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Three Poets' Contribution to the Poetic Genre of Spanish-American Literature

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THREE POETS' CONTRIBUTIONS TO THE POETIC GENRE

OF SPANISH-AMERICAN LITERATURE

By

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VITA

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PREFACE

Auturo Torres Río-Seco, in his book, The Epic of Latin American Literature, says:

Without assuming the role of an augur it is permissible to point out a new movement which is encouraging for the future of Spanish American poetry. This is the emergence in the last few years of a highly original genre: Negro Verse. That is to say poetry on Negro themes using Negro rhythms and composed by members of both African and Spanish descent. ¹

He further states that the two figures who have become best known as the highest exponents of this new poetry, are Nicolás Guillén and Emilio Ballagas.

However, if one would but consult the most eminent critic, Menéndez y Pelayo, he would find in his Antología de Poetas Hispano-Americanos a discussion on two earlier poets, one of whom wrote in the colonial period, the other in the romantic. I speak of José Manuel Valdés, the great Peruvian mulatto, and Gabriel de la Concepción Valdés, the Cuban.

These men were victims of innumerable obstacles. Yet, their difficult environmental situation, the unendurable humiliation to which in those times a mulatto was subjected, the prevalence of misfortune and injustice—all these, plus

an undaunted love for God and his righteousness, were stepping stones rather than stumbling blocks to greatness.

Since this type of verse was in existence prior to the appearance of the Afro-Spanish accomplishments of Guillén and his contemporaries, the writer felt, when selecting a topic for graduate research, that there was not only enough material to warrant a study of these poets, but also that some information and findings concerning them might emerge which would be informative and stimulating not only to the student of Spanish, but in any field of the arts.

It is the purpose of this study, then, to survey the life and major works of three Negro Latin American poets: José Manuel Valdés, Gabriél de la Concepción Valdés, and Nicolás Guillén.
INTRODUCTION

All that is original in Negro folklore can be traced to the economic institution of slavery, which, for generations, was the lot of nine-tenths of the Negro population.

The Negro lived in America as a slave for over two hundred forty years. He was forced by the system of slavery into habits of life and forms of behavior that, inevitably, drove him into the direction of emotional escape and religious delirium. Existence offered him nothing for which to hope but endless labor and pain. Life was a continuous escape. He accepted, as a result, another world of unreality. It was an expression of this escape which is symbolic in the literature. The verses of the spirituals and first poetic attempts have far more than the ordinary Christian zeal embodied in them. "They are the aching, poignant cry of an entire people." 2

Curiously, these early fragments have a primitive kinship to the old Spanish ballads, which is striking on close comparison with these old romances. There are incremental repetitions, simple human descriptions of episodes from life, humorous or gruesome stories, some references to the Eternal Father, and usually a moral or two.

Compare the repetition of an early Negro poem with that of an anonymous ancient verse from the Spanish. Both embody religious zeal, which appears, again and again, in every genre of Spanish and Negro Literature.

**Deep River**

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into campground,
Lord, I want to cross over into campground,
Lord, I want to cross over into campground.

Oh, chillun,
Don't you want to go, to that gospel feast,
That promised land, that land, where all is peace?
Deep river, Lord, I want to cross over into campground.
I want to cross over into campground.3

And from the Spanish:

**Let Us Go to Bethlehem Now**

Carry me, Babe, to Bethlehem now
For I would look on Thee my God
Thou art alone my goal and Thou
Thou to that goal the only road.

From my deep slumber bid me wake,
Call me, no evil shall betide me,
Give me Thy heavenly hand to guide me
And I shall not heaven's way mistake
So shall I straight to Bethlehem go,
Where I shall look on Thee, my God,
Thou art alone my goal and Thou

---

3 Calverton, *op. cit.*, p. 220.
Thou to that goal my only road. 4  

Compare a stanza or two of Paul Laurence Dunbar's poem of folk-life, A Banjo Song, with a fragment of a ballad which relates an incident from the state of society existing in Spain between the thirteenth and sixteenth centuries. Those were days of Spanish and Moorish conflicts.  

A Banjo Song  
'Bout de time dat night is fallin'  
An my daily wu'k is done,  
An above de shady hilltops  
I can see de settin' sun;  
When de quiet, restful shadders  
Is beginning jes to fall,  
Den I take de little banjo  
F'om its place upon de wall.  

Den my family gadders roun' me  
In de fadin' o' de light  
Ez I strike de strings to try 'em  
Ef dey all is tuned er-right.  
An' it seems we're so nigh heaven  
We kin hyeah de angels sing  
When de music o' dat banjo  
Sets my cabin all er-ring. 5  

And the romancero:  

Yo mera mora Morayma,  
Morilla d'un bel catar;  
Cuytada, por me engañar.  
Hablóme en algaravia,  
Como aquel que la bien save:  

5 Calverton, op. cit., p. 221.
"A bras me las puertas, Mora,
Si Alá te guarde de mal"
"Como te abriré, mezquina,
Que no sé quién tú serás?"
"Yo soy el Moro Macote,
Hermano de la tu madre,
Que un Christiano dejó muerto;
Tras mi venía el alcalde.
Sino me abres tú, mi vida,
Aquí me verás matar."
Quando esto oy, cuytada,
Comencese a levantar;
Vistierame vn almexia
No hallando mi brial;
Fuerame para la puerta,
Y abrila de par en par.6

One finds, in each, simplicity and a tender depiction
of the society of that time.

On comparing episodes from Spain's early wars with
such poems as *Memphis*, a tragic folk-poem written by a genius
of folk-value, A. Sterling Brown, one finds certain ca-
lamitous elements. The fragment from *Memphis* is compared
with one from the ballad, *La Numancia*, on which Cervantes
drew for his drama of the same name.

**Memphis**

Ninevah, Tyre,
Babylon,
Not much lef'
Of either one.
All dese cities
Ashes and rust
De wind sings sperrichals
Through deir dus'

---

6 George Ticknor, *History of Spanish Literature* (New York:
Harper Brothers, 1849), I, p. 123.
Was another Memphis
'Mongst de olden days,
Done been destroyed
In many ways.
Dis here Memphis
It may go.
Floods may drown it,
Tornado blow,
Mississippi wash it
Down to sea
Like de other Memphis in
History.7

De Como Cipion Destruyo a Numancia

Enojada estaba Roma
de este pueblo soriano;
envía que le castigue,
a Cipión el Africano.
Sabiendo los de Numancia.
Que en España había llegado,
con esfuerzo varonil
lo esperaban en el campo.
A los primeros encuentros
Cipión de ha retirado;
mas, volviendo a la batalla,
reciamente ha peleado.
Romanos son vencedores,
sobre los de Soria han dado:
matan casi los más de ellos,
los otros se han encerrado.
Metidos en la ciudad
Cipión los ha cercado,
púsoles estancias fuertes,
y un foso desaforado;
y tanto les tuvo el cerco
que el comer les ha faltado.
púsoles en tanto estrecho,
que al fin han determinado
de matar toa la gente
que ni tome arma en mano.
Ponen fuego a la ciudad,
ardiendo de cabo a cabo,
y ellos dan en el real

7 Calverton, op. cit., p. 258.
Hindu

con ánimo denodado;
pero al fin todos murieron,
que ninguno ha entrado. 8

Humor is indigenous to the literature of both (the) races.

Compare the charming ballad in which an elder sister is represented lecturing to a younger one, on first noticing in her the symptoms of love, with Dunbar's When Malinda Sings:

Rino con Juanilla
Su hermana Miguela;
Palabras le dize,
Que mucho le duelen:
"Ayer en mantillas
Andauas pequeña,
Oy, andas galana
Mas que otras donzellas
Tu gozo es supiros
Tu cantar endechas;
Al alua madrugas,
Muy tarde te acuestas;
Quando estas labrado,
No se en que te piensas,
Al dechado miras,
Y los puntas yerras.
Dizenme que hazes.
Amororsas senas:
Si madre lo sabe:
Aura cosas nuevas.
Clauara ventanas,
Cerrara las puertas;
Para que baylemos,
No dara licencia;
Mandara que tia
Nos lleue a la Yglesia
Porque no nos hablen
Las amigas nuestras.
Cuando fuera salga,
Dirale a la duena.

Que con nuestros ojos
Tenga mucha cuenta;
Que mire quien passa;
Si miro a la reja,
Y qual de de nosotras
Boluo la cabeca.
Por tus libertades
Sere' yo sugeta;
Pagarmemos justos
Lo que malos pecan."

"Ay Miguela hermana
Que mal que sospechas
Mis males presumes,
Y no los aciertas,
A Pedro el de Juan
Que se fue a la guerra
Afición le tuue,
Y escuche sus queexas;
Mas visto que es vario
Mediante el ausencia,
De su fe fingida
Ya no se me acuerda.
Fingida la llamo,
Porque quién se ausenta,
Sin fuerca y con gusto,
No es bien que le quiera."

"Ruegale tu a Dios
Que Pedro no buelua"
Respondia burlando
Su hermana Miguela
"Que el amor comprado
Con tan ricas prendas
No saldra del alma
Sin salir con ella.
Creciendo tus años.
Crecerán tus penas;
Y si no la saves,
Escucha esta letra:
Si eres ninia y has amor,
Que haras quando mayor?"9

This ballad gives a true representation of Spanish life.
There is an attractive simplicity of thought and expression,

9 Ticknor, op. cit., p. 152.
which is united to a sort of mischievous shrewdness.

One finds the same qualities in evidence in the jocu-
lar offering by the Negro poet, Paul Laurence Dunbar.

When Malinda Sings

G'way an' quit dat noise, Miss Lucy
Put day music book away;
What's de use to keep on trying?
   Ef you practice twell you're gray,
You can't sta't no notes a-flying
   Lak de ones dat rants and rings
From the kitchen to de big woods
   When Malinda sings.

You ain't got de nachel o'gans
   Fu' to make de soun' come right,
You ain't got de tun'ns and twistin's
   Fu' to make it sweet an' light.
Tell you one thing now, Miss Lucy,
   An' I'm tellin' you fu' true,
When hit comes to raal right singin',
   Tain't no easy thing to do.

Easy 'nough fu' folks to hollah,
   Lookin' at de lines an' dots,
When dey ain't no one kin sense it,
   An' de chune comes in, in spots;
But fu' real melojous music,
   Dat jes' strikes yo' hea't and clings,
Jes' you stan' an' listen wif me
   When Malindy sings.

Towsah, stop dat ba'kin', hyeah me
Mandy, mek dat chile keep still;
Don't you hyeah de echoes callin'
   F'om de valley to de hill?
Let me liste, I can hyeah it,
   Th'oo de breash of angels' wings,
Sof' an' sweet, "Swing low, Sweet Chariot,"
Ez Malindy sings.\textsuperscript{10}

\textsuperscript{10} Calverton, \textit{op. cit.}, p. 182.
Note the repetitious line and the allusions to God in this portrayal of Negro life.

For a final comparison, consider two love poems. Each has the graceful lyricism and emotion so characteristic of the two races. Again, one finds, on observation, a warm genuine episode from life and incremental repetition.

Rosa Fresca, Rosa Fresca

"Rosa Fresca, Rosa fresca
Tan garrida y con amor;
Quando yos tuve en mis brazos
No vos supe servir, no!
Y agora quos serviria
No vos puedo aver, no!"

"Vuestra fue la culpa amigo,
Embiastes me una carta
Con un vuestro servidor
Y en lugar de recaudar,
El dixera otra razon:
Querades casado, amigo
Alla en tierras de Leon,
Que teneis muger hermosa,
Y hijos como una flor."
"Quien os lo dixo, Senora
No vos dixo verdad, no
Que yo nunca entre en Castilla
Ni alla en tierras de Leon,
Si no quando era pequeno,
Que no sabia de amor."11

And:

11 Ticknor, op. cit., p. 124.
A Love Song

Angelina

Angelina steps so gently, Angelina bows so low
An' she lif' huh sku't so dainty dat huh shoe-
top skacely show;
Go way, people, d'ain't anothah sich a lady in
de lan'
When she's movin' thoo de figgers er a'dani by
huh'self
Foks jes' stan' stock still a-starin' an dey 
mos' nigh hols dey bref
An' de young mens, dey's a sayin' "I's gwine
mek dat damsel mine,"
When Angelina Johnson comes a-swingin' down de 
line.12

Another heritage-rhythm is found in the very earliest
poetic contributions to the present time. These rhythms
often vivify the mundane abandon of the race.

Yet, it is contemporary Negro poetry with its serious
art that can best represent the Negro of the present genera-
tion.

