

## ADULT FICTION

### POETRY & THEATER – SPANISH

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SWA-PY-ES1 France 1960

**CUEVA** (Caverne)

SW – Fiction – Poetry

**Poet:** Federico GARCÍA LORCA

**Trad:** (French Translation) Juan Kossodo

**Mus:** Ramón CUETTO (guitar)

**Perf:** Germaine **MONTERO** (reader in Spanish & French)

**Prod. Co:** Disques Vega

**Liner Notes:** Lucien Adès

**Time:** 1:15



**LP:** POEMA DEL CANTE JONDO  
(Poème du Chant Profond)  
Vega P 35M 2508 (mono)  
10" 33rpm (Sd 1 – Bd 8)

**Notes:** An album of extracts from Lorca's book of poetry, *Poema del Cante Jondo*, published in 1921. This is the eighth poem in a series of 10 short poems comprising a long poem entitled, "Poema de la soleá." "La soleá" appears in his poem in the form of a woman dressed in black veils. (Naïmi 2009)

Lorca, originally from the Granada area of Spain, is considered one of the greatest modern poets of the Spanish language. He was executed by the Fascists during the Spanish Civil War. In June 1998, for the 100<sup>th</sup>

anniversary of his birth, a helicopter dropped 100,000 copies of his poems on Granada. (Usher 1998)

This short poem celebrates one of the gypsy caves at Sacromonte in that area –

De la cueva salen  
largos sollozos.  
(Lo cárdeno  
sobre lo rojo.)  
El gitano evoca  
países remotos.  
(Torres altas y hombres  
misteriosos.)  
En la voz entrecortada  
van sus ojos.  
(Lo negro  
sobre lo rojo.)  
Y la cueva encalada  
triembla en el oro.  
(Lo blanco  
sobre lo rojo.)

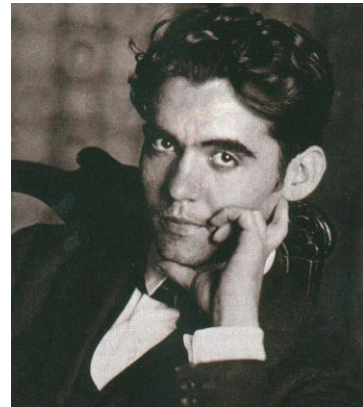
De la caverne sort  
des longs sanglots.  
(Le violet  
sur la rouge.)  
Le gitan évoques  
les pays lointains.  
(Tours hautes et hommes  
mystérieux.)  
Dans la voix entrecoupé  
vont ses yeux.  
(Le noir  
sur le rouge.)  
Et la caverne blanché à la chaux  
tremble dans l'or.  
(Le blanc  
sur le rouge.)

From the cave come  
long sobs.  
(The cardinal red  
on the red.)  
The gypsy evokes  
distant countries.  
(High towers and  
mysterious men.)  
With a broken voice  
their eyes go.  
(The black  
on the red.)  
And the whitewashed cave  
trembles in the gold.  
(The white  
on the red.)

The photo of García Lorca was taken in Granada in 1919, rights held by the Lorca Foundation.

For flamenco music inspired by the gypsy caves at Sacromonte see under World Music – Spain – Flamenco.

**Ref:** Federico García Lorca, Biogaphy, (in Spanish), [Wikipedia](#) & (in English), [Wikipedia](#)



Germaine Montero, Actress & Singer, Bio, (in French), [Wikipedia](#)  
Federico García Lorca, Poetas andaluces, Cueva, [poetasandaluces](#)  
Lorca, Federico García 1921, Obras Completas, *Poema del Cante Jondo*, Poema de la soleá, [tinet](#)  
Naïmi, Maguy 2009, Federico García Lorca : poète du cante jondo, poète des gitans, (in French), [flamencoweb.fr](#)  
Poema del cante jondo LP (García Lorca), [rateyourmusic](#)  
Poema del cante jondo LP, Cueva, Second half in Spanish & Full text in French, [gobuz](#) (◀AUDIO SAMPLE)  
Usher, Rod, The Long Life of Lorca, *Time*, June, 22, 1998, p. 63

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## THEATER

SWA-PR-ES2 United States ca.1963

### LA CUEVA DE SALAMANCA \*

SW – Fiction – Theater

**Author:** Miguel DE CERVANTES

**Perf:** GRUPO DE TEATRO "EL CORRAL"

(in Spanish)

**Prod. Co:** Spoken Arts; New Rochelle, NY

**Liner Notes:** (16-page booklet -Text translation)

**Time:** (?)

**LP:** TREASURY OF SPANISH DRAMA – VOL. 1 –

Miguel de Cervantes

Spoken Arts 862 (mono)

12" 33rpm (Sd 1)



