**Análisis poemas Romancero y versiones**

**Obra completa:**

<https://www.youtube.com/watch?v=bhuFqZ6eePY>

**Antes de empezar.**

¿Qué es un romance? Intenta recordar.

¿Qué valor tiene el uso de este tipo de estrofa?

**Tras la lectura de la obra deberás justificar la siguiente afirmación: En el Romancero gitano, el autor conjuga la tradición con la modernidad, la esencia andaluza con la innovación poética.**

1. **Romance de la luna luna:**

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| **Romance de la luna, luna** |
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| *A Conchita García Lorca* |

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|  | [Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_2_)   La luna vino a la fragua |  |  |
|  | con su polisón de nardos. |  |  |
|  | El niño la mira mira. |  |  |
|  | El niño la está mirando. |  |  |
|  | En el aire conmovido |  |  |
|  | mueve la luna sus brazos  |  |  |
|  | y enseña, lúbrica y pura, |  |  |
|  | sus senos de duro estaño. |  |  |
|  | Huye luna, luna, luna. |  |  |
|  | Si vinieran los gitanos,  |  |  |
|  | harían con tu corazón  |  |  |
|  | collares y anillos blancos. |  |  |
|  | Niño, déjame que baile. |  |  |
|  | Cuando vengan los gitanos,  |  |  |
|  | te encontrarán sobre el yunque  |  |  |
|  | con los ojillos cerrados. |  |  |
|  | Huye luna, luna, luna, |  |  |
|  | que ya siento sus caballos. |  |  |
|  | Niño, déjame, no pises  |  |  |
|  | mi blancor almidonado. |  |  |

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|  |    El jinete se acercaba |  |  |
|  | tocando el tambor del llano.  |  |  |
|  | Dentro de la fragua el niño, |  |  |
|  | tiene los ojos cerrados. |  |  |

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|  |    Por el olivar venían,  |  |  |
|  | bronce y sueño, los gitanos.  |  |  |
|  | Las cabezas levantadas  |  |  |
|  | y los ojos entornados. |  |  |

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|  |    Cómo canta la zumaya, |  |  |
|  | ¡ay cómo canta en el árbol!  |  |  |
|  | Por el cielo va la luna  |  |  |
|  | con un niño de la mano. |  |  |

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|  |    Dentro de la fragua lloran,  |  |  |
|  | dando gritos, los gitanos. |  |  |
|  | El aire la vela, vela. |  |  |
|  | El aire la está velando. |  |  |

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**a-Es el romance presentado como prólogo**

**b-Fíjate en el valor de la luna como personaje y como símbolo de la mujer.**

<https://leeryescribirblog.wordpress.com/2018/05/23/federico-garcia-lorca-romance-de-la-luna-luna-analisis-y-propuesta-didactica/comment-page-1/>

<http://dueloliterae.blogspot.com/2012/04/comentario-de-romance-de-la-luna-luna.html>

<https://www.youtube.com/watch?v=jPpMzX34ZfY>

<https://www.youtube.com/watch?v=G03oGsAz3ZM&list=RDG03oGsAz3ZM&start_radio=1&t=0>

1. *“Romance de la luna, luna”. Funciona como romance prólogo porque anuncia el destino trágico del mundo de los gitanos, la presencia de la muerte, pues la luna representa el poder mágico contra el que nada se puede. En las culturas primitivas la luna siempre aparece con su poder e influencia sobre la vida de las personas; algo que no sucede en la mentalidad moderna y racional. La reiteración del sustantivo luna anuncia la relevancia del elemento lunar como poder misterioso y maléfico, como se verá al final. La luna visita el mundo de los gitanos para traer la muerte. El mundo de los gitanos aparece representado por los sustantivos “fragua”, “collares” o “yunque”, que nos remiten a la vida cotidiana de los gitanos. Diálogo entre la personificación de la luna (y del aire: “en el aire conmovido...”) y el niño gitano, que duerme, mientras se escucha el ruido del caballo y de la zumaya cantando (que anuncia el fin de la vida del gitanillo). Y efectivamente, la luna se lleva al niño por el cielo, ya ha muerto, porque los jinetes gitanos no llegan a tiempo, su cabalgar es inútil, de ahí la frustración y el llanto. Entre otras figuras, las características del romance: reduplicaciones (v. 2), anáforas (vv. 3-4, 35-36); políptotes (vv. 3-4, 35-36), o aliteraciones: la “n” de “polisón de nardos” (v. 2), la “s” de “sus senos de duro estaño” (v. 8), “ya siento sus caballos” (v. 18), etc.*

**2-Preciosa y el aire: la pasión amorosa y la sexualidad**

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_1_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_3_)   Su luna de pergamino  |  |  |
|  | Preciosa tocando viene  |  |  |
|  | por un anfibio sendero |  |  |
|  | de cristales y laureles. |  |  |
|  | El silencio sin estrellas, |  |  |
|  | huyendo del sonsonete, |  |  |
|  | cae donde el mar bate y canta |  |  |
|  | su noche llena de peces. |  |  |
|  | En los picos de la sierra |  |  |
|  | los carabineros duermen |  |  |
|  | guardando las blancas torres |  |  |
|  | donde viven los ingleses. |  |  |
|  | Y los gitanos del agua  |  |  |
|  | levantan por distraerse, |  |  |
|  | glorietas de caracolas  |  |  |
|  | y ramas de pino verde. |  |  |

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|  |    Su luna de pergamino  |  |  |
|  | Preciosa tocando viene. |  |  |
|  | Al verla se ha levantado  |  |  |
|  | el viento que nunca duerme.  |  |  |
|  | San Cristobalón desnudo,  |  |  |
|  | lleno de lenguas celestes, |  |  |
|  | mira a la niña tocando  |  |  |
|  | una dulce gaita ausente. |  |  |

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|  |    Niña, deja que levante |  |  |
|  | tu vestido para verte. |  |  |
|  | Abre en mis dedos antiguos |  |  |
|  | la rosa azul de tu vientre. |  |  |

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|  |    Preciosa tira el pandero |  |  |
|  | y corre sin detenerse. |  |  |
|  | El viento-hombrón la persigue  |  |  |
|  | con una espada caliente. |  |  |

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|  |    Frunce su rumor el mar.  |  |  |
|  | Los olivos palidecen. |  |  |
|  | Cantan las flautas de umbría  |  |  |
|  | y el liso gong de la nieve. |  |  |

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|  |    ¡Preciosa, corre, Preciosa,  |  |  |
|  | que te coge el viento verde! |  |  |
|  | ¡Preciosa, corre, Preciosa!  |  |  |
|  | ¡Míralo por dónde viene!  |  |  |
|  | Sátiro de estrellas bajas  |  |  |
|  | con sus lenguas relucientes. |  |  |

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|  |    Preciosa, llena de miedo,  |  |  |
|  | entra en la casa que tiene,  |  |  |
|  | más arriba de los pinos, |  |  |
|  | el cónsul de los ingleses. |  |  |

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|  |    Asustados por los gritos |  |  |
|  | tres carabineros vienen, |  |  |
|  | sus negras capas ceñidas  |  |  |
|  | y los gorros en las sienes. |  |  |

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|  |    El inglés da a la gitana  |  |  |
|  | un vaso de tibia leche, |  |  |
|  | y una copa de ginebra  |  |  |
|  | que Preciosa no se bebe. |  |  |

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|  |    Y mientras cuenta, llorando, |  |  |
|  | su aventura a aquella gente,  |  |  |
|  | en las tejas de pizarra |  |  |
|  | el viento, furioso, muerde. |  |  |

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1. **Preciosa es el nombre del personaje de Cervantes en La Gitanilla**
2. **- El mito de la playa Tartessa**

<https://www.youtube.com/watch?v=wbmNtpFH5zk>

1. *“Preciosa y el aire”. Un viento humanizado, personificado, eróticamente henchido, persigue a la gitana Preciosa. Es una fuerza mítica (el viento, símbolo del deseo y del instinto masculino), suprahumana, que amenaza el mundo de los gitanos. Es el mito de eros, el amor, como fuerza vital. Eros y Tánatos, el amor y la muerte como fuerzas poderosas que configuran nuestras vidas Un antecedente de esta personificación del viento como ansia masculina está en el mito de Bóreas, viento que rapta a una muchacha (“Las Metamorfosis” de Ovidio). Si el viento simboliza el instinto masculino, la gitanilla representa el atractivo femenino. Al lado del viento hay otros elementos de la naturaleza personificada (“los olivos palidecen” / “Frunce su rumor el mar” / “El silencio sin estrellas, huyendo del sonsonete cae...”. Todo configura una atmósfera nocturna y amenazante para Preciosa. El color verde (“corre que te coge el viento verde”) parece simbolizar el deseo prohibido. Al lado de los personajes míticos (el viento y la niña) están los personajes que pertenecen al mundo histórico de los gitanos: los ingleses y la Guardia Civil. Podemos distinguir dos escenas, como si fuera una representación teatral: En la primera escena hay cuatro partes: la primera protagonizada por Preciosa; la segunda por el viento; la tercera por otros elementos de la naturaleza (los olivos y la nieve, testigos de la persecución) y la cuarta por el propio narrador. El momento de mayor peligro está señalado por el apóstrofe del narrador: “¡Preciosa, corre, que te coge el viento verde”. En la segunda escena, Preciosa se protege en la colonia de los ingleses. El poema comienza “in media res” y tiene un final truncado (característica del romance tradicional), pues no sabemos cómo acaba, pero parece que el viento sigue amenazando (“en las tejas de pizarra, el viento, furioso, muerde*

**3-Reyerta: la lucha**

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| **Reyerta** |
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| *A Rafael Méndez* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_2_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_4_)   En la mitad del barranco |  |  |
|  | las navajas de Albacete,  |  |  |
|  | bellas de sangre contraria,  |  |  |
|  | relucen como los peces. |  |  |
|  | Una dura luz de naipe  |  |  |
|  | recorta en el agrio verde,  |  |  |
|  | caballos enfurecidos  |  |  |
|  | y perfiles de jinetes. |  |  |
|  | En la copa de un olivo |  |  |
|  | lloran dos viejas mujeres. |  |  |
|  | El toro de la reyerta  |  |  |
|  | se sube por las paredes. |  |  |
|  | Ángeles negros traían |  |  |
|  | pañuelos y agua de nieve.  |  |  |
|  | Ángeles con grandes alas  |  |  |
|  | de navajas de Albacete. |  |  |
|  | Juan Antonio el de Montilla  |  |  |
|  | rueda muerto la pendiente, |  |  |
|  | su cuerpo lleno de lirios  |  |  |
|  | y una granada en las sienes. |  |  |
|  | Ahora monta cruz de fuego,  |  |  |
|  | carretera de la muerte. |  |  |