Even up to existing times, in spite of rapid assimila-
tion of American standards and ways of life, phenomenal edu-
cational advancements, philanthropic interests, and help from
a minority of the white population, "the general attitude of
public opinion in America has set the Negro off to himself

12 Newman White, Anthology of Negro Verse (Durham: Trinity 
as a class apart."¹³

He has been under an inconsistent ostracism from the beginning, even under the slave regime. American race prejudice has been capricious. While segregating the race socially, it has not done so culturally. Consequently, the race members have been typical Americans, with only a psychological sense of social difference, "since political participation and equal civic rights are the goal of its practical aspirations."¹⁴ Yet, this same social prejudice, which was meant to hamper the group, has turned out to be a great spiritual discipline and a cultural blessing in disguise. For it has preserved the Negro's sense of a peculiar folk solidarity, has preserved the folk-values, and has intensified the modes of self-expression. Valdés, Plácido, and Guillén have echoed these factors time and again in their literary contributions, as this study will show.

Historians and literary critics, like Altamira and Menendez y Pelayo, have proven that heroic achievements and centuries of fighting alien races and creeds have made all Spaniards brothers, with a forcible sense of race and nationality. Too, a nation which fought so many years for its

¹⁴ Ibid., p. 250.
religion prized it more highly than did any other country. "Spanish literature is strongly Roman Catholic. It is supreme in the domain of mysticism and devotion."15

In the case of the American Negro, too, the sense of race, religion, and nationality is strong and, consequently, reflective. It is only natural, then, that literature should give a direct portrayal of Negro folk-life and folk-types, with characteristic idioms of thought, feeling, and speech.

There is the poetry of emotional coloring, which reflects in a secondary way the tempo and moods of every day living, the vein that emphasizes the growing historical sense of a separate cultural tradition—a racialist trend that is equivalent to a nationalistic background, "in which the racial situation induces a personal reaction and a particular philosophy of life."16

Lastly, we have the vein which expresses the sense of a group and its common experiences—partly as a poetry of social protest, so spiritedly manifested in the works of the three poets being considered. These writers, partly through works of social exhortation and propaganda, directly capital-

ize the situations and dilemmas of racial experiences. One has only to read Valdés' odes to Bolívar and San Martín, Plácido's sonnets, any one of Guillén's serious works on the Cuban's difficult situation and past history, to find the above factors evident.

An analysis, then, of American Negro literature brings forth a synthesis of concrete ideas. It embodies emotion, deep spirituality, quizzical humor, homely secular folklore, and a moodiness springing from the realization that a strange mystical being is imbedded in the Negro's soul. There is social forgiveness, intensity of feeling, compassion, and lyricism. The works begin and end in humanitarian and moral appeal. The poets plead for human rights, and their writings are filled with pathos, self-pity, and a fanatic love for God. Finally, they turn in bitter disillusionment to social protest and revolt.

Often many writers reflect their heritage in their literary contributions. Such has been the case with the Spanish American poets, José Manuel Valdés, Gabriél de la Concepción Valdés, and Nicolás Guillén, in whose works can be found many of the characteristics of both American Negro and Spanish literature.
CHAPTER I

THE NATURE OF NEGRO LATIN AMERICAN POETRY

In order to understand the poetry of the Spanish American people of that huge area embracing Mexico, Central and South America, and the Caribbean Islands, one must realize that there are many fundamental differences which separate this culture from that of the United States.

Although Latin America had universities and the beginning of a literature almost a hundred years before North America had them, its economic and social development, as a result of geographical and political obstacles, had been retarded; and, today, the industrial revolution is still going on. On the other hand, national boundaries are sometimes artificial; and whole sections which are divided into separate nations are racially, economically, and culturally similar.

All this makes for a contradictory situation. While, on the one hand, regionalism flourishes and national pride seeks for indigenous artistic expression, on the other hand, "we find movements and trends which produce almost the same literary phenomena in various parts of the southern continent."17

Likewise, in respect to poetry, we find both individual national schools and, at the same time, a good deal of cultural interchange.

And, since Spanish is the language which unites the majority of the republics, there is really one poetic literature, to which first one country then another makes a contribution which affects the course of the movement.18

Latin America, however, has kept a closer contact with European cultural activities. Its poetry has inherited a more profound feeling of literary tradition and a greater sensitivity to world literature, and it has maintained a more sophisticated attitude.

One may say that Latin American poetry follows three general attitudes. There is, first, the complete withdrawal from most of the local poetry, which is really a part of European literature. Valdeś is an exponent of this category. Then, there is a poetry concerned with provincial life, in which the writer generally expresses his dissatisfaction with the sterility and poverty of his environment. Plácido has done this in more than one of his works. Finally, there is the attempt to make use of national characteristics, which involves the use of local color and folklore. For the ability to portray the latter, Nicolás Guillén has been

18 Hays, op. cit., p. 2.
acclaimed one of the best.

Poetry in Latin America is, therefore, a significant cultural expression. From it, we may become familiar with "the people, their particular kinds of sensitivity, and their ways of thinking and feeling."19

A more permanent element affecting the poetic impulses under discussion is the racial variety. In the Latin American Republics, there are mixtures of whites, Indians, Negroes, mestizos, and mulattoes. It is the writer of both Negroid and Spanish heritage of which this thesis will concern itself. In recent years, intellectuals have ceased to regard those primitives as merely picturesque. Movements for social reform or revolution have sprung up under organized leadership. Together with this internal metamorphosis comes a reassertion of the cultural heritage of the primitive race, which, in turn, stimulates a literary movement. Generally, there has been a strong movement based on the folklore and the racial characteristics of the Negroes and mulattoes who make up a large percentage of the population. This Afro-Spanish school has depended for its inspiration upon dance forms, the legends incorporating the history of a race, popular songs, and many other national factors. This

19 Hays, op. cit., p. 3.
same school has succeeded in incorporating some lyrical dance forms, such as the Rhumba and the Son, into the new poetry, as well as melancholia, eroticism, and racial sensitivity. "Afro-Spanish poetry, then, comes quite near to creating a new original genre."20

Negro verse, one may conclude, is not new, neither is it white nor black but a synthesis of African-Spanish elements; or to quote Juan Marinello, "Encontramos en el nuestro ayer, nuestro presente y y nuestro manana."21 What, then, is Negro-Latín American poetry? If time permitted a survey of the Spanish temperament, as revealed in history and literature, one would find a harmonious picture. A brief enumeration of the characteristics of Spanish literature will suffice.

As in the Negro's art, Spain, by retaining and applying afresh her own simplicity and essential ideas and traditions, has imparted her finest spiritual gifts through her literary contributions to the entire world. The literature has its own special seal, the mark of a lofty and unique personality. Thankfully, it is carrying itself over into a

20 Hays, op. cit., p. 5.
place where it shall be immortal.

The country's literature is democratic, individualistic, and, for the most part, undisciplined. It is imbued with highest ideals of valor and honor. Courtliness, elegance, and chivalry abound. Too, the works are filled with a human element, vivid description, and subtle humor. "It is racy of the soil and is, without the slightest dubiousness, the most colorful and, no less, the most influential of all other nations."\textsuperscript{22}

Negro Latin-American verse is, then on close observation, a color element—a blending of Negro and Spanish traditions—a fusion of certain ones of their racial elements. This results in a combination embodying both the heritages of one group and the heritages of another. These trends are both simple and complex in phrasing and somewhat traditional in rhyme and meter. Every available source, from variations on a Biblical work to some phase of local color, is used for a theme. Valdés has employed the first, while Guillén has used the second.

Yet, regardless of its subject matter, style of presentation, or meter, there is that evident dominance of two racial strains. Some attention will be focused upon these character-

istics which result from a dual heritage, as they appear.
CHAPTER II

THE PERUVIAN MYSTIC POET,

JOSE MANUEL VALDEOS

A. LIFE

As early as the sixteenth century, priests such as Fathers Sandoval and Mercado had raised their voices against the act of slavery. Following the honored tradition of the Dominicans, many other religious groups deplored the evil traffic.

The end of the eighteenth century is of particular interest to the problem. The treatment of the slave awakened the emotional faculties of the recently arrived European and the creole. The principles proclaimed during the French Revolution and the struggle for independence of the English colonies also cast a spark of comprehension into these consciences. In Boston, the Wheatleys sponsored the literary awakening of their Sengalese slave, Phyllis; Manuel Ignacio de Silva became a professor of rhetoric under the protection of Viceroy Vasconcellos in Brazil; in Cuba, poets joined hands to buy the freedom of Juan Francisco Manzano; and, in Peru, the symptomatic case of Valdés occurs. Except for minor differences, the stories behind this series of events are identical. "Therefore, the analysis of what happened to
Jose Manuel Valdés fits into a pattern that is almost continental."23

José Manuel Valdés was born in the city of Lima in the year 1763. His birth forms somewhat of an anthropological and sociological cross section. His mother was named María del Carmen Cavada. The combination of names reminds one of Yemana, the Yoruba goddess, and of the religious conciliation which the Negroes made in America. Yet, one may see, on close observation, the name of the conquistador. His father, Baltazar Valdés, was a member of the orchestra in the Teatro Principal. From his father, he received a deep intensifying musical sense—which there is in the soul of every Negro. It was his mother, a laundress, who instilled in her son the desire to rub away the dirt and unsavoriness and who gave him the pretty and sonorous name, José Manuel. He was christened by the Spaniard, Valdés, in whose household María was employed. Later, he and his wife were named José's godparents.

A very definite and worthy attachment had been produced in the centuries of contact between white and Negro in these last years of the eighteenth century. "The African spirit, with its great power of psychic infection, had

changed a little the dubious attitude of the Christian Spaniard to a favorable extent."\textsuperscript{24} This explains why "Mononguito's" godparents sent him to a nearby school. There, under the mindful eye of the teachers, he began to learn efficiently his numbers and reading. Later, he learned to recite all the prayers in the San Casiano catechism.

It was the aim of the good Valdés and his wife, Doña Mariana, who saw in José's first few intellectual ventures much intelligence, to bring out his educational possibilities. Therefore, he was placed under a priest, who, to be more exact, was Doña Marina's confessor. The priest was the principal of the high school which the order of St. Augustine maintained in Lima under the patronage of St. Ildefonse. These were happy days, for ostracism had not affected him as yet.

Adolescence brought a stronger thirst for learning. Instead of having that thirst satisfied, the youngster found that his position, unnoticed by him before, was beginning to deny him many of the finer things of life. Though it was the will of his godparents, of the priests, of several intellectuals who had taught him, it was not the will of society.

\textsuperscript{24} Romero, \textit{op. cit.}, p. 299.
The youth of his age, many sons of slave owners, manifested a frank atavistic prejudice against any descendents like Valdés. He, who tried to improve himself was met with opposition, humiliation, and contempt. At the same time, these things were incomprehensible to him. He was a Negro and, still worse, a mulatto.

Because religion is a heritage of both the Spaniard and the Negro, "Manongo", as José was often called, was extremely close to God. He was able to attain Christian theological culture and to enter into close communication with the theologians, the mystics, the great mathematicians, the evangelists, the Latins, and the Greeks. Within these surroundings, he felt that he would be able to throw off any raiments which had clothed him heretofore. He was determined to beat his two ancestries into the rhythm of his poetry. Yet these environments deceived him, for "the church remained closed to men in the condition of Valdés until 1812."25 It accepted slaves as volunteers or servants, but they were kept in an inferior status. He was a lay-brother who had seen the refusal of the Royal Order to ordain three mulatto priests. Sensibly, his desire was suppressed.

Valdés felt that he must, in some way, aid in the

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25 Romero, op. cit., p. 300.
betterment of Peruvian life and, possibly, the world. His thoughts then turned to alleviating pain and eliminating much of the ignorance in medicine. However, he could not become a physician; for the university courses were closed to those of his race. He disdained practicing as a "romancista" surgeon. In this capacity, he would have been able to cure external ailments only by prescribing chicken water, bread and milk, or mallow plaster. It occurred to him to prepare himself as a Latin Surgeon, since he knew so well the language of Caesar and Lucan. "In 1788, a degree as a Latin Surgeon was obtained." 26 The doctor practiced conscientiously and faithfully; finally he became indispensable.

Ostracism planted in him a determination to observe an ascetic charity, which he later extolled so notably in his poetry. To fill the immense void in his soul, Valdés accelerated the rhythm of his professional life. In the next few years, he published innumerable treatises on medicine. Though they were met with the usual waves of protest, the Peruvian had triumphed.

In 1792, the town council and the cabildo, adopting an attitude which spoke highly for Lima's comprehension, asked the King to overlook the color of Valdés' skin. With

26 Romero, op. cit., p. 302.
political tact, Charles VI acceded. February 4, 1807, the surgeon, José Manuel, entered the portals of the University to read his thesis, which began by thanking the monarch for having overlooked his status. "When he again crossed those portals, he was Bachelor Valdés."27

Persistence, valor, intelligence, and strong character—all aided in allowing him to ascend from the alley to the most intellectual study-lecture hall. He had been placed on the same level as those who were rightfully born. Yet still in his heart was an ache. His wisdom was tinged with sadness.

