 13, 1933, Federico García Lorca arrived in Buenos Aires, Argentina, to attend the American debut of his play *Bodas de sangre* (*Blood Wedding*) and to lecture to literary groups in the area. On that day he was introduced to the Chilean poet Pablo Neruda, who was then serving as Chilean consul to Argentina. As Emir Rodríguez Monegal observes, "The date is marked with a white stone in Hispanic poetry of this century. . . . They [Lorca and Neruda] form a friendship which only death will correct, and they establish a lasting bridge between the two shores of new Spanish-language poetry."<sup>1</sup>

This meeting brought together two major lyricists from different parts of the Spanish-speaking world, and the cross-cultural impact of this Lorca-Neruda friendship has not yet been measured by literary critics. Neruda himself, however, expressed indebtedness to Lorca in the elaboration of his poetic style. Especially striking today is the admiration that the two poets so eloquently expressed for each other. For example, on December 6, 1934, Lorca introduced Neruda to a lecture group as "one of those authentic poets who have their senses attuned to a world which is not ours and which few persons can perceive. A poet closer to death than to philosophy, closer to sentiment with its attendant pain than to intellect, closer to blood than to ink. A poet filled with mysterious voices which fortunately he himself is unable to decipher. . . . Pablo Neruda's poetry rises up with a tone of passion, tenderness and sincerity never before equaled in America."<sup>2</sup>

Lorca's praise of Neruda is matched only by Neruda's eloquent writings and public speeches on Federico, especially those presented after the latter's death in 1936. It was in Paris that Neruda gave an emotional lecture on Lorca in 1937, for example. South of the Pyrenees the Civil War was raging, and the memory of Lorca was fresh in the minds of this group gathered in the French capital to pay tribute to the fallen poet: "Federico García Lorca! He was down to earth like a folk guitar, cheerful, melancholic, profound and yet transparent like a child, like the common people. If they had launched a careful search into every corner of Spain for someone to offer in sacrifice, as one sacrifices a symbol, they could not have found anyone better than Lorca to represent the popular soul of Spain, in quickness and in depth. Those who wanted to fire their bullets into the heart of their Race selected well on gunning him down."<sup>3</sup>

In the above statement Neruda praises Lorca as a person and as a national symbol, without making direct reference to his talents as a poet. Even today, critics and former acquaintances of Lorca find it difficult to discuss his literary production apart from his personality and his tragic involvement with the Spanish Civil War. Lorca was a charismatic figure, admired for his talents as poet, dramatist, musician and painter, but popular especially because he radiated charm and gaiety wherever he appeared, and Neruda was obviously attracted to this aspect of his Spanish friends personality: "He was

the most loved, the most cherished, of all Spanish poets, and he was the closest to being a child, because of his marvelous happy temperament.”<sup>4</sup> In a passage from Neruda’s memoirs which provides a reliable synthesis of his attitudes toward García Lorca, he emphasizes Federico’s cheerful, engaging personality:

What a poet! I have never seen grace and genius, a winged heart and a crystalline waterfall, come together in anyone else as they did in him. Federico García Lorca was the extravagant “duende,” his was a magnetic joyfulness that generated a zest for life in his heart and radiated it like a planet. Openhearted and comical, worldly and provincial, an extraordinary musical talent, a splendid mime, easily alarmed and superstitious, radiant and noble, he was the epitome of Spain through the ages, of her popular tradition. Of Arabic-Andalusian roots, he brightened and perfumed like jasmine the stage set of a Spain that, alas, is gone forever. (*Memoirs*, p. 122)

It must not be assumed, however, that Lorca exuded optimism at every moment. There was a dark side to his personality, and much of his poetry clearly illustrates his righteous indignation at social injustice and at the violence perpetrated in the name of authority or material progress, and especially his curious attraction to and fear of death, which is a constant theme in his poetry. He was so acutely sensitive to the subject that he almost seemed clairvoyant in interpreting several events as prophetic of his tragic death. Neruda, for example, mentions that Lorca sensed his approaching execution on witnessing a scene in which some wild pigs attacked and killed a gentle lamb which was accompanying him on a solitary walk in a small Castilian town. Federico, still shaken from the memory of this bloody scene, told the story to Pablo three months before the outbreak of the Civil War, and the Chilean poet reacted thus: “Later on I saw, more and more clearly, that the incident had been a vision of his own death, the premonition of his incredible tragedy” (*Memoirs*, p. 124).