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|  |    El juez, con guardia civil,  |  |  |
|  | por los olivares viene. |  |  |
|  | Sangre resbalada gime |  |  |
|  | muda canción de serpiente.  |  |  |
|  | Señores guardias civiles: |  |  |
|  | aquí pasó lo de siempre. |  |  |
|  | Han muerto cuatro romanos |  |  |
|  | y cinco cartagineses. |  |  |

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|  |    La tarde loca de higueras  |  |  |
|  | y de rumores calientes  |  |  |
|  | cae desmayada en los muslos |  |  |
|  | heridos de los jinetes. |  |  |
|  | Y ángeles negros volaban |  |  |
|  | por el aire del poniente. |  |  |
|  | Ángeles de largas trenzas  |  |  |
|  | y corazones de aceite. |  |  |

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| **[Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22I_3_)**[**Abajo**](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#I_5_) |

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1. **Los símbolos. Anótalos**
2. **- Las metáforas**
3. **- ¿Por qué crees que los ángeles aparecen agitanados?**
4. **¿Quiénes son los enemigoas de los gitanos?=**
5. **¿Qué importancia tiene la mmención de romanos y cartagineses?**
6. **Señala la personificación de la tarde . Busca otras personificaciones importantes en la obra**

<https://mitologia2007.blogia.com/2007/092201-an-lisis-de-reyerta-federico-garc-a-lorca.php>

<http://romancereyerta.blogspot.com/2008/05/analisis-del-romance-reyerta_18.html>

<https://www.youtube.com/watch?v=hTNwNIJ0I14>

1. *“Reyerta”. La muerte por una pelea con navajas. Asociados a la muerte aparecen el símbolo del caballo, como mensajero de la muerte, y la sangre. Las heridas del muerto, se enuncian metafóricamente (“su cuerpo lleno de lirios”, “una granada en la sien”, o “muda canción de serpiente”: que alude a como se expande por el suelo la sangre: se mezcla lo visual y lo auditivo) o metonímicamente (“sangre resbalada gime”). El poema termina con una sucesión de metáforas vanguardistas (basadas en asociaciones inesperadas) en las que el final del día y el color negro evocan la muerte. En la escena participan como espectadores las mujeres, ángeles negros y la tarde, que aparece con rasgos antropomórficos. Se nota la influencia popular del romancero (el tipo de composición, los recursos rítmicos como la anáfora y el nombre propio acompañado de su epíteto) y la de las vanguardias (imágenes insólitas***).**

**4-Romance sonámbulo. El amor frustrado. Suicidio**

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| **Romance sonámbulo** |
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| *A Gloria Giner y Fernando de los Ríos* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_3_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_5_)   Verde que te quiero verde. |  |  |
|  | Verde viento. Verdes ramas. |  |  |
|  | El barco sobre la mar |  |  |
|  | y el caballo en la montaña. |  |  |
|  | Con la sombra en la cintura |  |  |
|  | ella sueña en su baranda, |  |  |
|  | verde carne, pelo verde,  |  |  |
|  | con ojos de fría plata. |  |  |
|  | Verde que te quiero verde. |  |  |
|  | Bajo la luna gitana,  |  |  |
|  | las cosas la están mirando  |  |  |
|  | y ella no puede mirarlas. |  |  |

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|  |    Verde que te quiero verde. |  |  |
|  | Grandes estrellas de escarcha,  |  |  |
|  | vienen con el pez de sombra  |  |  |
|  | que abre el camino del alba. |  |  |
|  | La higuera frota su viento |  |  |
|  | con la lija de sus ramas,  |  |  |
|  | y el monte, gato garduño, |  |  |
|  | eriza sus pitas agrias. |  |  |
|  | ¿Pero quién vendrá? ¿Y por dónde...? |  |  |
|  | Ella sigue en su baranda,  |  |  |
|  | verde carne, pelo verde, |  |  |
|  | soñando en la mar amarga. |  |  |
|  | Compadre, quiero cambiar |  |  |
|  | mi caballo por su casa,  |  |  |
|  | mi montura por su espejo, |  |  |
|  | mi cuchillo por su manta. |  |  |
|  | Compadre, vengo sangrando,  |  |  |
|  | desde los puertos de Cabra. |  |  |
|  | Si yo pudiera, mocito,  |  |  |
|  | ese trato se cerraba. |  |  |
|  | Pero yo ya no soy yo, |  |  |
|  | ni mi casa es ya mi casa. |  |  |
|  | Compadre, quiero morir  |  |  |
|  | decentemente en mi cama. |  |  |
|  | De acero, si puede ser, |  |  |
|  | con las sábanas de holanda. |  |  |
|  | ¿No ves la herida que tengo |  |  |
|  | desde el pecho a la garganta?  |  |  |
|  | Trescientas rosas morenas |  |  |
|  | lleva tu pechera blanca. |  |  |
|  | Tu sangre rezuma y huele |  |  |
|  | alrededor de tu faja. |  |  |
|  | Pero yo ya no soy yo, |  |  |
|  | ni mi casa es ya mi casa.  |  |  |
|  | Dejadme subir al menos  |  |  |
|  | hasta las altas barandas, |  |  |
|  | ¡dejadme subir!, dejadme |  |  |
|  | hasta las verdes barandas. |  |  |
|  | Barandales de la luna  |  |  |
|  | por donde retumba el agua. |  |  |

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|  |    Ya suben los dos compadres |  |  |
|  | hacia las altas barandas.  |  |  |
|  | Dejando un rastro de sangre. |  |  |
|  | Dejando un rastro de lágrimas. |  |  |
|  | Temblaban en los tejados |  |  |
|  | farolillos de hojalata. |  |  |
|  | Mil panderos de cristal,  |  |  |
|  | herían la madrugada. |  |  |

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|  |    Verde que te quiero verde, |  |  |
|  | verde viento, verdes ramas. |  |  |
|  | Los dos compadres subieron. |  |  |
|  | El largo viento, dejaba  |  |  |
|  | en la boca un raro gusto  |  |  |
|  | de hiel, de menta y de albahaca. |  |  |
|  | ¡Compadre! ¿Dónde está, dime? |  |  |
|  | ¿Dónde está tu niña amarga?  |  |  |
|  | ¡Cuántas veces te esperó! |  |  |
|  | ¡Cuántas veces te esperara,  |  |  |
|  | cara fresca, negro pelo, |  |  |
|  | en esta verde baranda! |  |  |

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|  |    Sobre el rostro del aljibe  |  |  |
|  | se mecía la gitana. |  |  |
|  | Verde carne, pelo verde,  |  |  |
|  | con ojos de fría plata. |  |  |
|  | Un carámbano de luna |  |  |
|  | la sostiene sobre el agua. |  |  |
|  | La noche se puso íntima  |  |  |
|  | como una pequeña plaza. |  |  |
|  | Guardias civiles borrachos |  |  |
|  | en la puerta golpeaban. |  |  |
|  | Verde que te quiero verde. |  |  |
|  | Verde viento. Verdes ramas. |  |  |
|  | El barco sobre la mar. |  |  |
|  | Y el caballo en la montaña. |  |  |

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1. **Tema del romance. Busca las alusiones a la muerte.**
2. **El simbolismo del color verde**
3. **Busca los antagonistas de los gitanos**
4. **Fíjate en la alternancia del diálogo y la narración**

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<http://herculesbachillerato.blogspot.com/2016/04/comentario-romance-sonambulo-garcia.html>

<https://jaserrano.me/2015/01/13/romance-sonambulo-de-f-garcia-lorca-analisis/>

<https://www.youtube.com/watch?v=SdfrwlR6cN4>

<https://www.youtube.com/watch?v=NxG-bEZM3NU>

<https://www.youtube.com/watch?v=DdZlim1ieL4&list=PLayJG1Xt7hYd4CR_56YxLRRWIOaLBueod&index=6>

<https://www.youtube.com/watch?v=91oVjPfCPNA>

1. *“Romance sonámbulo”. El autor pretende hacernos entrar en un ámbito onírico, de ahí que todo sea verde y el romance se adjetive “sonámbulo”. El argumento gira en torno de una muchacha gitana que está asomada a la baranda aguardando a alguien, a su amado como más tarde se descubre, tiene una actitud ensoñadora y ha perdido la esperanza de volver a ver alhombre al que espera, con lo que se encuentra al límite de la muerte. Empieza a amanecer y aparecen dos personajes de repente, como en los sueños, esos dos hombres son el padre y el amante de la gitana. El joven viene herido y le propone al mayor que le cambie su caballo, cuchillo y montura por un cobijo (casa, sábanas...) pero hay un problema, que el padre de la muchacha no dispone de nada, ya que la triste espera de su hija ha hecho que sus posesiones le resulten extrañas. Los dos hombres suben hacia la casa, apesadumbrados incluso llorando. La gitana va a suicidarse, en un principio se ve su cara reflejada en el agua, pero al final es ella la que está flotando sobre el agua. El padre le cuenta al gitano cuánto tiempo estuvo esperándole su hija, aunque no le llega a culpar de la muerte. Más tarde llegan unos guardias civiles borrachos, pero no se sabe muy bien para qué vienen. Acaba por separar la vida de la muerte, con el barco sobre la mar simbolizando la muerte y el caballo en la montaña simbolizando la vida. Una pesadilla onírica/ ¿Es algo real? ¿se está soñando? La muchacha del romance representa la frustración y la esterilidad del amor oscuro, por eso viene a morir en el aljibe, agua estancada, que simboliza la falta de esperanza. El verde preside todo el poema, sirve como marco a la historia y le da una atmósfera de irrealidad. Es símbolo de la frustración, de la putrefacción de la muerte, del amor equivocado. Frente a la quietud de la muchacha, el dinamismo del jinete que se debate entre la vida sedentaria y la vida libre representada por el caballo. Como el mismo Lorca dice, sucumbe a su destino trágico, porque para alcanzar el objeto de su deseo debería renunciar a su ser más profundo, a su identidad. Otra vez la luna preside la escena (“barandales de la luna”); también participa en la escena la naturaleza animada. Un ruido amenazante anuncia la llegada de la muerte (“Temblaban en los tejados farolillos de hojalata” / “Mil panderos de cristal herían la madrugada”). El poema está divido en cinco partes separadas tipográficamente. Cada división conlleva una elipsis que hay que suplir con la imaginación: las dos primeras partes son tiempos de espera, el dialogo ocupa la tercera parte (entre el compadre, padre de la muchacha, y el jinete contrabandista); las oraciones de modalidad exhortativa representan el ansia (“dejadme subir..”); en la quinta parte presenciamos el esfuerzo inútil de los gitanos.; aunque la acción sigue siendo simultánea se abandona el presente por el imperfecto, como en el romancero tradicional; alternancia de tiempos verbales: el imperfecto narrativo y el imperfecto descriptivo. En la última parte aparecen los guardias civiles que van a derrumbar el mundo de los gitanos y se cierra con los primeros versos y un barco y un caballo que nunca alcanzan su destino. Las metáforas, anáforas y políptotes (vv. 11-12, por ejemplo), aliteraciones, hipérboles (vv. 53-54, 64-65), etc.*

