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SENSORY IMAGERY IN THE POETRY
OF RAFAEL ALBERTI

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
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DOCTOR OF PHILOSOPHY

BY
CLARA CHÁVEZ BURCHARDT
Norman, Oklahoma

1972

SENSORY IMAGERY IN THE POETRY
OF RAFAEL ALBERTI

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INTRODUCTION

A salient characteristic of Rafael Alberti's poetry is the sensory imagery acknowledged and noted by critics like Concha Zardoya, C.B. Morris, and C.M. Bowra. However, beyond a few allusions to this stylistic aspect of his poetry, no extensive study has been made of Alberti's dependence on sensory imagery to communicate poetically the emotions and ideas essential to a complete understanding of the man.

The use of sensory imagery and exaggerated metaphors is frequent among the poets of the Generation of 1927, the group to which Alberti belongs. "...distanto de creer que la poesía sólo consiste en metáforas, introducían en sus versos demasiadas metáforas, voluntarias y efectistas."¹ García Lorca, a personal friend of Alberti's and a poet with whom he shared many interests, writes concerning the image:

Un poeta tiene que ser profesor en los cinco sentidos corporales, en este orden: vista, tacto, oído, olfato, y gusto. Para poder ser dueño de

¹Luis Cernuda, Estudios sobre poesía española contemporánea. (Madrid-Bogotá: Ediciones Guadarrama, S.L., 1957), p. 185.

las más bellas imágenes tiene que abrir puertas de comunicación en todos ellos, y con mucha frecuencia ha de superponer sus sensaciones y aun disfrazar sus naturalezas.²

Alberti is, in fact, a professor of the five senses and his poetry, covering a span of thirty-two years, exemplifies his use of images which appeal to the senses. The poetry with the strongest sensory appeal is the subject of this study.

The role of sensory perception in Alberti's formative years apparently impressed the poet's early life. An Andalusian, like Lorca, he recalls his boyhood in terms of the senses. "Los primeros blancos que aclararon mis ojos fueron las de las salinas, las velas y las alas tendidas de las gaviotas. En los zapatos de mi infancia duerme la arena ardiente de las dunas."³ At an early age Alberti was exposed to the sounds and rhythms of Andalusia: the sea, the songs, the poetry. In La arboleda perdida, an autobiographical account of his youth, he recalls leafing through Cantos populares españoles of Francisco Rodríguez Marín and finding Andalusian expressions which were to become hallmarks of his and Lorca's poetry. "¡Naranjel! ¡Naranjeles! ¡Bellísima variación andaluza que luego, años más tarde, habíamos de emplear tantas veces

²Federico García Lorca, Obras completas. (Madrid: Aguilar, S.A., 1966), p. 67.

³Rafael Alberti, Prosas encontradas. (Madrid: Editorial Ayuso, 1970), p. 23.

en nuestras primeras canciones García Lorca y yo!"⁴

Life in Andalusia, as Alberti remembers it, was a mixture of joy and sorrow, and he held his family accountable for both. His parents could have bestowed no greater happiness on Alberti than having raised him at the seashore town of Puerto de Santa María. Conversely, they could not have caused him greater pain than when they separated him from it to move to the sealess plains of Madrid in 1917 when Alberti was fifteen. When he began to write, the sea became an ever recurring theme of his poetry.

While living in Andalusia, Alberti attended the Colegio de San Luis Gonzaga, a boarding school for boys. Because his family had lost its prestige and wealth as wine merchants, Rafael attended school as a poor extern to whom advancement was limited. Consequently, though he had been a model student the first year, his antipathy toward a formal education increased and, to lessen his boredom during classes, he began to fill the margins of his papers with ships and open V's, indicating lines of sea gulls.

Cada día me gustaban menos los libros, estudiar. En clase, y durante varias semanas, me pasé llenándoles los márgenes blancos de pequeños Balvaneras, seguidos melancólicamente por una abierta V de gaviotas.⁵

Thus began his painting career, one which he believed

⁴Rafael Alberti, La arboleda perdida. (Buenos Aires: Compañía General Fabril Editora, S.A., 1959), p. 26.

⁵Ibid., p. 69.

would be his life's work.

Since painting was Alberti's first means of creative expression, it is not surprising that his poetry abounds with visual images, particularly those involving color. In "Diario de un día," acknowledging his dependence on the visual to express his thoughts, he says, "Sin duda, yo soy un poeta para quien los ojos son las manos de su poesía," and "Si no la veo, soy un poeta mudo."⁶

Before conceding the supremacy of poetry to painting in his life, Alberti dedicated himself totally to painting. In Madrid, the Museo del Prado brought him into contact with the great artists about whom he had read while in Andalusia. In 1920 Alberti held an exhibition of his paintings which he signed Rafael María de Alberti. "Cosa quizás más eufónica," he commented in La arboleda, "pero bastante estúpida."⁷

His poetic interest was aroused by two friends who introduced him to "la mágica elegía andaluza" of Juan Ramón Jiménez and his "Platero y yo."⁸ Alberti's formal education had been largely a disaster and he never completed his Bachillerato. Alberti humorously considers himself

⁶Rafael Alberti, Poesías completas. (Buenos Aires: Editorial Losada, 1961), p. 782.

⁷Alberti, La arboleda perdida, p. 137.

⁸*Ibid.*, p. 128.

illiterate: "Y colgué mis hábitos estudiantiles. No tengo, pues, ningún título oficial. Soy todo un analfabeto."⁹

After his first encounter with poetry, Alberti, his claim to being analfabeto notwithstanding, began reading avidly from such authors as Aristophanes and Homer who awakened "el angustioso anhelo de precisión y claridad que ahora sobre todo me domina,"¹⁰ and forthwith rejected the euphonious sound of Rafael María de Alberti.

In 1920 the death of his father inspired him to write his first poem, foreshadowing the sensory imagery which was to distinguish all his poetry:

...tu cuerpo
largo y abultado
como las estatuas del Renacimiento,
y unas flores mustias
de blancor enfermo.¹¹

The fragment is a poem-painting with the starkness of white as the dominant color: estatuas, blancor. The cold statues and the flowers withered into a sickly white suggest a soundless atmosphere and the odor of a sick room which emphasize Alberti's sense of bereavement. In a Byronian frame of mind he writes: "Mi vocación poética había comenzado. Así, a los pies de la muerte, en una atmósfera tan fúnebre como romántica."¹² "Mi tremenda, mi feroz y angus-

⁹Alberti, Prosas encontradas, p. 172.

¹⁰Alberti, La arboleda perdida, p. 128.

¹¹Ibid., p. 141. ¹²Ibid.

tiosa batalla por ser poeta había comenzado,"¹³ he reiterates shortly thereafter. He was twenty years old.

An attack of tuberculosis which forced him into inactivity provided Alberti with the necessary calm to begin writing poetry seriously. The result of his illness was his first collection, Marinero en tierra. He acknowledges his indebtedness to his right lung for having provided him with the opportunity to abandon his first to follow a second and more secure vocation. "Agradecido estaba yo a mi pulmón derecho, pues a él, en gran parte debía el abandono de mi primera vocación y el avance seguro por me nuevo camino."¹⁴

After the publication of Marinero en tierra in 1924, other books of poetry followed in rapid succession, each with its distinctive theme and each bearing the unmistakable ability of the painter-poet to develop the theme in vivid sensory images with which his books are permeated: the colors of the sea and the countryside, the sea lover's omnipresent taste of salt, the sounds and rhythms of folk songs, the touch of the beloved, and the many surrounding fragrances.

Alberti's first books are Andalusian in style and in theme. He admits that with him and García Lorca andalucismo nearly became an epidemic capable of finishing them

¹³Ibid., p. 149. ¹⁴Ibid., p. 180.

both. "Un andalucismo fácil, frívolo y hasta ramplón amenazaba con invadirlo todo, peligrosa epidemia que podía acabar incluso con nosotros mismos."¹⁵

After Marinero en tierra, Alberti wrote La amante and El alba del alhelí. All three books resound with "la canción--ya culta o popular"¹⁶ which he and García Lorca were to revive.

En el 25 publico La amante. En el mismo año doy también a la imprenta El alba del alhelí. Estos dos libros cierran en mí el período de lo popular. Pero lo popular no a la manera de García Lorca. Sino lo popular por la vía culta.¹⁷

His style changed in Cal y canto (1926-17), a tribute to Góngora in observation of the tercentenary of his death. In this book, Alberti displays a Baroque fondness for form. "Pasión mía por la forma. Escribo Cal y canto."¹⁸ In Cal y canto his love for beautiful words reached its apogee.

...pues mi locura por el vocablo bello llegó a su paroxismo en el año del Centenario de D. Luis de Góngora, cuando con "Cal y canto" la belleza formal se apoderó de mí hasta casi petrificarme el sentimiento.¹⁹

The density and obscure nature of the sensory images of Cal y canto attest to the near petrification of which he speaks.

¹⁵Ibid., p. 240. ¹⁶Ibid.

¹⁷Alberti, Prosas encontradas, p. 173.

¹⁸Alberti, Poesías completas, p. 12.

¹⁹Alberti, La arboleda perdida, p. 162.

If Cal y canto nearly petrified his feelings, Sobre los ángeles (1927-28) aroused them. In the índice autobiográfico of Poesías completas he writes: "1928 Amor. Ira. Cólera. Rabia. Fracaso. Desconcierto. Sobre los ángeles."²⁰ The sensory imagery of this collection reveals the emotions of a young man who has lost the innocence of youth with its freedom from responsibility.

Yo había perdido un paraíso, tal vez el de mis años recientes, mi clara y primerísima juventud, alegre y sin problemas...Huésped de las nieblas, llegué a escribir a tientas, sin encender la luz, a cualquier hora de la noche, con un automatismo no buscado, un empuje espontáneo, tembloroso, febril, que hacía que los versos se taparan los unos a los otros, siéndome a veces imposible descifrarlos en el día.²¹

In Entre el clavel y la espada (1930-40), the sense of personal grief found in Sobre los ángeles changed to one of universal dimensions when Alberti's perspective of the world began to change through travel and his awareness of social and political problems. After journeying through Europe, Russia and America, he began writing poetry with political and satirical overtones. "Escribo multitud de poemas satíricos y de agitación..."²² During these years, while experiencing moments of joy, the sensory imagery indicates that he hoped for a better world, symbolized by el clavel, although he found himself in the

²⁰Alberti, Poesías completas, p. 12.

²¹Alberti, La arboleda perdida, p. 269.

²²Alberti, Poesías completas, p. 13.

shadows of war, la espada. "Días de pasión, de alegría, de heroísmo, de 'paraíso a la sombra de las espadas'."23

When the Spanish Civil War began in 1936, Alberti was in Spain intervening actively for the Frente popular.24 Forced to leave Spain, he went to Argentina with his wife, María Teresa. There, his hope was restored by the birth of a daughter, Aitana, and he expresses his optimism in Pleamar (1942-44). His optimism is directed entirely toward Aitana, to whom the book is dedicated and begins with the epigraph, "Para ti, niña Aitana, en estos años tristes, mi más bella esperanza."25 The sensory imagery of Pleamar reveals an exiled poet's nostalgia for life near the Andalusian sea.

Retornos de lo vivo lejano (1948-56) shows an Alberti whose sensitivity has been sharpened by exile. He recalls the many types of love he has known: that of his wife, daughter, friends, country, and all that encompasses life. Although he cannot relive his past, he vivifies it through sensory imagery which allows the Retornos de lo vivo lejano.

The works selected for this study form a cycle in the poet's life and comprise his most personal poetry. In the first collection, Marinero en tierra, he was an exile from the sea. In the last, Retornos de lo vivo

23Ibid., p. 14. 24Ibid., p. 509.

25Ibid., p. 609.

lejano, he is an exile from Spain. The intervening works recount the poet's growth to manhood through many changes of fortune. These works are a review of personal experiences and emotions expressed in sensory imagery which reveals every facet of the poet.

CHAPTER I

POETRY OF THE SOUTH

Marinero en tierra, Alberti's first book of poetry which in 1925 won for him the Premio Nacional de Literatura, contains all the sensory impressions which embody the mar y tierra of Spain. Writing this book in and near Madrid, Alberti recalls the Andalusian mountains and sea in Juan Ramón Jiménez' terms of "una milagrosa variedad de olores, espumas, esencias y músicas."¹ To these idealized memories of his youth he compares or contrasts the plains of Castile.

Mar y tierra was the original title of this book and in La arboleda perdida the author describes its contents:

Como su nombre daba a entender, Mar y tierra se dividía en dos partes. La primera agrupaba los poemas debidos directamente a la serranía guadarrameña, junto a otros de diversa temática, y la segunda--que titulaba "Marinero en tierra"--, los que iba sacándome de mis nostalgias del mar de Cádiz, de sus esteros, sus barcos y salinas.²

In "Diario de un día" Alberti reiterates his indebtedness

¹Rafael Alberti, Poesías completas. "Carta de Juan Ramón Jiménez." (Buenos Aires: Editorial Losada, 1969), p. 49.

²Rafael Alberti, La arboleda perdida. (Buenos Aires: Compañía General Fabril Editora, 1959), p. 167.

to the Guadarrama mountains and the Andalusian sea for inspiration. "Al són del agua y el aire guadarrameños escribí mis primeras canciones."³

Absence, nostalgia and exile from the sea, coupled with love and desire for freedom are the themes which dominate in Marinero en tierra. The sensory imagery emphasizes the importance of freedom to the poet. "Marinero, hombre libre," he says in the sonnet "A un capitán de navio," glossing a line from Baudelaire: "Homme libre, toujours tu chériras la mer!"⁴

Alberti was influenced by the symbolists Baudelaire and Rimbaud when he wrote Marinero en tierra, but he acknowledges as his first guides the Romancero General, the Cancionero of Barbieri, and above all, Gil Vicente, all of which led him to write in the style of the traditional poetry of Spain, especially that of Andalusia. "El Romancero General, el Cancionero de Barbieri, y sobre todo Gil Vicente, fueron mis primeros guías."⁵ He emphasizes the fact that while his poetry is bound to Spain's poetic tradition, his has little to do with the

³Alberti, Poesías completas, p. 781.

⁴Ibid., p. 23. All quotations of Alberti's poetry in this paper are taken from this edition and henceforth only the page number will be indicated in parenthesis following the quotation.

⁵Rafael Alberti, Prosas encontradas. (Madrid: Editorial Ayuso, 1970), p. 26.

popular poetry of the people. Rather, he follows the erudite tradition of Spanish poetry. "Nada, o muy poco, tiene que ver mi poesía primera con el pueblo...Más con la tradición erudita."⁶

While in Berlin in 1932, the poet gave a lecture on "La poesía popular en la lírica española contemporánea" in which he explains the difference between a poeta culto and a poeta popular. The poeta culto is one who is conscious of his art, has a musical sense of the rhythm and language and a preoccupation for form. The poeta popular improvises on the work of the poeta culto and is limited to the oral tradition.⁷ Later, in an address titled "Lope de Vega y la poesía contemporánea" delivered in Cuba in 1935, he clarified the difference between the two by saying that the great poets, the individuals, invent, and the people, el pueblo, gather what has been invented and transform it into the more simple and common Spanish poetry, the octosyllabic form of the romance, or ballad, or into a combination of five, six or seven syllables.

To illustrate the interchange between the poeta culto and the poeta popular, Alberti cites an incident in which he heard a cantaor, a ballad singer and improviser, singing a fragment of a poem which Alberti recognized as his own. Fragments such as this one, he continues, become incorporated into the repertoire of the cantaor and his

⁶Ibid., p. 26. ⁷Ibid., p. 89.

guitar, thus acquiring an errant life independent of the author.⁸

Therefore, as a poeta culto conscious of his art, Alberti began writing poetry in the tradition of the Cancioneros musicales. "...poesía mía primera, con la que, recreándola, intenté enlazar la tradición de los cancioneros musicales de esos siglos."⁹ He sought a conscious recreation of the poetry of the cancioneros by imitating the idealized style, form and themes of the poesía tradicional but combining it with the reality of Andalusia.

The structure of Marinero en tierra reveals the form of poesía tradicional and the workmanship the reality of Andalusia. The collection comprises a poem-prologue and three parts. The prologue consists of twelve tercets: Part I contains twelve sonnets dedicated to persons alive, dead or imaginary; Part II has thirty-three cancioncillas whose main theme is the Castillian or Andalusian land; Part III consists of sixty-six cancioncillas introduced by the aforementioned letter from Juan Ramón Jiménez. The sea is the sole theme of this last part.

Visual imagery in vivid chromatics prevails throughout the work of the poet in whom the painter co-exists.

Una lectura más atenta nos revela una verdadera cromatología albertiana en la cual se despliegan colores

⁸Alberti, "Lope de Vega y la poesía contemporánea española," Separata revista. Cubana, Vol. 2, Nos. 4-5 y 6, Habana, 1935, p. 71.

⁹Alberti, Prosas encontradas, p. 90.

puros y esenciales, declinan algunos matices simbólicos, o se combinan en una pluralización cromática de cadencias ascendentes o descendentes, o chocan en fuerte contraste.¹⁰

Knowing the art of painting and having familiarized himself with the poetry of the past, Alberti was able to portray visual images enhanced by a sensitivity to color which recalls the art of the impressionists, the Renaissance poets and those of the Cancioneros.

Si fijamos nuestra atención en la técnica colorista empleada por Alberti, notamos que, a veces, usa el color de un modo impresionista; que, en otras, lo aplica en función esencial, idealizante y platónica, como lo hacían los poetas renacentistas, o con la ingenua sencillez de Gil Vicente o de los poetas de los Cancioneros.¹¹

Although the visual in multi-colors dominates, Albertian images rarely involve only one sense at a time and are often difficult to classify as purely visual, auditory, tactile, olfactory and gustatory. Because separation of the images is difficult, a complete understanding of the overlapping and intermingled sensory perceptions must be based on a consideration of each poem in its entirety.

In Marinero en tierra, the poem-prologue "Sueño del marinero," announces the theme of the entire collection: nostalgia for the sea of Alberti's youth. "...unos tercetos--"Sueño del marinero"--, en los que resumía todas mis

¹⁰Concha Zardoya, "La técnica metafórica albertiana," Papeles de Son Armadans, 30, (julio, 1963), p. 50.

¹¹Ibid.

ansias de viaje, toda mi creciente melancolía de muchacho de mar, anclado en tierra."¹² The first word of the poem, Yo, leaves no doubt concerning the identity of the mariner who dreams of being an admiral of a ship on a river which seems to extend an arm to the sea of Andalusia.

Yo, marinero, en la ribera mía,
posada sobre un cano y dulce río
que da su brazo a un mar de Andalucía,

sueño en ser almirante de navío,
para partir el lomo de los mares
al sol ardiente y a la luna fría.

(p. 21)

These two tercets involve the senses of sight, cano, sol, luna, taste, dulce, and touch, ardiente, fría. The adjectives cano, usually applied to a grey-haired old man, and dulce, reveal Alberti's affection for the river Guadalete near which he was born and spent his early years. The word cano also indicates that Alberti modeled his poetry in the manner of classical tradition. "...en el adjetivo "cano"--de vieja tradición clásica y renacentista..."¹³ In the visual image that follows, the river acquires human form: "que da su brazo a un mar de Andalucía." Humanization of a river is a common image of classical and popular origin. "...imagen de vieja estirpe clásica y popular."¹⁴

¹²Alberti, La arboleda perdida, p. 168.

¹³Zardoya, "La técnica metafórica albertiana,"
p. 53

¹⁴Ibid., p. 30.

The seas, now pluralized, "el lomo de los mares," in turn are humanized to enable the admiral not merely to part the seas, but to part the back, lomo, of the seas as he feels the fiery glow, sol ardiente, of the sun or the coldness of the moon, luna fría.

White continues as the dominant color giving a feeling of coldness as Alberti dreams of passing over the polar seas with their eternal cold whiteness which crystallizes even the season of spring.

¡Oh los yelos del sur! ¡Oh las polares
islas del norte! ¡Blanca primavera,
desnuda y yerta sobre los glaciares. (p. 21)

Suddenly, the cold of the polar seas, yelos del sur, contrasts with the heat of the tropical seas in summer, estío tropical, abrasado, when the palms seem a cool blue, plumero azul, under a burning red, rojo.

cuerpo de roca y alma de vidriera!
¡Oh estío tropical, rojo, abrasado,
bajo el plumero azul de la palmera! (p. 21)

In the tercet that follows, Alberti's dream introduces a theme common to sea folklore, the siren who beckons the sailor. Alberti's siren assumes many forms in Mari-nero en tierra, but her function is always the same, to lure him to the sea. The magical dream now humanized, is decorated by the sea and can be seen situated firmly and securely on his ship, pursuing a green siren, verde sirena, with whom he has fallen in love.

Mi sueño, por el mar condecorado,
va sobre su bajel, firme, seguro,
de una verde sirena enamorado, (p. 21)

The colors green and blue are those Alberti uses most frequently in reference to the sea.

His desire for the siren awakened, the mariner binds himself to her and addresses her in the diminutive, a sign of affection. The auditory image is the sound of his voice.

--Sirenita del mar, yo te conjuro! (p. 21)

The use of the diminutive is common to Andalusian poetry whose tradition Alberti follows. "Continuing the traditional exaltation of the diminutive, the anecdotal, and the ironic style of Andalusian genius..."¹⁵

The Sirenita becomes a virgen sembradora whom the mariner, in an auditory image, asks to implant her brightness into his breast. Lucero presents a visual image.

sal de tu gruta, virgen sembradora,
a sembrarme en el pecho tu lucero. (p. 21)

Woman as virgen appears frequently in Marinero and usually reflects the meaning of virgin in reference to the mother of Jesus. Traditionally, when the Blessed Virgin has appeared on earth, she has often emerged from a grotto. In this tercet, the mariner asks the virgin to leave her grotto to share her light with him, tu lucero.

After the brightness of the Sirenita comes the glow of dawn, "el cuerpo de la aurora," seen floating bodily in the ocean, now visualized as a blue tray, ban-

¹⁵Edwin Honig, García Lorca. (Norfolk, Connecticut: New Directions Books, 1944), p. 41.

deja azul. The sky, too, is materialized and given human form as its face assumes the reddish color of morning, "se colora de carmín."

Ya está flotando el cuerpo de la aurora
en la bandeja azul del oceano
y la cara del cielo se colora

de carmín.

(p. 21)

In a complex image that follows, the mariner asks the Sirenita to let her glassy hand dissolve on his forehead, now dehumanized into a white urn, alba urna, and into pearl-colored seaweed, alga de nácar.

Deja el vidrio de tu mano
disuelto en la alba urna de mi frente,
alga de nácar, cantadora en vano

(p. 22)

The word vidrio suggests fragility while the alba urna implies a feeling of coldness emphasized in the following tercet with the word Gélidos. Sound enters into the poem in the form of song, a frequent auditory image in Mari-nero. The mariner calls his siren a cantadora in the sea's indigo orchard, vergel añil, where he dreams of marrying her with the angel boatman of the dew, relente, an image of touch, and the water moon, luna del agua, a visual image, as witnesses.

bajo el vergel añil de la corriente.
¡Gélidos desposorios submarinos
con el ángel barquero del relente

y la luna del agua por padrinos!

(p. 22)

The sensation of cold, Gélidos, seems to indicate the impossibility of the mariner's dream wedding beneath the sea. But he is drawn inexorably to the thought of

the marriage after which he will plow the sea, the land, the air, bound by the fine hair of the siren's álgida melena, a tactile image.

El mar, la tierra, el aire, mi sirena,
surcaré atado a los cabellos finos (p. 22)

Sea, land and air all fuse into one and the poet is unable to distinguish the limits which separate one from the other.

Alberti, en este libro, transpone al mar el mundo de la tierra, superponiendo paisajes, oficios y experiencias, que, ilusoria y poéticamente, se intercambian y se intervalen. La realidad que el poeta ha vivido--en la costa de la Andalucía Baja y en el corazón de Castilla--, se transfiguran de este modo en otra realidad más honda y más bella.¹⁶

Perhaps the deeper and more beautiful reality with which Alberti is concerned is his poetry, symbolized, it seems, by gallardetes blancos, a visual image, which he wishes raised in the fullness of dawn, aurora, also a visual image.

Mis gallardetes blancos enarbola,
¡oh marinero!, ante la aurora llena

¡y rueda por el mar tu caracola! (p. 22)

The poem ends with the alliterative sound of r:ruede, por, mar, caracola, and with the image of caracola transformed into the mariner's vessel.