Consequently, with little to encourage him, Dr. Valdés, in one last psychological crisis, decided to renounce his position and seek celestial compensation in religious life. This, he realized, was a purely personal decision—a matter of a Christian's voluntary sacrifice of secular life in exchange for the rewards of the spiritual. In this sacrifice, he found his only happiness. Dispensation was obtained from the Pope so that he might be admitted to the Holy Order whenever it was convenient. When a petition was presented to the Archbishop of the Metropolitan Cabildo, it was refused. Valdés was informed and withdrew his petition with the em-

27 Romero, op. cit., p. 303.
barrassment of a peasant subdued by grief. "It was his feeling that his was a punishment from heaven for his proud ambition to become a priest." 28

The struggle continued. More medical treatises were published, which brought high rewards. He was elected "Protomédico" of Lima and chosen for the National Legion of Honor; he entered into professional debates, cared for a growing clientele, taught, and studied. Still later, he began to write mystic poetry, for which he has been widely acclaimed.

He translated the meditations, filled as they were with profound effusion, of the gentle Franciscan saint, Bonaventure. He wrote his admirable Salterio Peruano and his biography of Friar Martin de Porres, now a figure in the book of saints. Valdés was now free from earthly pride. The suffering of an entire life had subdued him. He began the last-named work with the statement that he had gladly accepted the task of narrating the life and miracles of the mulatto visionary, because it was God's will that he should exalt and perpetuate his memory--"since he (Valdés) was his (Brother Martin's) com-patriot and of his abject class and humble birth." 29

28 Romero, op. cit., p. 305.
After these works were completed, "Taita Valdés" was about to accomplish the last phase of his career. Though he was surrounded by affection, esteem, and admiration, his parents' sin still followed him. He was, still, unable to avoid the thrusts of ignorance and vicious envy. On July 1, 1843, El Comercio of Lima published an article, in which a foreigner, angered by certain professional contradictions made by Valdés, attacked him disrespectfully and perfidiously. He, like Plácido, was viciously accused, though he had been an ardent defender of good.

On the twenty-ninth day of the same month and year, José Manuel became gravely ill and, on this day, left this world forever, "still prepondering those ideologies which he felt to be the wishes of the Heavenly Father." 30

B. Works of Valdés

There are between thirty and thirty-five medical works and twelve major literary contributions. José Antonio de Lavalle and Aermilio Valdezan have published both biographical data and some of Valdés' poems. There was no one good source; therefore, the writer must admit that the information on Valdés was collected under many unsatisfactory

30Ibid., p. 192.
conditions, among them the necessity of using several secondary sources.

The title of Valdés' first poetic work is significant: Poesías Espirituales Escritas A Beneficio Y Para El Uso De Las Personas Sensibles Y Piadosas.

This first attempt, published in Lima, 1819, is rather felicitous. The verse is beautiful, sincere, and full of meaning. Generally, in all the poems which make up the work, the verse appears smooth flowing and well handled.

Witness the following passage, taken from the Coloquio Entre Jesús Y El Alma, where the former says tenderly and fervently:

Búscame en los cielos
Que mi gloria cantan:
Búscame en los astros,
Cuyo giro pasma:
Búscame en las aves,
Que los aires rasgan:
Búscame en las flores
Y frutos que agradan:
Búscame en los mares
De espumosas aguas,
Que frágil arena
Detiene en las playas.

Búscame en los brutos
Y busca me en tantas
Obras maravillas
Que al hombre arrebatan;
Pues el universo
Que hice de la nada,
Christ is saying to man that he can be found not only at the foot of the altar but also in the wondrous works of nature and in the marvelous universe which He has created from nothing. Christ, too, in the poem, offers comfort and solace to man, who cannot seem to find himself.

Valdés' thirst for knowledge could be satisfied only at the founts of theology. So, too, his yearning for God is best expressed in mystic poetry. He often reminds one of St. John of the Cross.

In the poem, El Alma Perfecta, the author appears to express those sentiments which he carries continuously through life:

Así el cargo ejercita
De amiga: se hermosea contemplando
La bondad infinita;
Y cuando por perdón está clamando
Del mal que en sí conoce, y del que ignora,
Es cual paloma que cantando Llora. 32

He had never known sincere friendship. Yet he believed in goodness. The evil which he could not comprehend left him meek; yet, his soul never turned from God.

With unaccustomed spontaneity and placidness in the same poem, he places on the lips of El Alma Perfecta these words:

Oh, llama siempre ardiente!
 Oh, luz eterna que jamás se apaga!
 Oh, si en ti de continuo encendiera
 Oh, si tu resplandor me esclareciera por tu rostro suspiro.

Divino amor! Oh, pena dulce y suave
 Mientras que te miro
 Ojalá que ella con mi vida acabo!
 Pues ni en el Cielo ni en tierra criatura
 Existe comparable a tu hermosura.

Here, again, we are reminded of the mystics. He, like them, possesses religious ecstasy, genuineness, and a warm inner soul of action. These religious stanzas appear to have in them the essence of intimate Spain. The ardor of his feeling is equalled by the extraordinary richness of his imagery, symbolism, and complete meditation. Compare these last stanzas with the Llama de Amor Viva of St. John of the Cross. Says St. John of the Cross:

Oh llama de amor viva!
 Que tiernamente hieres
 De mi alma en el mas profundo centro
 Pues ya no eres esquiva,
 Acaba ya, si quieres,
 Rompe la tela deste dulce encuentro.

Oh cauterio suave!
 Oh regalada llaga!
 Oh mano blanda oh toque delicado,

33 José Manuel Valdés "El Alma Perfecto", op. cit. p. 308.
Que a vida eterna suave,  
Y toda deuda paga,  
Matando, muerte en vida la has trocado.

Cuan manso y amoroso  
Recuerdas en mi seno,  
Donde secretamente solo moras,  
Y en tu aspirar sabroso,  
De bien y gloria lleno,  
Cuan delicadamente me enamoras.  

This poem, like the one of Valdés, is a burst of rapture from a soul which has attained the bliss of transformation. Both are filled with hidden beauties and are exquisitely musical. A perfect soul is illuminated with soft radiance and beauteous imagery. It has been made one by divine fire and, thus, by God's touch, has become a living flame.

From the Romance Heroico, Valdés says tenderly and spiritually:

Oh, tu mortal a quien la ley del cuerpo  
Seduce con halag.os y contrista:  
Aliento cobra: ven, y atento advierte  
La Gloria que a los castos se destina.

Feliz, pues, quien intacto a Dios se ofrece  
Por todo el curso de su santa vida.  
Siendo el mismo la victima, el ministro,  
Y el ara donde fiel se sacrifica.

Y confiado en su amor y en su clemencia,  
Vivir espero el resto de mis dias,  
Amando esta virtud que al hombre eleva  
A tanta gloria, a tan suprema dicha.

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The author knows only the humiliating sorrow of being a wretched social product, the physical suffering in a hospital, the frightening sadness of the dimly lighted church and cloister, and the secret desire for a woman's affection. Emotionally unsatisfied, he extols purity, chastity, service to the Almighty, and intercommunion of the soul with God. Valde's is happy to offer himself wholly to the Father for the remainder of his life. He is in search only of the altar of the faithful and is assured that glory is the true destination of the chaste.

At this same historical moment, during the life of José Manuel Valde's, there arose a struggle between the creole and the European. South America aspired to be free. San Martín and Bolívar arrived on the scene, inflamed by democratic and just ideals. San Martín accomplished much for the abolitionist cause. He proclaimed freedom of all children at birth, invited Negroes into the ranks of the patriot army, and proclaimed these volunteers free men as a reward for service rendered in the defense of the capital. Finally, he issued decrees which protected the lives of the sons of slaves, who, by virtue of the aforementioned edict, were, now, born free in Peru.

All of this valiant and noble campaign echoed deeply in Valde's' spirit. He had faith once more in life. With
this as impetus, he began his odes to San Martín and Bolívar and the first constitution, which were published within the year.

Gallego had given perfect expression to the patriotic rage and enthusiasm of a whole nation. Quintana, his contemporary, had shown, in his very first poems, his love for independence and liberty. Valdés, too, used the pen to flay any injustices in his country and plead for internal reform. Yet, since there were innumerable verses pamphlets, speeches, and other modes of communications, denouncing the dissatisfactions among the lower classes, Valdés' odes carried with them no special accent which might make them stand out among the hundreds of similar productions then circulating. At the very end of one of his odes, he registers his enthusiasms in becoming a citizen. Addressing Lima, he concludes in these words:

Y pues el te levanta un monumento
La gratitud le de su complemento:
Tus hijos en sus pechos
Esta inscripción tendrán por distintivo:
De San Martín la libertad recibo
Y mis justos derechos.

Continuous struggle had weakened Valdés' soul. The trumpet, now, did not resound heroically in his mouth.

Soon, therefore, he left it to return to his mysticism by a

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transitional poem, La Fe en Cristo Triunfante en Lima, published in Lima, 1828. This poem partook of his new and ephemeral interest in political life and of his profoundly religious tendency. It is a work purporting to combat the idea of the Congress of 1828 of decreeing religious freedom.

After this, he returned to God. Here, at last, he found his true path. And, here, also, there was a Negro-Spanish flavor in his work, hardly manifested in his other artistic contributions.

In the Salterio Peruano O Paráfrasis de los Ciento Cincuenta Salmos de David y Algunos Cánticos Sagrados en Verso Castellano, the African essence appears, both in the intention behind the work and in the work itself. This was Valdés' most eminent work. It was published in Lima in the year 1833 by J. Masías. The second edition was published in Paris by Rosa & Bouret in 1836.

Valdés attains in the Salterio the height of poetic form. This he must have acquired from his university training. True poetry to him was one of the most interesting branches of literature—the major effort of genius.

Because of his great culture and profundity, the Peruvian was able to inject great emotion into his lyrics. Yet, there was a mixture of beauty with poor colonial taste, elegance with the familiar, and hackneyed rhythm with flawless rhythm.
On the other hand, according to Menéndez y Pelayo, the Psalms contain exuberant imagination, solemn obscurity, submissive majesty and that unusual ascension that elevates the soul between heaven and earth and makes it perceive something like an echo of the sacred secrets. How majestic is this Psalm, which begs God to continue his mighty works:

Omnipotente Dios Consuma tu obra
Salvador nuestro, tu piedad nos valga
Conviertanos tu amor, y haz que a ti vuelvan
Los que distantes de tu gremio se hallan.

El Señor tan benigno con nosotros
Así como al presente nos rescata
Con su divino soplo hará que brote
Su fruto nuestro tierra, estando intacta.

The soul is elevated because of God's goodness and mercy:

Le has perdonado todos las maldades
Que dieron ocasión a su desgracia
Abismando sus culpas en el seno
De tu misericordia soberana.

How solemn are these words which extol the glories with which God has surrounded us:

Al Señor, alma mía magnífica
Cuanta, oh Dios y Señor, es tu grandeza
Sin cesar la publica,

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37 Menéndez y Pelayo, Antología de Poetas Hispanoamericanos translated by Fernando Romero, op. cit. p. 303.
39 Loc. cit.
Alaba y glorifica
Con sonorosa naturaleza.

Qué grandes son tus obras resplandece!
Tu saber, oh Señor, en cuanto hiciste
Y porque en ti creyese
El hombre y te sirviese
Con qué dones la tierra enriqueciste.  

All serve the Father:

Y así como te sirven obsecuentes
El aire y fuego están a su servicio
Espíritus ardientes
Que cumplen diligente
De ángeles y ministros el oficio.  

These words even plead for the purification of sinners:

Luzca, Señor, el venturoso día
En qué a los pecadores justifiques
Y aun a la gente impía
Y alábale, alma mía
Para que más y más te purifiques.  

Without the slightest doubt, they lend themselves to obscure expression and to the solemnity of the mulatto, when he writes as one from another race. From the stylistic point of view, even, they offer much that can be attractive to one in Valdés' position.