**Notes:** This is a short stage play published by Cervantes in 1615. The liner notes add – “According to an old tradition, the Cave of Salamanca had been for many years a haven for witches where magic and witchcraft were taught.” The farcical story here involves a student who is staying at the house of Pancracio. During the latter’s absence his wife and her servant organize a party for their lovers, the local sacristan and barber. But due to the sudden return of her husband, the intruders take refuge in the cellar. The student, who “claims he is from Salamanca, has studied in its famous Cave and is an expert in magic,” tells the husband that he can produce a basket full of food and wine and even make two devils materialize. They will appear in the form of the sacristan and barber. The “devils” appear from their hiding place and the deceived Pancracio asks everyone to dinner, so all ends happily. At the end of this one act play the sacristan sings (with guitar accompaniment) a 5-stanza song, “Cueva de Salamanca,” composed in the style of a Spanish medieval troubadour song, where the chorus is – “La cueva de Salamanca.” This probably ranks as the earliest known cave-inspired song that has been recorded. (For a information concerning this medieval song see under World Music – Spain – La Cueva de Salamanca – [WD-ES1](#)).

The photo above shows a performance of this play at the Teatro Margen in León, Spain in 2008.

One literary analyst wrote, “*Es importante comprender que 'la cueva de Salamanca,' que no aparece en absoluto en los episodios, está, no obstante, presente implícitamente en toda la obra, pues por su atractivo mítico multiseccular para los supersticiosos Cervantes la convierte en símbolo universal de la tontería humana, con que, significativamente, también titula su entremés.*” (Zimic 1992) [It is important to understand that “the cave of Salamanca” doesn’t appear at all in the episodes, it is, nevertheless, present implicitly in the whole work, because of his mythical multi-secular attraction for the superstitious, Cervantes transforms it into a universal symbol of human foolishness, at the same time, significantly, it also becomes the title of his short farce.]



The Cueva de Salamanca is an entirely artificial, architectural space built of sandy limestone blocks, located in downtown Salamanca not far from the Catedral Nueva. Basically it is an arched chamber facing east, measuring some 5.5m wide, 4m deep, and 5m high. In the middle of the back wall a narrow stairway leads up to a terrace. (Brisson 2008) The bedrock here has an upper stratum of chert and a lower stratum of beige &

violet volcanic ash.

One source tells us that the famous Salamanca Cave is located “close to Los Dominicos and alongside the Villena Tower. A whole series of legends have grown up about it over the years and it is mentioned in the works of writers as prestigious as Cervantes, Quevedo, and Rojas. Supposedly, the Marques de Villena, who was the sacristan of San Ciprian Church during the 14th century brought students here to teach them about the occult sciences and fortune-telling. The Catholic Monarchs, Fernando and Isabel [during the Spanish Inquisition] ordered it to be bricked up and it remained so for nearly 500 years until the local council restored it and opened the remains to the public a few years ago.” (Anon. 1999)

Concerning Salamanca’s presence in the works of Cervantes, Mendez Peñate writes – “*Cervantes igualmente demostro el gran conocimiento que tenia de Samamanca y de todas sus historias y leyendas en el entremés titulado La Cueva de Salamanca, llamada asi por la creencia popular de que en Salamanca habla una cueva donde el diablo enseñaba magia a sus discipulos. Este lugar existe también en Salamanca en la pequeña plaza Carajal, aunque, desde luego, con los años Satanas ha perdido su clientela.*” (Mendez 1982)

[Cervantes also demonstrated the great knowledge he had of Salamanca and all its stories and legends in the short play called *La Cueva de Salamanca*, named after the popular belief that tells of a cave in Salamanca where the devil taught magic to his disciples. This place exists in the small Plaza Carajal in Salamanca, although, of course, over the years Satan has lost his clientele.]

The performers here are the Grupo de Teatro “El Corral,” which is made up of Spanish scholars and actors, several of whom are connected with Yale University and have acted in the United States and abroad.

Today in Salamanca there is an active theater troop called Grupo de Teatro La Cueva de Salamanca.

**Ref:** Anon. 1999, Cueva de Salamanca, [mytravelguide](#)

Brison, David 2008, Unpublished sketch map of Cueva de Salamanca, 19 May 2008

De Cervantes, Miquel (1999), *Obras Completas*, Editorial Castalia, Madrid, p. 1152-1156

Grupo de Teatro El Corral, Golden Treasury of Spanish Drama – Vol. 1 LP, [worldcat](#)

Mendez Peñate, Sergio 1982, *Presencia de Salamanca en la obra de Cervantes*, Ediciones Universidad de Salamanca, p. 30-31

Zimic, Stanislav 1992, *El teatro de Cervantes*, Editorial Castalia, Madrid, p. 385-386

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