Alberti has combined a number of themes from the past to open his Marinero en tierra. In addition to those already mentioned, he borrows from Arabic-Andalusian art

¹⁶Zardoya, "La técnica metafórica albertiana," pp. 16-17.

the theme of love. "One facet of Arabic-Andalusian art is its astonishing obsession with erotic love, reinforced by the Platonic notion of chastity."¹⁷ Throughout Marinero, love is an ideal after which the poet strives constantly.

The line with which "Sueño del marinero" ends, resounding with r's, gives insight into the poet's fine musical ear and his ability to capture folkloric rhythms.

El fino oído musical de Rafael Alberti, buen captador de ritmos folklóricos y cancioneriles, le lleva a descubrir en el mundo del mar--junto a las predominantemente visuales y coloristas--variadas sensaciones de índole auditiva.¹⁸

Marinero is full of pregones which form part of the sensaciones de índole auditiva and which belong to the ritmos folklóricos of Andalusia.

The traditional poetry from which the author drew is known for its freedom from intellectual complications, its dreams, and its flight from reality without giving much attention to the meaning of words.

La poesía tradicional, ajena a lucubraciones y complicaciones intelectuales, se deja arrastrar por el instinto escondido, y es expresión, apenas embozada, de ansias, de ensueños y de huidas de la realidad, sin que cuente mucho el sentido de los vocables. Lo sabían muy bien los grandes maestros del Siglo de Oro. Incluso los místicos vieron en ella una pasarela hacia las escalas secretas.¹⁹

¹⁷Honig, García Lorca, p. 21.

¹⁸Zardoya, "La técnica metafórica albertiana," p. 70.

¹⁹Carlos Ramos-Gil, Claves líricas de García Lorca. (Madrid: Aguilar, S.A. de Ediciones, Juan Bravo, 1967), pp. 64-65.

Alberti, indebted first and foremost to the poetry of his country, gathered his inheritance and rejuvenated it with the touch of the artist.

The symbolism, surrealism, vanguardism and other isms attributed to Alberti existed in Spanish poetry long before his immediate predecessors began using them. He dislikes being categorized into any particular movement: "...tengo que expresar aquí mi horror por las clasificaciones..."²⁰ He believes his work belongs to no ismo although he admits that influence by this or that ism was natural and inevitable. "Que rozara los ismos, que me contagiara a veces de ellos...era inevitable y natural," but replies negatively to his own query: "¿A qué ismo determinado pertenece mi obra...? Creo poder afirmar que a ninguno."²¹

His independence from movements declared, Alberti is free to seek inspiration and to imitate any poetic style of his choice. He begins Part I of Marinero with a sonnet, a form firmly established in Spain.

In the first sonnet, "A un capitán de navío," green, the color of the poet's beloved sea, dominates.

Sobre tu nave--un plinto verde de algas marinas
de moluscos, de conchas, de esmeralda estelar--,
capitán de los vientos y de las golondrinas,
fuiste condecorado por un golpe de mar. (p. 23)

The captain's ship, nave, is visualized as a green foundation, plinto verde, of seaweed, shellfish, shells and

²⁰Alberti, La arboleda perdida, p. 168. ²¹Ibid.

emerald stars, esmeralda estelar. In a synecdochical image, the captain's ship is the sea, symbolized by what it contains and by what surrounds it, esmeralda estelar, vientos, golondrinas. All this forms the captain's domain because the sea itself declared it: "fuiste condecorado por un golpe de mar"; the sea, once again humanized, decorated the captain.

In the following quatrain, the litorales and serpentinatas are humanized and unfold themselves in a song, cantar, an auditory image, to the captain's ship, now an arado, visual image, as it passes by.

Por ti los litorales de frentes serpentinas,
desenrollan al paso de tu arado un cantar: (p. 23)

The cantar of the litorales embodies the theme of the poem: the freedom of the mariner, Baudelaire's homme libre, who will always seek the sea, "toujours tu chériras la mer!"²²

Marinero, hombre libre, que las mares declinas, (p. 23)

In the tercets of the sonnet, the mariner is a good mariner, Buen marinero, dehumanized first into the son of the north winds and subsequently into a lemon, limón, gustatory image, a flag, bandera, visual image, and finally into the hunter of sirens, cazador de sirenas, visual image.

Buen marinero, hijo de los llantos del norte,
limón de mediodía, bandera de la corte
espumosa del agua, cazador de sirenas; (p. 23)

A tendency of the Arabic poets was to petrify the image, to treat the metaphor according to definite

²²Epigraph to "A un capitán de navío."

analogies based on the hierarchies found in nature: man compared with animals, animals with flowers, and flowers with precious stones.²³

Alberti, exercising the freedom of his mariner, does not adhere strictly to the Arabic formula of analogy by gradation, but petrifies his image directly, referring to the mariner as limón, bandera.

Finally, the coast lines, in an auditory image, ask the mariner to free them from their bound state to take them with him in the furrow formed by his ship:
"pedimos que nos lleves..."

todos los litorales amarrados, del mundo,
pedimos que nos lleves en el surco profundo
de tu nave, a la mar, rotas nuestras cadenas. (p. 23)

Having attained freedom, the mariner is free to give it, breaking the materialized chains of the earth, "rotas nuestras cadenas," a visual image.

In the third sonnet of Marinero, dedicated to a painter from a poet, "Del poeta a un pintor," both poet and painter achieve bodily freedom as pilots of the air, flying to the upper grove of glory in the airplanes of a dream, "los aviones del sueño." From the heights to which they have flown they will bring el mirto, suggesting an olfactory image, and el laurel, la palmera, el loto, visual images. A gustatory image accompanies their descent: "¡qué dulce!, ¡los héroes!" A wagon of thunder, carro del trueno, auditory image, returns them to the sea of life,

²³Honig, García Lorca, p. 22.

depicted as green, esmeralda, a visual image.

Descender ya--¡qué dulce! ¡los héroes! -- coronados
por los súbitos lampos, sobre el carro del trueno,
con estrellas los jóvenes pechos condecorados,
al mar de nuestra vida, ya esmeralda y sereno. (p. 24)

Images of light are prominent in the quatrain: súbitos
lamos, estrellas.

Life as a sea is an image that dates to antiquity
and was immortalized by the fifteenth century Spanish poet
Jorge Manrique in the "Coplas por la muerte de su padre":

Nuestras vidas son los ríos
que van a dar en la mar,
que es el morir;²⁴

In contrast to Manrique's sea which symbolizes death,
Alberti's sea signifies life, "esmeralda y sereno." Tra-
ditionally, green is associated with spring, the promise
of life.

A visual-auditory image prevails in the tercets of
the sonnet. In the evening, at the clarion sound of retreat,
"al toque final," the two pilots will recall a humanized
dawn, "clara faz del alba," with cornet crystal voice, "voz
hecha corneta de cristal..."

y recordar al toque final de la retreta
la clara faz del alba, su voz hecha corneta
de cristal largo y fino, en la antigua mañana (p. 24)

On that antigua mañana the two artists ventured from the
earth on the wind, now a horse, symbolized by crin.

que zarpamos del mundo sobre la crin del viento
y entramos en los cielos del estremecimiento
bajo los gallardetes rosados de la diana. (p. 24)

²⁴Jorge Manrique, Poesías. (Barcelona: Colección
Diamante, 1912), p. 31.

However, they did not mount their steed, but rather set sail on it, zarpamos, producing a strange visual image. The wind, a symbol of flight, is capable of taking the poet wherever he wishes to go. The poets of the canciones frequently had recourse to the symbol as a means of expressing a situation, anxiety, or a frame of mind. Common as symbols used in this manner were trees, plants, the sea, the wind, the ship, the port, the prison.

Recurso frecuente en las canciones y en las coplas es el simbolismo popular, o el emblema...en virtud del cual un objeto, un ser o un aspecto retratan una situación, un anhelo o bien un estado de ánimo. Es un simbolismo impreciso, de pantallas muy vagas. El árbol en general, la planta indiferenciada, el mar, el viento, el barco, el puerto, la cárcel...²⁵

Having sailed away on the wind's mane, the poet and the painter enter the trembling heavens "with the thirst of...the medieval Arabic-andalusian poets...to raid the eternal immutable that rests somewhere beyond the veil of the senses."²⁶

Y entramos en los cielos del estremecimiento
bajo los gallardetes rosados de la diana. (p. 24)

Having gained admission into the impenetrable, the artists carry los gallardetes rosados, visual image, an emblem of their triumph.

The realidad andaluza begins to permeate Marinero in a trilogy of sonnets dedicated to Federico García Lorca,

²⁵Ramos-Gil, Claves líricas de García Lorca, p. 79.

²⁶Honig, García Lorca, pp. 49-50.

Alberti's close friend. "...la realidad andaluza empieza a penetrar en el libro, a través de los sonetos dedicados a García Lorca, originando imágenes dramáticas y aún trágicas se estirpe lorquiana y granadina."²⁷ These sonnets offer frequent example of familiar Andalusian imagery in addition to an abundance of gongoristic imagery.

"...los sonetos iniciales, en donde 'la estirpe gongorina' se revela en 'los mares albertianos'."²⁸

Lorca's gift of song is the theme of the three sonnets subtitled Otoño, Primavera, and Verano in which all that is Andalusia acknowledges the poet's talent. Alberti's novias on land and sea join the chorus of praise.

Todas mis novias, las de mar y tierra
--Amaranta, Coral y Serpentina,
Trébol del agua, Rosa y Leontina--,
verdes del sol, del aire, de la sierra;

contigo, abiertas por la ventolina,
coronándote están sobre las dunas,
de amarantos, corales y de lunas
de tréboles del agua matutina.

(p. 25)

The amarantos, corales and lunas belong to the seventeenth century tradición culta, and green, frequently associated with spring, is identified with the sun, the air and the mountains, "verdes del sol, del aire, de la sierra," in this sonnet appropriately subtitled Primavera.

The winds are summoned to observe Lorca, dulce amigo,

²⁷Zardoya, "La técnica metafórica albertiana," p. 15.

²⁸Ricardo Gullón, "Alegorías y sombras de Rafael Alberti," Insula, No. 198 (mayo, 1963), p. 1.

a gustatory image, reclining peacefully on the dunes, while the fish are called upon to sing with Alberti, cantad conmigo, auditory image.

¡Vientos del mar, salid, y, coronado
por mis novias, mirad al dulce amigo
sobre las altas dunas reclinado!

¡Peces del mar, salid, cantad conmigo: (p. 26)

Song is appropriate because in the first sonnet the muse of los cantos populares paid tribute to Lorca's gift of song by burning a votive anemone to the poet: "quemó...una anémona votiva," a visual-tactile image.

Abandonando, dulce, sus altares,
quemó ante ti una anémona votiva
el ángel de los cantos populares. (p. 25)

The auditory image in the third sonnet, subtitled Verano, is the lone voice of Lorca, audible amid the tempests, recalling the voice of John the Baptist, crying in the wilderness

por tu voz, sola entre las tempestades. (p. 26)

Color permeates all three sonnets. In the first, Otoño, myriad colors are implied, vega florida, with autumn reds predominating, "tintos en sangre pura..."

Vega florida. Alfanes de los ríos,
tintos en sangre pura de las flores. (p. 25)

The flowers' red reflecting in the water gives the swordfish a sanguine hue. In Primavera, the green of spring is followed by the blue of the sea. The peces del mar whom Alberti invites to sing with him, are blue: "Pez azul yo te nombro."

The second sonnet refers to the verdes del sol associated with the poet's novias, Amaranta, Coral and Serpentina, who are crowning Lorca in purples and reds suggested by amarantos and corales, "coronándote...de amarantos, corales..."

In Verano, the third sonnet, the color white predominates. Alberti encourages Lorca to go toward the sea "de las albas claridades," where he assumes the whiteness of snow, "Disuelto ya en tu nieve..."

A slight allusion to a gustatory image is the word dulce which appears in Otoño in reference to the ángel "Abandonando, dulce sus altares," and in Primavera when Lorca is regarded as a dulce amigo. A stronger image involving taste appears in Verano where Lorca is dehumanized into a thirsty stag urged to go out and drink the countryside and the cities, "bebiendo campos y ciudades." The image carries the tacit implication of Lorca's all-embracing poetic ability.

Sal tú, bebiendo campos y ciudades
en largo ciervo de agua convertido, (p. 26)

The beauty and wonder of Andalusia are materialized and liquified so that the poet may quench his thirst as he proceeds to the "mar de las albas claridades," which seemingly refers to the domain of poetry. "¿No será éste el blanco, albo mar de la poesía?"²⁹

hacia el mar de las albas claridades,
del martín-pescador mecido nido; (p. 26)

²⁹Zardoya, "La técnica metafórica albertiana," p. 55.

A tactile image is present in Verano where Alberti considers himself a "débil junco frío" who wishes to write his name in the water previously referred to as "el mar de las albas claridades."

Deja que escriba, débil junco frío,
mi nombre en esas aguas corredoras. (p. 26)

Although nothing but a cold reed, he would like to share the poetic glory of his friend.

In Otoño, an elaborate metaphor reminiscent of Góngora suggests a tactile image. Summer is dead but the wind's dagger continues to stab the corpse, "acuchilla el cadáver."

En esta noche en que el puñal del viento
acuchilla el cadáver del verano. (p. 25)

Complex images that also involve the technique of Góngora pervade the sonnet "Alba de noche oscura."

Sobre la luna inmóvil de un espejo,
celebra una redonda cofradía
de verdes pinos, tintos de oro viejo,
la transfiguración del rey del día. (p. 27)

Green pines, verdes pinos, tinged with a golden glow, "tintos de oro," both visual images, celebrate the transfiguration of day into night. As night approaches, a feeling of cold enters. From a window, "lámina fría," a lingering vapor moans its own passing, but, recalling the golden splendor it possessed during the day, decides it has no cause for complaint and asks, in an auditory image, "¿De qué me quejo?"

Del cristal--lámina fría--

dice la voz del vaho en agonía:

--Doró mi lengua el sol, ¿de qué me quejo?(p. 27)

As the darkness intensifies, the only sound, gritan, is that of dogs whose color is that of night, Negros perros.

Negros perros,
a lo que nadie sabe, ocultos, gritan. (p. 27)

To herald the arrival of dawn, the poet vivifies the stars and transforms them into withering flowers, "las estrellas del valle se marchitan."

The last four sonnets of Marinero, gongoristically titled "Rosa-Fría, Patinadora de la luna," "Malva-luna-de-yelo," "A Rosa de Alberti, que tocaba pensativa el arpa," and "Catalina de Alberti, Italo-Andaluza," are dedicated to women, imaginary or belonging to the past. Of Marinero en tierra its author writes: "Vi, soñé o inventé muchas pequeñas cosas más, sacadas todas de aquel pozo nostálgico..."³⁰ These four sonnets demonstrate Alberti's mastery of invention and recollection.

Visual images framed in white dominate the sonnet "Rosa-Fría, patinadora de la luna," the first of the four sonnets grouped together by the poet. Rosa, dressed in white, "De vellorí tu falda," is surrounded by images of white: Ha nevado, yelo, nieve, nevería.

Ha nevado en la luna, Rosa-fría.
Los abetos patinan por el yelo;
tu bufanda rizada sube al cielo,
como un adiós que el aire claro estría.

¡Adiós, patinadora, novia mía!

³⁰Alberti, La arboleda perdida, p. 171.

White is also prominent in the second sonnet, "Malva-luna-de-yelo," in which the poet describes an imaginary girl "que a morir se atreve." "Las floridas espaldas ya en la nieve" is the first image suggesting the cold whiteness of the entombed body. A second visual image depicts her "cabellos de marfil," while a third, "halo de luna," refers to pensamiento.

Las floridas espaldas ya en la nieve,
y los cabellos de marfil al viento.
Agua muerta en la sien, el pensamiento
color halo de luna cuando llueve.

In "A Rosa de Alberti, que tocaba, pensativa, el arpa," Rosa is seated behind a harp wearing a white taffeta collar, "al cuello un lazo blanco de moaré." In a gongoristic image, green relieves the monotony of white, "verdecía--alga en hilos," referring to her hands.

Enredando sus cuerdas, verdecía
--alga en hilos--la mano que se fue. (p. 29)

Reality and the world of the ensueño fuse as Rosa's fingers undergo a metamorphosis, become seaweed entwined on the harpstrings transformed into a trellis.

To contrast with the green, verdecía, the poet introduces carmines to describe Rosa, thereby suggesting the warmth which complements her suavidades, a tactile image.

Llena de suavidades y carmines,
fanal de ensueño, vaga y voladora. (p. 29)

In "Catalina de Alberti, Italo-Andaluza," white is notable, but other color images are present. Catalina holds a red carnation in her white hands, suggesting the

image of red snow, "en las manos--nieve roja--una crespa clavellina." A visual image of white and blue, "perla azul," contrasts with the red-white image repeated in "clavel de espuma y nácar."

Llevaba un seno al aire, y en las manos
--nieve roja--una crespa clavellina.
Era honor de la estirpe gongorina
y gloria de los mares albertianos.

Brotó como clavel allá en los llanos
de Córdoba la fértil y la alpina,
y rodó como estrella y trasmarina
perla azul por los mares sicilianos.

Nunca la vi, pero la siento ahora
clavel de espuma y nácar de los mares
y arena de los puertos submarinos.

The poet concludes the sonnet with one final color image, claveles.

Vive en el mar la que mi vida honora,
la que fue flor y norte de mis lares
y honor de los claveles gongorinos. (p. 30)

Word combinations suggest tactile images in the four sonnets. "Rosa-Fría" evokes a sensation of cold: fría, yelo, nieve, nevería, heladas terrazas. "Malva-Luna" is also surrounded by cold: yelo, nieve, helada bandeja, senos fríos.

¡Brazos de mar, en cruz, sobre la helada
bandeja de la noche! ¡Senos fríos,
de donde surte yerta la alborada! (p. 29)

While the atmosphere surrounding the imaginary girls has been a cold one, that of Alberti's relatives suggests warmth and softness: Rosa, "llena de suavidades y carmines," and Catalina, "Brotó como clavel."

Auditory images vary in the sonnets. In "Rosa-

Fría" an absence of sound prevails: "Un silencio escarchado te rodea." The poet's voice is audible in "A Rosa de Alberti." Directing the attention of the angels to Rosa, he calls to them:

¡Miradla querubín de querubines,
del vergel de los aires pulsadora,
Pensativa de Alberti entre las flores! (p. 29)

In "Malva-Luna" a rhythmic funeral dirge laments her death. The anaphora, "¡Qué...!" accents the sorrow.

¡Oh qué clamor bajo del seno breve!
¡Qué palma al aire solitario aliento!
¡Qué ténpano, cogido al firmamento,
el pie descalzo, que a morir se atreve! (p. 28)

The sound of the ténpano also emphasizes the death.

The sonnets conclude Part I of Marinero and give way to the short lines, assonance and simple diction of the canciones comprising the remainder of the collection and all of La amante and El alba del alhelí.

The canciones of these three collections communicate Alberti's deepest emotions about Spain. From the short lines "Manierismos, locuciones, travesuras, ritmos, estribillos, surgen con la espontaneidad de las canciones que el pueblo hizo suyas..."³¹ Marinero sings, primarily, the glories of Andalusia, while the poet was discovering Castile. La amante is a travelog that records the poet's journey from the center to the north of Spain where another sea quickened his pulse. The canciones of El alba del

³¹Gullón, "Alegorías y sombras de Rafael Alberti," p. 1.

alhelí differ from those of the first two collections. In this work, Alberti does not concentrate on a single fleeting moment, but rather on dramatic situations.

Aquel color azul de mis playeras y salineras gadi-
tanas aquí no era posible. Era otra la música, más
quebrados los ritmos; otros los tonos de la luz;
otro el lenguaje. Aun a pesar del sol, la voz
tajante, dura de las sombras iba a poner como un
manto de luto en casi todo lo que entonces escri-
biera...La esencia dramática de mis nuevos poemas:
algunos, con verdadero aire de coplas, más para la
guitarra que para la culta vihuela de los cancione-
ros.³²

Alberti's nostalgia for his "playeras y salineras" prompts him, in Marinero, to ask, plaintively,

¿Por qué me trajiste, padre,
a la ciudad?
¿Por qué me desenterraste del mar? (p. 51)

Although physically separated from Andalusia, the poet has not forgotten its characteristics and in La Amante, written nearly ten years after leaving Andalusia, he balances Castile against southern Spain and concludes:

Castilla tiene castillos,
pero no tiene una mar. (p. 104)

Furthermore,

Mi pueblo tiene castillos,
pero además una mar. (p. 104)

Since the Castillians have not been privileged to catch a glimpse of the sea, the poet, in a visual-auditory image, brings them the sea "en estos ojos," "en este cantar."

¡Alerta, que en estos ojos

³²Alberti, La arboleda perdida, p. 189.

del sur y en este cantar
yo os traigo toda la mar! (p. 94)

Having established the supremacy of the sea, but still deprived of it, the mariner-poet has recourse to transforming his surroundings into sense impressions associated with his pueblo. In Marinero a visual image presents the balcony of the house as a terrace of the sea and as a ship's tower.

sé terraza de la mar,
sé torreón de navío (p. 58)

In an auditory image the mariners inquire whose banner they see on the watchtower:

--¿De quién será la bandera
de esa torre vigía? (p. 58)

In another auditory image the poet replies,

--¡Marineros, es la mía! (p. 58)

In "Medina de Pomar" of La amante, the poet rushes to the top of the towers to describe the visual image he perceives.

¡A las altas torres altas
de Medina de Pomar!
¡Al aire azul de la almena,
a ver si ya se ve el mar! (p. 106)

For Alberti, eventually all roads lead to the sea whose color pervades the atmosphere, aire azul. Sense impressions are interpreted in their relation and proximity to the sea. In Marinero, recuperating in the mountains of Guadarrama, he hears the sound of a train going toward the beaches, taking his heart with it.

conmovido por los ayes
de los trenes. (p. 31)

...
 El que va para las playas
 se lleva mi corazón. (pp. 31-32)

A gustatory image combines with the visual: cerveza, coche
restorán.

mi novia bebe cerveza
 en el coche-restorán. (p. 32)

So intense is the poet's desire for the sea that,
 in Marinero, he pleads with the salt dealers to allow him
 to become a grain of salt, "Dejadme ser, salineros, granito
 del salinar!", a gustatory image.

...Y estarán los esteros
 rezumando azul de mar.
 ¡Dejadme ser, salineros,
 granito del salinar! (p. 52)

He visualizes the swamplands oozing the blue of the sea,
 "rezumando azul de mar."

Visual images of white, nieve, blancas, and the
 gustatory image, salada, dominate the second verse.

¡Qué bien, a la madrugada,
 correr en las vagonetas,
 llenas de nieve salada,
 hacia las blancas casetas! (p. 52)

Later he introduces a seemingly paradoxical gustatory
 image: "dulce...agua salada..."

¡Qué dulce el agua salada
 con su salitre hecho cielo! (p. 59)

Not only does the poet wish to taste, but also to feel the
 sea, "Quiero ir descalzo..."

¡No quiero sandalias, no!
 Quiero ir descalzo, barquero. (p. 59)

A similar tactile image occurs in La amante:

Las calles de la marina
hay que pasarlas descalzo. (p. 108)

In Marinero he wishes to share the same tactile sensation with his beloved, urging her, "Descálzate..."

--Descálzate, amante mía,
deja tus piernas al viento
y echa a nadar tus zapatos
por el agua dulce y fría. (p. 34)

Agua is modified by the adjective fría, tactile image, and dulce, gustatory image.

As the metamorphic nature of the Albertian universe allows salt water to become sweet, so does the entire sea change into the visual image of a garden, "jardín de los mares," where the tactile sensation is one of cold, yelos.

Vete al jardín de los mares
y plántate un madroñero
bajo los yelos polares.

Images of taste, cerezos, cocoteros, proceed from the sea garden.

Para mi amiga, una isla
de cerezos estelares,
murada de cocoteros. (p. 40)

The sea also emits fragrant scents: "¡Cuánto sendero de aroma," and the tiny gardens, Jardinillos, contain claves, azucenas, images of color and smell.

Ese barco que va y viene
con la luna.

¡Cuánto sendero de aroma,
cada vez que va y que viene
con la luna!

--Cara de luna, ¿qué lleva,

cada vez que va y que viene
con la luna,

--Jardinillos de claveles
y azucenas, con la luna.

(pp. 187-88)

The auditory images capture the playfulness of the Andalusian folksong in the rhythmic repetition of "con la luna." A dialog between the poet and moon, luna, a visual image, adds to the aural impressions. When Alberti asks what the boat carries as it goes and comes, the humanized moon replies in the diminutive, "Jardinillos," a favorite form of the Andalusian.

In addition to orchards and flower gardens, the sea also contains colorful forests of coral, "bosques de corales," and seaweed, "selvas de las algas," populated with sea butterflies, "mariposas de la mar."