In addition, these verses extol the collective salvation of the Hebrew people through the aid of the Lord. A Messianic racialism runs through them. Note the following

41 Loc. cit.
42 Valdés, loc. cit.
stanza, where those formerly in captivity are asking the blessings of Christ:

En fin, Señor, tu bendición echaste
Sobre esta tierra que tu herencia llamas
Y al pueblo de Jacob has libertado
Del duro cautiverio en que se hallaba.43

For a man who has been caused to suffer, through no fault of his own, the Psalms must have contained something quite special. This is why Valdés, who interprets them in a mulatto spirit, has the power to penetrate their intimate essence more readily than other translators—more readily than Don Pablo Olavide, another Peruvian of the colonial period who attempted to translate the Psalms. The adaptations of these two poets have, frequently, been compared with undeniable skill. From such comparison, one finds that there is more intense emotion in Valdés. He penetrates suffering more deeply than the former. Therefore, he can express a more profound sorrow than can the other with his ascetic dryness. Even the harsh sounding Castilian acquires suaveness on being distilled in this sorrow, which is as deep and black as his color. Compare, for example, Olavide's version of the Evangelio En Triunfo with Valdés' one of Isaiah's Confitebor Tibi Domine and of Hannah's Exultavit Cor Meun In

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Domino. Olavide gives the following:

Te alabare, Señor, toda mi vida,
Porque contigo estabas enojado,
y en vez de castigarme como puedes,
trocaste tus furores en halagos.
Tú eres, mi Dios, mi salvador querido,
el dios que de tus iras me ha salvado,
viendo tanta bondad, yo no te temo
con la llaneza del amor te trato. 44

Valdes, on the contrary, exclaims

Te alabare, Señor, pues cuando estabas
Contra mi justamente enfurecido,
mi corazón bañaste de consuelo,
Suspiro piadoso tu castigo.
El poderoso Dios viene a salvarme;
y viene como padre el mas benigno.
Y para que no le tema como esclavo,
Sino que le ame con respeto de hijo. 45

Here, the author introduces the concept of slavery, which he can appreciate with all its horror. The ideology is more pointed and precise, and the final comparison appears all the more tender. In the canticle of Hannah, Olavide says

El Señor es quien mata y da la vida,
el que al mortal lo absuelve y lo condena,
el que los bienes da, y el que los quita,
en fin, es el que abate y el que eleva.
Sacude el polvo al indigente y le hace
Salir del muladar de su miseria,
para ponerlo entre los Reyes altos,
y darle un trono en que feliz se sienta. 46

45 José Manuel Valdes, "Confitebor Tibi Domine," cited by Fernando Romero, Phylon (Atlanta), Third Quarter, 1942, p. 311.
46 D. Pablo Olavide, "Exultavit Cor Meun In Domino." cited by Fernando Romero, op. cit., p. 311.
And Valdés:

El Señor vivifica y da la muerte;
En los sepulcros hunde, y de ellos saca:
De las riquezas y también las quita:
Y humilla al uno cuando al otro exalta.
Al pobre y miserable que yacía
Socre el estiércol, su poder le vanta;
Y en el excelsó trono le coloca,
Donde los reyes a los pueblos mandan. 47

What emotion and poetic brilliance are found in these verses, in which, more than the poet, the man Valdés is speaking, elevated by his spiritual strength to a universit y professorship from a room in the alley of Santa Clara Street.

There is, moreover, in the Psalms, a characteristic note which particularizes them and responds, also, to an inherent quality of the Negro spirit: polyrhythm. It likewise adds to the Spanish spirit.

Olavide has made the verses of his work of equal length and his stanzas of an identical number of lines, "because thus it will be easier to sing them all on a single musical pattern." 48 This uniform monotony contributes to the mediocrity of the work. On the other hand, Valdés has varied the technic of his work, "not only to avoid tedious monotony, but also to fit the story of each one." 49

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47 Valdés, op. cit., p. 312.
48 Fernando Romero, Phylon (Atlanta), Third Quarter, 1942, p. 312.
49 Loc. cit.
In one of the editions of the work, to be found in the National Library, appears the final religious compositions of the first Negro poet in Peru. J. M. Liston, in his comprehensive discussion of the poet's life, states, "In the margin one reads the following words written in the unmistakable hand of Don Ricardo Palma, 'These were the last verses that Valdés wrote, and we have copied them from the manuscript.'"

A Doña Manuela Valenzuela

después de comulgar

De Cristo la carne es mía,
Su sangre mis culpas lava.
Y en Dios mismo me transformo
Siendo mis miserias tantas.
El amor a tanto exceso
Oh, mi Jesús, te arrebata.
Pues lo que tienes me das,
Tu Deidad, tu cuerpo y alma.
Y que te dare, Dios mío,
Viendo lo mucho que me amas?
Te dare mi corazón
Aunque cubierto de manchas.
Recíbelo, dueño amado;
Purifíquelo tu gracia;
Para que solo me riña
Tu voluntad soberana.

This poem written in Lima in 1843, is a beautiful testimony to the author's character. Sincere catholicism and de-


votion have been blended into the poem as he continues, as
in all the Psalms, to praise God for his bountiful mercies.
As Valdes partook of the blood of Christ at Communion, he
could not help but feel that this was the flesh of the Father
who would efface all sins, if one would but heed His Word.
Love for God is extolled, again, in the above offering, just
as it has been in the Psalms and in the spiritual poems.
Valdes ponders. The Lord loves His children. He gives to
humanity His Divinity, His Body, and His Soul. What, thought
Valdes, can one give a God so good in exchange for so many
mercies? The poet gives him his heart, though covered with
imperfections, and implores the Father to receive and to
purify it by His Grace. It is his desire to be governed
only by God's sovereign will. The Salterio is, beyond all
doubt, the best of the works which came from the Peruvian's
pen. The Psalms are so spiritual that one cannot help medit-
tating upon them. They possess greater human and literary
value than any other work of its kind. Moreover, the greatest
of Spanish critics, Menendez y Pelayo, has acclaimed it
the best in Spanish.

José Manuel was burdened with the weight of old age
when asked by the priest of Santo Domingo to write the life
of Blessed Father Martin de Porres. Nevertheless, the
author took up this duty devotedly. It was his wish to
glorify the Father in his servant, Martin de Porres. Likewise, he felt that he owed a debt of gratitude to his fellow country-man who had been a model of inspiration to his arduous ascension. Valdeés had lived the life of a Peruvian mulatto, which, undoubtedly, qualified him to account for the human experiences of Brother Martin. Over and above his knowledge of the spiritual life, gained by his translation of the Poemas Espirituales and the Salterio, Valdeés made a study of the spiritual life in general, in order to fulfill, more conscientiously, the duties of a biographer.

The life of Blessed Martin de Porres, which was entitled Vida Admirable Del Bienaventurado Fray Martin de Porres, was published in 1840. "A second edition appeared in Lima in the year 1863. A fourth and latest one, sponsored by Father Manuel I. Hernández, O. P., was published in 1938."52

The work is a moving prose account of the life of the Dominican Father and is filled, according to Menendez y Pelayo, with emotion, sentiment, Christian humility, and religious fervor.

This discussion of Peru's greatest colored poet can be concluded by stating one or two concrete ideas concerning his literary and cultural worth. Menendez y Pelayo has

favored and eulogized him as the academic poet. His words are as follows:

Dejando aparte estos rezagados del siglo XVII, la literatura peruana del siglo XIX empieza propiamente con el médico Don José Manuel Valdés y el diplomático Don José María de Pando. El Dr. Valdés, protomédico del Perú y director del Colegio de Medicina y Cirugía de Lima ocupó honesta y piadosamente sus ocios en una traducción de los Salmos, muy notable por la pureza de lengua y por la sencilla y dulzura del estilo, que sabe F. Luis de León en muchos trozos.53

Valdés is penetratingly deep. His attitude toward life is subjective, conscientious, philosophical, and sad. Lack of affection has ostracized him sentimentally, and there is little of the warmth and tenderness which will be found in the other two authors to be considered. The patriotic is the only path which he treads with Plácido and Guilleñ.

Valdés' poetry did not consist, merely, of a harmonious blending of clever versifications and exhaustingly deep words. It was an emotional outlet, which gave him opportunity to speak from his heart and to explain honestly what he felt. Deep emotion and fervent love for the omnipotent Father, an inherent quality from both races, was another notable testimony to his character. The man was well acquainted with what he wrote. His knowledge of sacred scrip-

53 Menéndez y Pelayo, Antología de Poetas Hispano-Americanos (Madrid: Real Academia Española, 1894), p. CCIXI.
ture was well attested in the Salterio and in the Poesías Espirituales.

A solemn vow of chastity was made by Valdés before the miraculous statue of Our Lady in the basilica attached to the Convent of St. Dominic of Lima. Love for Her was truly evident in the dedication of the Psalms.

Before "Immaculate Conception" had been clearly defined, our author had already written these words:

'To Mary, most holy Mother of God, preserved from original sin from the moment of her conception. Virgin before and after the birth of Her Divine Child. Ever a Virgin.'

This is the paragraph dedicated by your humble servant, José Manuel Valdés.54

Valdés was a writer of deep meaningful threnody, who rose from the soul of a descendent of slaves and who possessed an unusual warmth of human quality and feeling.

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54 These are the words of José Manuel Valdés, cited by J. M. Liston, "Out of the Dark," Catholic World, 158:194, November, 1943.
CHAPTER III
GABRIEL DE LA CONCEPCIÓN VALDÉS,
THE CUBAN MARTYR
A. LIFE

Cuba has produced many poets. Some of them have been among the greatest in America. Yet, few have entered so deeply into the warp of national imagination as has the ill-fated Gabriel de la Concepción Valdés, who used the pseudonym, Plácido.

Several critics have thought that much of his repute could be traced to his limitations, his misfortunes, and his tragic end. Regarding this point, the celebrated critic, Don Marcelino Menéndez y Pelayo, commenting on the poet in his Antología de Poetas Hispanoamericanos, said the following:

Blanco o Negro, Plácido aunque muy distante de Heredia de Milanes, de la Avellaneda, de Luaces y de Zenea para no citar a otros, tiene su valor propio y su representación en el Parnaso Cubano. Quien escribió el magistral y primoroso romance de Xicotencal que Gongora no desdenaría entre los suyos el bello soneto descriptivo La Muerte de Gesler, la graciosa letrilla La Flor de la Caña y la inspirada Plegaria que iba recitando camino del patibulo no necesita ser mulato ni haber sido fusilado para que la posteridad se acuerde de él.55

55 Menéndez y Pelayo, Antología de Poetas Hispanoamericanos (Madrid: Real Academia Española, 1927), III. p. CTXX.
Seemingly, no one has placed himself in a proper position to interpret and judge the life of the poet. Some writers have regarded him as a fantastic being who came into the world predestined to be an expiatory victim of ancestral faults. Other writers have regarded him as a man endowed "with some talent and with a morbid sensibility who made use of them for practical ends, thus misusing the gifts that were best designed to win for him esteem."56

In the eyes of his own people and of foreigners, Plácido was an illegitimate. He was born to a barber and a dancer who abandoned him at birth in the receptacle of a foundling home. The forsaken child was, later, taken by his blind and impoverished grandmother, who had once been a slave. In order to educate him, she delivered him over to a semi-mendicant life.

The following entry of his baptism appears in the eighth book of the Foundlings of the Casa Cuña of Havana: "Thursday April 6, 1809 was left at this Casa Cuña a child."57 When he was taken from the basket which held his tiny body, a paper was found on his person that read, "Born on March 18, 1809."

56 Emilia Bernal, "Gabriel de la Concepción Valdés, His Life and His Work," Inter America, 8:153, May, 1924.
His father, Diego Ferrer Matoso, a native of Havana, was born free. Since he was a hair dresser of the aristocrats, he enjoyed a somewhat pleasant social life. It was this contact which gave him acquaintance with a dancer named Concepción Vazquez. Their affair was not especially distasteful to Havana; for Spaniards, Cubans, and Negroes frequently mingled in relations like this one.

Plácido studied in two schools of primary instruction under the old teacher, Pedro del Sol, and, afterwards, in the school for colored people directed by Don Francisco Bandiaran. Escobar, the famous portrait painter in Havana, developed the youngster's talent for painting. At the age of fourteen, he was sent to learn the printer's trade in the Imprenta de Marina, under the direction of Don Severino Bolona. Plácido's family, remorsefully, had to take him from school for financial reasons. Yet, the printer's school, which had been a center of culture, had incredibly developed the precocious faculties and potentialities of the boy. The youngster was already beginning to show great promise with his verses. At the age of sixteen, he began to work as a maker of tortoise shell combs and ornaments. This occupation yielded large returns, as the trinkets were made, primarily, for people of great wealth.

So much for the first years of the life of Gabriel de
la Concepción Valdés, who, in the future, was to be called exclusively "Plácido," a name derived from the hero in the novel, Plácido y Blanca, written by his friend, Madame de Genlis." Later, he adopted it as a pseudonym when he began to publish his poems.

In the years which followed his childhood, Plácido's life began to follow its true direction. His talents had already begun to flower and to win for him the attention of the people. Sometimes he was congratulated; other times, he was mocked. His temperament, the product of the mingling of two ancient bloods, Spanish and African, began to manifest those tones of melancholy eroticism that so strongly characterized him. There was the clash, too, between environment and inheritance.