Lorca’s death had a profound effect on Neruda’s poetry, as we shall see later. The initial mystery is that two poets of such dissimilar backgrounds should meet and discover that their attitudes toward poetry and life were so similar. It is these similarities that assume primary importance in determining the significance of that meeting in Buenos Aires in 1933.

Even the casual reader will find major differences between Lorca and Neruda on reading their poetry, and it would serve no useful purpose to attempt to minimize those differences. However, it is precisely in one difference -- their choice of atmospheric background -- that we find an important similarity in their approach to lyric poetry. Undeniably, Lorca and Neruda are universal poets, but they bring to their poetry the geographical and cultural setting of their formative years. It would be difficult, for example, to understand most of Lorca’s works without some familiarity with the Andalusian motifs of the gypsy, the *cante jondo*, the bullfight with its cult of death, the visualization of such typical scenes as a brilliant sun striking the tile roofs of whitewashed houses in hillside villages, calling to mind the southern Spanish love for brilliant colors. In a more subtle way, one must also be familiar with the air of antiquity which permeates the area, for the roots of Andalusia go deep. Allen Josephs and Juan Caballero, in an excellent introduction to Lorca’s poetry, state categorically that “all of Lorca’s work is unmistakably Andalusian and even indecipherable without this

Andalusian presence,”<sup>5</sup> and they are careful to distinguish between the Andalusia of the tourist poster and that *Andalucía milenaria* which is so important in Lorca’s works.

Neruda, like Lorca, was almost umbilically attached to his native land, despite the fact that he traveled widely throughout his life and was able to reside in other countries for long periods before returning to Chile for sustenance. Although his poetry does not have an exclusively Chilean ambience to the same degree that most of Lorca’s poems have an Andalusian ambience, it is evident that the rainy, cold atmosphere of Neruda’s native province left a clear imprint on his works, especially in the gray or colorless settings often present in his poems. If Lorca’s poetry is acted out on a brightly lit stage, reminding us of Spain’s sunny southland, many of Neruda’s poems appear to take place indoors on a dull, wintry day or night. He begins his memoirs with the following words: “I’ll start out by saying this about the days and the years of my childhood: the rain was the one unforgettable presence for me then. The great southern rain, coming down like a waterfall from the Pole, from the skies of Cape Horn to the frontier. On this frontier, my country’s Wild West, I first opened my eyes to life, the land, poetry, and the rain” (*Memoirs*, p. 6).

Perhaps the clearest evidence of Neruda’s affection for Chile and indebtedness to his native land can be found in one of his speeches, made in 1962, in which he states that “my biggest and longest book has been this book which we call Chile. I have never ceased reading my fatherland; I have never taken my eyes from that long stretch of territory.” He continues thus:

In my travels through the Far East I comprehended very little of what I experienced. Furthermore, I could not relate to the dry hills of that mysterious and metallic Peru, or to the vastness of the Argentine pampas. However much I loved Mexico, perhaps I was never capable of understanding that country either.... Here in Chile my experience was always different. My heart -- through which so much time has passed -- is still moved by those wooden houses, those shabby streets which begin at Victoria and end in Puerto Montt, and which make musical sounds like a guitar as the wind blows through ... I am a poet-patriot, a nationalist molded with the clay of Chile. Our passionate, soul-stirring homeland.<sup>6</sup>

Chile, therefore, not only served as a spiritual anchor for Neruda’s soul: it was also the only country that he truly understood emotionally and intellectually.

Roy Campbell once referred to Andalusia as Lorca’s *querencia*, and perhaps the same could be said of central Chile for Neruda. Campbell’s observations regarding the *querencia* are illuminating, and apply almost equally to the two poets:

Andalusia is Lorca’s *querencia*. The *querencia* is the exact spot which every Spanish fighting bull chooses to return to, between his charges, in the arena. It is his invisible fortress or camp.