¡Mariposas de la mar!

¡Por los bosques de corales,
por las selvas de las algas,
novia mía, persiguiendo,
tú conmigo,
mariposas de la mar!

(p. 188)

The idyllic scene depicts a visual image of the poet and his novia pursuing butterflies.

The unidentified novias of Marinero en tierra, La amante, and El alba del alhelí are the poet's constant companions found generally in the context of a visual-auditory image. Since Alberti's main preoccupation is the sea, it forms a natural surrounding for the Albertian novia who rises early to tend its gardens.

Madrugadora, plantadora,

allá en los valles salinos.
 ¡Novia mía, labradora
 de los huertos submarinos! (p. 53)

Although transformed into a garden, the sea preserves its characteristic salty taste, valles salinos.

The sound of the singing Jardinera surrounded by the visual image of white and red four o'clocks, "blanca y roja arrebolera," appeals to the poet who falls in love with what he hears and sees.

Jardinera cantadora
 blanca y roja arrebolera,
 tus vergeles me enamoran. (p. 41)

However, the song of the Jardinera cantadora is not always a happy one. Summoned by the poet, an auditory image reveals her resentment at having to leave her work to sing for him, "para venirte a cantar."

Descalza, desnuda y muerta,
 vengo yo de tanto andar.

¡Soy la hortelana del mar!
 Deje, mi Niño, mi huerta,
 para venirte a cantar:

¡Soy la hortelana del mar...
 y, mírame, vengo muerta! (p. 133)

The energy of "La sirenilla cristiana" forms a contrast to the weariness of the hortelana. The Christianized little siren's voice is clearly audible as she advertises her wares.

...¡Aaaa!
 ¡De los naranjos del mar!
 La sirenilla cristiana,
 gritando su pregonar
 de tarde, noche y mañana.

...aaaa!

¡De los naranjos del mar!

(p. 79)

With the repetition of the ...aaaa, the aural image dominates the canción. That the sirenilla is selling oranges, naranjos, appeals to the sense of taste.

En El alba del alhelí, the sirenilla cristiana reappears, not as a pregonera, but as an object of the poet's wonder. He is convinced of the existence of this being and has a clear aural, "voz de mujer," and visual image of her, "cola azul de pescado."

Teniendo voz de mujer
y cola azul de pescado,
y viéndote siempre a nado,
sola, por la mar zafira,
¿quién querrá hacerme a mí ver
que estoy viviendo engañado
no creyéndote mentira?

(p. 191)

Alberti often associates femininity with blue, cola azul, mar zafira.

In Marinero, a sonnet dedicated to his mother, the poet also speaks of a blue siren who, along with the voice of morning, "voz de la mañana," proclaimed the poet's mother captain of the seas.

Sobre el mar que le da su brazo al río
de mi país, te nombran capitana
de los mares la voz de la mañana
y la sirena azul de mi navío.

(p. 67)

In the poem-prologue which opens Marinero en tierra, the river was then depicted giving its arm to the sea:

un cano y dulce río
que da su brazo a un mar de Andalucía, (p. 21)

while in the sonnet to the poet's mother, the image is that

of the sea extending its arm to the river: "Sobre el mar que le da su brazo al río." To Alberti, sea and river fuse into each other and become one. The importance of the image is that the sea witnessed the pronouncement of the voice of morning and the blue siren, sirena azul.

Not all the Albertian women are sirenas, hortelanas, or jardineras. Sometimes he refers to them simply as la amante mía.

Madrugá, la amante mía,
madruga, que yo lo quiero.

En las barandas del Duero,
viendo pasar la alba fría,
yo te espero.

(p. 90)

The tactile image, fría, enhances the visual image of the poet waiting on the shore which he calls barandas.

In another canción, the poet and his amante sit quietly, callando, auditory image, in the dark, a oscuras, visual image.

Los dos callando y a oscuras,
mi amante, sí
no a la luna.

Nothing is visible, "no a la luna," nor audible. The poem itself forms an auditory image with the contradictory sí and no: "sí los dos callando," and "no a la luna." The contrast intensifies the silence and the darkness. The poet then repeats the theme in the last part of the canción:

Pero sí los dos callando,
mi amante, a oscuras;
y no a la luna.

(p. 116)

The tendency to intensify by repetition is a device adopted

by the vanguardist poets who had borrowed it from popular and traditional poetry.³³

Repetition is the key to the auditory appeal of Alberti's nanas which, for centuries mothers have used to soothe their children.

Las melodías son monótonas. Tienen el cabeceo aburrido de las barcas. En España se las conoce con el viejo nombre de nanas. Hoy, como hace siglos, las madres no han aprendido otro canto mejor.³⁴

In the nana, "Madriral del peine perdido," the sensory attraction is purely auditory. The rhythmic and alliterative repetition of ea provides a soothing sound of words and syllables that do not necessarily mean anything.

¡Ea, mi amante, ea,
ea la ea!
¡El peinecillo tuyo,
que verde era!

(p. 115)

The vowels e-a form the lulling background for the entire nana, while p-t-v, peinecillo, tuyo, verde, are the alliterative consonants. The poet weaves a visual image into the aural by introducing a green comb made of glass, peinecillo, verde, vidrio.

Perdiste el peinecillo,
ea la ea,
mi amante,
que era de vidrio.

³³Ramos-Gil, Claves líricas de García Lorca, pp. 68-70.

³⁴Alberti, "La poesía popular en la lírica española contemporánea," p. 92.

El peinecillo tuyo,
 ea la ea,
 que era de vidrio verde,
 mi amante,
 ea.

(p. 115)

The canción ends with only one ea, giving the impression that by then the child is asleep. That the words and syllables of the nanas are nonsensical may be attributed to the fact that the simple people of the villages in pre-literary times spoke a dialect unintelligible to modern man.

El habla y los rodeos de la gente sencilla de su región--reflejo pre-literario, apenas inhibido, de la desnudez de los instintos, con sus comparaciones disparatadas, entre chiste y metáfora, y sus recursos elementales y certeros...³⁵

Alberti's nanas contain "comparaciones disparatadas, entre chiste y metáfora," and these characteristics give the lullabies their sensory appeal.

Not all the nanas rely solely on aural impressions for poetic effect. In "Nana del niño malo" a mother persuades her child to go to sleep by stimulating his senses of sight: perros, buho, gavilán, estrella; sound: ladran; and taste: almendro, menta.

¡A la mar, si no duermes,
 que viene el viento!

Ya en las grutas marinas
 ladran sus perros.

¡Si no duermes, al monte!
 Vienen el buho
 y el gavilán del bosque.

³⁵Ramos-Gil, Claves líricas de García Lorca, p. 68.

Cuando te duermas:
 ¡al almendro, mi niño,
 y a la estrella de menta! (p. 37)

In another lullaby appeal is made to the sense of sight: duro, peine, moño; taste: aceitunas; and touch: terciopelo.

Un duro me dió mi madre,
 antes de venir al pueblo,
 para comprar aceitunas
 allá en el olivar viejo.

y yo me he tirado el duro
 en cosas que son del viento:
 un peine, una redecilla
 y un moño de terciopelo. (p. 153)

Instead of buying something appealing to taste, aceitunas, the child buys things pleasant to sight, peine, reddecilla, moño, and to touch, terciopelo.

If the child in the preceding nana rejects taste for touch, the child in "Nana de Capirocho" obviously prefers taste, avellanas, ajonjolí, grajeas.

Si te llaman Capirocho,
 tú a nadie le digas nada,
 porque el capirocho puede
 estar lleno de avellanas,

de ajonjolí, de grajeas
 y de lo que el niño sabe...
 Si te llaman Capirocho,
 no se lo digas a nadie. (pp. 38-39)

Alberti's subtle humor appears behind the simplicity of the exhortation to the child to remain silent if someone indiscreetly calls him a Capirocho, a simpleton. A simple child can be as delightful as any other child. He can be as appealing as hazel nuts, sesame and bonbons. "Si te llaman Capirocho, no se lo digas a nadie" functions as an

estribillo repeating the theme.

Sometimes the poet uses repetition of sounds, combined with playful description, to provide a humorous scene. In "Asalto en el Río" he depicts a small duck floating away with a washerwoman's small cloth as a banner.

Las lavanderas, lavando.

Y una escuadrilla de ánades,
picos al viento, bogando.

--¡Cuidado, la lavandera!
Mira que el ánade chico
ha izado al sol, en su pico,
un pañolín por bandera.

- (p. 112)

The sound effects of the canción are produced by the alliteration of l-n in "lavanderas, lavando," "al viento," "la lavandera," "el ánade," and "un pañolín," and from the voice reporting the incident.

Many auditory images in Alberti's poetry emerge from the words he selects.

Alberti clearly enjoyed having fun with words; the frisky rhythms and deft verbal games found in "El Niño de la Palma" of El alba del alhelí justify its subtitle of "Chufllillas," which he derived from the chuflla, an Andalusian song and dance in tango rhythm, and chuflar, which in Andalusia means "to jest."³⁶

"El tonto de Rafael" is a chuflilla in which the poet gives a burlesque portrayal of himself. The entire chuflilla is a comic image of the author with the auditory image provided by the alliteration of the nonsense words and the estribillo "¿Quién aquél? ¡El tonto de

³⁶C.B. Morris, A Generation of Spanish Poets 1920-1936. (Great Britain: Cambridge Univ. Press, 1969). p. 39.

Rafael!"

Por las calles, ¿quién aquél?
¡El tonto de Rafael!

Tonto llovido del cielo,
del limbo, sin un ochavo.
Mal pollito colipavo
sin plumas, digo, sin pelo.
¡Pío-pic!, pica, y al vuelo
todos le pical a él.

¿Quién aquél?
¡El tonto de Rafael!

(p. 180)

Images of sound are provided by the repetition of the consonants p-l: plumas, pollito, colipavo, pelo, pío-pic, pica, pican, las, aquél, Rafael, cielo, limbo, mal, vuelo. Three other stanzas follow, each in the same rollicking tone and each followed by the estribillo, to complete the chufllilla.

Alberti wrote the chufllilla at the same time that he had received the Premio Nacional for Marinero en tierra. He was entertaining his friends with the prize money and admits his foolishness in the poem "El pescador sin dinero." In La arboleda perdida he writes: "--El pescador sin dinero--fué motivada por la manera un tanto tonta de tirarme el dinero del Premio Nacional con amigos ocasionales:"³⁷

¡Qué tonto!
¡Ya te los has tirado todo!
Y ya no tienes amigo,
por tonto; que aquel amigo
tan sólo iba contigo
porque eres tonto.
¡Qué tonto!

(p. 141)

³⁷Alberti, La arboleda perdida, p. 235.

The chufllilla "El tonto de Rafael" belongs to the second part of El alba del alhelí, divided into three parts, each distinguished by a color which characterizes that particular section.

El blanco alhelí agrupaba dos poemas ligeros, graciosos, juguetones, suaves...; y El negro alhelí, los más dramáticos y oscuros, como La maldición, La encerrada, Alguien, El prisionero...La tercera sección--El verde alhelí--se la dejaba al mar, que visitaría pronto.³⁸

That "El negro alhelí" contains somber and dramatic poems, more narrative than lyric, is true, but sobriety also enters into other canciones of El alba del alhelí, Marinero en tierra, and to a lesser degree, La amante.

In Alberti's lighthearted poetry, visual images are light and airy, aural images are songs, taste is sweet, touch is soft and warm, and scents are pleasant. In his somber poetry, the visual acquires a dark color, songs turn into wails, taste becomes bitter, touch is harsh, and the fragrant acquires a pungent odor.

The poet frequently associates imagery of a melancholy nature with the sea. This dejection may be attributed to the loss the poet felt in being separated from it. Apart from it, the exiled mariner could imagine that some misfortune had befallen the sea. In Marinero he writes of the sea.

Sol negro.

³⁸Ibid.

De una mar, de una mar muerta,
la empujó un mal viento.

Carabela negra,
cargada, hundida de huesos.

Mar negro.

(p. 75)

Everything visible is black: sol negro, carabela negra, mar negro. The verb empujó denotes a forceful tactile image which seems more vivid by the personification of the moon, a familiar image of the Andalusia cante jondo. "Cargada, hundida de huesos" gives the sensation of dead weight. The ending, "Mar negro" explains the image at the beginning, "Sol negro." The sun is black because the sea has died.

If the sea is dead, then everything that comes into contact with it also dies or suffers corruption in it.

In Marinero, a marinera-sirena brings a marinero an offering of herself and some food only to find that a form of death has transformed her gifts.

Como ofrenda le traía
sus dos senos grises, yertos,
una manzana podrida
y un pez con cinco agujeros. (p. 81)

Her breasts have turned gray, rigid, and the gustatory images, manzana and pez, are no longer edible. The sea must be dead, concludes the poet, because it cannot bring forth frutos buenos, gustatory image.

Mar muerta tiene que ser
la que no da frutos buenos. (p. 81)

In El alba del alhelí, the sea is a bull lying on the sand, dead from some blow, its cold eyes visible on the head turned toward the wind. The image of the bull

as a symbol of Spain is the theme of a section of poetry in Entre el clavel y la espada.

Ausente, de cara al viento,
fríos los ojos,
vuelta la cabeza.

...
Como un toro, salta el mar
muerto de un golpe en la arena. (pp. 190-91)

The poem is dominated by the tactile images, fríos, golpe.

In "El mar muerto," the poet senses the sea's death through another tactile image, Mañanita fría.

Mañanita fría,
¡Se habrá muerto el mar! (pp. 56-57)

A question addressed to the cold morning provides an auditory image:

--Mañanita fría,
¿Lo amortajarán?

Morning replies that the pueblos, which are noonday oranges, "naranjas del mediodía," gustatory image, will enshroud it amid laurel and olive branches, "entre laureles y olivas," visual image.

--Los pueblos de tu ribera
--naranjas del mediodía--
entre laureles y olivas. (p. 57)

No one knows that the sea has died. The trolley car bell continues its onomatopoeic sound, tirintín.

No sabe que ha muerto el mar
la esquila de los tranvías
--tirintín--de la ciudad.

No lo sabe nadie, nadie.
¡Mejor si nadie lo sabe! (p. 57)

The monotonous repetition of nadie and the subsequent repetition of "¡Mejor, si nadie lo sabe!" at the end of

each stanza, recalls the cante jondo. "Musically it [cante jondo] is based on the obsessive repetition of certain phrases, or even of single notes."³⁹

Alberti has transposed the musical characteristics of the cante jondo into the repetition of a refrain or of single words. This ancient Andalusian song also inspired his poetry relating to death. "The gypsy lament, heavy with the atmosphere of blood and death...is the supreme expression of anonymity in Andalusian music and poetry."⁴⁰

Grief, however, need not be morbid, as indicated by "Elegía del niño marinero" which involves participation of the senses in a lament for the departed niño marinero. The visual image of the marinerito is that of a fragile, ethereal being.

Marinerito delgado
Luis Gonzaga de la mar,
¡qué fresco era tu pescado,
acabado de pescar!

Te fuiste, marinerito,
en una noche lunada,
¡tan alegre, tan bonito,
cantando, a la mar salada!

Images of touch, fresco, taste, pescado, salada, sound, cantando, and sight, noche lunada convey the feeling of happy though wistful memories.

The poet relates the aftermath of the marinerito's death in mournful sound, again recalling the lament of

³⁹Honig, García Lorca, p. 36. ⁴⁰Ibid., p. 39.

cante jondo. The anaphora Qué provides rhythm in the lament.

¡Qué negra quedó la mar!
¡La noche, qué desolada!

...

¡Qué lamento
el de la noche cerrada!

One final remembrance of the child mariner follows this lament.

The repetition of tan emphasizes the feeling of loss.

¡Ay mi niño marinero,
tan morenito y galán,
tan guapo y tan pinturero,
más puro y bueno que el pan! (pp. 64-65)

A simple gustatory image gives a compendium of the niño marinero: "más puro y bueno que el pan!"

The pathos and tenderness of "Elegía del niño marinero" is similar to that of "Mi corza," although it is a defenseless fawn, and not a human, that dies. Alberti attributes this canción to a direct inspiration from the Cancionero musical de los siglos XV y XVI. Recuperating in a mountain retreat, he wrote:

mi primera canción de corte tradicional: La corza blanca, en la que casi seguía el mismo ritmo melódico de una de las más breves y misteriosas que figuran entre las anónimas, de aquel cancionero y que comienza: En Ávila, mis ojos...⁴¹

Images of sight and sound predominate in Alberti's canción:

Mi corza, buen amigo,
mi corza blanca.

Los lobos la mataron
al pie del agua.

Los lobos, buen amigo,
que huyeron por el río.

⁴¹Alberti, La arboleda perdida, pp. 166-67.

Los lobos la mataron
dentro del agua.

(p. 35)

The repetition of Mi corza and los lobos, along with the alliteration of l: blanca, los lobos la, al, del, provides the element of sound. Simple diction creates a mood of subdued emotion at the sight of the white fawn, corza blanca, visual image, slain by los lobos.

Not only death, but suffering of any kind aroused the poet's sensibilities. While visiting in Rute in 1926 he learned of the plight of a girl kept in seclusion by her family, apparently to protect her from the world of men. Alberti, filled with compassion, began to imagine himself in love with her and was obsessed with "un ansia acongojada de arrancarla de aquellas negras sombras vigilantes..."⁴²

Alberti based "La encerrada," "La maldecida," and "El prisionero" on the theme of the secluded girl.

"...sugerida esta serie por aquella celda de la cárcel que yo sabía detrás de una de las paredes de mi cuarto."⁴³

The sensory imagery of these three poems is largely visual-auditory and expresses the idea that those in seclusion are neither seen nor heard. In "La encerrada" the poet reveals his desire to see and talk to the girl, but,

Ninguno quiere
que yo te vea,
que yo te hable,
que yo te diga que estoy
muriéndome por casarme.

(p. 157)

⁴²Ibid., p. 189. ⁴³Ibid., p. 190.

The anaphora "que yo te..." besides adding rhythm to the canción, stresses the part the poet wishes to play in the drama, to deliver her from her captors.

In the second part of the canción, he gives a visual image of her riding horseback.

Sé que montas a caballo...
¡Qué te dé el sol!
¡Al campo, a caballo, amor! (p. 158)

The last two lines become the rhythmic refrain in this section.

Part three begins with a suggestion of a tactile image, mano, followed by a visual, claveles.

Una mano, sólo una,
por entre los terciopelos,
para regar los claveles. (p. 158)

In an auditory image, the poet directs a question to her, asking why she persists in hiding herself, showing only one hand, severed, it seems, to water the carnations.

¿Para qué tanto esconderte
y siempre esa mano sola,
como una mano cortada,
para regar los claveles? (p. 158)

The poet repeats the tactile, mano, and visual images, claveles. Continuing his interrogation, he asks her why she does not want him to see her face, "vea la cara," visual image.

¿Por qué no quieres
que yo te vea la cara? (p. 158)

The poet believes that no one should be deprived of seeing or of being seen and in "El prisionero" he pleads with the jailer to release the prisoner that his eyes may

see the country, the seas, the sun, the moon, and even
the air.

Que vean sus ojos los campos
y, tras los campos, los mares,
el sol, la luna y el aire.

The stress on the importance of the visual recalls the poet's maxim: "Si no la veo, soy un poeta mudo." (p. 782)
The poet believes that the prisoner should also be allowed to see his amiga, voiceless now, sin voz, from having called to him so often, "de tanto llamarle," both auditory images.

Que vean a su dulce amiga,
delgada y descolorida,
sin voz, de tanto llamarle. (p. 165)

The auditory images in "La maldecida" are conveyed by admonitions:

--¡No pases tú por su puerta,
no pongas el pie en su casa!
...
--¡Nunca pongas tú, mis ojos,
en esas ramas tus dedos! (p. 155)

An image of synesthesia, ojos, visual, possessing the ability to touch, dedos, accompanies the admonition.

The canción begins with a symbolic description of the cursed woman, wearing black, as if in mourning.

De negro, siempre enlutada,
muerta entre cuatro paredes
y con un velo en la cara. (p. 155)

Visual images of darkness express the poem's theme: negro, enlutada, velo en la cara.

The admonition not to go by her door or set foot inside her house if followed by a gustatory image, naranjos,

limoneros

Naranjos y limoneros,
al alcance, tras la tapias,
sombras frías, de su huerto. (p. 155)

Through their association with the maldecida, the orange and lemon trees cast cold shadows, sombras frías, a visual-tactile image.

Since none of the captives in the foregoing poems regains freedom, the imagery is generally dark-toned. Consciously or unconsciously, Alberti was drawing inspiration from the Andalusian cante jondo, which is characterized by torment, distress, pain and desolation. "Ese orbe cerrado de 'pena negra,' de dolor y de pasión que presentimos en el 'cante jondo' ha tentado a muchos poetas."⁴⁴ In Alberti's poetry, a woman is described as "siempre enlutada": a human curses a fellow human: "Vuélvete cangrejo negro y que te traguen las aguas!" (p. 157); a lover suffers because "Todas las piedras del pueblo las traigo en los pies clavadas," a painful tactile image. (p. 159) In cante jondo this type of imagery expresses the deepest emotion and anguish. "Participando del grito y del gemido, este cante encierra una capacidad extraordinaria de poesía."⁴⁵

Alberti's adaptation of Spain's poetic tradition

⁴⁴Ramos-Gil, Claves líricas de García Lorca, pp. 132-33.

⁴⁵Guillermo Díaz-Plaja, Federico García Lorca. (Madrid: Espasa Calpe, S.A., 1961), p. 108.

makes evident his own extraordinary poetic ability in Marinero en tierra, La amante, and El alba del alhelí.

The sensory imagery conveys the themes and reveals the scope of the poet's sensibilities. Marinero en tierra, although primarily a hymn to the sea, includes observations on the entire universe. In La amante, travel throughout Spain enables the poet to experience the real and the ideal of his country. El alba del alhelí indicates the unfolding of the poet's social awareness. Through sensory perception, Alberti is led to the discovery and gradual understanding of himself and of the world that surrounds him.

CHAPTER II

THE POETIC TRADITION OF GÓNGORA

To commemorate the tercentenary of Góngora's death, Alberti wrote Cal y canto, a poetry collection modeled after the seventeenth century poet who aimed at renovating Spanish poetry by introducing a bold, startling, and extravagant style.

The sensory imagery of Cal y canto embodies the sensuous, heroic, funereal, burlesque, and satirical elements of gongorism, traces of which are found in Marinero en tierra and El alba del alhelí. Although inspired by Góngora, the complex images of Cal y canto are strictly Albertian and present a wholly personal concept of life. Despite the poet's determination to make his poetry intentionally difficult,¹ his mastery of the five senses emerges through the dense verbal structure.

Cal y canto, "de significado incompleto,"² consists of eight parts. Part I contains four sonnets, "Araceli," "Busca," "Reflejo," and "Amaranta," whose

¹Rafael Alberti, La arboleda perdida. (Buenos Aires: Compañía General Fabril Editora, 1959), p. 241.

²Ibid., p. 240.

elegant and cultured images correlate them to gongorism.

"El origen de la primera parte, sobre todo en lo referente a esa cosa de la sintaxis, hay que buscarlo, por fuerza, en Góngora."³

Also direct descendants of gongorism are the sonnet titles "Araceli" and "Amaranta," names given to idealize women whose beauty and virtue inspired admiration. The Platonic concept of women, common in the poetry of Góngora, is one which Alberti develops in both sonnets.

Beginning with "No si" in "Araceli," a variation of a favorite conjunctive form of Góngora, the poet indicates that he stands in awe wondering what constitutes this mysterious person. A visual-olfactory image reveals two of Araceli's attributes: she is white as snow, "nevados los copos," and fragrant as jasmine, "de serios jazmines." Her eyes are described in a gustatory image, dulces.

No si de arcángel triste ya nevados
los copos, sobre ti, de sus dos velas.
Si de serios jazmines, por estelas
de ojos dulces, celestes, resbalados. (p. 199)

Alberti's unusual comparisons are already evident in his early works, but his affinity for seventeenth century culteranismo and conceptismo, or conceit, develops fully in Cal y canto, whose original title, Pasión y forma, indicates its relationship to culteranismo, noted for its tendency toward subjective emotion and its pursuit of tech-

³Rafael Alberti, Prosas encontradas. (Madrid: Editorial Ayuso, 1970), p. 174.

nical skill. As in seventeenth century baroque imagery, the metaphors in Cal y canto frequently may be understood only within the context of the entire poem. In the first quatrain, visual-olfactory-gustatory images present a partial view of the enigmatic Araceli. To characterize her, the poet uses the color white, nevados, copos, and jazmines, the latter also suggesting fragrance. A sweet taste, dulces, is associated with her eyes.