At this period, he fell in love with the young colored girl, who was immortalized in his poems under the name of "Fela". She was the daughter of a slave, though she had, herself, been born free. She had been adopted by her mother's mistress and educated carefully. Among the fine talents which the young woman possessed was the ability to play the harp, to paint, and to do fine needlework. Although Plácido's father opposed this love affair, it found a protec-

tor in the adoptive mother (the mistress), who would have aided them in marriage if fate had not intercepted. The cholera, which scourged Havana in 1833, made "Fela" one of its victims.

The boyish capacity that had won him fame as a gifted improviser was, now, at its height. Each day, his abilities were acquiring strength. General praise flattered him. Yet, his true talents, which were menaced by these easy improvisations, were suffering. Nevertheless, Plácido owed the only happiness of his life to this ability to improvise; for, because of it, he was sought after at weddings, baptisms, dances, suppers, and all kinds of festivities given by both white and colored hostesses.

Plácido was introduced into the circle of Valdés Mechuca by a Velez y Herrera. Although a ragged popular poet, he was something more within the adverse surroundings in which he was developing.

In 1834, several Havana men of letters sent a collection of laudatory poems, which they entitled Aureola Poética Al Señor D. Francisco Martinez de la Rosa, to the man who had been, recently, appointed prime minister in Madrid. "La Siempreviva," Plácido's contribution, was considered the best poem in the garland.59 The minister wrote a personal letter

59 Coester, op. cit.
of thanks to his admirer.

1836 found his old master, Bolona, the printer, proposing to publish a volume of his verses. Differences arose between them, however, and prevented the carrying out of the plan.

Still later, the owner of the press which published a daily paper, *La Aurora*, obtained from him the right to print his verses. For the first time, the author thought that he was about to alter the difficult situation of his life; but this undertaking failed. As a compromise, he obtained a position on the staff of *La Aurora* with a monthly salary of twenty-five pesos. A poem each day was to be published.

Amid these circumstances, he was married to María de la Morales, the daughter of a tailor and midwife, in 1842. His responsibilities were increasing. A meager salary was partially covering them. To earn more money, he made a trip to Trinidad. Misfortune, as usual, overshadowed his better intentions; for the government was advised that he was a suspect, and his imprisonment lasted several months.

After his liberation, the poet reappeared in Matanzas going about his ordinary duties, despite the fact that he was followed and watched by the vigilance of the Spanish government, which was not slow in realizing Plácido's popularity with his people. January 30, 1844 found him impris-
oned, once again, in the fortress La Vigia. Here, the convicted man prayed fervently for liberation because of his innocence. The desire was not realized, for he was removed to the prison and charged with treason and leadership in a conspiracy.

Plácido was tried and condemned to die; from this unhappy end, he was not saved by genius. "Neither his laudatory attitude, which he had always maintained towards the mother country, nor his peaceful nature were credited."60 It has been affirmed that the attorney who represented him suggested that he appeal to the clemency of the captain-general by the denouncement of others. "This he refused to do, preferring to retain the honesty and virtue which had always accompanied his character."61

On June 26, 1844, Plácido was taken to the chapel with ten persons of his race who were to be executed. The poet was extremely busy during the remainder of the day. He had written a farewell letter to his wife and, to her, he had also commended a testamentary memoir.

On the morning of the twenty-eighth, the accused who were to die went from the hospital of Santa Isabel to the place of execution, which, sadistically, had been in view

60 Bernal, op. cit., p. 157.
61 Loc. cit.
from their window. Each of the martyrs held in his hands a crucifix which he embraced as he walked along. Plácido was the most serene. "Tradition says that he recited stanzas from his poems in a tone of superhuman resignation." 62

Finally, the executioners fired the fatal shots. All fell convulsed in intense suffering, with the exception of Placido, who, raising his chained hands fervently to the heavens, exclaimed in a voice which broke the silence of the infinite: "Farewell life. Fire here. There is no pity in this world for me." 63 He had only been slightly wounded at the first discharge. Four grenadiers came forward, placed their guns at arms' length, and fired again. Only then was Plácido released from earthly life to take his anguished soul to the Supreme Being.

B. WORKS

There can be no doubt that Plácido's poetry is as interesting as his life. Unlike many of the Cuban writers who flourished with him and those who immediately followed him, Placido employed and cultivated the lyric style.

His work was abundant. It is sufficient, merely, to recall the six years from 1836 until 1842, during which time

63 Loc. cit.
he wrote a poem every day as an employee on the staff of the newspaper, *La Aurora*. However, this abundance is in inverse relation to the worth of the verses. In 1839, he brought out his first volume of poems, published in Matanzas on the Imprenta Del Gobierno y Marina. The poems which are to be found in the volume are not surpassed by those written in his best days of writing.

There were some twenty-eight editions of the poems of Plácido. However, only the last three editions were in complete form. The text which was most useful for this study was *Poesías Completas de Plácido*, published in Paris by the Librería Española de Mme. C. Denné Schmitz e Hijo in the year 1862. *Poesías Selectas de Plácido*, which comes from a Colección de Libros Cubanos, whose director was Fernando Ortíz, a prominent Cuban himself, was often consulted. There is a noteworthy introduction by A. M. Eligio de la Puente and liberal informative comment by the publishing house, Cultural, S. A. La Moderna Poesía Librería Cervantes, Habana, 1930. It is in this edition that the poems of Plácido are grouped in five sections. They are as follows:

1. Satiric poems in which there are also included some humorous compositions.

2. Didactic poems which give the fables and the epistolary to Lince.
3. Eclogues in which there is the *Egloga Cubana*.

4. Narrative poetry grouping the romances of this class, the chivalric legend, *El Hijo de Maldición*, and the fragment of his heroic canto to Villaclara.

5. Sonnets.

The poet's earlier poems and, perhaps, the majority of those in the volume of his collected verses are occasional in character: birthday congratulations, condolences, and the like. According to some, he was all too ready to purchase crumbs for favors, often reciting at evening parties such verses as he would write for the occasion.

Milanes probably referred to Plácido as "El Poeta Envilecido," in the lines reproaching an unnamed poet for degrading his art by singing at the magnate's feast, "without shame or senses and disputing a bone with the mastiff". But there is rich grain among the chaff of Plácido's work.

In the satires and the epigram, he captured something of the mood of Larra. Plácido criticizes pungently, caustically, with a mind penetrating and judicious. The verses are short, pointed, and amusing. Wittiness is a chief trait, and ridicule, as well as conciliatory spirit, is evident. He characterizes well a usurer in these words:

64 Northup, *op. cit.*, p. 386.
Cuando encontreis a un hombre distraído
Que no le place el ambar de las flores,
Sin parientes ni amigos, sin amores,
Pobre de gusto, y falto de sentido;

Siempre en demandas, siempre compungido.
Protestando a los jueces y asesores,
Que dio su plata por hacer favores,
Sin interés a cuanto vio afligido:

Y si le oí hablar bajo y confuso,
De Letras, premios, pérdida y dinero,
Medrando a espensas de fatal abuso;

Tenedle como al mismo Cancerbero,
Porque si no es procurador intruso,
Sera su equivalente... un usurero.65

An experience with a deceptive mercenary female is described thus:

A querer con delirio una enemiga
Me condujo fatídica mi estrella,
Y el es quivo desden que encontré en ella
Acristalaba mi mortal fatiga.
"Inhumana" la dije: "no te obliga
La llama de mi amor? Pues si eres bella,
Indícame por Dios cuál es aquella
Senda que quieres que en amarte siga.
Así la dije; y ella desdenosa
Volviendo el rostro en ademán severo
(Esquivéz natural de toda hermosa),
Me dijo: no te canses, majadero:
Quieres verme contigo carinosa?
Rogáame un quitirín, dame dinero.66

One can see a cunning Negro smile illuminating these satirical works.

65 Poesías Completas de Placido (Gabriel de la Concepción Valdés), "El Usurero" (Paris: Mme, C. Denne Schmitz E Hijo, 1862), p. 226.
In the epigram, Plácido was brusque; in fact, he was almost brutal. This seems to have been the safety valve of his proverbial bitterness, but he always placed his finger on the sore. Here are several more verses which are unusual and attractive in subject matter.

One amusing poem has been translated into English by Emilia Bernal for Inter-America magazine:

That decrepit hateful skin flint
Day and night is thinking only
Of accumulating money.
Hence his heir, alert and greedy
Is splitting his sides with laughter. 67

And another:

That idiot that goes yonder
Is a devil of a talker
And his name is Johnny Mumm
How many of his kind I know. 68

All of the epigrams do not hold the sting or pointed allusion in the last line; yet, here is a keenly satirical one on a doctor, which is terse and represented plainly in a few words with the antithesis in the final line:

Un doctor no pudo hacer
Sanar la cojera a Juana,
Y ella de misa al volver,
Halló un toro, echó a correr,
Y subióse a una ventana.

Bajo pasado el terror,
Libre del físico mal

67 Bernal, op. cit., p. 73.
68 Loc. cit.
Y del insano dolor;  
De suerte que el animal  
Fue más hábil que el doctor.\textsuperscript{69}

From this, we gather the poet does not think a great deal of the men of medicine of his time.

In his advice against tattlers of the times, he writes pungently in the form of a questioner, concerning the fate of one:

Tú ves aquel figurón  
Hecho de cristal de roca  
Con una sierpe en la boca  
Y un fuele en el corazón?  
"No comprendo la invención."  
"Cómo? No las comprendido?  
Míralo bien.  
"Ya he caído:  
Es la efigie de un soplón.\textsuperscript{70}

A word must be said of a booklet of "Letrillas". The booklet, which incorporated his already discussed epigrams and these letrillas, was called, according to Emily Bernal,\textit{El Vegura}.

The little poems are beartiful lyrical pieces and are as delightful and fragrant as wild Cuban flora. There are little descriptive pictures of native life and love-making, in which the words of the title serve as a refrain. Among them are \textit{La Flor de la Caña}, \textit{La Flor de la Piña}, and \textit{La Flor de Café}. A delightful refrain completes each stanza; and the

\textsuperscript{69} Plácido, "Epigramas VII," op. cit., p. 294.  
\textsuperscript{70} Plácido, "Un Soplón," op. cit., p. 295.
poems are filled with pleasantness.

For example:

**La Flor de Cafe**

Prendado estoy de una hermosa
Por quien la vida dare
Si me acoje cariñosa,
Porque es candida y hermosa
"Como la flor del café."

Son sus ojos refulgentes,
Grana en sus labios se ve,
Y con sus menudos dientes,
Blancos, parejos, lucientes,
"Como la flor del café."

Una sola vez la hable
Y la dije: "Me amas, Flora?
Y mas cantares te hare,
Que perlas llueve la aurora
"Sobre la flor del café?"

Ser fino y constante juro,
De cumplirlo estoy seguro,
Hasta morir te amare;
Porque mi pecho es tan puro
"Como la flor del café." 71

One can see the candid beauty, feel a sensuousness, and smell the fragrant coffee blossom in the little poem. The author describes the blossoming pineapple plant in the letrilla, **La Flor de la Piña**:

La fruta más bella
Que nace en las Indias,
La más estimada
De cuantos la miran,
Es la piña dulce
Que el nectar nos brinda

---

Mas grato y sabroso
Que aquel que en la antigua
Edad saborearon
Deidades olimpicas:
Pero es mas preciosa
"La flor de la piña."

Cuando sobre el tallo
Presentase erguida,
De verde corona
La testa ceñida,
Proclamala reina
La feraz campina,
Salúdala el alba
De perlas con risa,
Favonio la besa,
Y el astro del día
Contempla estasiado
"La flor de la piña."72

The picturesque sugar plant reminds one of certain passages of Guillen's Caña; however, Plácido's lines are far more beautiful:

Yo vi una veguera
Triguena tostada,
Que el sol envidioso
De sus lindas gracias,
O quizás bajando
De su esfera sacra
Prendado de ella,
Le quemo la cara.
Y es tierna y modesta,
Como cuando saca
Sus primeros tilos
"La flor de la cana."73

To a talented man in the social position of Placido,
whose very name, according to the custom of the foundling

72 Plácido, "La Flor de la Piña," op. cit., p. 257.
73 Placido, "La Flor de la Caña," op. cit., p. 36.
asylum which had sheltered his infancy, commemorated the charity of the good bishop who established the institution, life must, at times, have seemed very bitter. Expression of such feelings can be read in many of his poems.