During Lorca’s sojourns abroad, or in Madrid, he always returned for poetical strength to his native province; even when he did not return to it in person, he returned in imagination, memory, and dreams: and it never failed him as a source of strength and inspiration.<sup>7</sup>

It should be emphasized that Lorca and Neruda, despite close ties with their native countries, were not excessively nationalistic. In an interview published in 1936, Lorca

admits that “it would be impossible for me to live outside my geographical limits,” but he reveals immediately his attitudes toward nationalistic chauvinism:

I am a full-blooded Spaniard, and it would be impossible for me to live outside my geographic limits, but I detest the person who is Spanish simply for the sake of being Spanish. I am a brother to all people, and I denounce the man who sacrifices himself for an abstract nationalistic idea for the sole reason that he has a blind love for his homeland. The good Chinese is closer to me than the bad Spaniard. I sing to Spain and I feel her to my marrow; but first of all I am a universal man and everyone's brother. Naturally, I do not believe in political frontiers. (*LOC*, p. 1817)

Neruda, like Lorca, expresses disdain toward those persons who attempt to label him a Chilean as opposed to a member of the human race:

Me han hablado de Venezuelas,  
de Paraguayes y de Chiles,  
no sé de lo que están hablando:  
conozco la piel de la tierra  
y sé que no tiene apellido.

They have spoken to me of Venezuelas,  
of Chiles and of Paraguays;  
I have no idea of what they are saying.  
I know only the skin of the earth  
and I know it is without a name.  
("Demasiados nombres," *NOC*, II, p. 681; trans.. Alastair Reid)

This affirmation of the brotherhood of man leads us to a consideration of the general political attitudes of Lorca and Neruda during the period that they were friends. From our perspective today, we could argue that Lorca was essentially apolitical, while Neruda was an outspoken member of the Communist Party and a close friend of Chile's Marxist president Salvador Allende (1970-1973). At the time of their meeting in Buenos Aires, however, both authors were above all literary figures, and not political activists. With the approach of the Spanish Civil War both supported the Republican cause, but Lorca chose to refrain from participation in the political process, while Neruda was prevented from involvement because of his diplomatic status in Spain as Chilean consul. Prior to 1936 neither author used his poetry as a vehicle for political propaganda. Clearly, both were drawn into the political arena by the sheer force of the Spanish Civil War, as we shall see later.

In 1927 Neruda was sent on his first diplomatic mission to the Orient, where he was to dedicate four years to consular duties in Burma, Ceylon, India, Java, and China. In May of 1929 Lorca departed for the United States, where he spent most of the following year in New York City, returning to Spain via Cuba in the autumn of 1930. The two poets were not acquainted with each other during that period, but these trips abroad appear to have acted upon them in similar ways, leading both in new directions toward a poetry of alienation and of existential anguish, stimulated in part by their encounters with people and political systems foreign to their understanding and sense of values. Lorca's evocation of Wall Street as a symbol of New York City illustrates just how much he suffered from culture shock:

One is impressed with its coldness and cruelty. Gold arrives in rivers from all parts of the earth, and death arrives with it. In no other part of the world does one feel such a total absence of human spirit. . . - Frightening scenes of suicides, of people suffering from hysteria or fainting in large groups. Terrible scenes, but without grandeur.

Horrible. Nobody can imagine the solitude that a Spaniard -- especially a man from the South -- feels in that place. (*LOC*, p. 1715)

Neruda, too, was overwhelmed by his first experiences abroad, and, while denying that Oriental philosophy influenced him in the composition of *Residencia en la Tierra* (*Residence on Earth*) (I, 1933; II, 1935), he freely admits that the political climate, social conditions, and his own feelings of solitude were major factors in determining the type of verse that he was producing at that time:

In the India of those years there was little room for deep contemplation of one's navel. An existence that made brutal physical demands, a colonial position based on the most cold-blooded degradation, thousands dying every day of cholera, smallpox, fever, and hunger, a feudal society thrown into chaos by India's immense population and industrial poverty, stamped such great ferocity on life that all semblance of mysticism disappeared.