White remains the predominant color implied by cisnes, the symbol for beauty adopted by the Modernist poets led by Rubén Darío.

Ni se de cisnes sobre ti cuajados,
del cristal exprimidas carabelas.
Si de luna sin habla cuando velas,
si de mármoles mudos, deshelados. (p. 199)

In the two quatrains the poet indicates with "No si" and "Ni si" that he does not know if Araceli is of heavenly or material origin. To help him solve the mystery he summons the senses of sight, touch, and sound. Araceli is like a graceful swan and also resembles cristal, perhaps a symbol for water. Alberti notes her aloofness in her silence, sin habla, mudos, which is that of a watchful moon or a marble statue, mármoles, another gongoristic noun denoting beauty and whiteness. The poet again suggests white as an attribute of Araceli's with the noun luna. Although he compares Araceli to marble, he thinks of her as possessing warmth, as he indicates with the tactile image, "mármoles...deshelados."

Unable to determine the essence of Araceli, the poet, addressing her as a star or constellation, "Ara del cielo," asks her to tell him if she is of the whiteness of pluma de arcángel or of jasmine, also an olfactory image, or of the touch of líquido mármol, an image similar to cristal, referring to water.

Ara del cielo, dime de qué eres,
si de pluma de arcángel y jazmines,
si de líquido mármol de alba y pluma. (p. 199)

Like the poetry of Góngora, the poetic world of Cal y canto is one of material substances which can be perceived by the senses. The sonnet concludes with a sensory image involving sight, marfil, jardines, dorada, verde espuma.

De marfil naces y de marfil mueres,
confinada y florida de jardines
lacustres de dorada y verde espuma. (p. 199)

A tangible sensation of smooth skin suggested by ivory accompanies the typically gongoristic image "De marfil naces y de marfil mueres." The image recalls Rubén Darío's inaccessible ivory tower which Alberti makes more remote by surrounding it with a moat of colorful flowers, "Florida de jardines." Symbols of beauty to Góngora, espuma, dorada, become Albertian when the poet-painter adds the color of the sea, verde.

The fourth sonnet, "Amaranta," appropriately named after the imaginary unfading flower, a symbol of immortality which also implies a purplish color, continues the cult to the beautiful by introducing a more sensual aspect. In the previous sonnet the poet considered Araceli's

beauty in toto, while in this sonnet he concentrates on specific attributes of Amaranta. Since her aesthetic qualities are unique, Alberti, like Góngora, emphasizes them with an exaggerated visual-tactile-gustatory image. A visual image presents the pulidos senos of Amaranta, apparently related to the gustatory image, "Pórticos de limones." Limados provides the tactile image. The constant repetition of the consonants s-l-r adds rhythmic movement: rubios, pulidos, senos, "lengua de lebrei limados?" "Pórticos de limones, desviados," canal, asciende, garganta.

Rubios, pulidos senos de Amaranta,
por una lengua de lebrei limados.
Pórticos de limones, desviados
por el canal que asciende a tu garganta. (p. 200)

Sensory images which create unexpected relationships between objects direct the attention toward the value of what is being described rather than to precise physical description. In the following quatrain, the hyperbolic image "Pórticos de limones" of the previous quatrain, referring to senos changes to another hyperbole, "marfiles ondulados," a visual image of white. Following the tradition of culteranismo, Alberti finds similarity between remote objects. .

Rojo, un puente de rizos se adelanta
e incendia tus marfiles ondulados.
Muerde, heridor, tus dientes desangrados,
y corvo, en vilo, al viento te levanta. (p. 200)

The quatrain begins with a visual image: Rojo, rizos, marfiles, and incendia, which also suggests a tactile image. The image of Amaranta recalls that of Catalina de Alberti

to whom the poet dedicated a sonnet in Marinero en tierra. Catalina, like Amaranta, is depicted in a frame of red and white: Catalina "Llevaba un seno al aire, y en las manos--nieve roja--una crespa clavellina." (p. 30) The white relating to Amaranta is marfiles while rojo refers to the "puente de rizos." The tendency to juxtapose contrasting ideas, in this instance the colors red and white, came from Renaissance poetry and was intensified by the Baroque.⁴

Renaissance and Baroque poets also developed the theme of frustrated love with which the sonnet ends. Amaranta is unattainable because solitude, in human form, comes between Amaranta and her lover.

La soledad, dormida en la espesura,
Calza su pie de céfiro y desciende
del olmo alto al mar de la llanura.

Su cuerpo en sombra, oscuro, se le enciende,
y gladiadora, como un ascua impura
entre Amaranta y su amador se tiende. (p. 201)

The image of soledad, lethargic, asleep, denoting the sensation of heaviness, espesura, a tactile image, changes suddenly to a gongoristic céfiro whose dark, shadowed body, sombra, oscuro, visual images, formed into a hot coal, ascua, a visual-tactile image, keeping Amaranta and her lover apart. Contrast between a visual image of darkness such as "cuerpo en sombra, oscuro," and the tactile-visual image of light, "se le enciende...como un ascua," is one of the "leyes principales del sistema gongorino: el

⁴Dámaso Alonso, Poesía española. (Madrid: Editorial Gredos, S.A., 1966), p. 378.

contraste, el claroscuro."⁵

The basis for contrast in the third sonnet, "Reflejo," is the warm, sunny climate near the sea found "Más allá," and the cold that produces "gélidas ventanas."

Más allá del añil de los jardines
suspensos de las gélidas ventanas,
Clarean por el aire las mañanas
de lazos blancos, verdes y carmines. (p. 200)

The first quatrain introduces the contrasting sensations of cold and warmth. Añil, which suggests the color blue associated with cold, and gélidas ventanas, give way to a warmer, brighter, clarean, setting where whites, greens, and reds, which also contrast, brighten the clear mornings, "de lazos blancos, verdes y carmines."

Images of sound, sight, taste and smell fuse in the following quatrain which reveals a simple scene through elaborate metaphors.

Vaga un aletear de serafines,
rondaflores del sol de las galanas,
Una lluvia a los mares, de manzanas,
cae rodando entre alertas de jazmines. (p. 200)

The sound is that of angel wings fluttering around the flowers, rondaflores del sol, implying an image of light. The soft rain falling creates an illusion of apples, manzanas, a gustatory image, falling on the jazmines, a visual image also suggestive of fragrance. Alberti's attitude toward nature is that of Góngora who "Se sitúa frente a la Naturaleza con ojos penetrantes y admira la idéntica

⁵Ibid., p. 344.

belleza que tienen por igual todas las formas."⁶ For Alberti, as for Góngora, the essence of apples is as mysterious and as great as the rain which causes fruit and flowers to grow.

To conclude the sonnet, the sound of rustling túnicas, the sight of birds flying in formation, alas en bolina, white sails waving, rubias velas, completes the illusion of the unreal challenging reality.

Túnicas crujen, y alas en bolina
rubias velas inscriben al sur claro.
Y en el agua, cabellos, flores, plumas,

a la deriva de la ventolina,
huyendo, verdes, de la voz del faro,
coronan el mantel de las espumas. (p. 200)

The sonnet ends in gongoristic splendor with the colorful reflection forming a decoration on "el mantel de las espumas," with verdes contrasting against the white of espumas. The images of color y musicalidad in this sonnet are also essential elements in the poetry of Góngora.⁷ Alberti alternates accented syllables containing l-n to provide a rising-falling rhythm that imitates the movement of the sea: túnicas crujen, alas en bolina, velas, inscriben, claro, flores, plumas, ventolina, huyendo, coronan el mantel. The bright colors and light: sur claro, rubias, verdes, espumas, add harmony to a scene intended to

⁶Federico García Lorca, "La imagen poética de Góngora." Obras completas. (Madrid: Aguilar S.A. de Ediciones, 1966), p. 71.

⁷Dámaso Alonso, Poesía española, p. 380.

portray the beauty of objects in relation to the sea.

In the fourth sonnet, "Busca," Alberti leaves behind the bright colors and happy sounds to pursue the "imagen de la oscuridad" prevalent in Baroque literature which is characterized by "lo lóbrego, lo áspero, lo enmarañado, lo inarmónico, lo de mal augurio, lo monstruoso."⁸ The first word, "Herida," establishes the minor key which prevails in "Busca." Because the search is fruitless, tactile images alluding to pain describe the poet's frustration, "ardiendo en la marea."

Herida, sobre un toro desmandado,
salta la noche que la mar cimbrea.
¿Por dónde tú, si ardiendo en la marca
va, vengador, mi can decapitado? (p. 199)

In empathy with the poet, all nature reacts violently to his futile quest. Humanized night, an image of darkness, "salta la noche," wounded, sways in the sea; a decapitated dog wanders on the shore, ardiendo, tactile image, and the poet asks "¿Por dónde tú?", auditory image. The visual image, toro, refers to Spain's topography which resembles a bull's hide. In Baroque literature, poets expressed their desires in monstrous images whose very boldness was intended to convey the urgency of their expectations.⁹

In the second quatrain, night has passed and the image of an errant dawn, aurora, visual image, crashing against a cliff and swaying dizzily in the wind symbolizes

⁸Ibid., p. 325. ⁹Ibid., p. 388.

the poet's disillusionment. Again, the auditory image is that of the poet asking, "¿Por dónde tú?"

Rompe la aurora en el acantilado
su frente y por el viento marinea.
¿Por dónde tú, si el pabellón ondea,
de luto, al alba, el toro desanclado?(p. 200)

Visual images are juxtaposed to contrast with each other:
"de luto, al alba."

In the conclusion another color is introduced to contrast with luto and alba: "grietas de sangre."

Se hacen las islas a la mar, abriendo
grietas de sangre al hombro de las olas,
por restarte a sus armas, muerta o viva.

¡Qué ajena tú, mi corazón cosiendo
al delantal de las riberas solas,
con tu mastín al lado, pensativa! (p. 200)

The concluding lament is an auditory image indicating that the object of the poet's search remains beyond his reach.

Although Araceli, Amaranta, and the lost one in "Busca" elude the poet, he views the elusion with an emotional detachment. In the four sonnets, as in the whole of Cal y canto, Alberti, like Góngora, strives for linguistic beauty and artistic effect rather than for ideas.

Nevertheless, the poetry is intensely personal, for it bears the mark of a strictly Albertian poetic world, "un mundo de belleza irreal, distanciada y autónoma."¹⁰

The personal aspect of Alberti's poetry revealed by the sonnets is his concept of idealized woman and nature.

¹⁰Luis Felipe Vivanco, Introducción a la poesía española contemporánea. (Madrid: Ediciones Guadarrama, S.L., 1957), p. 231.

Part two of Cal y canto, consisting of eleven poems written in tercets, continues the idealization of themes with the added element of humor. "En casi todos ellos el tono suele ser veladamente humorístico y el desarrollo argumental se pierde, a menudo, a través de una sintaxis barroca de imágenes que terminan en sí misma."¹¹ Of the eleven poems, "Oso de mar y tierra," "Sueño de las tres sirenas," "Narciso," "Gufá estival del paraíso," "Estación del sur," and "Invierno postal" are most representative of Alberti's use of sensory imagery to satirize modern life and Greek mythology, and to create myths of his own.

"Oso de mar y tierra" is a whimsical description of the moon and the activity that surrounds it. The poet first depicts the moon as a bear made of curved silver, "Oso de plata comba," casting its light, luz, as it steps over sleepy cities, pisa, a tactile image, experiencing physically the weight of the ages, "siente en sus riñones...", another tactile image.

Oso de plata comba y luz, ciudades
pisa con sueño, y siente en sus riñones
el zarpazo del mar y las edades, (p. 203)

Throughout Cal y canto, Albertian images resemble gongoristic poetry in which "Cada imagen a veces es un mito creado. Armoniza y hace plásticos, de una manera a veces hasta violenta, los mundos más distintos."¹² Because the objects

¹¹Ibid., p. 230.

¹²García Lorca, "La imagen poética de Góngora," p. 69.

of comparison are diverse and unexpected, the sensory images which accompany the metaphors are equally surprising. To describe the seacoast city of Cádiz, surrounded by saline hills and vineyards which produce sherry, the poet involves the senses of sight, sal y espuma, images of white, and taste, sal, jerez. The moon, transformed into a tiger, leaps over pyramids of salt, sherry, and foam. A Baroque hyperbole completes the scene: in only one leap, the tiger bounds the firmament, "de un solo salto, el firmamento."

Tigre en la larga cola azul del viento,
pirámides de sal, jerez y espuma,
saltó y, de un solo salto, el firmamento. (p. 203)

The poet transforms the moon into a reaper of the mist and calls it "rosa en el relámpago de menta," a visual-gustatory image.

Alga en las mares sordas de tormenta,
pez segador del plomo de la bruma
y rosa en el relámpago de menta. (p. 203)

The absence of sound, "mares sordas," implies the sea's passivity as the "pez segador" reaps the sea's creation, bruma.

As the night slowly turns into dawn, the sun appears as fire on the dark sea's shoulder.

¡Fuego en la espalda de la mar oscura,
luces rojas y gritos sin andenes
y el telegrama de la desventura. (p. 203)

The visual-tactile image, fuego, represents the sun's effect on the moon whose cries for pity, "Gritos sin andenes," an auditory image, go unheard as it yields to the sun.

Tactile images describe the pain of the moon as it

is forced to retreat. The moon is a nude body, cuerpo desnudo, lashed by the tails of dolphins and sharks, "los coletazos de los delfines y los tiburones." The sea's feelings toward the moon are mixed as it first kicks the moon, patadas, and then kisses, besos, and embraces it, abrazos.

Cuerpo desnudo. Arpón. Los coletazos
de los delfines y los tiburones.
Patadas de la mar, besos, abrazos. (p. 203)

The contrasting feelings of the sea reveal its joy that daylight has come and its sorrow that the moon must depart.

Baroque affinity for contrast is evident also in the use of light and darkness. When the sun appeared, it was a fire which brought red lights to the dark sea. Now, the once bright moon, suffering the pain of a wound, "el pecho herido," tactile image, faints as it loses its color, "perdidos los colores," visual image.

Y la clara de luna, el pecho herido,
tremoladora, al aire sus dos senos,
perdidos los colores y el sentido, (p. 204)

Visual-tactile images of fire, light and color, fuego, luces rojas, and clara de luna, appear brighter in juxtaposition with the images of darkness and lack of color, mar oscuro and perdidos los colores.

The moon gone, daylight reveals a retired mariner recalling his life at sea which is so much a part of him he is unable to distinguish between the properties of land and sea. Sitting in a bar, the mariner thinks of the cities as though navigated by tramways. A gustatory image, los

licores, causes him to believe a blue sea-nymph, nereida azul, visual image, is singing to him, "canta al marinero," auditory image, of the valles frías, tactile image.

Bar en los puertos y en las interiores
ciudades navegadas de tranvías,
tras la nereida azul que en los licores

cuenta al oído y canta al marinero
coplas del mar y de sus valles frías. (p. 204)

In contrast to its spectacular beginning which revealed the "Oso de plata comba y luz," the poem ends with an image of synesthesia, a gentle sound, reverbero, which also suggests a flash of light, and with the image of the mariner living in a cottage where light reflects on a green lake, "luz de lago verde," near what was once a ship's keel.

Barraca al sur humilde: reverbero

de luz de lago verde, sobre el pino
que fue quilla y es paz hoy al reposo
de la brújula y cartas del marino. (p. 204)

Contrary to the mariner whose constant thoughts are of the sea, the sirens in "Sueño de las tres sirenas" dream of abandoning the sea for the pleasures and conveniences of modern life. The poet satirizes the sirens, symbols of man who gives undue importance to the material wealth of the present time. The sirens, wearing short skirts which nevertheless reveal the color of their verdes colas, hire three hydroplanes to take them to land, which to them is heaven. The first tercet begins with the visual image of a mother-of-pearl colored moon, "Nácares de la luna."

Nácares de la luna ya olvidados,
 las verdes colas de las tres sirenas,
 que huyendo de la mar y sus pescados,

cortas las faldas, cortas las melenas,
 reinas del viento, los celestes bares
 solicitan en tres hidros alados. (pp. 205-6)

Most affected by the desire for change is the sirens' sense of taste. The "menta de los mares" has become bitter and they long for the taste of licores in glasses with a tinkling sound, sonoro cristal. Happy that the sea's dining rooms will be far away, "¡Lejos los...comedores!", the sirens praise the fruit growers whom the poet calls, in a gongoristic manner, "seráficos fruteros del Paraíso añil de los Amores." Añil provides a color image.

¡Qué amarga ya la menta de los mares!
 ¡Gloria al vapor azul de los licores
 y al sonoro cristal de los vasares!

¡Lejos los submarinos comedores!
 ¡Honor a los seráficos fruteros
 del Paraíso añil de los Amores! (p. 206)

The sirens' illusions of a better life are symbolized by their obsession to gratify their sense of taste.

Sí por hoteles y confiterías,
 alfiler de sol puro en la corbata,
 ángeles albos de las neverías. (p. 206)

Confiterías symbolizes the good life which is further emphasized by visual images of gold, sol, and white, albos, neverías.

In contrast to the cramped, humble surroundings of the sea where tiny vessels, regata de balandros, navigate, the sirens will enjoy the entire heaven with its beautiful

automobiles of ivory and silver, "un automóvil de marfil y plata," visual images denoting affluence.

No en el estío de la mar, regata
de balandros; sino que por el cielo
un automóvil de marfil y plata. (p. 206)

Symbols of beauty, especially white, are evident throughout the poem. In the preceding tercets, gongoristic symbols included nácares, ángeles albos de las neverías, automóvil de marfil. The following tercet includes vírgines albas and canos santorales.

Ver cómo en las verbenas siderales
vírgenes albas, célicos donceles,
y flores de los canos santorales. (p. 206)

The poet indicates that the sirens' objective is the attainment of the beautiful, and to achieve it they reject the ferias submarinas, which, in a tactile image, they consider álgidas.

No más álgidas ferias submarinas,
ni a las damas jugar con los tritones
o al ajedrez con los guardias marinas. (p. 206)

An auditory image indicates that the sirens' decision to leave the sea is irrevocable as they wound the sea mortally with their harpoons, crying out:

¡Muerte a la mar con nuestros tres arpones! (p. 206)

The poem ends with this declaration.

Although Alberti, like Góngora, satirizes society, the satire of the tercets is not bitter. Rather, the poet's witty criticism, while focusing on the foibles of modern man, is light enough not to be taken too seriously. Conversely, it is serious enough not to be taken lightly.

Alberti's poetic liberties do not confine themselves to modernizing Greco-Roman mythology. "Guía estival del paraíso" is, literally, a summer guidebook to Paradise where Saint Raphael, Alberti's patron saint, is a chauffeur, the Archangels operate a bar and the Seraphim circle the rim of the Cup of the Winds.

San Rafael, plumado, a la Cantina,
chofer do los colgantes corredores,
por un sorbete lleva, sin propina. (p. 211)

A visual-gustatory image, plumado, sorbete, presents Saint Raphael willing to conduct a tour of the heavenly corridors for the price of a sherbet.

In the bar of the Archangels, wings emit the taste of apple cider, de sidra, and the feathers are of lemon and wine, "plumas de limón y vino."

¡Al Bar de los Arcángeles! De lino,
las cofias de las frentes, y las alas,
de sidra y plumas de limón y vino. (p. 211)

Waves gliding along the ivories of pianolas produce the auditory images, "las olas satinan...las veloces pianolas."

Por una estrella de meta, las olas
satinan el marfil de las escalas
áureas de las veloces pianolas. (p. 211)

An image of light, estrella, accompanies the sound of the pianolas.

The tercet that follows presents a visual image of a sanded Milky Way which serves as the airport from which the Seraphim fly around the Cup of the Winds.

¡Campo de Aviación! Los serafines,
la Vía Láctea enarenada, vuelan
la gran Copa del Viento y los Confines. (p. 211)

An image of cold, nieves, which also symbolizes the beauty of whiteness, merges with images of light, Luna, luceros.

Y en el Estadio de la Luna, fieros,
gimnastas de nieves, se revelan,
jabalinas y discos, los luceros. (p. 211)

The auditory image in the following tercet is an alliterative onomatopoeia that imitates, perhaps, "a child's shooting gallery (Pím-Pám-Púm) where rubber balls serve in place of bullets or pellets."¹³ Literally, Pím-Pám-Púm refers to the castles of the Magi.

¡Reina de las barajas! Por los lagos
de Venus, remadora, a los castillos
del Pím-Pám-Púm de los tres Reyes Magos. (p. 211)

In the following tercet, combinations of words involving the repetition of the consonants r-l-d: Carreras, vírgenes, alrededor de los anillos saturnales, de alcol las bicicletas, emphasize the exaggerated visual image of virgin comets, vírgenes cometas, racing around Saturnian rings on bicycles of alcohol, an image of taste.

The tercet that follows is an auditory image announcing chair lifts to the candle targets, Tiro de Bujías, a visual image of light. Submarinos proceed to the dwarf garden while a tram goes to Alberti's orange grove, "al Naranjal de Alberti," a gustatory image.

¡Funicular al Tiro de Bujías!
¡Submarinos al Vergel de los Enanos,
Y al Naranjal de Alberti, los tranvías! (p. 212)

¹³Rafael Alberti, Selected Poems, trans. Ben Belitt. (Berkeley and Los Angeles: Univ. of California Press, 1966), p. 41.

Alberti concludes this satire on man and his quest for pleasure with visual images of transportation, trenes, buques, auto, of taste, "Americanos refrescos," which evidently symbolize man's insatiable appetites. At the Hotel de Dios where San Rafael and the other angels work, American refreshments are available and cars will take the guests wherever they wish to go.

Hotel de Dios: pulsado por los trenes
y buques. Hall al sur. Americanos
refrescos. Auto al mar y los andenes. (p. 212)

Alberti abandons the playful tone and facetious humor which characterize "Guía estival del paraíso" and other poems of Part II when he begins the romances which comprise Part III of Cal y canto. "The eight ballads of Cal y canto are as aggressive as the satirical romances of Quevedo, whose cult of the grotesque and determination to mock led him to adopt a waggish, inflated tone."¹⁴ The tone of the romances in Cal y canto is anguished while the vocabulary may be called inflated. But behind the pretentious rhetoric lie contorted and tortured images which foreshadow the anguish of Sobre los ángeles.

An immediate forerunner of Alberti's tormenting angels of Sobre los ángeles is the romance "Los ángeles albañiles." Visual images, accompanied by tactile-auditory sensations reveal the poet's impotence against the angel masons who torment him. A tactile image, frío,

¹⁴C.B. Morris, A Generation of Spanish Poets, 1920-1936. (Cambridge: University Press, 1969), pp. 69-70.

and an image of synesthesia, nieve, meaning both cold and white, describe the plaster cast angels, escayolados.

Escayolados de frío,
 astrales blusas de nieve,
 de los séptimos andamios
 del Paraíso descienden, (p. 218)

The poet's extensive use of sound in all the romances creates a hypnotic effect that emphasizes a tense situation. The repetition of libre to describe the wind's free will that "vuelve y vuelve" accents the victim's inability to free himself from the angels with the three gilded, dorados, visual image of light, trowels descending toward him "para socavar mis sienes," suggesting a tactile image.

dorados los palaústres,
 por invisibles cordeles,
 tres ángeles albañiles
 para socavar mis sienes.
 ...
 y al libre y libre albedrío
 del aire que vuelve y vuelve, (p. 218)

The poet then depicts a grotesque visual image in which blood, sangre, from his forehead, mina de yeso, suggesting whiteness, has been "derribada en tres" by the angels and is absorbed by celestial containers.

Derribada en tres mi frente,
 mina de yeso, su sangre
 sorben los cubos celestes, (p. 218)

The constant sound of s: "yeso, su sangre sorben los cubos celestes," suggests the intolerable monotony of his painful, yet dehumanized--"frente, mina de yeso"--existence. Unconcerned, the angels ascend "arriba, arriba y arriba," to continue their masonry in white, encalan.

y arriba, arriba y arriba
ya en los columpios del siete,
los ángeles albañiles
encalan astros y hoteles. (p. 218)

Images of sound also create bizarre scenes in "¡Eh, los toros!" The repetition of the consonant m: rempujan, mando, muerden, muros, sombras, produces a droning effect associated with the funereal aspect of the poem.

Toros rempujan, sin mando,
vientos de piedra, que muerden
muros y sombras de muros, (p. 219)

The sound of m ceases and is replaced by llantos which accompany bereavement.

llantos, pechos de mujeres,
reposo de los difuntos,
sangre parada, corriente. (p. 220)

The poem creates a feeling of hallucination with its surrealist auditory images of a sky that bellows, roars, brama, from pain of lashes, "que espantan," and the anaphora of stars coming, "que vienen, que venían," to rest on turrets, rivers, and grass.