The beautiful lines on La Malva Y La Palma have the power to move the reader deeply. The poem is replete with elegance and feeling:

Una malva rastrera que medraba
En la cumbre de un monte gigantesco,
Despreciando a una palma que en el llano
Leda ostentaba sus racimos bellos,
De este modo decía: "Que te sirve
Ser gala de los campos y ornamento,
Que sean tus ramos de esmeralda plumas
Y arrebatar con majestuoso aspecto?
"De qué sirve que al verte retratada
En el limpio cristal de un arroyuelo,
Parezca que una estrella te decora
Y que sacuda tu corona el viento,
Cuando yo, de quién nadie mención hace,
Bajo mis plantas tu cabeza tengo...?"
La palma entonces remeció sus hojas,
Como aquel que contesta sonriendo,
Y la dijo--"Que un rayo me aniquile
Si no es verdad que lastima te tengo.
"Te tienes por más grande, miserable,
Sólo porque has nacido en alto puesto?
El lugar donde te hallas colocada
Es el grande, tú no; desde el soberbio
Monte do estás, no midas hasta el soto,
Mira lo que hay de tu cabeza al suelo:
Aunque ese monte crezca hasta el Olimpo,
Serás malva, y no más, con todo eso,
Desenganate, chica, no seas loca,
Jamás es grande el que nació rastreo,
Y el que alimenta un corazón mezquino,
Es siempre bajo, aunque se suba al cielo."
A tan fuerte sermon la pobre malva
Que no esperaba tal razonamiento,
Calló corrida, entre bejucos varios
Sus desmayadas hojas escondiendo.
A la vez asomaba el sol radiante,
Decorando de grana el firmamento;
Y el arroyo, las flores, y las aves,
Cantaron de la palma el vencimiento.74

The insignificant mallow, nestling in the grass of a lofty hill, is full of pride at her position and speaks with condescension to the palm tree on the plain below: "Do you consider yourself the greater merely because you were born in a high place? The place where you happen to be is great, not you." This poem is from the group of fables and epistolaries, in which Plácido again brings out the moral concept which his Spanish heritage had given him.

In the didactic style, the poet moralizes possibly, to soothe his own injured feelings when he was falsely accused. His fables reveal a proper sense of righteousness and justice, which he had also acquired inherently. In these works, the author remains in the background, while the man occupies the foreground. The fables show the moment in which he came to his proper senses and understood his environmental situation, of which he was a part no matter what methods he employed to escape it. He pondered on his situation and wept over it. It appears that he allowed himself to be a victim of his weaknesses.

74 Plácido, "La Malva y la Palma," op. cit., p. 5.
El Cantaro de Juana is one of the best of the collection of fables. In this work, the author proposes the idea that those who are just oft times pay for the sinners. The poem is quoted in its entirety.

Tantas veces le prestó
Juana el cántaro a Vicente
Y él tantas veces sacó
Agua con él de la fuente,
Hasta que se lo quebró:

No pudiendo otro traer
Cuando Vicente confuso
Y Juana astuta mujer
Hizo cola y lo compuso
Como Dios lo dio a entender.

Luego prestóselo a Uberto,
El cual se lo trajo roto
(Por donde ya estaba abierto)
Y Juana armó un alboroto
Como si la hubiesen muerto.

El simple Uberto creyó
Ser suya a fe la avería
Por lo que palabra dio
De abonarlo al otro día
Y exactamente cumplió.

En cantaros y en amores
No se gana para sustos,
Pues como dicen autores
Acontece que los justos
Paguen por los pecadores.75

Plácido's A Lince Desde la Prisión shows his ancestral and Spanish gifts in another light. Valor, love of country, ardor of liberty, relief of oppression; and love

for the Omnipotent Father are manifested. The poem—an epistolary—is historical, descriptive, and, though a bit gruesome, picturesque.

He was a "cantador" and through his songs is heard the resonance of a great sonnet writer. He sang like a lyrical instrument; and, as he sang, his reveries and aspirations grew. The sonorous words, the descriptive adjectives, the delicate sensuous rhythms—all that he loved with so much eagerness and sincerity covered him like a raiment.

Along with Plácido's moral evolution was accomplished his artistic development, when he became no longer a vagabond. The legend of El Hijo de Maldición is his most polished work; yet, the lengthy poem is far from his most beautiful or important work.

Influenced by Zorilla, the poet produced a chivalrous legend of Ramon Vidal de Beslu, a Catalan troubadour of the twelfth century, a poem, which bears the title of El Fallo de Hugo de Mataplana.

Another shorter legend in the Moorish style—El Bardo Cautivo—was published for the first time in Madrid, in the newspaper directed by a don Eduardo Asquerino.

Neither of the two works is of any particular literary value; however, both are poems of external beauty and perfection of style. They are reminiscent of poems by the
symbolists of the modernist movement of Spanish American Literature. There is also a slight touch of Verlaine and his school of poets. El Hijo de Maldición excels, especially, in this respect. The action is elaborate and the feeling is earnest. Only Plácido's fantasy could have put itself to the test in these works, which easily might be an example of the French "tour de force". For, in these works, the author used an obsolete style.

Plácido's sonnets are to be found in his first volume of poems, printed in Mantanzas on the Imprenta del Gobierno Y Marina. In this brief volume, the poet already showed considerable ability, and these works are not surpassed by those that were written in the days of his perfection.

The volume contains the famous sonnet, entitled A Una Ingrata, regarded as one of his most noteworthy productions. An English translation:

To an Unresponsive Lady

Enough of love: if once my heart was thine,
My youthful madness now has found a cure,
Because, Celia, thy beauty, candid pure
Is like the snow, dazzling, cold, crystalline.
In these dwells not the sympathy divine,
That of my ardent soul is e'er the lure,
Either amid the shades of night obscure
Or when the rays of sunshine thee entwine.

Naught would I have of love thou canst bestow
Deaf to my woe, impassive to my plea
With sprigs of myrtle I would deck aglow,
A heart that blindly idolizes me:
For my embraces, no goddess of snow;
For my kiss, a woman of fire, full, free.76

The original:

A una Ingrata

Basta de amar: si un tiempo te quería,
Ya se acabó mi juvenil locura,
Porque es, Celia, tu candida hermosura
Como la nieve, deslumbrante y fría.

No encuentro en ti la estrema simpatía
Que ansiosa mi alma contemplar procura,
Ni a la sombra de la noche oscura,
Ni a la espléndida faz del claro día.

Amor no quiero como tú me amas,
Sorda a mis ayes, insensible al ruego;
Quiero de mirtos adornar con ramas
Un corazón que me idolatre ciego;
Quiero abrazar una mujer de llamas,
Quiero besar una mujer de fuego.77

The sonnet, written to one who has spurned the author's affection, is explanatory and employs excellent similes to attain its purpose.

In the works is also found the sonnet, En los Días de Fela (after her death), in which the fourth verse of the first quarter is a reminder of Garcilaso:

Al grato son de triplicillo blando,
Como en un tiempo "cuando Dios quería."78

Plácido wrote innumerable sonnets to his friends on

78 Plácido, "En los Días de Fela," op. cit., p. 74.
various occasions; he commemorated the death of an important personage, and addressed the rulers of Spain. Among the poems which fall under this classification are A Don Eduardo Torres, En el Aria de Asur, Al Aniversario de la Muerte de Napoleón, A Nicolas de Ayala, En la Muerte de Fela, A las Señoras Pantanelli y Rossi, and Muerte de César. Plácido wrote several odes and sonnets to Queen Isabel II and to Doña María Cristina de Borbon. One sonnet, in which the author hopes for peace in the Iberian peninsula and shows honor and glory to Christine, is quoted. Practically all the poems to the queens are of this nature. However, there often is apparent a strain of bitterness in the literary pieces to the governors.

En los Días

de

La Reina Gobernadora de España

Soneto

Oís, oís el canto sonoro
Que alzan los jeníos en acorde acento,
Y acompañá en el sacro firmamento
La heroica fama con su trompa de oro?

De las aves oís el son canoro
El belicoso obús que agita el viento,
Y esparcir por do quier vida y contento
Las bellas ninfas del castalio coro?

Pues cuadro tal con celestes pinceles
Trazó el Eterno, cuya voz divina
Manda inmutable en sus decretos fieles,

Paz á la Iberia, á la discordia ruina,
Dicha á los buenos, a Isabel laureles,
Y honor y gloria a la inmortal Cristina.79

Among the numerous worthy ballads to be found within the pages of the first volume are A Grecia, one of his tributes to Greece; his ballad, Cora; and Xicotencal. The last-named is unrivaled by any other poem of its character in Cuban literature, not even excepting Zenea's Fidelia, according to literary critics. It is a remarkable romance with a historical theme. The Spaniard's gifts, so manifested in the Romancero, are reflected. Plácido has quite caught the spirit and movement of the old Spanish ballads. The poem reminds one of passages from Los Infantes de Larra and The Cid. Xicotencal, a young Tlascalan chief, has just triumphed over the warrior of Montezuma. He is being carried in a litter through his native city. His eyes happen to rest on some Aztec prisoners bound to stakes, in preparation for their being burned alive. Leaping down, the young chief frees the prisoners, bidding them return to Mexico with the message that his victories will not be stained by such cruelties as their monarch practices. The glories of victory are manifested in these lines:

Dispersas van por los campos
Las tropas de Moctezuma,
De sus dioses lamentando

79 Plácido, "En los Días de la Reina Gobernadora de España," op. cit., p. 119.
El poco favor y ayuda:
Mientras cenida la frente
De azules y blancas plumas,
Sobre un palanquín de oro
Que finas perlas dibujan,
Tan brillantes que la vista,
Heridas del sol, deslumbran,
Entra glorioso en Tlascala
El joven que de ellas triunfa;
Himnos le dan de victoria,
Y de aromas le perfuman
Guerreros que le rodean.
Y el pueblo que le circunda,
A que contestan alegres
Trescientas virgenes puras:
"Balúnd y afrenta al vencido,
"Loor y gloria al que triunfa."
Hasta la espaciosa plaza
Llega, donde le saludan
Los ancianos Senadores,
Y gracias mil le tributan.

Yet, superiority in battle does not allow the warrior to
lose his benignity nor knowledge of human decency. As he
sees the victims helpless, he says these words:

"Tornad a Méjico, esclavos;
Nadie vuestra marcha turba,
Decid a vuestro señor,
Rendido ya veces muchas,
Que el joven Jicotencal
Crueldades como él no usa,
Ni con sangre de cautivos
Asesino el suelo inundá;
Que el cacique de Tlascala
Ni batir ni quemar gusta
Tropas dispersas e inermes,
Sino con armas, y juntas.
Que armem flecheros mas bravos,
Y me encontrara en la lucha
Con sola una pica mía

Por cada trescientas suyas;  
Que tema el funesto día,  
Que mi enojo a punto suba;  
Entonces, ni sobre el trono  
Su vida estará segura;  
Y que si los puentes corta  
Porque no vaya en su busca,  
Con Cráneos de sus guerreros  
Calzada haremos en la laguna.  

The entire poem is both symbolic and impressionistic and deserves a high place in literature.

Plácido's feelings about liberty, expressed with all the ardor of African blood, are revealed in a sonnet on the death of the tyrant, Gesler. It is called La Muerte de Gesler. The poem pictures Tell standing exultantly over the quivering corpse of the tyrant, holding his bow as a symbol of freedom:

Sobre un monte de nieve trasparente,  
En el arco la diestra reclinada,  
Por un disco de fuego coronada  
Muestra Guillermo Tell la Heroica frente.  

Gruesomely, he describes the death of one who has caused much unhappiness to many:

Yace en la playa el despota insolente,  
Con férrrea vira al corazón clavada,  
Despidiendo al infierno acelerada  
El alma negra en forma de serpiente.

El calor le abandona; sus sangrientos  
Miembros lanza la tierra al Océano.

---

Tornanle a echar las olas y los vientos.83

There is no place in humanity for one who has ruled unjustly and oppressively:

No encuentra humanidad el inhumano; 
Y hasta los insensibles elementos 
Lanzan de sí los restos del tirano.84

Still more pungent are the poet's words to the Mexican general, Adolfo de la Flor, which the latter is to read on reaching Mexican soil:

Go yes, go to the shores where liberty is; and on arriving at the beach draw forth my verses, bend your knees and touch them three times to the earth. Since my ill fortune and the seas prevent my enjoying the divine essence, may my songs enjoy it. And when you learn of my death, send dust moistened with your tears in a litter to some faithful friend and that shall be the most precious flower with which you can adorn my tomb.85

Some days before the author learned of his sentence, his poem, A la Fatalidad, was written. No study nor discussion is ever made of Placido without mention of this sonnet. The poem, in spite of the vulgarity of consonance, which was a defect of Plácido, is very beautiful and moving. It has been translated into several European languages. In it, the poet beseeches, hopes, and doubts. For what could he:

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84 Loc. cit.
85 These are the words of Gabriel de la Concepción Valdes, cited by Alfred Coester, Literary History of Spanish America (New York: Macmillan and Company, 1915), p. 386.
have longed or hoped, after being sentenced and after being taken to the chapel, on the eve of his execution?