**5- La monja gitana. La frustración amorosa**

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| **La monja gitana** |
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| *A José Moreno Villa* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_4_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_6_)   Silencio de cal y mirto. |  |  |
|  | Malvas en las hierbas finas. |  |  |
|  | La monja borda alhelíes  |  |  |
|  | sobre una tela pajiza. |  |  |
|  | Vuelan en la araña gris,  |  |  |
|  | siete pájaros del prisma. |  |  |
|  | La iglesia gruñe a lo lejos  |  |  |
|  | como un oso panza arriba. |  |  |
|  | ¡Qué bien borda! ¡Con qué gracia!  |  |  |
|  | Sobre la tela pajiza,  |  |  |
|  | ella quisiera bordar  |  |  |
|  | flores de su fantasía. |  |  |
|  | ¡Qué girasol! ¡Qué magnolia  |  |  |
|  | de lentejuelas y cintas! |  |  |
|  | ¡Qué azafranes y qué lunas,  |  |  |
|  | en el mantel de la misa! |  |  |
|  | Cinco toronjas se endulzan |  |  |
|  | en la cercana cocina. |  |  |
|  | Las cinco llagas de Cristo |  |  |
|  | cortadas en Almería. |  |  |
|  | Por los ojos de la monja  |  |  |
|  | galopan dos caballistas. |  |  |
|  | Un rumor último y sordo |  |  |
|  | le despega la camisa,  |  |  |
|  | y al mirar nubes y montes |  |  |
|  | en las yertas lejanías, |  |  |
|  | se quiebra su corazón  |  |  |
|  | de azúcar y yerbaluisa. |  |  |
|  | ¡Oh!, qué llanura empinada |  |  |
|  | con veinte soles arriba. |  |  |
|  | ¡Qué ríos puestos de pie |  |  |
|  | vislumbra su fantasía! |  |  |
|  | Pero sigue con sus flores, |  |  |
|  | mientras que de pie, en la brisa,  |  |  |
|  | la luz juega el ajedrez  |  |  |
|  | alto de la celosía. |  |  |

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1. **Señala el tema**
2. **¿ Cuales son sus fantasías?**

[**http://caliopeylabelavoz.blogspot.com/2017/05/la-monja-gitana-federico-garcia-lorca.html**](http://caliopeylabelavoz.blogspot.com/2017/05/la-monja-gitana-federico-garcia-lorca.html)

[**https://www.airesdelibertad.com/t35607-la-monja-gitana-de-federico-garcia-lorca-estudio-por-mercedes-carrion-masip**](https://www.airesdelibertad.com/t35607-la-monja-gitana-de-federico-garcia-lorca-estudio-por-mercedes-carrion-masip)

<https://www.youtube.com/watch?v=NKxMEW-Z54s>

* 1. *“La monja gitana”. Una monja está bordando en la soledad del convento, pero su fantasía está ocupada en otras cosas, en soñar historias de amor. Las flores de su fantasía tienen una connotación sexual que culmina con las imágenes a partir del vero 25 de carácter erótico más o menos evidente: parece haber un camino ascendente hacia un clímax. Podemos distinguir dos partes: en la primera (vv. 1-20) presenta a la monja en su silencio; en la segunda (vv. 20-32) la imaginación fluye y se refleja el deseo reprimido (v. 23), que sugiere una presencia secreta*

**6- La casada infiel. La frustración amorosa**

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| **La casada infiel** |
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| *A Lydia Cabrera y a su negrita* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_5_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_7_)   Y que yo me la llevé al río  |  |  |
|  | creyendo que era mozuela,  |  |  |
|  | pero tenía marido. |  |  |
|  | Fue la noche de Santiago |  |  |
|  | y casi por compromiso. |  |  |
|  | Se apagaron los faroles |  |  |
|  | y se encendieron los grillos. |  |  |
|  | En las últimas esquinas  |  |  |
|  | toqué sus pechos dormidos, |  |  |
|  | y se me abrieron de pronto  |  |  |
|  | como ramos de jacintos. |  |  |
|  | El almidón de su enagua  |  |  |
|  | me sonaba en el oído,  |  |  |
|  | como una pieza de seda  |  |  |
|  | rasgada por diez cuchillos. |  |  |
|  | Sin luz de plata en sus copas |  |  |
|  | los árboles han crecido, |  |  |
|  | y un horizonte de perros |  |  |
|  | ladra muy lejos del río. |  |  |

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|  |    Pasadas las zarzamoras, |  |  |
|  | los juncos y los espinos,  |  |  |
|  | bajo su mata de pelo |  |  |
|  | hice un hoyo sobre el limo. |  |  |
|  | Yo me quité la corbata. |  |  |
|  | Ella se quitó el vestido. |  |  |
|  | Yo el cinturón con revólver. |  |  |
|  | Ella sus cuatro corpiños. |  |  |
|  | Ni nardos ni caracolas  |  |  |
|  | tienen el cutis tan fino,  |  |  |
|  | ni los cristales con luna |  |  |
|  | relumbran con ese brillo. |  |  |
|  | Sus muslos se me escapaban  |  |  |
|  | como peces sorprendidos,  |  |  |
|  | la mitad llenos de lumbre  |  |  |
|  | la mitad llenos de frío. |  |  |
|  | Aquella noche corrí  |  |  |
|  | el mejor de los caminos,  |  |  |
|  | montado en potra de nácar  |  |  |
|  | sin bridas y sin estribos. |  |  |
|  | No quiero decir, por hombre,  |  |  |
|  | las cosas que ella me dijo. |  |  |
|  | La luz del entendimiento |  |  |
|  | me hace ser muy comedido. |  |  |
|  | Sucia de besos y arena, |  |  |
|  | yo me la llevé del río. |  |  |
|  | Con el aire se batían |  |  |
|  | las espadas de los lirios. |  |  |

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|  |    Me porté como quien soy. |  |  |
|  | Como un gitano legítimo. |  |  |
|  | La regalé un costurero  |  |  |
|  | grande de raso pajizo,  |  |  |
|  | y no quise enamorarme  |  |  |
|  | porque teniendo marido |  |  |
|  | me dijo que era mozuela |  |  |
|  | cuando la llevaba al río. |  |  |

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1. **Señala quién es la voz poética**
2. **-Tema de la poesía**

[**http://www.todoele.net/actividades\_mat/SaraDiaz\_Gitanos\_poema\_Lorca.pdf**](http://www.todoele.net/actividades_mat/SaraDiaz_Gitanos_poema_Lorca.pdf)

[**https://es.calameo.com/read/00494841288688870cce6**](https://es.calameo.com/read/00494841288688870cce6)

<https://www.youtube.com/watch?v=LZi74uXdsvc>

<https://www.youtube.com/watch?v=22QaLaUwnIE>

1. **“La casada infiel”, romance erótico sobre una relación adúltera. Lorca lo considera lo más primario, lo más halagador de sensualidades y lo menos andaluz.**

**7- Romance de la pena negra. Amor frustrado el suicidio**.

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| **Romance de la pena negra** |
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| *A José Navarro Pardo* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_6_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_8_)   Las piquetas de los gallos |  |  |
|  | cavan buscando la aurora, |  |  |
|  | cuando por el monte oscuro  |  |  |
|  | baja Soledad Montoya. |  |  |
|  | Cobre amarillo, su carne,  |  |  |
|  | huele a caballo y a sombra.  |  |  |
|  | Yunques ahumados sus pechos,  |  |  |
|  | gimen canciones redondas.  |  |  |
|  | Soledad, ¿por quién preguntas |  |  |
|  | sin compaña y a estas horas?  |  |  |
|  | Pregunte por quien pregunte,  |  |  |
|  | dime: ¿a ti qué se te importa? |  |  |
|  | Vengo a buscar lo que busco,  |  |  |
|  | mi alegría y mi persona.  |  |  |
|  | Soledad de mis pesares,  |  |  |
|  | caballo que se desboca, |  |  |
|  | al fin encuentra la mar |  |  |
|  | y se lo tragan las olas. |  |  |
|  | No me recuerdes el mar,  |  |  |
|  | que la pena negra, brota |  |  |
|  | en las tierras de aceituna |  |  |
|  | bajo el rumor de las hojas.  |  |  |
|  | ¡Soledad, qué pena tienes! |  |  |
|  | ¡Qué pena tan lastimosa! |  |  |
|  | Lloras zumo de limón |  |  |
|  | agrio de espera y de boca. |  |  |
|  | ¡Qué pena tan grande! Corro |  |  |
|  | mi casa como una loca, |  |  |
|  | mis dos trenzas por el suelo, |  |  |
|  | de la cocina a la alcoba. |  |  |
|  | ¡Qué pena! Me estoy poniendo |  |  |
|  | de azabache, carne y ropa. |  |  |
|  | ¡Ay mis camisas de hilo! |  |  |
|  | ¡Ay mis muslos de amapola! |  |  |
|  | Soledad: lava tu cuerpo |  |  |
|  | con agua de las alondras,  |  |  |
|  | y deja tu corazón |  |  |
|  | en paz, Soledad Montoya. |  |  |

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|  |    Por abajo canta el río:  |  |  |
|  | volante de cielo y hojas. |  |  |
|  | Con flores de calabaza,  |  |  |
|  | la nueva luz se corona. |  |  |
|  | ¡Oh pena de los gitanos! |  |  |
|  | Pena limpia y siempre sola. |  |  |
|  | ¡Oh pena de cauce oculto  |  |  |
|  | y madrugada remota! |  |  |

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1. Tema de la poesía
2. - señala el marco temporal y la descripción del inicio.
3. Explica los versos “ caballo que se desboca al fin encuentra la mar”

<https://josecarlosaranda.com/2010/11/18/comentario-de-texto-romance-de-la-pena-negra-federico-garcia-lorca/>

<https://www.mphglenguayliteratura.com/newpageb7197d94>

[**https://www.youtube.com/watch?v=vXi66GFdvb0**](https://www.youtube.com/watch?v=vXi66GFdvb0)

[**https://www.youtube.com/watch?v=XSZM1T1zZbk**](https://www.youtube.com/watch?v=XSZM1T1zZbk)

[**https://www.youtube.com/watch?v=9gF6rC2pvb4**](https://www.youtube.com/watch?v=9gF6rC2pvb4)