¡Eh, los toros! Brama el cielo,
temblando de cuernos verdes,
de latigazos, que espantan
a las estrellas que vienen,
que venían, cumplidoras,
no por dinero, a tenderse
en las almenas picadas,
en los ríos, por los céspedes. (p. 220)

Auditory images dominate the conclusion of this phantasmal poem where, in an image of synesthesia, blood has been shed and smeared on walls and becomes a painted shout, "pinta gritos la sangre..."

Balumba negra, ¿hacia donde,
sin rumbo, si nadie duerme,
si saltando pinta gritos
la sangre por las paredes? (p. 220)

As the poet was left unaided in "Los ángeles albañiles,"
similarly, voices receive no recognition in "¡Eh, los
toros!", "No se sabe de quién esta voz," auditory image.

¡Eh, los toros! No se sabe
de quién esta voz: si llueve
de lo alto, norte--¡vida!
si de lo bajo, sur--¡muerte!-- (p. 220)

As in "Los ángeles albañiles" and "¡Eh, los toros!"
repetition of consonants is a salient characteristic of
"Romance que perdió el barco," a poem about a drunken
mariner unable to locate his ship. The poem begins with an
image of darkness, "Sin candiles ni faroles," followed by a
visual-gustatory image, vino, describing the mariner's
mind, "en sombra," and "los ojos aceituníes," depicting
his vision as arabesque.

un marinero,
los ojos aceituníes
en sombra y vino revueltos
busca amarrado (p. 217)

To indicate that night is far along, the poet uses a tactile
image indicating the fires have died, "carbones fríos,"
while the mariner, staggering confusedly along the dark
streets, feels the pain of bumping into corners, em-
phasized by the alliterative picudos, picos. An auditory
image asks, "Where is the sea?"

Carbones fríos, las calles
de hombros confusas y miedo,
bamboleadas, partidas

por los troncos sin fin, negros.
 ¿Y dónde el mar? Esquinazos
 picudos, picos sin sueño, (p. 217)

An audible sound, magnified by the night's stillness, is produced by the whistling of a strong wind which the poet accents with the onomatopoeic sound of s: eses, silbos, silabarios, céfiros, clavadas, rasgando.

Eses de silbos finales,
 silabarios de los céfiros,
 Clavadas, rasgando muros
 y desclavando los techos. (p. 217)

A scene involving the sensations of sound, gritos, ecos, touch, escarcha, yelo, taste, salitre, and sight, sombras, describes the violently stormy night. Chains of rain and dead reptiles add to the cold, grim night, leaving the sensation of "tacón de escarcha en los labios." Fists of salt and ice lash at the mariner whose shouts and their echoes seem whirled by the wind and cast into shadows. Again, an auditory image asks, "Where is the ship?"

¿Y dónde el buque? Cadenas
 de lluvia y reptiles muertos,
 tacón de escarcha en los labios,
 puños de salitre y yelo,
 le atan, girando, a las sombras,
 los pies, los gritos, los ecos. (p. 217)

A series of n's emphasizes that nothing is visible.

¡Ni mar, ni buque, ni nada! (p. 218)

The poem ends with an image of the mariner groping in the dark but perceiving nothing but a depthless perpetual well, "vientre de lobo," of slippery, resbaladores, tactile image, deserted regions.

Noria perenne sin cielo,
de barrios resbaladores,
vientre de lobo, desiertos. (p. 218)

Also out walking at night, but with a different objective, is the cavalier of "El cáballero sonámbulo," whose unchivalric deeds are related in visual-auditory images: "...gritos de niñas paridas y responsorios de médicos."

The ballad begins with a visual image of black hands, "las manos tintas en negro," symbols of his character.

El caballero, dormido,
las manos tintas en negro,
de ujier, sin bastón, sus guantes
buscando va por el cielo. (p. 231)

A visual image, stressed by the sound of repeated c's: conos, cal, con, relates the vengeance of the pueblo against the false caballero.

Conos de cal con banderas
levanta, de un susto, el pueblo. (p. 231)

And the sound of a voice calling for "Doctores de pincha y rasga," tactile images, reveals the consequences.

--¡Doctores de pincha y rasga,
albéitar y farmacéutico,
de prisa! Los campanrios
tocan a loco y a muerto. (p. 231)

The sound of the bells, campanarios, announces the pre-sumptuous caballero's violent death.

Nature's violence is the subject of "Fuego," a poem in which images of sight, flama, sombras, touch, quemados, taste, hambrientos, smell, gas, and sound, voces, describe

the consequences of fire. The destructive heat leaves burned barrios, "hambrientos de gas y voces," truncated, wounded, fallen, a haze of bulky objects. The dense, gongoristic vocabulary causes the disaster to appear even more tragic.

Truncos, llagados, caídos,
nieblas de bulto, los barrios
hambrientos de gas y voces,
flama las sombras, quemados. (p. 219)

An olfactory image, "Mar de azufre," intensifies the visual image of the fire appearing in tongues and rays of green, "verdes lenguas y rayos."

Mar de azufre se abalanza,
sin corazón, todo salto,
turbio remolino ciego
de verdes lenguas y rayos. (p. 219)

After a surge of smoke, "El oleaje del humo, bronco, se encarama al arco," another olfactory image, the barrios, no longer burning, apagados, visual image, lie buried in a black mass of ashes and only ceniza, negra, sombras are visible.

U una tromba de ceniza,
sepulta, negra, los barrios,
huecos los ojos y planas
las sombras y apagados. (p. 219)

The poem, having begun with an image of light, fire, flama, ends in darkness, "los barrios...apagados."

Besides the contrast of light and darkness in the romances, a difference of mood exists between the preceding and the remaining three ballads whose satirical and frivolous tone is evident in the eccentric imagery.

While the identification of specific objects is frequently difficult, as in "Metamorfosis y ascención," the imagery of the ballads communicates the theme. Gustatory images dominate this ballad in which a caricature of the cook represents her, literally, as a peach, melo-
cotón, when asleep and an apple, manzana, when awake. She wears "cofia de luna o helado," a light-colored head-dress or hair-net, suggested by the color of the moon or ice-cream, "cofia de luna o helado," a visual-gustatory image.

Mandil y cofia de luna
o helado, la cocinera,
melocotón si dormida,
manzana ya si despierta, (p. 220)

Prior to the description of the cook, an object, "Coral y pez de dos filos," suggesting an image of a transformed moon, has entered the kitchen by way of the chimney amid a riot of colors, coral, rojo, verdes.

Coral y pez de dos filos,
frac rojo agudo y chistera,
claveteada la noche
de chispazos verdes, entra,
eléctrico y removido, (p. 220)

The cook, taking this "Coral y pez de dos filos," cuts it into three pieces and cooks it seasoned with clavo and pimienta, gustatory images.

divide el acero móvil
en tres, navaja barbera
su puño, y lo cede al fuego
del clavo y de la pimienta. (pp. 220-21)

A playful auditory image of alliterative consonants p-t, "Tres flautas pintas con puntas," describes the object

after being prepared by the cook. The three flutes, images of sound, ascend through the chimney.

en arco, del rubí vuelan
tizne arriba, hacia el bostezo
en O de la chimenea, (p. 221)

Contrasting colors, rubí and tizne, exaggerate the fantasy which concludes with images of light, sol, luna, color, sangre, taste, sandía, vino amargo.

tras de la rota sandía,
media sol y luna media,
de vino amargo y sin sangre,
por el cielo, su bodega. (p. 221)

The flutes return to the sky, a wine cellar of bitter wine, to complete the "rota sandía," described as "media sol y luna media."

Also involving images of taste is the ironical ballad, "Mi entierro," describing the poet's own funeral in absurd and eccentric details. Dressed as a grocer, with the chickpeas, garbanzo, rattling in his coffin and lentils, lenteja, rolling in his pocket, the dead poet is mourned by a speechless Academia de la Lengua, "sin habla," auditory image, traveling on volocipedos.

Vestido ya de tendero
de tienda de ultramarinos
(baila el garbanzo en mi caja,
la lenteja, en mi bolsillo;
...
la Academia de la Lengua,
sin habla, en su velocípedo),
me lloran los tranviarios
--timbres en el equilibrio
de la tarde-- , los fumistas
y los serenos del frío. (p. 230)

A contrasting image exists between "fumistas y los serenos

del frío," involving sensations of heat and cold. The interjected auditory image, "timbres en el equilibrio de la tarde," implies that only an occasion of this magnitude merits disturbing the normal afternoon silence.

Images of taste, carpa muerta, sound, grito, and sight, ataúd, conclude the bizarre funeral.

En mi ataúd, bostezando,
carpa muerta, ¡qué aburrido!
("Recitadme el atropello
del día, el último grito!") (p. 230)

In an auditory image, a parting cry, the poet sends his love to the Epicurean virgins of the stoves with kettles of boiling moon and frying pans of baked dawn, luna ardiendo, visual-tactile image intended to be a gustatory image, and albor cocido, gustatory image.

("¡Mi amor a las gastronómicas
virgenes de los hornillos!
¡Peroles de luna ardiendo!
¡Sartenes de albor cocido!") (P. 230)

The poet is taken to paradise by the sun, drawn by four boiled geese, "sol...tirado por cuatro ocas, hervidas," a visual-gustatory image.

viaje para un querube,
sol de los ultramarinos
tirado por cuatro ocas,
hervidas, al Paraíso. (p. 230)

If "Mi entierro" satirizes institutions held sacred by the Spaniard, Alberti extends the satire to include all of modern civilization in "Don Homero y Doña Ermelinda," which records the quaint dialogue between don Homero and doña Ermilinda, whom the poet depicts as a pelican. The

entire romance is an auditory image with stage directions interspersed within the conversation.

The poet sets the stage by describing doña Ermelinda, dressed in green, de verde, promenading on the arm of don Homero while avoiding the traffic of cars, taxis and bicycles.

Doña Ermelinda, pelícano
de verde, por el paseo
--coches, taxis, bicicletas--
del brazo de don Homero. (p. 232)

The voice of one of the two presents an auditory-gustative image: peces de dulce.

--¡Oh, quién en una barquita
naufregara por diez céntimos,
comiera peces de dulce, (pp. 232-33)

A brass hydroplane, visual image, flying overhead interrupts the dialogue.

y...Pasa, rápido, el cielo,
piloto en un hidropiano
de latón. (p. 233)

In the succeeding images describing modern life, five postmen row down the sidewalks with their canes, "cinco oficiales de correos, remando con sus bastones los asfaltos,"; images of sound describe modern technology, "¡Pulum! Un neumático, de un tiro, asesina al Eco,"; and the final visual image describes the artificiality of modern civilization:

los verdes globos eléctricos. (p. 233)

An auditory image informs doña Ermelinda that she need not fear the mechanization of present life.

--Junto a mí, no tengas miedo
de los taxis y tranvías...--

The noise of the city traffic evidently interrupts don Homero's comforting words and tranvías is the last audible word.

The imagery of the romances alludes to modern life, to the violence of nature and of man, to the poet's inward struggles, and to a strictly Albertian world of fantasy. For his "Homenaje a Don Luis de Góngora y Argote," Alberti wrote "Soledad tercera," based on the theme of the woods which Góngora had selected for the "Soledad tercera" he never wrote. In his soledad, more than in the romances, Alberti adheres to imagery consonant with that found in Góngora's soledades.

Like Góngora, Alberti's hero is a wandering youth who, on this occasion, finds himself in a forest where, after a tempestuous storm, wood nymphs receive him and wish to make him their leader. Angered by the nymphs' designs for the youth, a unicorn converts the maids into trees. The story of the soledad is not important in itself and has little narrative interest. Alberti, like Góngora, merely used it as a canvas on which to paint elaborate imagery appealing to all the senses.

Because of the poet's syntactic liberties, the process of sorting the imagery is at best an exercise in patience whose reward is often doubtful. The poem begins with images of color, verdes, taste, salados, touch,

lengua fría, templados, pulsados, and sound, cítaras. The youth, sleeping soundly, "al de un piedra sueño," lies near green shells and salty lichen whose dark color seems to clothe him in shadows, and is awakened by the "lengua larga y fría" of the wind. The poet indicates the youth's arousal with an image depicting his hair as a zither played by the wind.

Conchas y verdes líquenes salados,
los dormidos cabellos todavía
al de una piedra sueño, traje umbroso
vistiendo estaban, cuando desvelados,
cítaras ya, esparcidos,
por la del viento lengua larga y fría
templados y pulsados
fueron y repetidos, (p. 222)

The sound of the wind in his hair, "música segura," awakens the youth who realizes sleep has fled, "su reposo vio... volar." A visual image of light, estrella, describes the music.

que el joven caminante su reposo
vio, música segura,
volar y, estrella pura,
diluirse en la Lira, perezoso. (p. 222)

His reposo takes refuge in an auditory image, Lira.

A visual image of light, ártico lucero, introduces a wonder the youth evidently witnessed: a comet with a tail which the poet describes as sewed to the comet's shoulder by a northern star.

De cometa, la cola
celeste y trasatlántica, cosida
al hombro por un ártico lucero. (p. 222)

"Ártico," an image of cold, is followed by a reference to a month, "enero," indicating that the youth had been in a

cold climate. Another tactile image, derretida, suggests that he is now in a warmer region.

la barba, derretida,
de doble río helado
y luna azul de enero. (p. 222)

The visual image azul also suggests a sensation of cold in relation to enero, while luna is a visual image.

A humanized wind observes the young traveler's awe as he becomes conscious of the forest, symbolized by a green shepherd's crook, verde cayado, visual image, belonging to the wind.

grave, ante el asombro.
y atento alborear del peregrino,
de su verde cayado
haciendo cortesía,
rudo, se sonreía
el viento de la selva y el camino. (p. 222)

A visual-auditory image, troncos, sonantes hojas, depicts the trees as columns which sustain the "alta esfera de la noche" and whose constantly sonorous leaves are angels' nests.

De troncos que, a columnas semejantes,
sostener parecían la alta esfera
de la noche, sin fin, muralla fiera,
cuyas siempre sonantes
hojas de serafines son el nido, (pp. 222-23)

A soundless wind, sin sonido, invites the youth to go into the forest.

al joven le mostraba
el viento y, sin sonido
a penetrar en ella le invitaba. (p. 223)

Images of color, verde, and touch, fría, become evident when this gentle wind suddenly unleashes its fury and

demonstrates to the youth how the cold storm controls the artillery, "verde aguacero," falling through the trees.

El viento, ya empinado,
 ...
 haciendo de su asombro puntería
 le enseña, al par que la borrasca mueve
 de los árboles fría,
 la del verde aguacero artillería. (p. 223)

An absence of sound, "la tierra...muda" indicates that the storm, "mal fingida batalla" has ceased:

Al pie, dócil ya y muda
 del ileso extranjero,
 la tierra y no mortífera metralla
 de la silvestre, ruda
 mal fingida batalla, (p. 223)

The wind, "guardabosque fiero," ends the battle by conquering the rain, described by a visual-auditory image as "cornetas de vidrio." After the rain, viewpoints appear, miradores, through which nightingales appear and the moon's light announces itself in a trumpet blare, clarín de la luna, an auditory-visual image.

el descendido guardabosque fiero
 ...
 hiere, abriendo en la umbría miradores
 las de vidrio cornetas
 de la gloria y clamores
 del clarín de la luna y ruiseñores. (pp. 223-24)

From the complex syntax emerge visual, verde, azul, marfil, auditory, són, timbre, and tactile images, frío, álidas, rocío, escarcha, signalling the night's retreat and the approach of morning which awakens the wood nymphs. "Célicas escalas, fugitives," apparently signifies the night which departs with the "resbaladoras...nocturnas horas." A sound, accompanied by the color verde, seems to proceed

from the trees, "al són...del verde timbre" arouses the nymphs who feel the chill of the dew although the cold has dissipated, "despintado y frío."

Las célicas escalas, fugitivas,
y al són resbaladoras
de las nocturnas horas,
del verde timbre al despintado y frío,
despiertan de las álgidas, esquivas,
dríadas del rocío,
de la escarcha y relente,
su azul inmóvil, su marfil valiente. (p. 224)

An auditory-tactile image relates arpas to the trees whose wet branches, rayos húmedos, are the birds' shelter.

Arpas de rayos húmedos, tendidas
las flotantes y arbóreas cabelleras
de las aves guaridas, (p. 224)

Continuing the image of sound identifying the forest, the poet refers to a tree as "domador y pacífico instrumento" around which the nymphs, "esclavas de los troncos," dance to the young man.

domador y pacífico instrumento,
al joven danzan las entretejidas
esclavas de los troncos, prisioneras
en las móviles cárceles del viento. (p. 224)

Images of taste, dulces, limones and sound, són, agrestes voces, describe the dancing nymphs with their emerald colored locks, guedejas esmeraldas, and "limones atrevidos," perhaps referring to parts of their bodies, as they encircle the youth.

Celosas ninfas, dulces ya...
--que a los infantiles lazos
de sus finas guedejas esmeraldas
penden el són y vuelo
de sus libres limones atrevidos
...

al caminante--sus agrestes voces
 el círculo estrechando--
 aprisionan, unísonas, girando,
 fieles al coro, lentas o veloces. (p. 224)

Alberti's soledad, like Góngora's, ends with an auditory image, the "Coro," in which all the nymphs speak. A tactile image, frío, referring to the nymphs as innkeepers of the seasons, "del trópico y del frío," begins the "coro," enabling the nymphs to announce their plan.

Huéspedes del estío,
 del invierno y bailable primavera,
 custodia del otoño verdadera,
 del trópico y del frío
 serás el jefe y nuestro, a tu albedrío, (p. 225)

The nymphs reveal their proposal in images of contrasting colors, ónix verde, mármol, morena, blanqueada, sangre. If the youth agrees to stay with them, their vivacious natures will transform his beauty into green onyx or marble which will make him either dark or fair.

si al aire, despojada
 de su prisión de lino, transfigura,
 ya en ónix verde o mármol tu hermosura,
 morena o blanqueada,
 por la que es nuestra sangre acelerada. (p. 225)

A tactile image, tanto ajustar, indicates that the nymphs, forming a circle like a golden ring around the youth, crowded so closely that suddenly the ring broke. A yellow unicorn, "un amarillo...unicornio," a visual image, whose anger is vividly portrayed in flashes of light, "chispas los cuatro cascos, y las crines, de mil lenguas eléctrico oleaje...rompiendo e incendiando raudo," declares war on the eurythmic gardens and transforms the

nymphs into trees.

Tanto ajustar quisieron la sortija
del rueda a la enclavada
del peregrino, fija,

...

y un amarillo
de la ira_unicornio,

...

entró declarando
la guerra a los eurítmicos jardines
de las ninfas, que, huidas,
en árboles crecieron convertidas.

(p. 225)

The sensory appeal in "Soledad tercera," along with that of the sonetos, tercetos, and romances exemplifies the imagery common to Cal y canto. The images reveal the modern poet writing in the tradition of a poet of the past. That Alberti modeled his poetry after Góngora's is evident from the elaborate imagery of Cal y canto. His ability to convert Góngora's images into contemporary ideas indicates that the poet's primary objective was to display his own eloquence and linguistic skill.

CHAPTER III

THE POETRY OF EMOTIONAL CRISIS

The sensory images in Sobre los ángeles, the poetry collection which followed Cal y canto, convey the anguish of a man who has experienced a loss of confidence in himself and in the world that surrounds him. While writing "Tercera Soledad" of Cal y canto, Alberti was already beginning to sense the imminence of the spiritual crisis which was to explode in Sobre los ángeles.

Pero cuando yo terminaba las últimas estrofas de mi Tercera Soledad (paráfrasis incompleta) en honor de Don Luis, ya relampagueaban en el cielo nocturno de mi alcoba las alas de los primeros poemas de "Sobre los ángeles."¹

Through his five senses, Alberti found release for the excruciating distress accumulated from the realization that he had lost his youthful innocence and that existence had become meaningless. Several factors contributed to his despondent condition:

...quebrantada de nuevo la salud...Envidiaba y odiaba la posición de los demás: felices casi todos; unos, con dinero de su familia; otros con carreras...catedráticos, viajeros por universidades del mundo, bibliotecarios, empleados en ministerios, en oficinas de turismo... ¿Yo? ¿Qué era yo? Ni bachiller siquiera; un hurón

¹Rafael Alberti, La arboleda perdida. (Buenos Aires: Compañía General Fabril Editora, 1959), p. 257.

en mi casa, enemistado con los míos, yendo a pie a todas partes, rodando como hoja y con agua de lluvia en las plantas rotas de los zapatos.²

Relief from this oppression came when he began writing "con un automatismo no buscado, un empuje espontáneo"³ which subsequently gave rise to the controversy among critics⁴ concerning the nature of Albertian surrealism. That certain aspects of surrealism exist in Alberti's poetry is evident from the unusual, illogical, and discordant images. However, Alberti rejects being classified as a surrealist poet of the French tradition on the grounds that this style of writing existed in Spain long before André Breton popularized it.

...sabíamos que en España--se entendemos por surrealismo la exaltación de lo ilógico, lo subconsciente, lo monstruoso sexual, el sueño, el absurdo--, existía ya desde mucho antes que los franceses trataran de definirlo y exponerlo en sus manifiestos.⁵

The poet himself credits the influence of the nineteenth century poet, Bécquer, on Sobre los ángeles. Writing in 1931, Alberti says, "Lo de Bécquer sorprenderá a muchas personas...Hay un Bécquer sonámbulo que muy pocos han

²Ibid., pp. 269-70. ³Ibid., p. 269.

⁴Dámaso Alonso in Poetas españoles contemporáneos, C.B. Morris in A Generation of Spanish Poets, C.M. Bowra in The Creative Experiment, and Eric Proll in "The Surrealist Element in Rafael Alberti."

⁵Rafael Alberti, "La poesía popular en la lírica española contemporánea," Prosas encontradas. (Madrid: Editorial Ayuso, 1970), p. 97.

visto."⁶ Bécquer, who had experienced his own dark night of the soul, provided the epigraph for Sobre los ángeles, "huésped de las tinieblas," taken from the nineteenth century poet's line of poetry, "¿Será verdad que, huésped de las nieblas..."

The epigraph reveals an image of the poet facing an uncertain existence whose meaning he strives to ascertain. The angels symbolize powers within him struggling to determine the course of his life and personality. In the introductory poem, "Paraíso perdido," the poet laments the loss of his youth, symbolized by "ángel muerto."

Tras de mí, imperceptible,
sin rozarme los hombros,
mi ángel muerto, vigía. (p. 247)

Alberti senses the presence of the angel, but notes its remoteness by the lack of physical contact, "sin rozarme los hombros," which presents a tactile image.

The theme of loss established, an auditory image expresses the willingness to search, but the poet's queries receive only silence in response, "Pregunta con silencio."

¿Adónde el Paraíso,
sombra, tú que has estado?
Pregunta con silencio. (p. 247)

In his lost paradise, humanized nature increases the poet's feeling of alienation by its silence.⁷

⁶Alberti, Prosas encontradas, p. 175.

⁷Because the theme of alienation characterizes surrealism, some critics have identified Alberti's poetry with that French movement. For a study of surrealism in Spain, see Paul Ilie's The Surrealist Mode in Spanish Literature.

Ciudades sin respuesta,
ríos sin habla, cumbres
sin ecos, mares mudos.

(p. 247)

By humanizing his images, Alberti emphasizes the existential anguish that accompanies solitude as he discovers that all creation is mute and will not help him recover his lost paradise. In the preceding tercet, a series of auditory images stresses nature's silence: "Ciudades sin respuesta," "ríos sin habla," and "cumbres sin ecos."

The auditory image which characterizes all of "Paraíso perdido" is silence. Birds are silent because their songs are petrified, "Aves tristes, cantos petrificados," and the winds wander aimlessly, saying little, "poco dicen." A visual image indicates the absence of light, "Sin sol."

Sin sol, vientos antiguos
inertes, en las leguas

por andar, levantándose
calcinados, cayéndose
de espaldas, poco dicen.

(p. 247)

An auditory image depicts the silence of the heavens,
"la verdad que en sí ocultan."

Diluídos, sin forma
la verdad que en sí ocultan,
huyen de mí los cielos.

(p. 248)

Hope, visualized as a green pórtico, has died but the poet looks for it in the negras simas, a visual image.

muerta en mí la esperanza,
ese pórtico verde
busco en las negras simas.

(p. 248)

Cries of despair provide the auditory images:

¡Oh boquete de sombras!
 ¡hervidero del mundo!
 ¡qué confusión de siglos!

¡Atrás, Atrás! ¡Qué espanto
 de tinieblas sin voces!
 ¡Qué perdida mi alma!