A la Fatalidad

Negra deidad que sin clemencia alguna
De espinas al nacer me circuiste,
Cual fuente clara cuya margen viste
Magüey silvestre y punzadora tuna;

Entre el materno talamo y la cuna
El férrreo muro del honor pusiste;
Y acaso hasta las nubes me subiste,
Por verme descender desde la luna.

Sal de los antros del averno oscuros,
Sigue oprimiendo mi existir cuitado,
Que si sucumbo a tus decretos duros,

Diré como el ejército cruzado
Esclamo al divisar los rojos muros
De la santa Salem ... "Dios lo ha mandado!"

Despite his misfortune, thought the accused man, if God has ordered punishment, let His will be done.

As the author of such verses as Jicotencal, A la Justicia, A la Fatalidad, and sonnets to the rulers, it was only natural that Plácido should fall under the suspicion of the authorities when an uprising was scented in the year 1844. The circumstances which surrounded the death of the poet have been described; there is no need to repeat them. It has been said that on the way to the place of execution he recited verses of his own composition and proclaimed:

86 Plácido, "La Fatalidad," op. cit., p. 4.
"I shall die singing like a Cuban nightingale."^87

After Plácido's death, there were put into circulation three fine poems, whose excellence, combined with the tragic circumstances of the author's end, did more to confer on him the name of poet than all the remainder of his work. These three works, *Despedida a mi Madre*, *Adiós a Mi Lira*, and *Plegaria a Dios*, have been the subject of controversy on the part of critics. They are supposed to have been written in the chapel on June 27, 1844. Considerable discussion as to the authenticity of these very excellent poetic contributions has taken place. On the day of his execution, he received several clerical visits as he was preparing himself to die in a Christian manner. Perhaps the priests may have been the motivating factor behind the poems. Menendez y Pelayo and many other critics have attributed the verses to Plácido, the one who, a majority believes, wrote them. Since he possessed such power of improvisation, he would have had time, after his visitors left, to compose these final Christian words.

In the aforementioned sonnet, *Despedida a mi Madre*, he bids his mother not to grieve; for his lyre utters its last sound to her memory while the mantle of religion covers

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^87 These are the words of Gabriel de la Concepción Valdés, cited by Alfred Coester, op. cit., p. 386.
Plácido is tired of the burden of grief; he has one moment to utter words so penetratingly spiritual. It is his wish that his beloved mother neither repine nor weep. What a good Christian one must be to be accused and, yet, to be able to say that his soul dwells in bliss and that there is nothing to bewail! The essence of purity and divinity is embodied in these lines, when the poet says these words:

Enough of weeping: to harsh fate resign
Thy soul; I dwell in bliss and naught bewail;
N'er my calm lyre thy memory shall fail;
Within the tomb its final sound is thine:
A sound as white, melodious and low,
As glorious, holy, marvelous and free,
As innocent, spontaneous, as the cry
I breathed when I was born—I bow my head. Oh, The mantle of the faith now covers me. —Farewell, my brother—"The Pilgrim" I sigh. 89

88 Plácido, "Despedida a mi Madre," op. cit., p. 379.
The second of the controversial poems, **Adiós a mi Lira**, expresses, in noble words, the consolation which the cultivation of poetry has brought to him:

No entre el polvo de inmunda bartolina
Que de la lira que canto inspirada
De empiricos laureles coronada
Las glorias de Isabel y de Cristina;
La que brindo con gracia peregrina
La Siempre Viva al cisne de Granada:
No yazga en polvo, no quede colgada
Del arbol santo de la Cruz divina

Omnipotente ser, Dios poderoso,
Admitidla, Señor, que si no ha sido
El plectro celestial esclarecido
Con que os ensalza un querubín glorioso,
No es tampoco el laúd prostituido
De un criminal perverso y sanguinoso:
Vuestro fue su destello luminoso,
Vuestro sera su postrimer sonido.

Vuestro sera, Señor, no mas canciones
Profanas cantara mi estro fecundo:
Ay! que llevo en la cabeza un mundo!
Un mundo de escarmiento y de ilusiones,
Un mundo muy distinto de este sueño,
De este sueno letárgico y profundo
Antro quizás de un tenio furibundo
Sólo de llantos y amarguras dueño.

Un mundo de pura gloria
De justicia y de heroísmo
Que no es dado a los profanos
Presentir mundo divino;
Que los hombres no comprenden
Que los angeles han visto,
Y aun con haberlo sonado
No lo comprendo yo mismo.

Acaso entre breves horas
Cuando divise el Empíreo,
Postrado ante_vuestro trono
Veré mis sueños cumplidos!
Y entonces vueltos los ojos
A esta mansión de delitos,
Os dare infinitas gracias
Por haber de ella salido,

The poet speaks to God. He speaks of the queens; as he does so, he recalls his La Siempreviva, which won acclaim for him:

En tanto quede colgada
La causa de mi suplicio,
En un ramo sacrosanto
Del que hicisteis vos divino.

Adiós mi lira, a Dios encomendada
Queda de hoy más: "a Dios" yo te bendigo;
Por ti serena el ánima inspirada
Despreciando la crueldad de hodo enemigo.
Los hombres te verán hoy consagrada,
Dios y mi último adiós quedan contigo,
Que entre Dios y la timba no se miente.
Adios, voy a morir ... Soy inocente.

His lyre, he declares, will not remain in the dust of a vile prison. He begs God to accept it. He has dreamt of a world of pure glory and justice, which men do not understand but which angels have seen. This is the world which he hopes to see within a few hours; and, then, he will be able to praise God and to thank him for removing him from this mansion of crime. It is the last stanza which is most affecting. Though death was about to take the unfortunate prisoner, he who was about to die still contended, "Yo soy inocente."

Farewell, my lyre, commended to God; bless thee. My calm spirit, inspired by

thee, scorns the cruelty of hostile fate. Men will see thee consecrated today. God and my last farewell remain with thee, for between God and the tomb, one tells no lies. Farewell, I am going to die. I am innocent.91

The verse, *Ay Que me Llevo en la Cabeza un Mundo*, is true poetry. It is a verse that recalls a similar phrase, uttered by Andrea Chenier when he delivered his neck to the guillotine.

The third poem, *Plegaria a Dios*, is the most famous of all, by reason of its lofty sentiment and artistic form. Many have said that Placido recited this prayer on the way to his execution. The version is from the text, *Poesías Comple tas*:

Ser de inmensa bondad, Dios poderoso,
A vos acudo en mi dolor vehemente;
Estended vuestro brazo omnipotente,
Rasgad de la calumnia el velo odioso,
Y arrancad este sello ignominioso
Con que el mundo manchar quiere mi frente.

Rey de los reyes, Dios de mis abuelos,
Vos sólo sois mi defensor, Dios mío.
Todo lo puede quien al mar sombrío
Olas y peces dio, luz a los cielos,
Fuego al sol, jiro al aire, al Norte hielos,
Vida a las plantas, movimiento al río.

Todo lo podeís vos, todo fenece
O se reanima a vuestra voz sagrada:
Fuera de vos, Señor, el todo es nada,
Que en la insondable eternidad perece,

91 Plácido, "Adios a mi Lira," *loc. cit.*, translated by the writer.
Y aun en esa misma nada os obedece,
Pues de ella fue la humanidad creada.

Yo no os puedo engañar, Dios de clemencia, 
Y pues vuestra eterna sabiduría
Ve al través de mi cuerpo el alma mía
Cual del aire a la clara, trasparencia,
Estorbad que humillada la inocencia
Bata sus palmas la calumnia impia.

Estorbadlo, Senor, por la preciosa
Sangre vertida, que la culpa sella
Del pecado de Adán, o por aquella
Madre candida, dulce y amorosa,
Cuando envuelta en pesar, mustia y llorosa
Siguió tu muerte como heliaca estrella.

Mas si cuadra a tu suma omnipotencia
Que yo perezca cual malvado impío.
Y que los hombres mi cadáver frio
Ultrajen con maligna complacencia,
Suene tu voz, y acabe mi existencia...
Cumplase en mi tu voluntad, Dios mío.92

What a good catholic and a true Christian Gabriel must have been to have brought forth such words when he was about to die innocently. His only concern was that the Lord's will be done. This work has all the author's manner. The poem is facile, sweet, sonorous, majestically divine and spiritual. It carries with it the retribution of sin, the solemnity, and religious zeal found in both the Spaniard and the Negro. The work arises elegantly and truthfully to funeral pomp and ceremony. Its movement, suggestions, and imploring supplications for mercy and pity make it appear as if a soul were

stammering for recognition in God's kingdom. The author is tired of the unjust demands of life. There is only one wish which remains—that of speaking the language of eternity in everlasting rest.

In summation of the literary value of Gabriel de la Concepción Valdés, there are several things to remember. Plácido was a marvelous improviser. Eligio de la Puente pointed out that he possessed an innate desire for both harmony and imagery. Menéndez y Pelayo recognized this quality in him also. Before he was intellectually developed, he was already a poet. Plácido was often at his best in short works. There is a definite lack of coherence in some of the writings of the poet, who was compelled to write a poem each day for sustenance. Plácido's defects were the consequences of his carelessness and his slight culture. His vocabulary was small, and at times some of his prosaisms were unbearable. When he was informed by his few literary critics of these deficiencies he strove to correct them. Lope and Tirso were his criteria. He loved the neo-classicists, Quintana and Gallego and was inspired by his contemporary, Zorrilla. Nevertheless he would take a series of hollow adjectives, mythological names, and historical or Biblical allusions and mix them without any cause of without any particular effect. However, one must admit he is most pleasant to
read and can be followed with utmost facility. Supple, spontaneous verse came from his pen.

Menendez y Pelayo was compelled to admit that even in Placido's worst poetry there were indications of an elegant versifier. An example of the accuracy of this statement is evident in those verses in which the poet imitated Zorilla and his contemporaries, yet maintained the reader's attention as he did it.
CHAPTER IV
NICOLÁS GUILLEN, LEADER OF THE AFRO-
SPANISH SCHOOL OF POETRY

A. LIFE

Guillén, like Plácido, is Cuban. However, there are vast divergencies between the two, both in literary style and in their social backgrounds. Cuba can, today, boast of having one of the most important modern poets and interesting literary movements in the Western Hemisphere. The poet is Nicolás Guillén, leader of the school of Afro-Cuban poetry, which, during the past ten years, has become one of the most significant expressions in Cuban culture.

Guillén was born approximately one-half century after the deaths of José Manuel Valdés and Plácido, in Camaguey, Cuba, 1904. A law course, which was begun at the University of Havana, terminated early. Instead of a career as a barrister, the Cuban has been active as editor, lecturer, and radio announcer. As an editor in the government service during the Machado regime, Guillén was imprisoned for a short time because of his liberal opinions and writings. It is only natural that his work should express the protests and aspirations of an underprivileged class. As a politician, he ran for mayor of his native town in 1939 and polled a
surprisingly good vote. Yet, despite all other activities, Nicolas Guillen is, primarily, a poet and devotes most of his time to writing poetry. At this writing, the Cuban author is associated with the cultural and intellectual life of Cuba, the University of Havana, and several surrounding Latin American territories.
B. WORKS

The poetic contributions of Nicolas Guillen are of interest from several standpoints. His literary style and subject matter are totally different from the two authors already discussed. Guillen represents a modern school of thought, in which he expresses the emotions, sentiments, and the political-economic situation of his own race.

An intensely musical sense is an inherent characteristic of both the Negro and the Spaniard, and the quality is often reflected in the literature of the two racial groups. Even the elaborate and beautiful street cries of Havana are a testimony to this characteristic form of expression. Just as the North American Negro slaves developed spirituals, the Cubans have kept alive their own poetic forms. Nicolas Guillen's first book, Motivos de Son, published in Havana, 1930, had an immediate success; for it was filled with songs that struck a popular note. The author incorporated a few of these "sones" in his next book, Soñoro Cosongo, which was published in Havana in 1931.

This work embodied contemporary dance rhythms, popular ballads, and "sones," which were serious in intention

93 A "son" is a Cuban dance.
and written with simplicity. The poems were proletarian in character. They were a vivid interpretation of the life of the masses of the Cuban people. Guillén's work has great significance, for it has given artistic form to the contribution of the Negroes and mulattoes to the culture of Latin America. *Mulata* and *Negro Bembón*, both examples of the "son," were popular songs bearing a relation to American "blues".

*Mulata*

Ya yo me entere, mulata
mulata, ya sé que me dise
que yo tengo la narise
como nudo de cobbata.

Y fijate bien que tu
no ere tan adelanta;
porque tu boca e bien grande
y tu pasa, colora.