1. **“Romance de la pena negra”. La pena negra es un dolor característico de Andalucía (que brota en tierras de aceitunas), un dolor gitano de ansiedad sensual que se sabe que será frustrada, es una necesidad de superar la muerte por medio de la fecundidad. Se llama Soledad porque la pena negra se vive en solitario. Se le aconseja a Soledad que hay que frenar las pasiones, que conducen a la muerte (vv. 15-18), que apacigüe su corazón; pero nada puede calmar la pena negra ni remediarla, el personaje le enloquece saber que la muerte es irremediable. Soledad Montoya es la concreción de la ‘pena negra’, de “un ansia sin objeto”, “un amor agudo a nada” (pena existencial que ya había sido el tema de numerosos textos de Lorca). ¿Soledad Montoya dialoga con su conciencia que representa la represión de sus instintos? En la tristeza honda de Soledad Montoya se expresa la pena del pueblo gitano, del pueblo andaluz.**

**Imágenes: Los gallos anuncian con su canto, como si fuese una piqueta que horadase la noche, la próxima llegada del día (vv. 1-2). En los vv. 5-6 la metáfora se yuxtapone a la sinestesia: ‘su carne es cobre amarillo por el color de su piel/ huele a sombra porque está envuelta en la oscuridad de la noche’. En los vv. 7-8, se da un desplazamiento del adjetivo ‘redondas’: los pechos (yunques) lloran porque se sienten ahumados, es decir, casi ajados, secos, estériles. El v. 25 es una hipérbole metafórica (‘lloras lágrimas muy amargas’), con una metonimia (“boca” por ‘beso3, v. 26). También lo es la de los vv. 31-32: ‘me estoy haciendo vieja, y la de v. 34, donde la metáfora sustituye ‘jóvenes’ por “de amapola”. En los vv. 35-36 quiere indicar: ‘calma el fuego de tu cuerpo con el agua fría, simbolizada por las “alondras”. El v. 40 es una metáfora del vestido de la gitana, que tienen volantes, pues el río es el volante de la falda del monte en el que se reflejan el cielo y las hojas de los árboles. Los vv. 41-42 indican que ‘el sol ilumina el horizonte con una luz amarilla; la pena de los vv. 45-46 es ‘profunda, eterna, antigua’. También las consabidas anáforas (vv. 33-34); aliteraciones: de la “s” en el v. 7; de la “n” en el v. 8, etc.; personificación de la pena (vv. 21-22), del río (v. 39), etc**

**B Los romances 8, 9 y 10- Los tres arcángeles y las tres ciudades.**

**Tres arcángeles míticos. Son emblemas de las tres ciudades andaluzas. El tríptico, dado su carácter descriptivo y estático, forma como una especie de contrapeso a la violencia que amenaza al mundo gitano.**

1. Busca qué es un arcángel
2. ¿Por qué asigna tres arcángeles a tres ciudades?

**8 San Miguel**

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| **San Miguel** |
| (Granada) |
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| *A Diego Buigas de Dalmáu* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_7_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_9_)   Se ven desde las barandas,  |  |  |
|  | por el monte, monte, monte,  |  |  |
|  | mulos y sombras de mulos |  |  |
|  | cargados de girasoles. |  |  |

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|  |    Sus ojos en las umbrías  |  |  |
|  | se empañan de inmensa noche.  |  |  |
|  | En los recodos del aire, |  |  |
|  | cruje la aurora salobre. |  |  |

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|  |    Un cielo de mulos blancos  |  |  |
|  | cierra sus ojos de azogue |  |  |
|  | dando a la quieta penumbra  |  |  |
|  | un final de corazones. |  |  |
|  | Y el agua se pone fría |  |  |
|  | para que nadie la toque. |  |  |
|  | Agua loca y descubierta  |  |  |
|  | por el monte, monte, monte. |  |  |

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|  |    San Miguel lleno de encajes |  |  |
|  | en la alcoba de su torre,  |  |  |
|  | enseña sus bellos muslos |  |  |
|  | ceñidos por los faroles. |  |  |

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|  |    Arcángel domesticado |  |  |
|  | en el gesto de las doce,  |  |  |
|  | finge una cólera dulce |  |  |
|  | de plumas y ruiseñores. |  |  |
|  | San Miguel canta en los vidrios; |  |  |
|  | efebo de tres mil noches,  |  |  |
|  | fragante de agua colonia |  |  |
|  | y lejano de las flores. |  |  |

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|  |    El mar baila por la playa,  |  |  |
|  | un poema de balcones. |  |  |
|  | Las orillas de la luna  |  |  |
|  | pierden juncos, ganan voces.  |  |  |
|  | Vienen manolas comiendo  |  |  |
|  | semillas de girasoles,  |  |  |
|  | los culos grandes y ocultos |  |  |
|  | como planetas de cobre.  |  |  |
|  | Vienen altos caballeros  |  |  |
|  | y damas de triste porte, |  |  |
|  | morenas por la nostalgia |  |  |
|  | de un ayer de ruiseñores. |  |  |
|  | Y el obispo de Manila,  |  |  |
|  | ciego de azafrán y pobre,  |  |  |
|  | dice misa con dos filos |  |  |
|  | para mujeres y hombres. |  |  |

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|  |    San Miguel se estaba quieto |  |  |
|  | en la alcoba de su torre,  |  |  |
|  | con las enaguas cuajadas |  |  |
|  | de espejitos y entredoses. |  |  |

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|  |    San Miguel, rey de los globos |  |  |
|  | y de los números nones,  |  |  |
|  | en el primor berberisco |  |  |
|  | de gritos y miradores. |  |  |

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<https://poemasylaexperienciahumana.wordpress.com/2017/12/15/analisis-de-san-miguel-por-federico-garcia-lorca/>

1. **“San Miguel” (Granada). El San Miguel que poetiza se encuentra en la torre de la ermita de su nombre en lo alto del Sacro Monte en Granada. La romería de los gitanos desde el Albaicín a la ermita del Sacro Monte sigue celebrándose cada 29 de septiembre. Esta romería y el San Miguel que se encuentra allí son los elementos que se celebran en este poema. San Miguel es el rey del aire que vuela sobre Granada, ciudad de torrentes y montañas. Empieza describiendo la romería y al santo, cuya estatua barroca tiene la cabeza adornada de gigantescas plumas, y el brazo derecho en alto (v. 22) y un aspecto afeminado. A ambos lados la estatua tiene sendas esculturas de San Gabriel y San Rafael. Como los otros dos es un poema de metáforas difíciles: el v. 9, por ejemplo, es una visión metafórica de las nubes, réplica de los mulos oscuros en el monte; los “ojos de azogue” (v. 10) son las estrellas; el 12 (“un final de corazones”), el momento último de la noche cuando la aurora colorea el cielo; el 29 (“el mar baila”) es una personificación, porque los vv. 31-32 señalan que el mundo de la noche (“luna, juncos”) cede el paso al día (“voces”).**

**9- San Rafael**

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| **San Rafael** |
| (Córdoba) |
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| *A Juan Izquierdo Croselles* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_8_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_10_)   Coches cerrados llegaban |  |  |
|  | a las orillas de juncos  |  |  |
|  | donde las ondas alisan |  |  |
|  | romano torso desnudo. |  |  |
|  | Coches, que el Guadalquivir  |  |  |
|  | tiende en su cristal maduro,  |  |  |
|  | entre láminas de flores |  |  |
|  | y resonancias de nublos. |  |  |
|  | Los niños tejen y cantan |  |  |
|  | el desengaño del mundo,  |  |  |
|  | cerca de los viejos coches |  |  |
|  | perdidos en el nocturno. |  |  |
|  | Pero Córdoba no tiembla |  |  |
|  | bajo el misterio confuso,  |  |  |
|  | pues si la sombra levanta |  |  |
|  | la arquitectura del humo,  |  |  |
|  | un pie de mármol afirma  |  |  |
|  | su casto fulgor enjuto. |  |  |
|  | Pétalos de lata débil |  |  |
|  | recaman los grises puros  |  |  |
|  | de la brisa, desplegada  |  |  |
|  | sobre los arcos de triunfo.  |  |  |
|  | Y mientras el puente sopla  |  |  |
|  | diez rumores de Neptuno,  |  |  |
|  | vendedores de tabaco |  |  |
|  | huyen por el roto muro. |  |  |

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|  |    Un solo pez en el agua |  |  |
|  | que a las dos Córdobas junta: |  |  |
|  | Blanda Córdoba de juncos.  |  |  |
|  | Córdoba de arquitectura. |  |  |
|  | Niños de cara impasible  |  |  |
|  | en la orilla se desnudan, |  |  |
|  | aprendices de Tobías  |  |  |
|  | y Merlines de cintura,  |  |  |
|  | para fastidiar al pez  |  |  |
|  | en irónica pregunta |  |  |
|  | si quiere flores de vino |  |  |
|  | o saltos de media luna. |  |  |
|  | Pero el pez, que dora el agua  |  |  |
|  | y los mármoles enluta,  |  |  |
|  | les da lección y equilibrio |  |  |
|  | de solitaria columna. |  |  |
|  | El Arcángel aljamiado |  |  |
|  | de lentejuelas oscuras,  |  |  |
|  | en el mitin de las ondas |  |  |
|  | buscaba rumor y cuna. |  |  |

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|  |    Un solo pez en el agua. |  |  |
|  | Dos Córdobas de hermosura. |  |  |
|  | Córdoba quebrada en chorros.  |  |  |
|  | Celeste Córdoba enjuta. |  |  |

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<https://prezi.com/p/upz0etf1ii4y/romancero-gitano-poema-9-san-rafael-federico-garcia-lorca/>

1. **“San Rafael” (Córdoba). Una estatua del ángel (el de la historia de Tobías) se halla en la orilla del Guadalquivir, en el puente romano. Tradicionalmente se considera a San Rafael el protector de los niños. San Rafael es el arcángel peregrino de la Biblia y el Corán que pesca en el río de Córdoba.**

**10- San Gabriel**

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| **San Gabriel** |
| (Sevilla) |
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| *A D. Agustín Viñuales* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_9_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_11_)   Un bello niño de junco,  |  |  |
|  | anchos hombros, fino talle |  |  |
|  | piel de nocturna manzana, |  |  |
|  | boca triste y ojos grandes, |  |  |
|  | nervio de plata caliente,  |  |  |
|  | ronda la desierta calle. |  |  |
|  | Sus zapatos de charol |  |  |
|  | rompen las dalias del aire, |  |  |
|  | con los dos ritmos que cantan |  |  |
|  | breves lutos celestiales. |  |  |
|  | En la ribera del mar  |  |  |
|  | no hay palma que se le iguale, |  |  |
|  | ni emperador coronado |  |  |
|  | ni lucero caminante. |  |  |
|  | Cuando la cabeza inclina |  |  |
|  | sobre su pecho de jaspe,  |  |  |
|  | la noche busca llanuras  |  |  |
|  | porque quiere arrodillarse. |  |  |
|  | Las guitarras suenan solas |  |  |
|  | para San Gabriel Arcángel, |  |  |
|  | domador de palomillas |  |  |
|  | y enemigo de los sauces. |  |  |
|  | San Gabriel: El niño llora |  |  |
|  | en el vientre de su madre.  |  |  |
|  | No olvides que los gitanos  |  |  |
|  | te regalaron el traje. |  |  |