(p. 248)

The visual images complement the auditory: sombras, tin-
ieblas.

Attempting to revive his past, he calls to his ángel muerto
 to illuminate the way, Ilumina, visual image, but the res-
 ponse is silence, Silencio, auditory image.

--Ángel muerto, despierta.
 ¿Dónde estás? Ilumina
 con tu rayo el retorno.

Silencio. Más silencio.
 Inmóviles los pulsos
 del sinfín de la noche.

(p. 248)

The pause between silencio and the repetition más silencio
 stresses the absence of sound in the "sinfín de la noche,"
 visual image. Only the poet's voice breaks the silence as
 he cries out in bitter resignation that his paradise is
 lost and with it, the light to guide him, sin luz, visual
 image.

¡Paraíso perdido!
 Perdido por buscarte,
 yo, sin luz para siempre.

(p. 248)

The alliterative p: paraíso perdido, perdido, por, para,
 suggests a desire to emphasize the theme: Paraíso perdido.

Among the reasons responsible for Alberti's Paraíso
perdido is one perhaps too painful for him to mention, but
 sufficiently significant for a friend to recall. Luis
 Felipe Vivanco, the poet-author who was close to Alberti

at the time writes,

...debemos tener en cuenta que en los primeros poemas del libro hay una gran tragedia amorosa. Yo he conocido personalmente a Alberti...y he llegado a ser su amigo cuando le dolía esta tragedia, cuando sufría de veras--y no sólo romántica y literariamente--por ella⁸

The sensory imagery of "El cuerpo deshabitado" testifies to a fruitless love. Sight, carbón, and touch ardiendo, combine to cast away personified love as if it were a burning coal.

Yo te arrojé de mi cuerpo,
yo, con un carbón ardiendo. (p. 250)

With the repetition of yo, the poet acknowledges that he is responsible for his own emptiness. A further auditory image confirms the admission: "Vete," he adds, and reinforces the command by repeating it after perceiving that although it is morning, madrugada, luz, visual images, the light has withdrawn and with it, men and women.

--Vete.

Madrugada.
La luz, muerta en las esquinas
y en las casas.
Los hombres y las mujeres
ya no estaban.

--Vete. (p. 250)

The departure has left an image of a black empty sack at the window, the poet's body, "cuerpo vacío, negro saco."

Quedó mi cuerpo vacío,
negro saco, a la ventana. (p. 250)

⁸Luis Felipe Vivanco, Introducción a la poesía española contemporánea. (Madrid: Ediciones Guadarrama, S.L., 1957), p. 240.

Suddenly his whole being is awakened and his senses are alerted by the intrusion of new forces into his empty state. Although the sense of sight cannot perceive the identity of the intruder, "¿Quién sacude...?" the other senses gradually inform the poet who concludes that the forces are evil and aligned against him. First the sense of touch alarms the poet, sacude, almohada and his sense of taste informs him it is something bitter, yel, sangre, vinagre. Finally, his sense of smell is overwhelmed by the odor of azufre.

¿Quién sacude en mi almohada
reinados de yel y sangre,
cielos de azufre,
cielos de azufre,
mares de vinagre?

(p. 251)

The poet asks what deceased voice, voz, auditory image, sends these powers.

¿Qué voz difunta los manda?

(p. 251)

Vague, impressionistic images, nieblas, permeate the entire poem to stress the notion that the poet feels surrounded by unknown and hostile forces.

Nieblas de a pie y a caballo

Yo seguía...Dos voces
me dijeron que a nadie.

Sin ojos, sin voz, sin sombra.

(pp. 252-53)

These images indicate the existence of something nebulous but unmistakably present. Auditory impressions reveal the presence of dos voces but his senses negate their existence. There are no visual, sin ojos, sin sombra, nor

auditory images, sin voz.

A shout provides an auditory image:-

Grito.
¡Nada!

The poet, abandoned, stands in the midst of hostile powers battling one another and threatening to engulf him. In "Los ángeles bélicos" he visualizes himself as a powerless "torre sin mando" while norte and sur, body and soul, struggle against each other.

(Norte, Sur)
Viento contra viento.
Yo, torre sin mando, en medio. (p. 256)

The bellicose angels, forces at war within himself, continue the struggle in "Los dos ángeles" which explores this duality of being, the ideal world of good for which man strives and the realistic one of evil in which he lives. The poet's soul becomes the battleground for the traditional battle between Saint Michael and Lucifer. The sound of the poet's voice encompasses visual-tactile images in a fervent entreaty to the angel of blazing light, Ángel de luz, visual image, qualified by the tactile image, ardiendo. The poet pleads with him to come, "¡oh, ven!" and with his sword, set fire, incendia, visual-tactile image, to the abyss of the angel of darkness, ángel de las nieblas, visual image, the power of evil within the poet.

Ángel de luz, ardiendo,
¡oh, ven!, y con tu espada
incendia los abismos donde yace
mi subterráneo ángel de las nieblas. (p. 263)

The poet, who is the "huésped de las nieblas," identifies with his angel of darkness, whose destruction he desires. Consequently, when the angel of light wields his sword, the poet describes the pain the angel has inflicted in vivid images of touch, espada, sound, "¡Oh espada en las sombras!" and sight, sombras

¡Oh espada en las sombras!
Chispas múltiples,
clavándose en mi cuerpo,
en mis alas sin plumas, (p. 263)

Contrast of light, chispas, and darkness, sombras, offers a vivid image of the poet's mental condition. A similar contrast occurs in the following tercet between quemando and oscuro. Because he feels himself burning alive, he pleads with the angel of darkness, oscuro Luzbel, to leave him because he offers the poet no hope of light, "Luzbel de las canteras sin auroras."

Me estás quemando vivo.
Vuela ya de mí, oscuro
Luzbel de las canteras sin auroras. (p. 263)

Obsessed with his imprisonment within a hell on earth, the poet hopes for deliverance from his pain and anguish through the cleansing fire of the angel of light. He is so sensitive to the angel's touch he feels pain even in the roots of his hair, "Me duelen los cabellos," and "¡Oh quéname!", a tactile image.

Me duelen los cabellos
y las ansias. ¡Oh quéname! (p. 263)

Auditory, tactile and visual images conclude the poem. The poet's desperate cries to the angel of light form the

images of sound, "¡Quémalo...!", also a tactile image, while ángel de luz is the visual image.

¡Quémalo, ángel de luz, custodio mío,
tú que andabas llorando por las nubes,
tú, sin mí, tú, por mí, (p. 263)

A tactile image, ángel frío, indicates that the goodness associated with his youth is irretrievable. The power of the angel of light within him is dead and now belongs to the darkness, "volcado en las tinieblas," visual image.

ángel frío de polvo, ya sin gloria,
volcado en las tinieblas! (p. 263)

The poem ends with images of sound, the poet's voice, sight, ángel de luz, and touch, quémalo, quémame.

¡Quémalo, ángel de luz,
quémame y huye! (p. 263)

The angel of light neither delivers nor destroys the poet, but, in the poem "5" which follows "Los dos ángeles," five ashen hands, symbols of the senses, attack the poet and demolish his senses which are depicted as separate entities which he observes objectively.

Cinco manos de ceniza,
quemando la bruma, abriendo
cinco vías
para el agua turbia,
para el turbio viento. (p. 264)

A visual image, cinco manos, begins the poem followed by a visual-tactile image, quemando la bruma.

His senses warn him that the "cinco manos de ceniza" are looking for him:

Te buscan vivo.
Y no te encuentran.
Te buscan muerto. (p. 264)

Lacking these five powers, the poet is unable to function.

Visual images indicate his lack of sight: no viste, luz.

A tactile image, seca, accompanies the visual.

Y no viste.
Era su luz la que cayó primero
Mírala, seca, en el suelo. (p. 264)

In an image of synesthesia, the voice of the sense of sound is muted, óyela muda; voz and eco provide other auditory images, along with oíste.

Y no oíste.
Era su voz la que alargada hirieron.
Óyela muda, en el eco. (p. 264)

The olfactory image, oliste, is introduced also in terms of synesthesia: "Huélela fría," described by a tactile image. Silencio provides the auditory image.

Y no oliste.
Era su esencia la que hendió el silencio.
Huélela fría, en el viento. (p. 264)

Materialized, the sense of taste, no gustaste, lies in pieces, rodó deshecho. The poet repeats the gustatory image, gústalo.

Y no gustaste.
Era su nombre el que rodó deshecho.
Gústalo en tu lengua, muerto. (p. 264)

Like the other senses, touch is introduced negatively: "Y no tocaste," repeated at the end in a command, "Tócalo." Yelo also relates to the tactile image.

Y no tocaste.
El desaparecido era su cuerpo.
Tócalo en la nada, yelo. (p. 264)

The precisely parallel lines, modeled after Bécquer, provide an auditory-visual sensation. Each tercet begins with

anaphora: "Y no..." The second line explains the cause of the destruction while the concluding line describes the effect.

The concluding lines leave the poet's body in a trance-like state unable to perceive anything. The poem reduces Alberti's existence to nothing and reiterates the fundamental theme of Sobre los ángeles: "...el de la soledad; tema 'generacional'--y eterno--referido obviamente al hombre de hoy, perdido en el vacío y la incomunicación."⁹

Deprived of the power of his senses, the poet wanders incommunicado while "Los ángeles mudos," auditory image, ponder the mystery of his condition. Auditory images pervade the entire poem in which voiceless men and women, mudas mujeres, hombres sin voz, long to ask the poet why he is separated from his senses, querrían preguntarme, another auditory image.

Inmóviles, clavadas, mudas mujeres de los zaguanes
y hombres sin voz, lentos, de las bodegas,
quieren, quisieran, querrían preguntarme.

--¿Cómo tú por aquí y en otra parte? (p. 273)

An image of taste, bodegas, suggests that men have come from everywhere, including wine-cellars, to learn why he appears here and elsewhere, un cuerpo deshabitado.

"Quieren, quisieran, querrían" add rhythm to the verse which is dominated by sound.

⁹Ricardo Gullón, "Alegrías y sombras de Rafael Alberti," Ínsula, No. 18 (1963), p. 5.

An image of touch, tocarme, becomes a part of the auditory sensation when the poet reveals that these mute people would like, querrían, to touch him. Although unable to utter sounds, hombres, mujeres mudos, the actions of the people indicate to the poet that they want to learn where they might see his sombra, cuerpo, visual images, and they want to break the silence, "Quisieran decirme," auditory image.

Querrían hombres, mujeres, mudos, tocarme,
saber si mi sombra, si mi cuerpo andan sin alma
por otras calles.

Quisieran decirme:

--Si eres tú, párate.

(p. 273)

The insistent forms of querer: querrían, quisieran, provide the sound that suggests the urgency of the situation. In the following section, another dimension is added to the people's desire: "querrían ver claro," a visual image. The poet repeats the images of sound, mudos, and sight, ver claro, asomarse, ver si es.

Hombres, mujeres, mudos, querrían ver claro,
asomarse a mi alma,
acercarle una cerilla
por ver si es la misma.

Quieren, quisieran...

(p. 273)

The poet adds another visual image, cerilla. The poem ends with the repetition: "Quieren, quisieran..." an auditory image.

Sound is an integral part of "Los ángeles mudos." The people's thoughts form the internal sound, while the repetition of the forms of querer and of the phrase "hombres, mujeres, mudos," constitutes the estribillo or

external sound. Words indicating images of sound are constant: mudas, sin voz, preguntarme, decirme. Visual images complement the auditory. The absence of sound, coupled with the people's desire to speak, coincides with the absence of light, sombra, and with the people's desire to see, querrían ver, asomarse, por ver. The auditory and visual images express an unfulfilled desire. Similarly, the tactile image, tocarme, is accompanied by querrían suggesting doubt that their wish will be granted.

The frustrated hopes of "Los ángeles mudos" is apparent in "El ángel de los números" in which he makes a sharp division between the halcyon days of his youth where order reigned but which turned into the chaos of his present life. Gone is the ángel de los números whose counting proceeded in orderly fashion

del 1 al 2, del 2
al 3, del 3 al 4. (p. 257)

Images of touch, tizas frías, and sight, luz, indicate that his trust in this mathematical order no longer exists.

Tizas frías y esponjas
rayaban y borran
la luz de los espacios. (p. 257)

The universe is no longer governed by intelligible laws, symbolized by the visual images sol, luna, estrellas, rayo, relámpago, nieblas.

Ni sol, luna ni estrellas,
ni el repentino verde
del rayo y el relámpago,
ni el aire. Sólo nieblas. (p. 257)

The poet's disillusion with the world goes beyond seeing it engulfed in nieblas, lacking the clarity he had believed it possessed. In "El ángel de carbón," images of sight, carbón, hollín, and sound, "¡No verte!" express Alberti's disenchantment with life. He blames the ángel de carbón for having burned what the poet cherished.

Feo, de hollín y fango.
¡No verte! (p. 268)

Visual images, nieve, áureo, depict the poet's life prior to his spiritual crisis in contrast to his present condition, that of being like carbón. The poet believes that white and gold characterized his past while now everything is unclean, everywhere, carbón.

Antes, de nieve, áureo,
en trineo por mi alma.
...
Y ahora por las cocheras,
de carbón, sucio. (p. 268)

The poet concludes the section with an imprecating shout:

¡Te lleven!

His crumbled dreams lie amid cobwebs, moths, dust.

Por los desvanes de los sueños rotos.
Telarañas. Polillas. Polvo.
¡Te condenen! (p. 268)

The visual image of telarañas, polillas, polvo, is enhanced by the punctuation which adds balance and implies restraint, but the subdued voice suddenly cries out in a strong auditory image, "¡Te condenen!"

Because the ángel de carbón has destroyed everything and stamped it with tinta negra, visual image, the

poet utters a final condemnation: "¡Te quemen!"

En todo,
tu estampado recuerdo
de tinta negra y barro.
¡Te quemen!

(p. 268)

The visual image carbón contrasts with the brightness of the fire, te quemen.

In "El ángel de carbón" the poet is concerned with his personal loss while in "Los ángeles crueles" he realizes that the world around him shares his deprivation. The silence of the birds is characterized by an image of synesthesia involving sound and touch: "Pájaros, ciegos los picos..." A visual image, rojo alambre, indicates a hot wire.

Pájaros, ciegos los picos
de aquel tiempo.
Perforados,
por un rojo alambre en celo,
la voz y los albedríos,
largos, cortos, de sus sueños:

(p. 266)

Visual images, mar, campos, nubes, árbol, indicate that the cruel angels have also ravaged all nature.

la mar, los campos, las nubes,
el árbol, el arbolillo...
Ciegos, muertos.

(p. 266)

An auditory image reveals an attempt to revive the birds, symbols of his past. The poet commands the birds to fly, but they reply that they are unable.

¡Volad!
--No podemos.
¿Cómo quieres que volemos?

(p. 266)

Jardines, also visual images of his past, have been destroyed by violent winds.

Jardines que eran el aire
de aquel tiempo.
Cañas de la ira nocturna,
espolazos de los torpes,
turbios vientos,

(p. 266)

The tactile image espolazos suggests physical abuse inflicted on the gardens.

In a command parallel to that which he gave the birds, the poet orders the gardens to breathe. The gardens' response is identical to that of the birds. The dialogue provides the auditory image.

¡Airead!
--No podemos.
¿Cómo quieres que aireemos?

(p. 266)

Addressing himself, the poet notes his warm hands, calientes, tactile image, symbols of his memory clinging to lifeless wings and leaves, alas, hojas, visual images.

En tus manos,
aún calientes, de aquel tiempo,
alas y hojas difuntas.

(p. 266)

The influence of Bécquer's precision and rhythm is noticeable in the parallel lines of "Los ángeles crucles":

¡Volad!	¡Airead!
--No podemos.	--No podemos.
¿Cómo quieres que volemos?	¿Cómo quieres que aireemos?

Having consciously modeled the poetry of Sobre los ángeles after Bécquer's rimas, Alberti also identified with Bécquer's mental anguish which Alberti described so accurately because he was revealing his own:

Apagada la luz...era cuando su alma percibía, penetraba, adelgazándose, ese mundo confuso, desdibujado, donde las cosas aún no tienen nombre y hay que ir extrayendo de la niebla, para moldearlas, denominar-

las y, luego, ya una vez desprendidas de su centro, darles cuerpo de tierra y sangre de poesía.¹⁰

Alberti wrote this passage in 1931, two years after the publication of Sobre los ángeles and the author could view his own spiritual crisis somewhat objectively. But, even before he had completed the collection, he was beginning to view his situation with serenity and resignation. When he began writing the last part of Sobre los ángeles, Alberti noted the change he had undergone:

Algo tranquilo en cierto modo, aumenté con bastantes poemas mi libro. Las tinieblas de los montes, la lucha de los vientos--el Abrego y el Gallego-- unidas a aquellas soledades, me dieron nuevos ángeles para él...Escribí entonces Tres recuerdos del cielo, el primer y espontáneo homenaje de mi generación a Gustavo Adolfo Bécquer.¹¹

The last part of Sobre los ángeles begins with "Tres recuerdos del cielo," comprised of four short stanzas, Prólogo, primer, segundo, and tercer recuerdos. An epigraph, taken from a line of Bécquer's poetry, heads each of the three recuerdos. The change in the poet's mental outlook is obvious. Instead of the short, clear-cut sentences which prevail in the first part, the phrasing in the last part is longer and more complex, indicating a decrease in tension and anxiety. As the style becomes more intricate, so does the imagery. The images retain their conciseness, but because they follow each other in rapid succession, their immediate effect is lessened.

¹⁰Rafael Alberti, Prosas encontradas, p. 59.

¹¹Alberti, La arboleda perdida, p. 271.

The prólogo, whose premise is that innocence was possible prior to the creation of the universe, includes images which involve all the senses. That Alberti understood the importance of evoking the senses is evident from a passage contained in his discourse on Bécquer.

Para que el alma pueda navegar...necesita antes,
de haber hecho de sus cinco sentidos cinco heridas.
anchas y profundas, capaces de absorber y ensangren-
tar toda la atmósfera que rodea...¹²

The poet begins the prólogo with an image of color, rosa, and a symbol of purity, arcángel. An image of sound, balido and llanto complete the introduction.

No habían cumplido años ni la rosa ni el arcángel.
Todo, anterior al balido y al llanto. (p. 278)

A visual image depicts the sea in humanized form as witnessed by humanized light, "la luz ignoraba..."

Cuando la luz ignoraba todavía
si el mar nacería niño o niña. (p. 278)

An image of touch and sight is suggested by melenas que peinar and by fuego which reddens cheeks and carnations, claveles, mejillas, visual images. Beber involves the sense of taste.

Cuando el viento soñaba melenas que peinar
y claveles el fuego que encender y mejillas
y el agua unos labios parados donde beber. (p. 278)

The prologue ends with the line "Entonces, yo recuerdo que, una vez, en el cielo...", a thought which is completed in "primer recuerdo" whose theme is silence. "...una azucena

¹²Alberti, Prosas encontradas, p. 59.

tronchada..." from Bécquer's

Cuando sobre el pecho inclinas
la melancólica frente,
una azucena tronchada
me pareces.¹³

Alberti visualizes himself, in his youth, possessing the serenity and purity of a lily or the confidence of a bird. This was the moment of inspiration when his entire being meditated in the silence that characterizes snow.

Paseaba con un dejo de azucena que piensa,
casi de pájaro que sabe ha de nacer.
Mirándose sin verse a una luna que le hacía espejo
al sueño
y a un silencio de nieve, que le elevaba los pies.
A un silencio asomada. (p. 278)

The poet introduces visual images of white, azucena, luna, nieve, and the auditory image, silencio. He stresses the silence with further auditory images alluding to the arpa and to palabras.

Era anterior al arpa, a la lluvia, y a las palabras.
(p. 278)

Bécquer also refers to the harp in an image of silence:

Del salón en el ángulo oscuro,
De su dueño tal vez olvidada,
Silenciosa y cubierta de polvo
Veíase el arpa.¹⁴

In "segundo recuerdo," the silence is replaced by his first poetic words whose inspiration he senses in a manner similar to that in which Bécquer anticipated love's approach:

¹³Gustavo Adolfo Bécquer, Rimas, leyendas y narraciones. (New York: Doubleday & Company, Inc.), p. 16.

¹⁴Ibid., p. 9.

Rumor de besos y batir de alas;
 Mis párpados se cierran. ¿Qué sucede?
 -- ¡Es el amor que pasa!¹⁵

"...rumor de besos y batir de alas..." forms the epigraph to "segundo recuerdo" in which the imagery is largely visual-intellectual. Referring to the time prior to the collapse of his ideals, and before the existence of shadows, Alberti, in a visual-tactile image, depicts himself as a bird, pájaro, whose wings were seared, plumas incendiadas, and whose death could be caused by a lily, "muerto por un lirio," visual image of white.

También antes,
 mucho antes de la rebelión de las sombras,
 de que al mundo cayeran plumas incendiadas
 y un pájaro pudiera ser muerto por un lirio. (p. 279)

An allusion to "Los ángeles mudos," who were mystified by the poet's dual nature, provides an auditory image, preguntaras.

Antes, antes que tú me preguntaras
 el número y el sitio de mi cuerpo.
 Mucho antes del cuerpo. (p. 279)

The repetition of words, such as antes in the preceding recuerdo, is a stylistic device borrowed from Bécquer's poetry and forms an important part of the auditory images.

Addressing his source of inspiration, Alberti concludes "segundo recuerdo" with an image of sound which unfolds the theme, primera palabra.

Cuando tú, al mirarme en la nada,
 inventaste la primera palabra.

¹⁵Ibid. p. 10.

Entonces, nuestro encuentro.

(p. 279)

In "tercer recuerdo," whose epigraph is the line "...detrás del abanico de plumas de oro...", the poet recalls the results of the initial encuentro, symbolized by abanico. Musical sounds, vases, and images of white, jazmín, nieve, relate the type of poetry Alberti was destined to write.

Aún los valeses del cielo no habían desposado al
jasmín y la nieve,
ni los aires pensado en la posible música de tus
cabellos. (p. 279)

Visual-auditory images dominate as the poet recalls that prior to his writing, the swallow, golondrina, flew without his aid and campanillas, enredaderas, balcones, and estrellas had not been brought together poetically.

Era la era en que la golondrina viajaba
sin nuestras iniciales en el pico.
En que las campanillas y las enredaderas
morían sin balcones que escalar y estrellas. (p. 279)

He concludes his recollection with a simple line which summarizes the idea of the recuerdo.

Entonces, detrás de tu abanico, nuestra luna primera.
(p. 280)

Not only is the epigraph from Bécquer but also the image of golondrina. The nineteenth century poet ponders the return of the swallows to the balcony of his beloved.

**Volverán las oscuras golondrinas
en tu balcón sus nidos a colgar...**

**Volverán las tupidas madre selvas
de tu jardín las tapias a escalar...16**

¹⁶Ibid., p. 31.

In Alberti's recuerdo, however, there are no balconies on which the bell flowers and the vines may grow.

En que las campanillas y las enredaderas
morían sin balcones que escalar y estrellas. (p. 279)

As Alberti proceeds toward the conclusion of Sobre los ángeles, the magnitude of his ordeal recedes and becomes part of the entonces of the recuerdos. He has not forgotten the pain which accompanied the catastrophe, but has reached the point where he accepts it with resignation. "El mal minuto," of the shortest poems of the last part, summarizes succinctly the stages through which the poet has passed. To recall his youth, Alberti summons the senses of sight, sombra, touch, escarcha, helados, and sound, lloros.

Cuando para mí eran los trigos viviendas de astros
y de dioses
y la escarcha los lloros helados de una gacela,
alguien me enyesó el pecho y la sombra,
traicionándome. (p. 281)

In this stanza relating the poet's boyhood ideals, the form itself provides the auditory imagery: the words recalling his youth flow freely and rhythmically, but to describe his present mental anguish, he uses only one elegantly concise word, traicionándome.

In the second verse, an auditory image, balas perdidas, implies his burning but useless indignation when he came to the realization that for him there were no absolutes. A visual image, sangre, denotes the feeling that he has been drained even of his blood.

Fue cuando la flor del vino se moría en penumbra
y dijeron que el mar la salvaría del sueño.
Aquel día bajé a tientas a tu alma encalada y húmeda.
Y comprobé que un alma oculta frío y escaleras. (p. 281)

Te vi flotar a ti, flor de agonía, flotar sobre tu
mismo espíritu.
(Alguien había jurado que el mar te salvaría del sueño.)
Fue cuando comprobé que murallas se quiebran con
suspiros
y que hay puertas al mar que se abren con palabras.
(p. 281)

La flor del vino, sin probar el té,
sin haber visto nunca un piano de cola. (p. 281)

Images of taste, flor del vino, aceitunas, conclude

the poem. A visual image, blanco, qualifies flor del vino while another image of sight and taste, surrealistic in its incongruity, describes the penumbra drinking oil, "beben el aceite," and an angel drinks the wax, cera.