I don't believe, then, that my poetry during this period reflected anything but the loneliness of an outsider transplanted to a violent, alien world. (*Memoirs*, p. 84)

It is largely because Neruda and Lorca both suffered from this "loneliness of an outsider transplanted to a violent, alien world" that *Poeta en Nueva York* (*Poet in New York*), written in 1929 and 1930, and *Residencia en la Tierra*, composed between 1925 and 1935, are really quite similar to each other in tone and in theme. The two authors, although denying any affiliation with French Surrealism, begin to express their existential anguish through the cultivation of elegantly surrealistic images, almost devoid of logical correspondences, as a reflection of the nightmarish chaos of the worlds they are attempting to portray. The comparison of resemblances between these two books deserves detailed study, but in the limited scope of this paper we can only state that *Poeta en Nueva York* and *Residencia en la Tierra*, through the projection of obscure and often surrealistic imagery, present a pessimistic view of a world in which death is the only reason for living. These two books signal a political awakening for both poets, though commitment to a specific political cause is not yet in evidence.

By 1933 Lorca and Neruda had just passed through similar phases in their lives and in the elaboration of their poetry. Therefore, it is not surprising that they considered themselves kindred spirits from the moment of their meeting. Their common dedication to the poetic art in general also helped to draw them together. Shortly after Lorca's arrival in Argentina the two poets presented a lecture *al alimón* in tribute to Rubén Darío, in which they alternated in the reading of a prepared text on the Nicaraguan poet, as in the following:

NERUDA: Ladies...

LORCA: . . .and gentlemen: In bullfighting there is what is known as "bullfighting *al alimón*," in which two toreros, holding one cape between them, outwit the bull together.

NERUDA: Linked as if by an electrical impulse, Federico and I will together thank you for this prestigious reception.<sup>9</sup>

This public meeting of poetic minds is symbolic of the personal harmony and common attitudes toward poetry which prevailed between Lorca and Neruda throughout the two years and ten months that the two were in contact with each other. From the time of Neruda's arrival in Spain on a diplomatic assignment in 1934, the two men spent many hours together and made numerous joint appearances for lectures and poetry recitals (see the Chronology at the end of this study). Neruda's fame as a lyricist was enhanced by his contacts with the Spanish poets in Madrid at that time, for Lorca was able to open doors for him in Spanish intellectual circles. Vicente Aleixandre, Rafael Alberti, and Miguel Hernández established close relationships with Neruda as a result of his sojourn in Spain, while the older poet Juan Ramón Jiménez was irritated by the prestige that the Chilean writer was enjoying in Madrid. Juan Ramón's vicious attacks on the younger poet stem primarily from Neruda's advocacy of a *poesía sin pureza*, as outlined in an essay published in the first issue of his journal *Caballo Verde para la Poesía (A Green Horse for Poetry)*, which appeared in Madrid in 1935. For Neruda, any topic is fair game for the lyric poet in search of inspiration. Furthermore, Neruda affirms in his memoirs that "a poet can write for a university or a labor union, for skilled workers and professionals" (p. 267). Such attitudes are in direct opposition to Jiménez's view of poetry as a pure art form -- *poesía desnuda*, as he called it -- and he obviously was personally offended by the attention that Neruda received for his attacks on pure poetry. García Lorca concurred with Neruda in rejecting the concept of "naked poetry," though we cannot be certain whether his comments in *El Sol* in 1936 were made in context of the Neruda-Jiménez polemic: "This concept of art for art's sake would be cruel if it were not so ridiculous. No true man still believes in that nonsense about *arte puro*, art for its own sake. In this dramatic moment in the world the artist should cry and laugh with his people. We must leave aside the bouquet of lilies and step into the mud up to our waists to assist those who are searching for the lilies" (*LOC*, p. 1814).

Today one cannot judge precisely Neruda's impact on Lorca as a person or as a poet, even though the personal affinity is obvious and Neruda emphasizes in his writings the admiration that he and Federico felt for each others poetry: "García Lorca's monumental command of metaphor seduced me, and everything he wrote attracted me. For his part, he would sometimes ask me to read hm my latest poems, and halfway through the reading he would break in, shouting: 'Stop, stop, I'm letting myself be influenced by you!'" (*Memoirs*, p. 122). Nonetheless, one should be wary of assigning "influences" of one author on another. Indeed, it has been my intention only to indicate some points of contact between Lorca and Neruda in their personal lives and some clear similarities between the two in their attitudes toward poetry. It is appropriate, however, after the points of contact between the two have been established, to acknowledge the enormous impact that Lorca's death and the ensuing Spanish Civil War had on the direction of Neruda's poetry. It would be naive to assert that Lorca "invented Neruda," as Pedro Henríquez Ureña suggested in a conversation with Jorge Guillén: "Yes, he departed Spain much more famous than when he arrived in Madrid."<sup>10</sup> On the other hand, the senseless execution of Federico in Viznar is a documentable factor in directing Neruda's poetry away from general existential anguish toward specific preoccupation with political