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|  |    Anunciación de los Reyes, |  |  |
|  | bien lunada y mal vestida,  |  |  |
|  | abre la puerta al lucero  |  |  |
|  | que por la calle venía. |  |  |
|  | El Arcángel San Gabriel, |  |  |
|  | entre azucena y sonrisa, |  |  |
|  | bisnieto de la Giralda,  |  |  |
|  | se acercaba de visita. |  |  |
|  | En su chaleco bordado  |  |  |
|  | grillos ocultos palpitan. |  |  |
|  | Las estrellas de la noche  |  |  |
|  | se volvieron campanillas. |  |  |
|  | San Gabriel: Aquí me tienes |  |  |
|  | con tres clavos de alegría. |  |  |
|  | Tu fulgor abre jazmines  |  |  |
|  | sobre mi cara encendida. |  |  |
|  | Dios te salve, Anunciación. |  |  |
|  | Morena de maravilla. |  |  |
|  | Tendrás un niño más bello |  |  |
|  | que los tallos de la brisa. |  |  |
|  | ¡Ay San Gabriel de mis ojos! |  |  |
|  | ¡Gabrielillo de mi vida! |  |  |
|  | Para sentarte yo sueño |  |  |
|  | un sillón de clavelinas. |  |  |
|  | Dios te salve, Anunciación,  |  |  |
|  | bien lunada y mal vestida. |  |  |
|  | Tu niño tendrá en el pecho  |  |  |
|  | un lunar y tres heridas. |  |  |
|  | ¡Ay San Gabriel que reluces!  |  |  |
|  | ¡Gabrielillo de mi vida! |  |  |
|  | En el fondo de mis pechos |  |  |
|  | ya nace la leche tibia. |  |  |
|  | Dios te salve, Anunciación. |  |  |
|  | Madre de cien dinastías. |  |  |
|  | Áridos lucen tus ojos,  |  |  |
|  | paisajes de caballista. |  |  |

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|  |    El niño canta en el seno |  |  |
|  | de Anunciación sorprendida.  |  |  |
|  | Tres balas de almendra verde |  |  |
|  | tiemblan en su vocecita. |  |  |

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|  |    Ya San Gabriel en el aire  |  |  |
|  | por una escala subía. |  |  |
|  | Las estrellas de la noche  |  |  |
|  | se volvieron siemprevivas. |  |  |

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<https://www.docsity.com/es/romancero-gitano-poema-san-gabriel/4413216/>

1. **“San Gabriel” (Sevilla). Empieza con la descripción de un tipo gitano, esbelto y gallardo. Lorca lo llama el anunciador, padre de la propaganda. “Entre azucena y sonrisa”: Es el ángel anunciador de la Virgen, cuyo símbolo tradicional de pureza es la azucena. Lorca agitaniza aquí el episodio de la Anunciación para expresar el sentido familiar de los gitanos. La gitana que aparece es la única gitana feliz del libro (frente a Soledad, la gitana del romance sonámbulo, Preciosa, Rosa la de los Camborios con sus dos pechos cortados, la martirizada Santa Olalla, la violada Tamar). “bien lunada y mal vestida” /los lunares, la lunas de sus pechos? “domador de palomillas” alusión graciosa al Espíritu Santo. “grillos ocultos palpitan” metáfora alusiva a la agitación del deseo reprimido. “Tu fulgor abre jazmines/ sobre mi cara encendida”: blancura para refrescar el fuego “clavellinas”, la flor del amor.**

C\_ La muerte trágica y el prendimiento

**11 Prendimiento de Antoñito el Camborio**

1. Tema
2. Descripción de Antoñito el Camborio. Explica cómo es en su aspecto físico y en el carácter.
3. Señala las etapas en el tiempo.

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| **Prendimiento de Antoñito el Camborio en el camino de Sevilla** |
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| *A Margarita Xirgu* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_10_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_12_)   Antonio Torres Heredia,  |  |  |
|  | hijo y nieto de Camborios,  |  |  |
|  | con una vara de mimbre |  |  |
|  | va a Sevilla a ver los toros. |  |  |
|  | Moreno de verde luna |  |  |
|  | anda despacio y garboso. |  |  |
|  | Sus empavonados bucles  |  |  |
|  | le brillan entre los ojos. |  |  |
|  | A la mitad del camino  |  |  |
|  | cortó limones redondos,  |  |  |
|  | y los fue tirando al agua |  |  |
|  | hasta que la puso de oro. |  |  |
|  | Y a la mitad del camino, |  |  |
|  | bajo las ramas de un olmo,  |  |  |
|  | guardia civil caminera |  |  |
|  | lo llevó codo con codo. |  |  |

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|  |    El día se va despacio,  |  |  |
|  | la tarde colgada a un hombro,  |  |  |
|  | dando una larga torera  |  |  |
|  | sobre el mar y los arroyos. |  |  |
|  | Las aceitunas aguardan  |  |  |
|  | la noche de Capricornio, |  |  |
|  | y una corta brisa, ecuestre,  |  |  |
|  | salta los montes de plomo.  |  |  |
|  | Antonio Torres Heredia, |  |  |
|  | hijo y nieto de Camborios, |  |  |
|  | viene sin vara de mimbre |  |  |
|  | entre los cinco tricornios. |  |  |

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|  |    Antonio, ¿quién eres tú? |  |  |
|  | Si te llamaras Camborio, |  |  |
|  | hubieras hecho una fuente |  |  |
|  | de sangre con cinco chorros. |  |  |
|  | Ni tú eres hijo de nadie, |  |  |
|  | ni legítimo Camborio. |  |  |
|  | ¡Se acabaron los gitanos  |  |  |
|  | que iban por el monte solos!  |  |  |
|  | Están los viejos cuchillos  |  |  |
|  | tiritando bajo el polvo. |  |  |

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|  |    A las nueve de la noche |  |  |
|  | lo llevan al calabozo,  |  |  |
|  | mientras los guardias civiles |  |  |
|  | beben limonada todos. |  |  |
|  | Y a las nueve de la noche |  |  |
|  | le cierran el calabozo,  |  |  |
|  | mientras el cielo reluce  |  |  |
|  | como la grupa de un potro. |  |  |

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**“Prendimiento de Antoñito el Camborio”. Antoñito es el tipo mítico masculino. Representa la dignidad gitana. “Uno de los héroes más netos”, dice García Lorca. Era un representante de la aristocracia gitana (“hijo y nieto de Camborios”). Un ser nacido para la gloria o la perdición. Primero se cuenta la nobleza y dignidad del héroe, después la humillación (es despojado de su vara de mimbre). Las distintas partes marcan el cambio de tiempo. La primera parte transcurre después del mediodía, cuando Antoñito se dirige a la corrida de toros; la segunda, en el momento del crepúsculo, “mientras el día se va despacio”, y la tercera a las nueve de la noche, al tiempo que desaparece la luz del exterior y Antoñito es devorado por las fauces oscuras del calabozo. Entonces el cielo reluce sin estrellas “como la grupa de un potro”. “Moreno de verde luna” , una premonición fatídica**

**12 Muerte de Antoñito el Camborio**

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| **12** |
| **Muerte de Antoñito el Camborio** |
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| *A José Antonio Rubio Sacristán* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_11_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_13_)   Voces de muerte sonaron  |  |  |
|  | cerca del Guadalquivir.  |  |  |
|  | Voces antiguas que cercan |  |  |
|  | voz de clavel varonil. |  |  |
|  | Les clavó sobre las botas |  |  |
|  | mordiscos de jabalí. |  |  |
|  | En la lucha daba saltos  |  |  |
|  | jabonados de delfín. |  |  |
|  | Bañó con sangre enemiga |  |  |
|  | su corbata carmesí, |  |  |
|  | pero eran cuatro puñales |  |  |
|  | y tuvo que sucumbir. |  |  |
|  | Cuando las estrellas clavan |  |  |
|  | rejones al agua gris, |  |  |
|  | cuando los erales sueñan  |  |  |
|  | verónicas de alhelí, |  |  |
|  | voces de muerte sonaron  |  |  |
|  | cerca del Guadalquivir. |  |  |

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|  |    Antonio Torres Heredia.  |  |  |
|  | Camborio de dura crin,  |  |  |
|  | moreno de verde luna,  |  |  |
|  | voz de clavel varonil: |  |  |
|  | ¿Quién te ha quitado la vida  |  |  |
|  | cerca del Guadalquivir? |  |  |
|  | Mis cuatro primos Heredias |  |  |
|  | hijos de Benamejí. |  |  |
|  | Lo que en otros no envidiaban,  |  |  |
|  | ya lo envidiaban en mí. |  |  |
|  | Zapatos color corinto, |  |  |
|  | medallones de marfil, |  |  |
|  | y este cutis amasado  |  |  |
|  | con aceituna y jazmín. |  |  |
|  | ¡Ay Antoñito el Camborio,  |  |  |
|  | digno de una Emperatriz! |  |  |
|  | Acuérdate de la Virgen  |  |  |
|  | porque te vas a morir. |  |  |
|  | ¡Ay Federico García, |  |  |
|  | llama a la Guardia Civil! |  |  |
|  | Ya mi talle se ha quebrado |  |  |
|  | como caña de maíz. |  |  |

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|  |    Tres golpes de sangre tuvo |  |  |
|  | y se murió de perfil. |  |  |
|  | Viva moneda que nunca |  |  |
|  | se volverá a repetir. |  |  |
|  | Un ángel marchoso pone |  |  |
|  | su cabeza en un cojín. |  |  |
|  | Otros de rubor cansado, |  |  |
|  | encendieron un candil. |  |  |
|  | Y cuando los cuatro primos  |  |  |
|  | llegan a Benamejí,  |  |  |
|  | voces de muerte cesaron |  |  |
|  | cerca del Guadalquivir. |  |  |

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1. a-Tema
2. Causa de la muerte
3. Explica el significado de voz de clavel varonil
4. Explica el significado de saltos jabonados de delfín
5. Explica “tres golpes de sangre tuco y se murió de perfil

<https://www.youtube.com/watch?v=ykFBeV6FIlM>

<https://www.youtube.com/watch?v=ykFBeV6FIlM&list=RDykFBeV6FIlM&start_radio=1>

<https://www.youtube.com/watch?v=nxs2cIWSdhI>

<https://www.youtube.com/watch?v=2-Uowtz9CwE>

**“Muerte de Antoñito el Camborio”. “Voz de clavel “, el clavel es símbolo del amor apasionado o metáfora de la sangre. “las estrellas clavan rejones al agua”, visión metafórica taurina. “Ay, Federico García”, el poeta pasa a ser parte del universo gitano**