La flor del vino blanco, sin haber visto el mar, muerta.
Las penumbras se beben el aceite y un ángel, la cera.

He aquí paso a paso toda mi larga historia.
Guardadme el secreto, aceitunas, abejas. (pp. 281-82)

The "larga historia" of the poet's life has been painful, but his view of it is more mature. He no longer cries out in panic "¡Quémame! ¡Quémalo!" as he had in "Los dos ángeles." Instead, he says quietly, "Guardadme el secreto."

That he has decided to accept the restrictions imposed upon him by reality is evident in "Los ángeles de las ruinas," where images of sight, luz, and sound, voces, ecos, indicate his submission.

Y nadie espera ya la llegada del expreso
la visita oficial de la luz a los mares necesitados,
la resurrección de las voces en los ecos que se
calcinan. (p. 290)

Sobre los ángeles ends with a stoicism befitting the nature of the poetry. In a short autobiography, Alberti wrote of this collection:

1927-1928: Sobre los ángeles...Cubrí mi cabeza con ceniza. Me estoy quemando vivo. Saco un pañuelo rojo. Trompeta final...Atufadme de braseros y rodeadme de infiernillos azules, porque estoy de muy mal humor.¹⁷

The last sentence of this passage, "Atufadme de braseros..."

¹⁷Alberti, *Prosas encontradas*, p. 27.

suggests a paraphrase of the Biblical Cantar de los cantares in which the beloved sings

Sustentadme con pasas, confortadme con manzanas;
Porque estoy enferma de amor.¹⁸

The last poem of Sobre los ángeles, "El ángel superviviente," does not demonstrate Albert's mal humor, but it does indicate that, although the battle was over, the poet could find no cause to rejoice. His only claim to triumph was survival. His optimism gone, all he can recall is his traición. He is surrounded by deception. A visual image reveals even the duplicity of nieve.

La nieve traía gotas de lacre, de plomo derretido (p. 292)
A tactile image, mano enguantada, cautions against confiding in someone capable of betrayal by withdrawing the light, luz, visual image.

Una mano enguantada, la dispersión de la luz y el
lento asesinato. (p. 292)

An auditory image, voz, indicates the messenger of death:

La última voz de un hombre ensangrentó el viento. (p. 292)
The color image, ensangrentó, added to the auditory image results in synesthesia.

But, however bitter the poet may be, a faint ray of hope emerges from the ruins. Although "Todos los ángeles perdieron la vida," there was one survivor:

Menos uno, herido, alicortado. (p. 292)

A tactile image, herido, alicortado, concludes Sobre los

¹⁸Cnt. 2:5.

ángeles. The angel is wounded, but he has survived. Through the tortured images of his autobiographical poetry, Alberti has revealed the anguish to which his tormenting angels subjected him. Instead of destroying himself with his angels, the poet accepts defeat, acknowledges the imperfections of existence, and continues to survive.

CHAPTER IV

NOSTALGIC POETRY

The sensory imagery in Entre el clavel y la espada, Pleamar and Retornos de lo vivo lejano reflects the bitterness engendered by the crisis of Sobre los ángeles and reiterates the ideas of the exiled mariner of Marinero en tierra. As a result of the Spanish Civil War and his pro-Marxist activities,¹ Alberti, once exiled from the sea, found himself an exile from Spain. Having fled his native country in 1939, the poet and his wife, María Teresa, lived in France until the outbreak of World War II when they sailed for Argentina where they lived for more than twenty years and where their daughter Aitana was born.

Prior to leaving Paris for Argentina, Alberti began writing Entre el clavel y la espada where he expresses embittered feelings about the Civil War. To the lament of exile and separation is added the fear of oblivion and death. Although he hopes for a better life, symbolized by clavel, he recognizes the presence of adverse forces symbolized by espada, and concludes that while the one eludes

¹Rafael Alberti, Poesías completas. (Buenos Aires: Editorial Losada, S.A., 1961), p. 14.

him, the other victimizes him. In the prologue to this collection he writes:

Hincado entre los dos vivimos: de un lado, un seco olor a sangre pisoteada; de otro, un aroma a jardines, a amanecer diario, a vida fresca, fuerte, inexpugnable. Pero para la rosa o el clavel hoy cantan pájaros más duros, y sobre dos amantes embebidos puede bajar la muerte silbadora desde esas mismas nubes en que soñaron verse viajando...(p. 445)

The olfactory image olor a sangre of the prologue is developed in one of the sonetos corporales which comprise the first part of Entre el clavel y la espada. The poet indicates that the Civil War has permeated everything with the unpleasant odor of blood, "Huele a sangre..."

Huele a sangre mezclada con espliego,
venida entre un olor de resplandores.
A sangre huelen las quemadas flores
y a súbito ciprés de sangre el fuego. (p. 448)

The odor of blood mingles with the lavender's aroma, "mezclada con espliego," and even the burned flowers, flores, a visual image, and cypress smell of blood.

The smell of blood stifles all other odors while the red color of blood, "riego de astro y sangré," overwhelms all other colors, "un tornado de aromas y colores," and deprives the world of sight, deja ciego.

Del aire baja un repentino riego
de astro y sangre resueltos en olores,
y un tornado de aromas y colores
al mundo deja por la sangre ciego. (p. 448)

The war brings not only disagreeable odors, but also unpleasant tactile sensations. Fever, a natural consequence of war, is humanized and depicted in tactile-auditory images. Modified by fría, it can be heard crying,

aullando, as it wanders the lonely streets.

Fría y enferma y sin dormir y aullando,
desatada la fiebre va saltando,
como un temblor, por las terrazas solas. (p. 448)

The conjunction y which connects the adjectives fría, enferma, sin dormir, aullando, provides an auditory image that retards the rhythm and focuses attention on the consequences of Spain's disaster.

Assuming an attribute of blood, the moon seems to coagulate as it provides the only suggestion of light by which may be observed the transformation of a young girl's ingles into an image of blood, denoted by amapolas.

Coagulada la luna en la cornisa,
mira la adolescente sin camisa
poblársele la ingles de amapolas. (p. 448)

The activities witnessed by the moon become apparent at dawn. In the following sonnet, as morning approaches, the decay, indicated by "un clavel...desmejora," becomes apparent and affects even the fruit of the lemon, suggesting an accrid taste accompanying the disagreeable odor of decay.

Vuela la noche antigua de erecciones,
muertas, como las manos, a la aurora.
Un clavel prolongado desmejora,
hasta empalidecerlos, los limones. (pp. 450-1)

While darkness still lingers, oscuro, the sound of cow bells, esquilones, mingles with the sound of a blue milk separator, azul desnatadora, around whose pistons flows, not milk, but the red of blood, sangre batidora.

Contra lo oscuro cimbran esquilonas,
y émbolos de una azul desnatadora
mueven entre la sangre batidora
un vertido rodar de cangilonas. (p. 451)

The syntactical inversions and vague symbolism of the concluding tercets complicate the images, but the idea that emerges is that Spain's future growth is being jeopardized by the war.

Cuando el cielo se arranca su armadura
y en un errante nido de basura
le grita un ojo al sol recién abierto,

futuro en las entrañas sueña el trigo,
llamando al hombre para ser testigo...
Mas ya el hombre a su lado duerme muerto. (p. 451)

The visual-auditory image suggested is that of a mass of decay, nido de basura, which blares, le grita, in the daylight, al sol, while future crops, trigo, gustatory image, yearning to grow, call on man who is unable to respond because he is dead.

Besides death, the war also brought separation, and, in Alberti's case, exile. The poet laments his loss repeatedly in Entre el clavel y la espada. In a tercet to one of the sonnets he complains about the "tiempos de horror" which oblige a person, symbolized by the image of sangre, to live apart from his native land.

Tiempos de horror en que la sangre habita
obligatoriamente separada
de la linde natal de su terreno. (p. 452)

In "Metamorfosis del clavel," part two of the collection, Alberti recalls sensory images from which he is separated. Objects associated with the sea are foremost in his mind. When he left Spain, a part of his life closed, denoted by conchas cerradas. But, because he recalls the faint smell of foam, olor a espuma, he be-

lieves the foam remembers him. The entire poem implies a desire not to be forgotten by Spain.

Me fui.
Las conchas están cerradas.
Aquel ciego olor a espuma
siempre se acordó de mí.

Siempre me buscaba. (p. 463)

His recollection includes the gustatory image of limones, which abound in Southern Spain and which he imagines flavored in salt water, agua salada.

Me fui.
Estoy torciendo limones
a un plato de agua salada.
Siempre me acordé de ti.

Siempre te encontraba. (p. 463)

The account of the remembrance is enveloped in auditory images. The first two parts of the poem form a parallel construction with repetition of words and phrases that complement each other.

Me fui.	Me fui.
... siempre se acordó de mí.	... Siempre me acordé de ti.
Siempre me buscaba.	Siempre te encontraba.

The poem ends with a final repetition of "Me fui," and a reiteration of closed shells, but, at the beginning of the poem, optimism that the closing is temporary is suggested by "están cerradas," while at the end, the realistic poet recognizes that they will not open and he notes their continued closed position.

Me fui.
Las conchas siguen cerradas. (p. 463)

Alberti's repetition of sound is an impressive means of emphasizing his separation from Spain which, because of its topographical resemblance to a bull's hide, he refers to as toro.

A aquel país se lo venían diciendo
desde hace tanto tiempo.
Mírate y lo verás.

Tienes forma de toro,
de piel de toro abierto,
tendido sobre el mar.

(p. 471)

The poet introduces an auditory image in the form of an exhortation to sing, canta, to this toro whose image was a well known observation.

Canta al toro que se aleja,
que se va

(p. 479)

The image of sound, canta, is repeated after a visual image of sea gulls which the rain has driven away, and which disappear along with the toro.

Las gaviotas de los palos
ya no están.
La lluvia las mandó a tierra.

Canta al toro que se aleja.

(p. 479)

The thematic repetition of "que se aleja" stresses the growing distance between the poet and his country. Sound, often monotonous repetition in Entre el clavel y la espada, seems to alleviate the poet's sense of loss. Or he may turn to the startling sound of a paradox in which the lines create an auditory image of parallel rhythm.

En el mar perdí la mar
y en tierra perdí la tierra.

(p. 479)

A rhythmic estribillo concludes the exile's feeling

of desolation.

Que se va,
canta al toro que se va. (p. 479)

Obedient to his command "canta al toro," the poet continues the same auditory image in another poem.

Y cantaré más alto,
aunque esta tierra ni me escuche y hable. (p. 485)

However, he is not always able to raise his voice in song. When the remembrance of Spain becomes too painful, he grows pensive and quiet, entra callado.

Anda serio ese hombre,
anda por dentro.
Entra callado. (p. 489)

His silence enables him to hear sounds coming from those associated with his past, "los oye en el aire."

Está en la vida de sus muertos, lejos,
y los oye en el aire. (p. 489)

Likewise, he is able to hear the lowing of the toro, oigo mugir.

Te oigo mugir en medio de la noche
por encima del mar, también bramando. (p. 479)

On occasion, he is able both to sing and to hear the bellowing of the toro. The South American carob-trees listen to his song, "me oyeron cantar."

Aquellos algarrobos
me oyeron cantar,
...
Pobre toro cercano,
te oigo bramar. (p. 482)

In another poem, the auditory sound is that of the poet's voice addressing the toro, recalling it in images of taste, naranjas, olivas, and pámpanos, suggesting grapes.

Eras jardín de naranjas.
 Huerta de mares abiertos.
 Tiemblo de olivas y pámpanos,
 los verdes cuernos.

(p. 471)

A visual-tactile image follows, toro de fuego, which contrasts with the idyllic Spain Alberti recalls, and reveals the country as the poet last saw it.

Con pólvoro te regaron.
 Y fuiste toro de fuego.

(p. 471)

The poet returns to gustatory images in relation to Spain, ironically suggesting the Spaniard's ingratitude to his country. Whereas the country yielded the fruit of the orange, the olive, and the grape, it receives pastos amargos in return.

Le están dando a este toro
 pastos amargos,
 yerbas con sustancia de muertos,
 negras hieles
 y clara sangre ingenua de soldado.

(p. 472)

The toro's sustenance consists of bitterness, hieles, to which the poet adds a visual dimension, negras, emphasized by the contrasting red of sangre. That the toro, depicted as verde, was accustomed to green pastures, libres dehesas, provides another contrasting gustatory image.

¡Ay, qué mala comida para este toro verde,
 acostumbrado a las libres dehesas y a los ríos,

(p. 472)

The poet's empathy causes him to experience the sufferings of Spain also in terms of images of taste. He visualizes Spain in blood red while sensing its bitter taste on his lips.

y en los labios,
 contra tu tierra con sangre,
 todo su sabor amargo. (p. 498)

The entire poem is a series of gustatory images, all unpleasant, relating to the results of the Civil War. A tactile image, dolor, introduces the first line.

Dolor a muerto en la lengua,
 sabor a desenterrado,
 gusto a puñal por la espalda,
 sabor a crimen, a mano
 con gusto a sombra en la sombra, (p. 499)

The tastes he describes are unusual and as illogical as the war. The visual images, such as sombra, are related in tone to the gustatory images, which present a depressing view of Spain.

In the following section the poet prevents the extended images of taste from becoming monotonous by introducing visual images associated with Spain: toro, león, and with an image of synesthesia in which a sound, llanto, assumes a characteristic of another sense, taste.

sabor a toro engañado,
 gusto a león exprimido,
 sabor a sueño,
 sabor a llanto, (p. 499)

He concludes the poem with gustatory-visual images that represent the land, árbol, and the surrounding sea.

sabor a mar triste, a triste
 árbol sin sabor a árbol. (p. 499)

The taste of sadness, "sabor a mar triste," changes to a taste of bitterness when the poet contemplates his return.

Amarga ha de ser la vuelta,
 pero sin sabor amargo. (p. 499)

The paradoxical ending contains an image of sound which balances the gustatory image, amarga, amargo. The sound of the first line conveys a mood of depression beginning with the initial word, amarga. A note of hope enters into the concluding line with the adjective sin modifying amargo, now relegated to last place.

Entre el clavel y la espada ends with a poem in which the same gustatory image, amargo, expresses the sentiments of the exiled poet. In the poem, an apostrophe to Amparo, the poet acknowledges his indebtedness to Argentina, his amparo, which sheltered him when he was forced to leave Spain. Paradoxically, the Argentinian sea assumes the taste of his own bitterness. This sea, evidently under different circumstances, is normally dulce.

Amparo.

Vine a tu mar de trigos y caballos.

Tu mar dulce tenía
sabor de plata amargo,
de plata, sin saberlo, en agonía. (p. 504)

Alberti's position, "entre el clavel y la espada," is amplified by the contradictory images dulce and amargo with which he ends Entre el clavel y la espada and begins Pleamar. He has found some solace, denoted by dulce, amid the bitterness of separation. Part I of Pleamar, dedicated to his daughter Aitana, opens with a poem titled "Ofrecimiento dulce a las aguas amargas." In it, the poet offers Aitana, his dulce ofrecimiento, to the sea of his youth, "viejas mares mías," now the aguas amargas. In sensory

imagery, he asks the Andalusian sea to endow Aitana with its beauty. He asks the bay to give her its bluish color, breve añil, visual image, and to warm her forehead, Caliéntale la frente, tactile image, with its white foam and the salt of its ships: respiro blanco de la espuma, la sal de tus veleros, visual-gustatory images.

Mares más lejanas, dadle vuestra belleza;
tu breve añil, redonda bahía de mi infancia.
Caliéntale la frente con el respiro blanco
de la espuma, la gracia, la sal de tus veleros. (p. 509)

The sound of the Andalusian song is the auditory image which he asks for Aitana.

muéstrale los orígenes, lo natal de mi canto, (p. 509)
He also wishes that she may hear herself called daughter of the sea, blue granddaughter of the waves, visual image.

oyendo
llamarse hija del mar, nieta azul de las olas. (p. 510)

Lamenting the disgrace and the catastrophe which have befallen this sea from which men are accustomed to drink sweet water, agua dulce, gustatory image, he offers his daughter to the sea, calling her "rubia Aitana de América."

¡Oh mares de desgracias, rica mar de catástrofes,
avara mar de hombres que beben agua dulce,
aquí la teneís!

...
con ese sentimiento del hijo que ya siente
morirse de su mar, perdiendo aves y playas,
mares abuelos, triste madre mar, os la nombro
rubia Aitana de América. (p. 510)

The sentiments expressed in Pleamar are a continuation of those found in Entre el clavel y la espada.

They are the sentiments of a man "que ya se siente morir de su mar," losing contact with the visual images of his youth: "perdiendo aves y playas." That Alberti struggles to retain the treasured images of his past is evident from the imagery of Pleamar and Retornos de lo vivo lejano.

Remembrance of his past serves to evoke sensory impressions associated with his life in Spain. According to C.B. Morris, Alberti and other Civil War poets "Live despite themselves in the past...The lines, images, topics, techniques and forms which some of these poets transposed from their earlier works into their post-war poems points the reader to the past and not to the future..."²

The poet continues to relive his past by recalling the sea and its aspects. In "Remontando los ríos," he visualizes a ramo de agua which he presents to Aitana. The water is sweet, de azucar, not salty nor bitter.

Para ti, niña Aitana,
remontando los ríos,
este ramo de agua.

De agua dulce, ramito,
que no de agua salada.
Agua de azucar, ramo,
ramito, que no amarga.

Remontando los ríos...

(pp. 510-11)

Auditory images, the repetition of r: remontando, ríos, ramo, ramito, become more noticeable in the second part of "Remontando los ríos." The poet attempts to dis-

²C.B. Morris, A Generation of Spanish Poets, 1920-1936. (Great Britain: Cambridge University Press, 1969), p. 233.

tinguish vague images by voicing what he believes he sees and hears. Closing his eyes, he visualizes rivers and hears singing, laughing, shouting, crying.

Cierro los ojos...
 Pasan
 los ríos por mi cara.
 Los ojos...
 Son los ríos...
 Son los ojos...
 ¿Quién canta,
 quién se ríe, quién grita,
 quién llora? (p. 511)

Anaphora: "los ríos, son los ríos, los ojos, son los ojos, ¿Quién canta, quién se ríe, quién grita, quién llora?" stresses the poet's efforts to penetrate the veil of the past. If he succeeds, he will be able to live "en pleamar, seguir viviendo...Nunca morir en bajamar, no, nunca..."(p. 528)

Alberti expresses his desire to live "en pleamar" in Part II titled "Arión" which comprises poetic aphorisms to the sea. The first aphorism is a rhythmic line indicating the importance of musical sound to the poet.

¡El ritmo, mar, el ritmo, el verso, el verso!(p. 519)
 The repetition of ritmo and verso provide musicality and denote the importance of rhythm and poetry in the poet's life.

Although the poetic lines of "Arión" are short, frequently only one line, they are forceful in their ability to create vivid sense impressions. Unable physically to see his native country, the poet relies on his other senses to capture what he has lost. Alberti's fine musical ear enables him to recall sounds, especially those

relating to the Andalusian sea.

Me siento, mar, a oírte.
¿Té sentarás tú, mar, para escucharme? (p. 520)

Intending to hold a conversation with it, he not only listens to the sea, oírte, but also speaks to it, escucharme.

At times the sea is silent, silenciosa.

Pleamar silenciosa de mis muertos. (p. 521)

On other occasions it sounds the same as the poet recalls it, "suenas al mismo..."

De todos modos, mar, suenas al mismo
y sigues pareciéndote a tu primer retrato. (p. 521)

His remembrance of the sea is sufficiently vivid for the poet to recall it in a visual image, "sigues pareciéndote a tu primer retrato."

Although the sea may sound the same, it is not the same. Death has intervened to alter the sea of his youth. Alberti expresses this idea when he attempts to engage the sea in a conversation concerning the dead, "hablar de nuestros muertos."

Hoy, por ejemplo, mar, nos convendría,
tanto a ti como a mí,
hablar de nuestros muertos. (p. 528)

The change in the sea, and consequently the change in Spain, is evident to Alberti when he believes he hears the sea speaking to him in German with English words.

¡Oh mar de los éncuentros espantables!
Me estás hablando ahora en alemán
con palabras inglesas. (p. 533)

The "encuentros espantables" of the emotional apostrophe remind the poet of those who died during the Civil War

and can no longer name the sea with its warm sand, arena caliente, and cold waves, heladas, olas, tactile images.

La arena, caliente.
Heladas, las olas.
Los que se murieron,
hoy, mar, no te nombran. (p. 525)

Recalling the touch of the sea, arena caliente and heladas olas, Alberti also imagines its taste as a result of the war and the loss suffered by Spain. He believes that the sea "sabe...a desconsuelo."

A veces, sabe el mar a desconsuelo,
a desesperanzadas nostalgias... (p. 530)

In its desolation, the sea also tastes like a lonely child who asks his mother for something to eat.

Sabe también el mar a niño solo,
niño chico que pide de comer a su madre. (p. 530)

The poet describes the departure of the disconsolate sea in tactile-auditory-gustative-visual images. The humanized sea flees, doloridas las espaldas, feeling the weight of a painful war on its shoulders. Its distressed weeping sounds like a child, visualized in a black coal cellar, "en una carbonera," who weeps because he has no dessert, "sin postre."

Huye el mar, doloridas las espaldas,
oyéndosele luego llorar desconsolado,
como niño sin postre en una carbonera. (p. 533)

The sea flees but returns, accompanied by the toro, in "Égloga fúnebre" dedicated to the memory of Miguel Hernández. The memory of the dead poet takes Alberti back to a summer in Spain which he recalls in a gustatory image,

fiesta de limón.

¡A ese toro! ¡A ese toro! Era el verano,
 un alba en fiesta de limón. Cantaban
 todavía en mi sangre las hogueras,
 atreviéndose el mar enamorado
 (¡ay, ay, el mar, el mar!) hasta los tréboles
 más íntimos y ocultos de los ríos.
 ¡A ese toro! ¡a ese toro! (p. 545)

Auditory images, the repetition of "¡A ese toro! ¡ay, ay, el mar, el mar!" and the word Cantaban express both the joy and the sorrow experienced by the poet: joy in the remembrance of the song that was his and sorrow at the thought of having lost the sea and the toro, which, fiera más florida, visual image, has never had an equal.

Nunca hubo fieras más floridas,
 nunca más verdes capiteles,
 ni cielo que intentara con la mano
 tapar más ancha herida
 de laureles, laureles y laureles. (p. 548)

In the "fieras más floridas," Spain, the color verde was prominent. The tactile image, herida, is minimized by the repetition of laureles which have covered the wound.

The poet knows that he has lost this "fieras más floridas" and concludes the égloga with an auditory image, a question, which he repeats, and to which he knows the reply.

¿Es que no tengo ya ni toro?
 ¿Es que no tengo ya ni toro? (p. 552)

Perhaps if the poet releases his emotions, the sound may mitigate the pain of loss. Addressing himself, he says,

Puedes gritar, desgñitarte a lloros,
 hasta erguir, llanto a llanto, grito a grito,

tanta desmantelada, hermosa vida. (p. 562)

The poet encourages not only one auditory image, gritar, but also lloros, llanto a llanto, grito a grito.

Sound is also the prominent image in two other sections of Pleamar: "Cármenes" and "Tireto" which, like "Arión," are versos sueltos in the manner of aphorisms. "Cármenes" is dedicated to la Gracia who makes her wishes known in an auditory image. "Vísteme de luces," she says, "y déjame jugar tranquila al toro." (p. 556) Images of light, luces, symbols of the poet's muse, are also found in "Cármenes" and contrast with the tinieblas which often surround the poet when his muse fails to respond to his call.

A veces, el poeta
armado de rebenque y cólera apretada,
separando tinieblas, largas, inacabables,
feroz, corre a la caza de su Musa: --¡Oh ramera!
¿En dónde estabas, di? ¿Qué hacías, que no acudes
cuando te necesito? (p. 557)

The poet's anger is shortlived and he modulates the sound of his voice when, instead of calling her ramera, addresses her in a more indulgent tone as "Pobre Musa."

¡Pobre Musa, intentando,
entre tanta sordera y tanto estruendo,
ponerle al mar tu voz más aflautada. (p. 558)

The poet realizes that his muse is unable to produce flute-like sounds amid "tanta sordera y tanto estruendo," sounds which stifle creativity.