and social themes, and toward the use of more straightforward language than we can find in *Residencia en la Tierra*, though perhaps no more straightforward than the language of his early love poems. Neruda's anger and deep sadness over Lorca's death are treated in the text of his Paris speech of 1937 and in such writings as *Viajes (Travels)*, in his memoirs, entitled *Confieso que he vivido (I Confess That I Have Lived)*, and in his moving apocalyptic poem, "Explico algunas cosas ("Im Explaining a Few Things"), from *Tercera Residencia (Third Residence)*, published in 1947, not to be confused with the first two *Residencias*, written before Lorca's death. In this poem Neruda explains the changes that took place within him as a result of the Civil War, and how these changes led naturally to a shift in the subject matter and tone of his poetry; then he evokes the horrors of the Spanish war, concluding with the following lines:

Preguntaréis por qué su poesía  
no nos habla del sueño, de las hojas,  
de los grandes volcanes de su país natal?  
Venid a ver la sangre por las calles.  
venid a ver  
la sangre por las calles,  
venid a ver la sangre  
por las calles!  
And you will ask: why doesn't his poetry  
speak of dreams and leaves  
and the great volcanoes of his native land?  
Come and see the blood in the streets.  
Come and see  
the blood in the streets.  
Come and see the blood  
in the streets!  
(*NOC*, 1, Pp. 272-273; trans. Nathaniel Tarn)

The above poem mentions Lorca briefly ("Federico, do you remember / from under the ground / where the light of June drowned flowers in your mouth?"), but Neruda is pointing primarily to the Civil War in general as a factor in guiding him toward a poetry of political commitment. The following passage by the Chilean poet provides the key to understanding the emotional impact of Federico García Lorca's death on the life and literary career of Pablo Neruda:

For me, it started on the evening of July 19, 1936. A resourceful and pleasant Chilean, Bobby Deglané, was wrestling promoter in Madrid's huge Circo Price arena. I had expressed my reservations about the seriousness of that "sport" and he convinced me to go to the arena that evening with García Lorca to see how authentic the show really was. I talked García Lorca into it and we agreed to meet there at a certain time.<sup>11</sup> We were going to have great fun watching the truculence of the Masked Troglodyte, the Abyssinian Strangler, and the Sinister Orangutan.

Federico did not show up. He was at that hour already on his way to death. We never saw each other again: he had an appointment with another strangler. And so the Spanish war, which changed my poetry, began for me with a poet's disappearance. (*Memoirs*, p.122)

## **FEDERICO GARCÍA LORCA AND PABLO NERUDA: A CHRONOLOGY**

August 28, 1933: Neruda arrives in Buenos Aires to serve as Chilean consul.

October 13, 1933: Lorca arrives in Buenos Aires for the Argentine showing of *Bodas de sangre*. Neruda is introduced to Lorca that night.

March 24, 1934: Lorca returns to Spain from Argentina.

April, 1934: Neruda presents a private edition of the book *Paloma por dentro* to Sara Tornú de Rojas Paz in Buenos Aires, with poems by Neruda and line illustrations by Lorca (see photos and illustrations in *NOC*, 1).

May 5, 1934: Neruda departs for Spain to become Chilean consul in Barcelona. "Soon Neruda is working in Barcelona but living in Madrid,"<sup>12</sup> where Lorca resides.

June 1, 1934: On Neruda's arrival in Madrid (by train), he is met by Lorca holding a bouquet of flowers. They lunch together in the home of the Chilean diplomat Carlos Morla Lynch.

June, 1934: *Soirée* in the home of Morla Lynch, in which Lorca and Neruda read from their poetry.

December 6, 1934: Neruda gives a lecture and poetry reading at the University of Madrid, with introductory speech by Lorca (*LOC*, Pp. 147-148).

February 3, 1935: Neruda leaves Barcelona to work in Madrid, recalling that the Consul General, Don Tulio Maqueira, told him, "Pablo, you should live in Madrid. Poetry is there. Here in Barcelona are those terrible multiplications and divisions which do not agree with you" (*Memoirs*, p. 116).