**13- Muerto de amor**

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| **Muerto de amor** |
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| *A Margarita Manso* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_12_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_14_)   ¿Qué es aquello que reluce |  |  |
|  | por los altos corredores?  |  |  |
|  | Cierra la puerta, hijo mío, |  |  |
|  | acaban de dar las once. |  |  |
|  | En mis ojos, sin querer, |  |  |
|  | relumbran cuatro faroles.  |  |  |
|  | Será que la gente aquella |  |  |
|  | estará fregando el cobre. |  |  |

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|  |    Ajo de agónica plata |  |  |
|  | la luna menguante, pone  |  |  |
|  | cabelleras amarillas  |  |  |
|  | a las amarillas torres. |  |  |
|  | La noche llama temblando  |  |  |
|  | al cristal de los balcones,  |  |  |
|  | perseguida por los mil  |  |  |
|  | perros que no la conocen,  |  |  |
|  | y un olor de vino y ámbar |  |  |
|  | viene de los corredores. |  |  |

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|  |    Brisas de caña mojada |  |  |
|  | y rumor de viejas voces,  |  |  |
|  | resonaban por el arco |  |  |
|  | roto de la media noche. |  |  |
|  | Bueyes y rosas dormían. |  |  |
|  | Sólo por los corredores |  |  |
|  | las cuatro luces clamaban |  |  |
|  | con el furor de San Jorge. |  |  |
|  | Tristes mujeres del valle |  |  |
|  | bajaban su sangre de hombre, |  |  |
|  | tranquila de flor cortada  |  |  |
|  | y amarga de muslo joven. |  |  |
|  | Viejas mujeres del río  |  |  |
|  | lloraban al pie del monte,  |  |  |
|  | un minuto intransitable |  |  |
|  | de cabelleras y nombres. |  |  |
|  | Fachadas de cal, ponían  |  |  |
|  | cuadrada y blanca la noche.  |  |  |
|  | Serafines y gitanos |  |  |
|  | tocaban acordeones. |  |  |
|  | Madre, cuando yo me muera,  |  |  |
|  | que se enteren los señores. |  |  |
|  | Pon telegramas azules  |  |  |
|  | que vayan del Sur al Norte.  |  |  |
|  | Siete gritos, siete sangres, |  |  |
|  | siete adormideras dobles, |  |  |
|  | quebraron opacas lunas  |  |  |
|  | en los oscuros salones. |  |  |
|  | Lleno de manos cortadas  |  |  |
|  | y coronitas de flores,  |  |  |
|  | el mar de los juramentos |  |  |
|  | resonaba, no sé dónde. |  |  |
|  | Y el cielo daba portazos  |  |  |
|  | al brusco rumor del bosque, |  |  |
|  | mientras clamaban las luces |  |  |
|  | en los altos corredores.  |  |  |

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1. **Tema del poema**
2. **Anota la personificación de la muerte**
3. **Señala en qué momento del poema cambia el tiempo y es más clara la visión de la muerte.**

[**https://poemario.org/muerto-de-amor/**](https://poemario.org/muerto-de-amor/)

1. “Muerto de amor”. Como el siguiente, son romance de la fatalidad inminente. “Los altos corredores”, como “las altas barandas” parecen ser el lugar del amor imposible. “En mis ojos” los ojos ofrecen el reflejo del mundo soñado. “a las amarillas torres”, el color amarillo es muchas veces símbolo de la muerte. El joven asiste en su agonía a su propia muerte y entierro, “Las viejas voces” son el coro que acompaña la escena de la agonía; “fachadas de cal”, presentación de un pueblo andaluz. “el mar de los juramentos” /tumultuoso; “El cielo daba portazos” /los truenos.

**14- El emplazado**

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| **Romance del emplazado** |
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| *Para Emilio Aladrén* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_13_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_15_)   ¡Mi soledad sin descanso! |  |  |
|  | Ojos chicos de mi cuerpo |  |  |
|  | y grandes de mi caballo, |  |  |
|  | no se cierran por la noche |  |  |
|  | ni miran al otro lado |  |  |
|  | donde se aleja tranquilo |  |  |
|  | un sueño de trece barcos. |  |  |
|  | Sino que limpios y duros |  |  |
|  | escuderos desvelados, |  |  |
|  | mis ojos miran un norte |  |  |
|  | de metales y peñascos |  |  |
|  | donde mi cuerpo sin venas |  |  |
|  | consulta naipes helados. |  |  |

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|  |    Los densos bueyes del agua |  |  |
|  | embisten a los muchachos  |  |  |
|  | que se bañan en las lunas |  |  |
|  | de sus cuernos ondulados. |  |  |
|  | Y los martillos cantaban  |  |  |
|  | sobre los yunques sonámbulos, |  |  |
|  | el insomnio del jinete |  |  |
|  | y el insomnio del caballo. |  |  |

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|  |    El veinticinco de junio  |  |  |
|  | le dijeron a el Amargo: |  |  |
|  | Ya puedes cortar si gustas |  |  |
|  | las adelfas de tu patio. |  |  |
|  | Pinta una cruz en la puerta |  |  |
|  | y pon tu nombre debajo,  |  |  |
|  | porque cicutas y ortigas |  |  |
|  | nacerán en tu costado,  |  |  |
|  | y agujas de cal mojada |  |  |
|  | te morderán los zapatos. |  |  |
|  | Será de noche, en lo oscuro, |  |  |
|  | por los montes imantados,  |  |  |
|  | donde los bueyes del agua |  |  |
|  | beben los juncos soñando. |  |  |
|  | Pide luces y campanas. |  |  |
|  | Aprende a cruzar las manos,  |  |  |
|  | y gusta los aires fríos |  |  |
|  | de metales y peñascos.  |  |  |
|  | Porque dentro de dos meses |  |  |
|  | yacerás amortajado. |  |  |

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|  |    Espadón de nebulosa |  |  |
|  | mueve en el aire Santiago. |  |  |
|  | Grave silencio, de espalda,  |  |  |
|  | manaba el cielo combado. |  |  |

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|  |    El veinticinco de junio |  |  |
|  | abrió sus ojos Amargo,  |  |  |
|  | y el veinticinco de agosto |  |  |
|  | se tendió para cerrarlos. |  |  |
|  | Hombres bajaban la calle |  |  |
|  | para ver al emplazado,  |  |  |
|  | que fijaba sobre el muro |  |  |
|  | su soledad con descanso. |  |  |
|  | Y la sábana impecable,  |  |  |
|  | de duro acento romano,  |  |  |
|  | daba equilibrio a la muerte  |  |  |
|  | con las rectas de sus paños. |  |  |

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1. **Origen histórico del título: Fernando IV el Emplazado**
2. **Anota los elementos que evidencian la presencia de la muerte**
3. **El tema de la muerte anunciada. Relaciona este romance con el Caballero de Olmedo de Lope de Vega.**

[**http://avempace.com/wiki/index.php/%27%27Romancero\_gitano%27%27\_(1928):\_Texto\_3\_y\_pregunta\_anexa\_(Los\_temas\_tr%C3%A1gicos)**](http://avempace.com/wiki/index.php/%27%27Romancero_gitano%27%27_%281928%29%3A_Texto_3_y_pregunta_anexa_%28Los_temas_tr%C3%A1gicos%29)

[**https://issuu.com/mariasanchezmanteiga/docs/an\_lisis\_de\_poemas\_romancero\_gitano**](https://issuu.com/mariasanchezmanteiga/docs/an_lisis_de_poemas_romancero_gitano)

<http://miespacioflamenco.blogspot.com/2009/11/romance-del-emplazado.html>

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

1. *“Romance del emplazado”. Lorca nos presenta a “el Amargo” con una técnica de planos superpuestos, en una mezcla de pasado, presente y futuro. En este poema, como en el “romance sonámbulo”, el Amargo está muerto desde el principio. Caballo / barcos: el mundo de los gitanos en su doble vertiente de sierra / mar. “trece barcos” el número de la mala suerte. “norte de peñascos y señales” el duro provenir del emplazado.*

**15 Romance de la Guardia Civil española. El epílogo. La destrucción del mundo de los gitanos.**

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| **Romance de la Guardia Civil española** |
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| *A Juan Guerrero. Cónsul general de la Poesía* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_14_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_16_)   Los caballos negros son. |  |  |
|  | Las herraduras son negras. |  |  |
|  | Sobre las capas relucen  |  |  |
|  | manchas de tinta y de cera.  |  |  |
|  | Tienen, por eso no lloran, |  |  |
|  | de plomo las calaveras. |  |  |
|  | Con el alma de charol |  |  |
|  | vienen por la carretera. |  |  |
|  | Jorobados y nocturnos, |  |  |
|  | por donde animan ordenan  |  |  |
|  | silencios de goma oscura  |  |  |
|  | y miedos de fina arena. |  |  |
|  | Pasan, si quieren pasar,  |  |  |
|  | y ocultan en la cabeza |  |  |
|  | una vaga astronomía  |  |  |
|  | de pistolas inconcretas. |  |  |

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|  |    ¡Oh ciudad de los gitanos! |  |  |
|  | En las esquinas banderas. |  |  |
|  | La luna y la calabaza  |  |  |
|  | con las guindas en conserva. |  |  |
|  | ¡Oh ciudad de los gitanos!  |  |  |
|  | ¿Quién te vio y no te recuerda? |  |  |
|  | Ciudad de dolor y almizcle, |  |  |
|  | con las torres de canela. |  |  |

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|  |    Cuando llegaba la noche,  |  |  |
|  | noche que noche nochera,  |  |  |
|  | los gitanos en sus fraguas  |  |  |
|  | forjaban soles y flechas. |  |  |
|  | Un caballo malherido,  |  |  |
|  | llamaba a todas las puertas.  |  |  |
|  | Gallos de vidrio cantaban  |  |  |
|  | por Jerez de la Frontera. |  |  |
|  | El viento, vuelve desnudo |  |  |
|  | la esquina de la sorpresa,  |  |  |
|  | en la noche platinoche |  |  |
|  | noche, que noche nochera. |  |  |