However, the poet does not prolong his patience with his muse's shortcomings. When she withholds her

inspiration he berates her for her silence, un sonido distante, ecos sin voz, and for her failure to bring him light, "una luz que no tiene su llegada."

¡Musa de las lagunas y los bosques,
de los más ateridos,
ecos sin voz, tan sólo desvelados
por los presentimientos de unas huellas perdidas,
de un sonido distante,
de una luz que no tiene su llegada! (p. 559)

Compassion for his poor muse returns in "Tirteo" when he asks her somewhat tenderly,

¿Qué tienes, dime, Musa de mis cuarenta años?
--Nostalgias de la guerra, de la mar y del colegio.
(p. 576)

The auditory image, question and answer, reveals the poet's malaise: he can write only about the past, whose images overpower him.

Alberti's insistence on pursuing his dead past, "pasado muerto" (p. 568) and his rejection of the future, which he considers frozen, "porvenir helado" (p. 568) leave him no alternative but to choose death. He becomes obsessed with the idea of death and repeats the word morir until it assumes the sound of Poe's bells. An image of taste, durazno ya dulce, maduro, describes death's inevitability.

Morir al sol morir,
...
Morir, morir, morir,
bello morir, cayendo
el cuerpo en tierra, como
un durazno ya dulce,
maduro, necesario... (p. 581)

The poet concludes "Tirteo" with an auditory image in which he struggles against age and subsequent death by

wishing that he might be given new lungs along with un oleaje de canciones de juventud, auditory image.

Diéranme a mí nuevos pulmones
con que arbolar las multitudes,
y un oleaje de canciones
de juventud, de juventudes. (p. 585)

Retornos de los vivo lejano is the poet's answer to an otherwise evanescent, irrevocable youth. To preserve the years, the hours, the minutes, and the seconds, says the poet, they must be fixed by "nuestras más dichas, sucesivas imágenes."

Ha llegado ese tiempo en que los años,
las horas, los minutos, los segundos vividos
se perfilan de ti, se llenan de nosotros,
y se hace urgente, se hace necesario,
para no verlos irse con la muerte,
fijar en ellos nuestras más dichas,
sucesivas imágenes. (p. 832)

Summoning his five senses, the poet reconstructs, in sucesivas imágenes, scenes from the past. A visual-tactile image opens the collection. In "Retornos de una tarde de lluvia," he imagines the rain and the mist in his Andalusian bay.

También estará ahora lloviendo, nebliendo
en aquellas bahías de mis muertes,
de mis años aún vivos sin muertes. (p. 817)

Along with the rain, he imagines the sound of distant thunder, truenos con gritos celebrados, which accompanies the lightning, rayo, visual image, as it flashes past the towers.

También por la neblina entre el pinar, lloviendo,
lloviendo, y la tormenta también, los ya distantes
truenos con gritos celebrados, últimos,
el fustazo final del rayo por las torres. (p. 817)

The repetition of también at the beginning of the preceding sections, "También estará," and "También por la neblina," adds a sound of order in the succession of scenes.

Images of sight, vejez blanca, touch, templadas sabanas, and taste, ojos dulces, provide a domestic touch to the scene.

Te asomaría tú, vejez blanca, saliéndote
de tus templadas sábanas de nietos y ojos dulces.
(p. 817)

Walking along the seashore, the poet cups his hand over his ear to listen to the sounds.

Reclino la cabeza,
llevo el oído al hoyo de la mano
para pasar mejor lo que de lejos
con las olas de allí, con las de allá
chorreando, me vien.
(p. 818)

He hears a gallop, "Oigo un galope," and watches someone, presumably himself, whose movements he describes in images of sight, umbrales de azul, adentros claros, perfil, forma, línea, color, relieve, sound, música, and touch, tangible. The images are enclosed in an auditory image, a question which the poet asks.

¿Adónde corre, adónde,
hacia qué submarinas puertas, hacia qué umbrales
de azul movido, hacia qué adentros claros,
en busca de un perfil, una compacta
forma, línea, color, relieve, música,
tangible, definida?
(p. 818)

The poet answers his own question when he describes the visual images he seeks: arcos, dinteles, firmamentos, ciclos, paraísos; he hopes also to find the harmonious sound of boundaries, armónicas comarcas. The visual images

must be clearly visible, sin neblinas, sin nebulosas, sin humo.

Quiere los arcos, busca los dinteles
que dan a los difíciles poblados, sin neblinas,
armónicas comarcas, firmamentos precisos,
cielos sin nebulosas,
paraísos sin humo. (p. 818)

The poet does not restrict his visit to the sea nor to thoughts of unfulfilled desires. In "Retornos de los días colegiales" he returns to the Jesuit school he attended as a boy. A visual-olfactory image of jazmines and don-diegos leads him to the "lejanísimos años de mi colegio."

Por jazmines caídos recientes y corolas
de dondiegos de noche vencidas por el día,
me escapo esta mañana inaugural de octubre
hacia los lejanísimos años de mi colegio. (p. 819)

Again he observes himself, this time on his way to school. He sees an image of a sleepy boy, "con sueño enredado todavía en los ojos," and wonders what sounds the boy hears, ¿Qué le canta...?

¿Qué le canta la cumbre de la sola pirámide,
qué la circunferencia que se aburre en la página? (p. 819)

The youth attempts to concentrate on mathematics, but an image of the sea with its salty taste, salinas, overpowers the number 1, while the zero rolls down into the bodegas, an image of taste.

Como un látigo, el 1 lo sube en el pescante
del coche que el domingo lo lleva a las salinas
y se le fuga el 0 rodando a las bodegas,
aro de los profundos barriles en penumbra. (p. 819)

The final image in the poem is that of a boy whom the hours hold prisoner "en un duro pupitre" and who yearns

to be in the open air with his boat.

Las horas prisioneras en un duro pupitre
lo amarran como un pobre remero castigado
que entre las paralelas rejas de los renglones
mira su barca y llora por asirse del aire. (p. 819)

The poem ends with a reiteration of the first lines, recalling the visual-olfactory image of jazmines and don-diegos, now modified by rojos.

Estas cosas me trajo la mañana de octubre,
entre rojos dondiegos de corolas vencidas
y jazmines caídos. (p. 819)

An image of jazmines, along with madreselvas, accompanies the poet's recollection of Juan Ramón Jiménez in "Retornos de un día de cumpleaños." The young poet, Alberti, his first poems in hand, ascends to the upper floor where he finds Juan Ramón Jiménez, whom the poet depicts in an auditory-tactile image, "en silencio ardía."

Subí yo aquella tarde
con mis primeros versos
a la sola azotea
donde entre madreselvas y jazmines
él en silencio ardía. (p. 822)

Alberti describes the contents of his primeros versos in tangible images of sight, médanos amarillos, añil claro de sombras, fuentes, jardines, and touch, muros de cal fresca.

Le llevaba yo estrofas
de mar y marineros,
médanos amarillos,
añil claro de sombras
y muros de cal fresca
estampados de fuentes y jardines. (p. 822)

Color, amarillos, añil, the whiteness of cal, is inseparable from the poet-painter's visual images and he

applies it to his description of the older poet, Juan Ramón Jiménez. To indicate Jiménez' advancing age, the younger poet describes his voice in an image of synesthesia, attributing opaqueness to it. The darkness of night corresponds to the opaca voz.

Cuando se entró la noche
y apenas le veía,
era su opaca voz,

(p. 823)

Then, reconsidering the image, Alberti depicts Juan Ramón Jiménez' voice in another image of synesthesia, in which the voice is, rather, a shadow that speaks.

era tal vez la sombra
de su voz la que hablaba
todavía del mar,

(p. 823)

An auditory image, apostrophe, expresses Alberti's sentiments concerning the flow of time, realizing that he is now the same age as the Juan Ramón Jiménez of "Retornos de un día de cumpleaños."

¡Oh señalado tiempo!
Él entonces tenía
la misma edad que hoy,
dieciseis de diciembre,
tengo yo aquí...

(p. 823)

Besides returning to his early poems and his remembrance of Juan Ramón Jiménez, Alberti suggests a return to his initial career as a painter in "Retornos a través de los colores" in which the recollection of brightly colored visual images leads to other sensory impressions. Color, says the poet, comforts him: the green of spring, and sea's and the sky's changeable blue, described as añil.

Esta tarde te alivian los colores: el verde,
aparecido niño grácil de primavera,
el claro mar del cielo que cambia en los cristales
el ala sonreída de un añil mensajero. (p. 827)

White dominates the second stanza: blanco temblo-
roso of the daisy, the ivory color, marfil de los senos
nacientes of the magnolia, and the albo of the calla-lily.

Te hacen viajar el blanco tembloroso y erguido
que abren las margaritas contra la enredadera,
el marfil de los senos nacientes del magnolio,
el albo de las calas de pie sobre el estanque. (p. 828)

An auditory image, escuchas, arpa, is involved in
the visual image of the rose bush whose reddish hue con-
trasts with the "negro fulgente de las sombras" in the image
that follows the rosa del rosal.

Escuchas en el rosa del rosal el caído
de los lazos tronchados tras el balcón del arpa,
y en el negro fulgente de las sombras, el lustre
de sombrero difunto de los altos abuelos. (p. 828)

He concludes "Retornos a través de los colores"
with an auditory-visual-tactile image in which he speaks
to himself in the dry, comprehensible diction used with
children, "Mira. Aquí están. Tú los tocas." He sees
and touches the same slightly faded colors in his heart.

No pierdas los colores que te juegan caminos
esta tarde en tu breve jardín murado. Mira.
Aquí están. Tú los tocas. Son los mismos colores
que en tu corazón viven ya un poco despintados.
(p. 828)

He begins "Nuevos retornos del otoño" with the
same clear, terse phrasing he used in "Retornos a través
de los colores. The auditory image is an indirect quotation.

Nos dicen: Sed alegres.
 Que no escuchen los hombres rodar en vuestros cantos
 en el más leve ruido de una lágrima.
 Está bien. Yo quisiera, diariamente lo quiero. (p. 829)

The concise precept, "Sed alegres," is juxtaposed by an elaborate explanation dominated by images of sound: escuchas, cantos, ruido and the reiteration of quisiera, quiero.

He continues the auditory image with an orderly gradation of time, horas, días, meses, años, which he climaxes with a description of the soul's efforts to struggle in silence, "motivos que luchan silenciosas," but the floodgates open, "abiertas las llaves de los ríos," and the soul must, perforce, weep, "el alma...rompe a llorar."

mas hay horas, hay días, hasta meses y años
 en que se carga el alma de una justa tristeza
 y por tantos motivos que luchan silenciosos
 rompe a llorar, abiertas las llaves de los ríos. (p. 830)

In visual-auditory images, the poet reveals his disillusion with life, speaks of seeing the autumn, identified with the autumn of his life, and notes how quickly the shady groves, umbrías, disappear. He listens, escucho, to the melancholy waters, and, listening to himself decides that he has lost the fear which often leaves him speechless, mudo. But he tells himself, "me repito," that he should confess and shout, "grita valientemente," that he would like to die.

Miro el otoño, escucho sus aguas melancólicas
 de dobladas umbrías que pronto van a irse,
 Me miro a mí, me escucho esta mañana
 y perdido ese miedo
 que me atenaza a veces hasta dejarme mudo,

me repito: Confiesa,
grita valientemente que quisieras morirte. (p. 830)

In an auditory-tactile image he tells himself, repeating "Di también," to admit that he is cold, "Tienes frío," and that he is alone.

Di también: Tienes frío.
Di también: Estás sólo, aunque otros te acompañen. (p. 830)

After two rhetorical questions in which he wonders what would become of him if he were to leave and not return, and what his family would say, he returns to the laconic phrases with which he began.

¿Qué sería de ti si al cabo no volvieras?
Tus amigos, tu niña, tu mujer, todos esos,
que parecen quererte de verdad, ¿qué dirían?

Sonreíd. Sed alegres. Cantad la vida nueva. (p. 830)
The sound of singing, Cantad, should accompany his new life, the one in Argentina, and says he sings the new life, "¡cuántas veces la canto!" but without living it.

Pero yo sin vivirla, ¡cuántas veces la canto! (p. 830)

In a final auditory image, the poet acknowledges his grief and asks forgiveness for relating it, "perdonadme que la diga."

Perdonadme que hoy sienta pena y la diga. (p. 830)

Alberti relates not only sorrow, pena, but also joy. In "Retornos de amor," part two of Retornos de lo vivo lejano, the sensory images convey the contentment which the poet experienced through love. Visual images of contrasting light, oscuro, sol, express the poet's sentiments. Before love appeared, he struggled in darkness,

se anegaban
en ti los más lúcidos paisajes:
claros, agudos montes coronados
de nieve rosa...

Her touch brought rest, "descansar sobre sus hombros," and sleep became a delight, bringing with it a taste of sweetness, "del sueño...dulce muerte."

...
y a hacer del sueño mi más dulce muerte. (p. 831)

Because of love, he could sleep and awaken without difficulty knowing he did not suffer in a dark cave, "que no penaba en una cueva oscura," visual image, an idea he expressed earlier in the poem, now stated negatively.

(p. 831)

Images of light convey the poet's feelings of joy and he sees his beloved as a being who sprang from the

center of the sun, "desprendido de los centros del sol."

Parecías un cuerpo desprendido
de los centros del sol, abandonado
por un golpe de mar en las arenas. (p. 833)

Tactile images, "todo era fuego," "ardía la playa," accompany the image of her light, so powerful that it reduces other luminous beings to "vidrios de luz."

Todo era fuego en aquel tiempo. Ardía
la playa en tu contorno. A rutilantes
vidrios de luz quedaban reducidos
las algas, los moluscos y las piedras
que el oleaje contra ti mandaba. (p. 833)

Repeating the tactile image, "Todo era fuego," he adds others, "onda caliente," and calls the touch of her hands and lips "ciegas ascuas" whose movement produced a whistling sound, "silbaban por el aire."

Todo era fuego, exhalación, latido
de onda caliente en ti. Si era una mano
la atrevida, o los labios, ciegas ascuas,
voladoras, silbaban por el aire. (pp. 833-34)

Tactile images conveying a sense of warmth continue revealing Alberti's recollection of his love, "mojado de la escarcha caliente de la noche." An image of taste, mentas, tomillos, is related to the memory.

vuelvo a sentirlo, vuelvo,
mojado de la escarcha caliente de la noche,
contra el hoyo de mentas tronchadas y tomillos, (p. 836)

Love returns in a tactile form, "como forma tocada," in a visual form, "como sangre enredada en mi sangre," and in a subtle auditory-tactile form, "un latido dentro de otro latido."

Vuelve único, vuelve
como forma tocada nada más, como llena

palpitación tendida cubierta de cabellos,
como sangre enredada en mi sangre, un latido
dentro de otro latido solamente. (p. 837)

He hears no sound, "Las palabras no llegan. No tuvieron espacio..." The absence of light, nocturno, and of sound, silencioso, marked the union of lips.

Mas las palabras, ¿adónde?
Las palabras no llegan. No tuvieron espacio
en aquel agostado nocturno, no tuvieron
ese mínimo aire que media entre dos bocas
antes de reducirse a un clavel silencioso. (p. 837)

An olfactory image, "un aroma oculto," brings a burning sensation, "me quema," and an auditory image, murmullo, concludes the recollection.

Pero un aroma oculto se desliza, resbala,
me quema un desvelado olor a oscura orilla.
Alguien está prendiendo por la yerba un murmullo.
Es que siempre en la noche del amor pasa un río. (p. 837)

A visual image, noche, forms the poem's setting, but the darkness is not oppressive. Rather, it softens the scene, stressing the quiet that pervades, "A tientas el amor, a ciegas en lo oscuro." The night also indicates warmth, "escarcha caliente de la noche," or denotes the tenderness of the occasion, "en la noche del amor pasa un río."

However, when the poet ceases to recall the past in images of love, darkness resumes dismal characteristics. In "Retornos de una antigua tristeza," Alberti feels surrounded by pale figures and shadows, "figuras pálidas, sombras exangües," visual images. Even the light is dark, "lívidas luces," and produces a pale color in himself,

"me penetran de amarillo las sienes," all visual images.

Tardes, o más bien noches, en que a veces, de pronto,
me siento rodeado de altas figuras pálidas,
sombras exangües, lívidas
luces que me penetran de amarillo las sienes."(p. 853)

He experiences a "presentimiento oscuro" of lips
whose touch is heladores.

Y entre escaleras largas,
por las que un persistente
presentimiento oscuro
de yertos labios deja
heladores contactos. (p. 853)

He feels drawn toward ships where the sound of
voices is merely a whisper, susurro, a subdued echo,
vencido eco, of voices, auditory images.

me siento conducido hacia naves profundas
donde las voces llegan a ser como un susurro
de voces, un vencido
eco sólo de voces, (p. 853)

In an auditory image, the poet asks these figures
who they are. He sees a llama morada, a visual-tactile
image, consuming the shadows' unfulfilled dreams.

¿Quiénes sois tan hundidos, tan lejanos de ojeras
en las que se consumen como llama morada
enturbiecidos sueños que no os poblaron nunca?(p. 854)

Listening to them fearfully, "Os escucho con miedo," and
watching them carefully, he is conscious of the silent
cold which confines them, "el frío vaho que sordamente
os aprisiona," an image of synesthesia in which vaho is
both cold to the touch and silent, sordamente.

Os escucho con miedo,
vigilo con espanto vuestra invasión, el frío
vaho que sordamente os aprisiona, y busco
evadirme callado, desprenderme
de esa antigua tristeza, (p. 845)

He seeks a silent withdrawal, "busco evadirme callado," auditory image, and desires release from the antigua tristeza, but the sadness remains because freedom, like the other retornos, continues as an element of the past. Recalling it in an image of taste, he writes of the "Retornos de la dulce libertad." The recollection takes him back to the days when he was a marinero en tierra walking freely along huertos submarinos enjoying the sight of green laderas de delfines and imagining the sweet taste of sirenas deseadas.

Podías, cuando fuiste marinero en tierra,
ser más libre que ahora,
yéndote alegremente,

...

por los profundos
valles de huertos submarinos, por las verdes
laderas de delfines, sumergidos senderos
que iban a dar a dulces sirenas deseadas. (pp. 851-52)

Addressing freedom in an image of taste, dulce mía, he asks her to tell him if she recognizes his voice, "tus pequeños oídos me conocen," an auditory image. He also asks her if she intends to return to him singing, cantando, auditory image.

Libertad, dulce mía,

...

Contéstame si aún tus pequeños oídos
me conocen: ¿No intentas, fugitiva y cantando,
retornarme a tus libres comarcas venturosas? (p. 852)

"Retornos de la dulce libertad," whose title contains the gustatory image, dulce, concludes with the sound of the poet's voice pleading with freedom not to abandon him, "no me dejes." Addressing her in tactile,

dura, fresca, and gustatory, dulce, terms, he attempts to cajole her into returning by telling her that his song, canto, auditory image, received its inspiration from her, "encendido en el tuyo," a visual-tactile image.

Libertad, no me dejes. Vuelve a mí, dura y dulce,
como fresca muchacha madurada en la pena.
Hoy mi brazo es más fuerte que el de ayer, y mi canto,
encendido en el tuyo, puede abrir para siempre,
sobre los horizontes del mar nuestra mañana. (p. 852)

"Retornos de la dulce libertad" is more than a hymn to freedom. The loss of la dulce libertad includes not only the deprivation of personal freedom, but also that of a country, which Alberti laments in Entre el clavel y la espada, and the loss of Andalusia and its sea, mourned in Pleamar. All that he retains is the memory of his past, poignantly recalled in Retornos de lo vivo lejano. All three collections, according to Luis Felipe Vivanco, might be called "los libros del amor interrumpido."³ Entre el clavel y la espada and Pleamar comprise his love for his Patria lejana while Retornos de lo vivo lejano includes everything cherished by the poet. Retornos summarizes the poet's entire past and Vivanco believes that it is second in excellence only to Sobre los ángeles.

El libro de voz más cálida y verdadera, con verdad humana de intensas realidades vividas--y desvividas--por el corazón. Es el libro del corazón interrumpido del poeta--el corazón que se abre con la madurez, como decía Machado--el libro de su memoria compasiva, de su intimidad y de sus paisajes, y también de su tiempo

³Luis Felipe Vivanco, Introducción a la poesía española contemporánea. (Madrid: Ediciones Guadarrama, S.L., 1957), p. 256.

en minutos.⁴

The three collections, Entre el clavel y la espada, Pleamar and Retornos de lo vivo lejano are the intimate autobiography of a poet who has experienced life and communicates his understanding of it in relevant sensory imagery.

⁴Ibid., p. 258.

CONCLUSION

When Alberti began writing Marinero en tierra, his first poetry collection, he was an exiled mariner recalling sensory images associated with his boyhood in Andalusia. Assimilating the poetic tradition of the South, he recreated his past and with it, the folklore which forms the background of his youth. Since his entire being was involved in the recollection, he appeals to all the senses in order to communicate his impressions. The sensory images with which he describes his past become a "memoria en movimiento," a term which Alberti used in explaining the continual presence of lo popular in Spanish poetry.¹ For the poet, this "memoria en movimiento" consists of all the sensory images recorded by his memory and sustained en movimiento by his poetry.

The sensory images which he sets in motion in Marinero en tierra intensify according to the nature of the poet's experiences. In his first three collections, Marinero en tierra, La amante, and El alba del alhelí, the poet's nostalgia for Andalusia prompts him to write about a period

¹Rafael Alberti, Prosas encontradas. (Madrid: Editorial Ayuso, 1970), p. 87.

of his life relatively free of serious problems. The sensory images convey the primary source of his joy and freedom: life near the sea. However, already he felt the pangs of being separated from images associated with his youth; therefore, strident, discordant images find their way into his early poetry. His first collections reveal a wide range of emotions which he communicates through appropriate sensory imagery.

Since the verses of Alberti's first three collections are short and simple, the images share the simplicity of the poetry, but in Cal y canto he sheds the artlessness of his early poetry for the artificiality of Baroque art. The poet admits that his conscious effort to imitate Góngora nearly petrified his feelings. Nevertheless, the distorted sensory images of this collection present the poet's view of a distorted society. Whether following the traditional manner of Spanish poetry or the extreme mode of Gongorism, Albertian sensory images reflect the poet's own sensibilities.

The sensory imagery of Sobre los ángeles exemplifies the scope of Alberti's feelings. In this intensely personal account of the crisis the poet experienced, the images focus all attention on himself as he recalls a blissful past and meditates on the menace of an empty future. Through the anguished, tortured images, he reveals the near despair to which the crisis had brought him. Alberti's use of imagery in Sobre los ángeles was a "means of discharging

and illustrating thoughts, fears and feelings which would otherwise have been bottled up within him or documented in the cold, confidential prose of a psychiatrist's file."² Instead of lying in a psychiatrist's file, the account of Alberti's depression is recorded in comprehensible sensory images which relate a man's struggles to determine the meaning of existence.

Unable to conceal his thoughts, fears and feelings, the poet revealed not only his own affliction, but also that of his country. Consequently, he was forced to go into exile, thus completing the cycle begun in Marinero en tierra. In exile from Andalusia and from all of Spain, Alberti returned to the images of his early poetry. "Entre el clavel y la espada vuelve a traer el recuerdo del jardín perdido."³ Through the sensory images the poet retrieves his arboleda perdida.

The lost sea of Marinero en tierra expanded to include all of Spain. To fill the void, the poet wrote Pleamar in which "el mar se rompe en imágenes múltiples, reflejos del dolor del poeta."⁴ He recalls sound, "el ritmo, mar," (p. 519) taste, "Donde florece el limonero," (p. 513)

²C.B. Morris, A Generation of Spanish Poets 1920-1936. (Great Britain, Cambridge Univ. Press, 1969), p. 202.

³Solita Salinas de Marichal, "Los paraísos perdidos de Rafael Alberti," Insula (May, 1963), p. 10.

⁴Ibid.

touch, "La arena, caliente," (p. 525) sight, "Un hilo-azul-de-la-virgen," (p. 515) and, if the sea had a bad odor, "Debieras, mar, a veces, oler a mal tabaco," (p. 534) perhaps the poet might forget it. Whatever the emotion he recalls, the poet communicates it through sensory images.

Since he cannot forget the past and is unwilling to face the future, the poet fills the present with Retornos de lo vivo lejano, remembrances of the past exactly as he last encountered it. Retornos is a review of the poet's entire personal experiences and is comprised of the sensory images which form an integral part of those experiences. He shares those experiences by vitalizing them through sensory imagery.

In Retornos de lo vivo lejano, which summarizes the poet's life, Alberti exhausts the dominant sentiments of his poetry, nostalgia for his country and life there as he remembers it. He communicates the entire range of his sentiments through his use of sensory images in his lyric poetry.

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