March, 1935: Neruda gives a poetry recital at the University of Madrid. "Federico makes no appearance, an absence which is discussed and interpreted in different ways."<sup>5</sup>

April, 1935: Publication of *Homenaje a Pablo Neruda de los poetas españoles, Tres cantos materiales* (Madrid: Plutarco), signed by sixteen poets, including Lorca.

October, 1935: Publication of the first issue of Neruda's *Caballo Verde para la Poesía*.

May, 1936: Neruda and Lorca participate in a dinner in honor of the painter Hernando Viñes.

July 16, 1936: Lorca takes a train from Madrid to Granada, in hopes of finding refuge from the impending war

July 17, 1936: Military uprising in Morocco marks the beginning of the Spanish Civil War.

July 19, 1936: Neruda, unaware that Lorca is already in Granada, expects to meet Federico that night to attend a wrestling match. The two friends will not see each other again.

August 19, 1936: Lorca is assassinated by soldiers of the *Escuadra Negra* in Viznar, a small village near Granada.

November 7, 1936: Relieved of his consular post because of his “undiplomatic” expression of opinions on the war, Neruda has moved to Paris, and on this date edits a new journal with Nancy Cunard, entitled *Los Poetas del Mundo Defienden al Pueblo Español*. The first issue, printed in Madrid and in Spanish, includes the following message on the title page: “Madrid shall be the tomb of international Fascism. Writers: fight in your homeland against the assassins of Federico García (NOC, III, p. 1065). Five more issues of this journal were printed in Paris, with the same message in French.

February. 1937: Neruda lectures on Lorca in Paris (NOC, III, Pp. 640-645).

April, 1937: Neruda and César Vallejo found the Grupo Hispanoamericano de Ayuda a España, based in Paris.

October 10, 1937: Neruda returns to Chile.

November 13, 1937: Publication of Neruda’s *España en el corazón* (Santiago de Chile: Ercilla), later included in *Tercera Residencia* (1947).

## Notes

1 Emir Rodríguez Monegal, *El viajero inmóvil. Introducción a Pablo Neruda* (B.A.: Losada, 1966), p. 78. With the exception of Neruda’s *Memoirs* (see note 4), all English translations of Spanish-language prose passages are my own, with footnotes referring to the original quote in Spanish.

2 Federico García Lorca, “Presentación de Pablo Neruda,” in *Obras completas*, 16th ed. (Madrid: Aguilar, 1971), pp. 147-148. Further references to this work, hereafter cited as *LOC*, will appear parenthetically in the text.

3 Pablo Neruda, “Federico García Lorca,” in *Obras completas*, 4th ed. (B.A.: Losada, 1973), III, pp. 640-641. Further references to this three-volume work, hereafter cited as *NOC*, will appear parenthetically in the text.

4 Neruda, *Memoirs*, trans. Hardie St. Martin (N.Y.: Farrar, Straus and Giroux, 1977), p. 124. Further references to this work will appear parenthetically in the text.

5 Allen Josephs and Juan Caballero, "Breve panorama de la poesía lorquiana," in Lorca's *Poema del cante jondo. Romancero gitano* (Madrid: Cátedra, 1977), p. 17.

6 Neruda, *Para nacer he nacido* (Barcelona: Seix Barral, 1978), pp. 403-404.

7 Roy Campbell, *Lorca. An Appreciation of His Poetry* (New Haven: Yale University Press, 1952), pp. 3-4.

8 Allende was assassinated on September 11, 1973, and Neruda died, apparently from natural causes, on September 23. Neruda's houses in Santiago and Valparaíso were sacked, and many of his books burned, because he had become a symbol of Marxism in Chile.

9 The complete text of this speech is reproduced in *Memoirs*, pp. 112-113; *LOC*, pp. 145-147; and *NOC*, III, pp. 629-631.

10 Jorge Guillén, "Federico en persona," in *LOC*, p. LXXXI.

11 Either Neruda had his dates confused, or he set this meeting with Lorca several days in advance, for Lorca left Madrid for Granada on July 16.

12 Rodríguez Monegal, p. 80.

13 Carlos Morla Lynch, *En España con Federico García Lorca* (Madrid: Aguilar, 1958), p. 445.

*University of North Carolina at Charlotte*  
*Charlotte, North Carolina*