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|  |    La Virgen y San José |  |  |
|  | perdieron sus castañuelas, |  |  |
|  | y buscan a los gitanos  |  |  |
|  | para ver si las encuentran. |  |  |
|  | La Virgen viene vestida,  |  |  |
|  | con un traje de alcaldesa  |  |  |
|  | de papel de chocolate  |  |  |
|  | con los collares de almendras. |  |  |
|  | San José mueve los brazos |  |  |
|  | bajo una capa de seda. |  |  |
|  | Detrás va Pedro Domecq |  |  |
|  | con tres sultanes de Persia. |  |  |
|  | La media luna, soñaba  |  |  |
|  | un éxtasis de cigüeña.  |  |  |
|  | Estandartes y faroles  |  |  |
|  | invaden las azoteas. |  |  |
|  | Por los espejos sollozan  |  |  |
|  | bailarinas sin caderas. |  |  |
|  | Agua y sombra, sombra y agua  |  |  |
|  | por Jerez de la Frontera. |  |  |

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|  |    ¡Oh ciudad de los gitanos! |  |  |
|  | En las esquinas banderas. |  |  |
|  | Apaga tus verdes luces  |  |  |
|  | que viene la benemérita. |  |  |
|  | ¡Oh ciudad de los gitanos!  |  |  |
|  | ¿Quién te vio y no te recuerda? |  |  |
|  | Dejadla lejos del mar,  |  |  |
|  | sin peines para sus crenchas. |  |  |

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|  |    Avanzan de dos en fondo |  |  |
|  | a la ciudad de la fiesta. |  |  |
|  | Un rumor de siemprevivas  |  |  |
|  | invade las cartucheras.  |  |  |
|  | Avanzan de dos en fondo.  |  |  |
|  | Doble nocturno de tela. |  |  |
|  | El cielo, se les antoja, |  |  |
|  | una vitrina de espuelas. |  |  |

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|  |    La ciudad libre de miedo,  |  |  |
|  | multiplicaba sus puertas. |  |  |
|  | Cuarenta guardias civiles |  |  |
|  | entran a saco por ellas. |  |  |
|  | Los relojes se pararon, |  |  |
|  | y el coñac de las botellas  |  |  |
|  | se disfrazó de noviembre  |  |  |
|  | para no infundir sospechas. |  |  |
|  | Un vuelo de gritos largos |  |  |
|  | se levantó en las veletas. |  |  |
|  | Los sables cortan las brisas |  |  |
|  | que los cascos atropellan. |  |  |
|  | Por las calles de penumbra,  |  |  |
|  | huyen las gitanas viejas |  |  |
|  | con los caballos dormidos  |  |  |
|  | y las orzas de monedas. |  |  |
|  | Por las calles empinadas  |  |  |
|  | suben las capas siniestras, |  |  |
|  | dejando atrás fugaces |  |  |
|  | remolinos de tijeras. |  |  |

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|  |    En el Portal de Belén |  |  |
|  | los gitanos se congregan. |  |  |
|  | San José, lleno de heridas, |  |  |
|  | amortaja a una doncella. |  |  |
|  | Tercos fusiles agudos |  |  |
|  | por toda la noche suenan. |  |  |
|  | La Virgen cura a los niños |  |  |
|  | con salivilla de estrella. |  |  |
|  | Pero la Guardia Civil |  |  |
|  | avanza sembrando hogueras, |  |  |
|  | donde joven y desnuda  |  |  |
|  | la imaginación se quema.  |  |  |
|  | Rosa la de los Camborios, |  |  |
|  | gime sentada en su puerta |  |  |
|  | con sus dos pechos cortados |  |  |
|  | puestos en una bandeja. |  |  |
|  | Y otras muchachas corrían  |  |  |
|  | perseguidas por sus trenzas, |  |  |
|  | en un aire donde estallan  |  |  |
|  | rosas de pólvora negra. |  |  |
|  | Cuando todos los tejados  |  |  |
|  | eran surcos en la tierra, |  |  |
|  | el alba meció sus hombros  |  |  |
|  | en largo perfil de piedra. |  |  |

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|  |    ¡Oh ciudad de los gitanos! |  |  |
|  | La Guardia Civil se aleja  |  |  |
|  | por un túnel de silencio |  |  |
|  | mientras las llamas te cercan. |  |  |

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|  |    ¡Oh ciudad de los gitanos!  |  |  |
|  | ¿Quién te vio y no te recuerda?  |  |  |
|  | Que te busquen en mi frente. |  |  |
|  | Juego de luna y arena. |  |  |

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<https://www.youtube.com/watch?v=dRS_kZYR3SY>

<https://issuu.com/mariasanchezmanteiga/docs/an_lisis_de_poemas_romancero_gitano>

<https://prezi.com/vimomidvbn-t/analisis-poetico-romance-de-la-guardia-civil-espanola/>

1. **¡Cual es el tema?**
2. **Busca referentes del antagonismo Guardia Civil- gitanos y referentes de la persecución de los gitanos.**
3. **Busca en el poema los siguientes recursos y explica su valor**

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| **Los caballos negros son/ las herraduras son negra** | **Hipérbole** | **¿ Valor?** |
|  | **Deshumanización** |  |
|  | **Descripción Guardia Civil** |  |
|  | **Apóstrofe ciudad** |  |
|  | **anadiplosis** |  |
| **Noche nochera** | **políptoton** |  |
| **Papel de chocolate** | **metonimia** | **Explícaala y valor** |
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**d-La fiesta gitana de Navidad. Indica la agitanización de la Virgen y san José**

 **e-Anota los elementos que muestran la masacre y el saqueo.**

*.Romance de la Guardia Civil Española” La oposición entre la realidad y el deseo, la imaginación frente al orden. La Guardia civil representa el mal; de ahí el valor simbólico del color negro. Seres extra-humanos que “tienen de plomo las calaveras”, seres monstruosos “jorobados y nocturnos” que destruyen la ciudad de los gitanos, símbolo de la destrucción de todo lo que no se entiende. Tres romances históricos.*

D- Tres Romances dr inspirtación histórica

16- Martirio de Santa Olalla

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| **Martirio de Santa Olalla** |
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| *A Rafael Martínez Nadal* |

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| I |
| Panorama de Mérida |
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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_15_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_17_)   Por la calle brinca y corre  |  |  |
|  | caballo de larga cola, |  |  |
|  | mientras juegan o dormitan |  |  |
|  | viejos soldados de Roma. |  |  |
|  | Medio monte de Minervas |  |  |
|  | abre sus brazos sin hojas. |  |  |
|  | Agua en vilo redoraba |  |  |
|  | las aristas de las rocas. |  |  |
|  | Noche de torsos yacentes |  |  |
|  | y estrellas de nariz rota, |  |  |
|  | aguarda grietas del alba |  |  |
|  | para derrumbarse toda. |  |  |
|  | De cuando en cuando sonaban  |  |  |
|  | blasfemias de cresta roja. |  |  |
|  | Al gemir, la santa niña  |  |  |
|  | quiebra el cristal de las copas. |  |  |
|  | La rueda afila cuchillos  |  |  |
|  | y garfios de aguda comba: |  |  |
|  | Brama el toro de los yunques, |  |  |
|  | y Mérida se corona |  |  |
|  | de nardos casi despiertos  |  |  |
|  | y tallos de zarzamora. |  |  |

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| II |
| El martirio |
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|  |    Flora desnuda se sube  |  |  |
|  | por escalerillas de agua. |  |  |
|  | El Cónsul pide bandeja |  |  |
|  | para los senos de Olalla. |  |  |
|  | Un chorro de venas verdes  |  |  |
|  | le brota de la garganta. |  |  |
|  | Su sexo tiembla enredado |  |  |
|  | como un pájaro en las zarzas. |  |  |
|  | Por el suelo, ya sin norma,  |  |  |
|  | brincan sus manos cortadas  |  |  |
|  | que aun pueden cruzarse en tenue |  |  |
|  | oración decapitada. |  |  |
|  | Por los rojos agujeros |  |  |
|  | donde sus pechos estaban  |  |  |
|  | se ven cielos diminutos  |  |  |
|  | y arroyos de leche blanca. |  |  |
|  | Mil arbolillos de sangre |  |  |
|  | le cubren toda la espalda |  |  |
|  | y oponen húmedos troncos  |  |  |
|  | al bisturí de las llamas.  |  |  |
|  | Centuriones amarillos |  |  |
|  | de carne gris, desvelada,  |  |  |
|  | llegan al cielo sonando |  |  |
|  | sus armaduras de plata. |  |  |
|  | Y mientras vibra confusa |  |  |
|  | pasión de crines y espadas,  |  |  |
|  | el Cónsul porta en bandeja |  |  |
|  | senos ahumados de Olalla. |  |  |

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| III |
| Infierno y gloria |
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|  |    Nieve ondulada reposa.  |  |  |
|  | Olalla pende del árbol. |  |  |
|  | Su desnudo de carbón  |  |  |
|  | tizna los aires helados.  |  |  |
|  | Noche tirante reluce. |  |  |
|  | Olalla muerta en el árbol. |  |  |
|  | Tinteros de las ciudades |  |  |
|  | vuelcan la tinta despacio.  |  |  |
|  | Negros maniquíes de sastre |  |  |
|  | cubren la nieve del campo,  |  |  |
|  | en largas filas que gimen |  |  |
|  | su silencio mutilado. |  |  |
|  | Nieve partida comienza. |  |  |
|  | Olalla blanca en el árbol. |  |  |
|  | Escuadras de níquel juntan  |  |  |
|  | los picos en su costado. |  |  |

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|  |    Una Custodia reluce  |  |  |
|  | sobre los cielos quemados,  |  |  |
|  | entre gargantas de arroyo |  |  |
|  | y ruiseñores en ramos. |  |  |
|  | ¡Saltan vidrios de colores!  |  |  |
|  | Olalla blanca en lo blanco. |  |  |
|  | Ángeles y serafines |  |  |
|  | dicen: Santo, Santo, Santo. |  |  |

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1. **Busca quién es Santa Olalla- Eulalia**
2. **B- ¿ Qué es un martirio? Señala los elementos de crueldad y tortura.. Busca asimismo quién es santa Ágata y cuál fue su martirio.**

<https://redined.mecd.gob.es/xmlui/bitstream/handle/11162/72780/00820073007563.pdf?sequence=1&isAllowed=y>

<http://hdl.handle.net/11162/72780>

*16“Martirio de Santa Olalla”. Romance de la Andalucía romana. Olalla no es gitana, pero es perseguida y mutilada por los soldados romanos igual que los gitanos por la guardia civil. La referencia histórica está sacada del martirio de Santa Eulalia de Mérida. El poema está divido en tres partes: panorama de Mérida; el martirio; infierno y gloria. “blasfemias de cresta roja”.*

17- Burla de Don Pedro a caballo

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| **17** |
| **Burla de don Pedro a caballo** |
| Romance con lagunas |
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| *A Jean Cassou* |

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| Romance de don Pedro a caballo |
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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_16_)[Abajo](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html#PV_18_)   Por una vereda |  |  |
|  | venía Don Pedro. |  |  |
|  | ¡Ay cómo lloraba |  |  |
|  | el caballero! |  |  |
|  | Montado en un ágil |  |  |
|  | caballo sin freno,  |  |  |
|  | venía en la busca  |  |  |
|  | del pan y del beso. |  |  |
|  | Todas las ventanas |  |  |
|  | preguntan al viento,  |  |  |
|  | por el llanto oscuro  |  |  |
|  | del caballero. |  |  |

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| Primera laguna |
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|  |    Bajo el agua  |  |  |
|  | siguen las palabras. |  |  |
|  | Sobre el agua  |  |  |
|  | una luna redonda  |  |  |
|  | se baña, |  |  |
|  | dando envidia a la otra |  |  |
|  | ¡tan alta! |  |  |
|  | En la orilla, |  |  |
|  | un niño, |  |  |
|  | ve las lunas y dice: |  |  |
|  | -¡Noche; toca los platillos! |  |  |

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| Sigue |
|  |    A una ciudad lejana |  |  |  |
|  | ha llegado Don Pedro. |  |  |  |
|  | Una ciudad lejana |  |  |  |
|  | entre un bosque de cedros. |  |  |  |
|  | ¿Es Belén? Por el aire  |  |  |  |
|  | yerbaluisa y romero. |  |  |  |
|  | Brillan las azoteas |  |  |  |
|  | y las nubes. Don Pedro |  |  |  |
|  | pasa por arcos rotos. |  |  |  |
|  | Dos mujeres y un viejo |  |  |  |
|  | con velones de plata  |  |  |  |
|  | le salen al encuentro. |  |  |  |
|  | Los chopos dicen: No. |  |  |  |
|  | Y el ruiseñor: Veremos. |  |  |  |

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| Segunda laguna |
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|  |    Bajo el agua |  |  |
|  | siguen las palabras. |  |  |
|  | Sobre el peinado del agua  |  |  |
|  | un círculo de pájaros y llamas. |  |  |
|  | Y por los cañaverales, |  |  |
|  | testigos que conocen lo que falta. |  |  |
|  | Sueño concreto y sin norte |  |  |
|  | de madera de guitarra. |  |  |

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| Sigue |
|  |    Por el camino llano  |  |  |  |
|  | dos mujeres y un viejo  |  |  |  |
|  | con velones de plata |  |  |  |
|  | van al cementerio. |  |  |  |
|  | Entre los azafranes |  |  |  |
|  | han encontrado muerto  |  |  |  |
|  | el sombrío caballo |  |  |  |
|  | de Don Pedro. |  |  |  |
|  | Voz secreta de tarde |  |  |  |
|  | balaba por el cielo. |  |  |  |
|  | Unicornio de ausencia |  |  |  |
|  | rompe en cristal su cuerno.  |  |  |  |
|  | La gran ciudad lejana  |  |  |  |
|  | está ardiendo |  |  |  |
|  | y un hombre va llorando  |  |  |  |
|  | tierras adentro. |  |  |  |
|  | Al Norte hay una estrella. |  |  |  |
|  | Al Sur un marinero. |  |  |  |

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| Última laguna |
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|  |    Bajo el agua |  |  |
|  | están las palabras. |  |  |
|  | Limo de voces perdidas.  |  |  |
|  | Sobre la flor enfriada,  |  |  |
|  | está Don Pedro olvidado,  |  |  |
|  | ¡ay!, jugando con las ramas. |  |  |

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1. **¿ Qué es un romance histórico?**
2. **B- Busca información sobre el romance de Don Bueso:** [**https://www.poesi.as/indx0046.htm**](https://www.poesi.as/indx0046.htm)
3. **Busca información sobre El caballero de Olmedo**
4. **Intenta resumir el tema del romance.**

<https://go.gale.com/ps/anonymous?id=GALE%7CA142729240&sid=googleScholar&v=2.1&it=r&linkaccess=abs&issn=03619621&p=AONE&sw=w>

1. **“Burla de don Pedro a caballo” (romance con lagunas). Las lagunas es lo que falta en la historia que se está contando (una historia incompleta), “bajo el agua siguen las palabras”. Métrica irregular. Versos que van desde tres sílabas hasta once “venía en busca del pan y del beso”: vida doméstica y amorosa.**

18- Tamar y Amnon

El incesto

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| **Thamar y Amnón** |
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| *Para Alfonso García-Valdecasas* |

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|  | [Arriba](http://www.cervantesvirtual.com/obra-visor/romancero-gitano-785135/html/569a3760-c5d5-4a76-b107-8e01dbb0d136_2.html%22%20%5Cl%20%22PV_17_)   La luna gira en el cielo |  |  |
|  | sobre las tierras sin agua |  |  |
|  | mientras el verano siembra |  |  |
|  | rumores de tigre y llama. |  |  |
|  | Por encima de los techos  |  |  |
|  | nervios de metal sonaban. |  |  |
|  | Aire rizado venía  |  |  |
|  | con los balidos de lana. |  |  |
|  | La tierra se ofrece llena  |  |  |
|  | de heridas cicatrizadas,  |  |  |
|  | o estremecida de agudos  |  |  |
|  | cauterios de luces blancas. |  |  |

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|  |    Thamar estaba soñando |  |  |
|  | pájaros en su garganta, |  |  |
|  | al son de panderos fríos  |  |  |
|  | y cítaras enlunadas. |  |  |
|  | Su desnudo en el alero, |  |  |
|  | agudo norte de palma,  |  |  |
|  | pide copos a su vientre  |  |  |
|  | y granizo a sus espaldas.  |  |  |
|  | Thamar estaba cantando |  |  |
|  | desnuda por la terraza. |  |  |
|  | Alrededor de sus pies, |  |  |
|  | cinco palomas heladas.  |  |  |
|  | Amnón, delgado y concreto, |  |  |
|  | en la torre la miraba,  |  |  |
|  | llenas las ingles de espuma  |  |  |
|  | y oscilaciones la barba. |  |  |
|  | Su desnudo iluminado  |  |  |
|  | se tendía en la terraza, |  |  |
|  | con un rumor entre dientes |  |  |
|  | de flecha recién clavada. |  |  |
|  | Amnón estaba mirando |  |  |
|  | la luna redonda y baja, |  |  |
|  | y vio en la luna los pechos |  |  |
|  | durísimos de su hermana. |  |  |

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|  |    Amnón a las tres y media  |  |  |
|  | se tendió sobre la cama.  |  |  |
|  | Toda la alcoba sufría  |  |  |
|  | con sus ojos llenos de alas.  |  |  |
|  | La luz, maciza, sepulta  |  |  |
|  | pueblos en la arena parda,  |  |  |
|  | o descubre transitorio  |  |  |
|  | coral de rosas y dalias. |  |  |
|  | Linfa de pozo oprimida |  |  |
|  | brota silencio en las jarras. |  |  |
|  | En el musgo de los troncos |  |  |
|  | la cobra tendida canta. |  |  |
|  | Amnón gime por la tela |  |  |
|  | fresquísima de la cama. |  |  |
|  | Yedra del escalofrío |  |  |
|  | cubre su carne quemada.  |  |  |
|  | Thamar entró silenciosa  |  |  |
|  | en la alcoba silenciada, |  |  |
|  | color de vena y Danubio, |  |  |
|  | turbia de huellas lejanas. |  |  |
|  | Thamar, bórrame los ojos |  |  |
|  | con tu fija madrugada. |  |  |
|  | Mis hilos de sangre tejen |  |  |
|  | volantes sobre tu falda. |  |  |
|  | Déjame tranquila, hermano. |  |  |
|  | Son tus besos en mi espalda |  |  |
|  | avispas y vientecillos  |  |  |
|  | en doble enjambre de flautas.  |  |  |
|  | Thamar, en tus pechos altos  |  |  |
|  | hay dos peces que me llaman, |  |  |
|  | y en las yemas de tus dedos |  |  |
|  | rumor de rosa encerrada. |  |  |

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|  |    Los cien caballos del rey  |  |  |
|  | en el patio relinchaban. |  |  |
|  | Sol en cubos resistía  |  |  |
|  | la delgadez de la parra. |  |  |
|  | Ya la coge del cabello,  |  |  |
|  | ya la camisa le rasga. |  |  |
|  | Corales tibios dibujan  |  |  |
|  | arroyos en rubio mapa. |  |  |

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| --- | --- | --- | --- |
|  |    ¡Oh, qué gritos se sentían  |  |  |
|  | por encima de las casas! |  |  |
|  | Qué espesura de puñales |  |  |
|  | y túnicas desgarradas. |  |  |
|  | Por las escaleras tristes |  |  |
|  | esclavos suben y bajan.  |  |  |
|  | Émbolos y muslos juegan |  |  |
|  | bajo las nubes paradas. |  |  |
|  | Alrededor de Thamar |  |  |
|  | gritan vírgenes gitanas |  |  |
|  | y otras recogen las gotas |  |  |
|  | de su flor martirizada. |  |  |
|  | Paños blancos, enrojecen |  |  |
|  | en las alcobas cerradas. |  |  |
|  | Rumores de tibia aurora |  |  |
|  | pámpanos y peces cambian. |  |  |

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| --- | --- | --- | --- |
|  |    Violador enfurecido, |  |  |
|  | Amnón huye con su jaca. |  |  |
|  | Negros le dirigen flechas  |  |  |
|  | en los muros y atalayas. |  |  |
|  | Y cuando los cuatro cascos |  |  |
|  | eran cuatro resonancias,  |  |  |
|  | David con unas tijeras |  |  |
|  | cortó las cuerdas del arpa. |  |  |

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1. **El incesto.**
2. **B- Orígenes bíblicos: Biblia, Samuel 13:**

[**https://www.biblegateway.com/passage/?search=2+Samuel+13&version=NVI**](https://www.biblegateway.com/passage/?search=2+Samuel+13&version=NVI)

1. **Identifica las distintas partes del romance.**
2. **Los elementos sensuales**.

<https://funjdiaz.net/folklore/07ficha.php?id=92>

http://www.cervantesvirtual.com/obra-visor/amnon-y-tamar-romance-tradicional-y-poema-lorquiano/html/

<https://www.youtube.com/watch?v=UuBdvJrf4Cg&list=PLayJG1Xt7hYd4CR_56YxLRRWIOaLBueod&index=7>

*“Thamar y Amnón”. La misma violación bíblica por el hermano obsesionado. Mientras huye el violador en su jaca, de pronto el mundo se agitaniza. El tema está basado en el conocido incesto bíblico que relata el segundo libro de Samuel. Tirso de Molina tiene una obra titulada “La venganza de Tamar” a) panorama de un paisaje árido y caluroso b) presentación de los personajes, c) primeros planos de los personajes que descubren su fogosa pasión, d) violencia del incesto, a la que contribuyen los elementos exteriores, e) planos rápidos del incesto consumado y f) huida del violador*