Tanto tren con tu cueppo,
tanto tren;
tanto tren con tu boca,
tanto tren con tu sojo,
tanto tren;

Si tu supiera, mulata,
la bedda;
que yo con mi negra tengo
y no te quiero pa na.94

And the other poem:

*Negro Bembón*

Po que te pone tan brabo

---

94 Nicolas Guillén, "Mulata," *Sóngoro Cosongo y otros Poemas* (Havana: University of Havana Press, 1931), p. 120.
Guillen, through this poem and others of its kind, proposed to manifest that color is neither a determining factor nor is character contingent upon it. In the second, the author focused attention upon an individual type, known to all as one who depends more on the generosity of others than on his own industriousness. Charity, in Negro Bembon, was the mistress of the subject of the poem.

Guillen's "sones" were often psychologically suggestive, as well as rhythmically convincing. Bucate Plata gave a picture of a girl searching for a husband of substantial means:

pero amo con hambre, biejo, que ba.

contanto sapato nuebo, que ba.

contatno relo, compadre que ba.

contanto lujo mi negro, que ba.96

Sometimes, Guillén combined a dance and a love poem. 

*Si Tu Supiera* had a refrain built on sibilance. The dance is the "songo," and this work was repeated in various forms to produce an effect of inherent incremental repetition.

Ay, Negra,

Si tú supiera

Anoche te bi pasa

y no quise que me biera.

A e tu le hará como a mi

que en cuanto no tube plata

té corrite de bachata

sin acodarte de mi.

Songoro, cosongo

songo be;

Songoro, cosongo,

de mamey;

songoro, la negra

baile bien;

songoro de uno

songoro de tre.97

---


This was a trite different from Dunbar's *Negro Love Song*, though he, too, tried to suggest a dance in his refrain:

```
Seen my lady home las' night,
Jump back, honey, jump back.
'Hel' huh han' an' sque'ze it tight,
Jump back honey, jump back.
Hyeahed huh sigh a little sigh,
Seen a light gleam f'om huh eye,
An' a smile go flittin' by--
Jump back, honey, jump back.
```

One may ascertain that our poet endeavored to translate the very soul of the Cuban in his "sones". Too, he expressed typical attitudes and feelings with excellence. Yet, the most striking characteristic of this new poetry is rhythm.

It has been only within recent years that the Latin American Negro has developed any poetry comparable, in creative genius, to that of the North American Negro, with the exceptions of Placido and Valdés. In the new works, eroticism, love of rhythm, racial mannerisms and susceptibilities prevail.

The Latin American Negro, like his North American brother, loves to sing and dance. It is this festival spirit of song and dance which Guillen reproduces. Sometimes, it is the languid sensualism of the Cuban "son"; sometimes, the mad.

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whirl of the rumba, or the stomp and the shout of more warlike measures, as the batuque. Guillén is able to express with words the contortions of the dance and the rhythm of the music. He employs the corrupt Spanish of the Negro and even some African words. But it is not necessary to understand the words; for, the rhythm tells all.

Tamba, tamba, tamba tamba,
Tamba del negro que tumba;
Tumba del negro caramba,
Caramba, que el negro tumba:
Yamba, yambo, yambambe.99

This fragment from Canto Negro recalls the "boomlay, boomlay," of Vachel Lindsay's Congo. The sound effect of the Cuban poems is amazing. Each line is based on explosives, which give a characteristic "jazz" note and which reproduce the sound of the drum and percussion instruments. A kind of verbal surrealism, with apparently no pictorial value, is evident. Rhythm and sound predominate—nothing more.

In the Cuban dances, the music is primitive. The rhythmic elaboration of Dvorak's New World Symphony and Ravel's Bolero is not to be found in these poems.

Compare the delineation of rhythm by other writers of the Afro-Cuban school. Marcelino Arozarena, another writer of song and dance rhythms in verse, expresses more frenzied

eroticism than one finds in Guillen. In Carida, the mad whirl of the rumba is vividly described:

La epilepsia rimbombante que revuelve sus entranas
el sopor electrizante que le endulza la emoción,
resquebraja su cintura
y la exprime con locura
en la etiopica dulzura del sabroso guanguanco,
que es embrujo en el reflujo de la sangre azucarada
Y es espasmo en el marasmo del trepidante bongo.100

La Rumba, by Tallet, on the other hand, is the best visual representation of that dance.

como baila la rumba la negra Tomasa
como baila la rumba Jose Encarnacion.
Ella mueve una nalga, ella mueve la otra,
el se estira, se encoge, dispara la grupa,
el vientre dispara, se agacha, camina
sobre el uno y el otro talon.101

Still another well known author, Gaston Figueira, gives not only the auditory values of the dance, the shuffle of the Negroes, the shouting of the crowd, and the instruments that accompany the dance, but the pictorial values and social background as well. The result is one of a verbal jazzy symphony. A line or two from his work, Batuque, gives some idea the author intended:

Batuque, batuque, batuque,
rimbombo

100 Marcelino Arozarena, "Carida," cited by Pereda Valdes, op. cit., p. 103.
del bombo
El jongo
zumba
y retumba
Como en una noche del Congo.
Chiqui-cha', chiqui-cha del maraca,
caracaxa, kerekexe, canza.
Y parece que la roja noche tropical
se llena de un grito sediento:
Bailemos y cantemos
Majumbebe, majumbarila. 102

Note the strange words the poet uses. They are the mixture of two races. Here is a passage from the same poem, in which the reader can not only feel the movements of the dance but can actually see, as he reads, the revelry of those participating:

Bailemos y cantemos
Ohe, cha, jutíje juita
que manana es carnival.
Zumba y retumba del jongo,
rimbombo del bombo,
chiqui-cha, chiqui-cha del maraca,
chiqui-cha, chiqui-cha, canza, kerekexe, caracaxa,
el señor defengenio ya muerto está. 103

The chiqui-cha' refrain is the sound made by the maracas, gourds filled with stones and rattled as an accompaniment to the dance.

The Samba, too, is portrayed through poetry. Gilka Machado, a woman poet of Brazil, has written an interpretation of it:

103 Loc. cit.
Mexendo com as ancas,
batendo com os pes,
trement os seios,
Virados os olhos,
os dentes espiando
a todos e a tudo,
brilhantes,
brilhantes,
por dentro dos labios,
crioula ou cafusa,
cabocla ou mulata
mestica ou morena--
nao te ama somente quem nunca te viu
dansando,
sambando,
nas noites delua,
mulher do Brasil.104

These are but a few of the local Cuban folksongs and dance
lyrics which Nicolas Guillen and his contemporaries have intro-
troduced into Cuban literature. Since acclaim has been
 accorded even to the infant stages of this type of verse,
it is only natural to believe that one may look for other
 interesting forms to follow.

Critics of Latin American literature have stated,
more than once, that Guillen's earlier poetry shows the in-
fluence of Villon and Baudelaire; for, many of his writings
are steeped in social protest. His Marxist convictions led
him to look for popular forms, in order to challenge a wide
audience. Certain social patterns often caused Negroes to

104 Gilka Machado, "Sambando," cited by Andrade Muricy,
A Nova Literatura Brasileira, Critica e Antologia (Porto
turn in bitter disillusionment towards writing works of social protest, as well as those with bitter ironic tendencies. In the poet's third book, *West Indies Ltd.*, Havana, 1934, his social awareness had deepened. The title poem had epical intentions. Guillen considered it transitional in quality; for, passages of the high style were united with a new kind of folk song, filled with irony and protest. In the poem, the author purported to attack his own people for their social pretensions and endeavored to sting them into a consciousness of the evils of exploitation and the reasons for their poverty. Note the sarcasm in the following lines, translated for the periodical *Tomorrow* by H. R. Hays:

West Indies. Coconuts, tobacco and raw spirits.  
This is a country, impotent and obscure,  
Liberal and conservative,  
Where cattle graze and sugar flows  
And where it is always hard to live.

The sun here diminishes all things  
From the mind down to the roses.  
Beneath our shining suits of drill  
We are wearing loincloths still.105

He lashes at the local snobs:

I laugh in your face, aristocrat of the Antilles,  
Ape, hopping from tree to tree;  
Clown, in a sweat for fear you'll put your foot in it  
And you always do—up to your knee.106

106 Loc. cit.
He does not spare exploiters:

Here are the servitors of Mr. Babbitt
Here are those who educate his sons at West Point
Here are those who say, "Hello Baby"
And smoke 'Chesterfields' and 'Lucky Strikes'
Here are the ones who dance 'fox trots'
The boys of the jazzband
And the vacationists from Miami and Palm Beach. 107

And the poem swings into a "son":

They kill me when I'm not working
Working they kill me, too.
Always they kill me, they kill me,
Always they kill me, they kill me,
Always they kill me, they kill me.
One day I saw a man watching
Watching the new sun rise.
And that man was sad and sober
Because he had no eyes. Ay.
The blind they live in darkness
When the sun comes up.
When the sun comes up. 108

In this poem, Guillén has synthesized Cuba's difficult situation and tragic history. There was political violence and poverty:

West Indies. Coconuts, tobacco and raw spirits.
This is a country, omnipotent and obscure,
Liberal and conservative,
And where it is always hard to live. 109

frustration:

They kill me when I'm not working,
Working they kill me too. 110

107 Nicolás Guillén, "West Indies Ltd.," op. cit. p. 45.
108 Loc. cit.
109 Guillén, "West Indies Ltd.," translated by H. R. Hays, op. cit., p. 45.
110 Ibid., p. 45.
tropical color:

Oh pure hidden sun,  
Prisoner in the arch of the tropics.  
Oh round and clear moon,  
Over the dreams of the monkey.111

irony:

Ay. The blind they live in darkness  
When the sun comes up.112

Guillén has extracted the essence of a colonial situation  
and made it into poetry filled with lyric indignation and  
noble invective.

Another poem to be found in West Indies Ltd., one  
which has attracted considerable attention, is Dos Abuelos.  
Guillén does not wish to be classified as a Negro writer.  
He is vibrantly aware of his dual heritage—articulately so  
in this poem.

Sombras que solo yo veo  
me escoltan mis dos abuelos.

Lanza con punta de hueso  
tambor de cuero y madera:  
Mi abuelo negro.

Gorguera en el cuello ancho,  
gris armadura guerrera:  
mí abuelo blando.113

So conscious is he of the fusion that he struggles to give  
each ancestor equal esteem. The following stanza is most

111 Ibid., p. 46.  
112 Ibid., p. 47.  
impressive in its depiction of the two heritages. The author manifested with transcendent skill and undeniable thought dual backgrounds—not one in contrast to the other, but two backgrounds which formed a composite. That composite characterizes Negro Latin American poetry. And, in the case of Guillén, it forms the poetic qualities of Afro-Cuban poetry:

Africa de selvas humedas
y de gordos gongos sordos
-Me muero.
(Dice mi abuelo negro)
Aguaprieta de caimanes,
verdes mañanas de cocos.
Me canso
(Dice mi abuelo blanco)
Oh velas de amargo viento,
galeón ardiendo en oro.
-Me muero.
(Dice mi abuelo negro)
Oh costas de cuello virgen,
enganadas de abalorios.
-Me canso
(Dice mi abuelo blanco)

Dejected expectation of a future life in contrast to the present cruel existence, is quite evident:

Qué de barcos, qué de barcos!
Qué de negros, qué de negros!
Qué latigo el del negrero!
Sangre? Sangre. Lanto? Lanto--
madregadas vacías,
y atardeceres de ingenio,
y una gran voz, fuerte voz
despedazando el silencio.

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114 Guillén, "Dos Abuelos," op. cit., p. 91.
115 Loc. cit.
And two people become one:

Don Frederico me grita,  
Y Taita Facundo calla:  
los dos en la noche suenan,  
y andan, andan,  
Yo los junto.  
Facundo Los dos se abrazan  
Los dos suspiran. Los dos  
las fuertes cabezas alzan,  
los dos del mismo tamano  
bajo las estrellas altas;  
los dos del mismo tamano  
ansia negra y ansia blanca,  
los dos del mismo tamano,  
Cantan--Cantan--Cantan.  

The author feels himself in a position to interpret emotions  
common to both racial strains. It is his wish to write  
Cuban--not Negro poetry. And, indeed, he has been an in-  
spiration to all the Spanish-speaking populations of mixed  
blood. He speaks for the other Caribbean Islands, as  
well as Cuba, "and has stimulated other poets, such as Pales  
Matos of Puerto Rico."  

It is Guillén who has made African folklore, which is  
still current in the Antilles, popular as artistic material.  
Many of the Cuban folk songs are much nearer to African ori- 
gins. They are filled with African origins. A charm to kill  
snakes, for instance, harks back to the Congo. Today,  

116 Guillén, "Dos Abuelos", op. cit., p. 91.  
117 Hays, op. cit., p. 47.
African words are still used by the modern poets, often when the meaning has been lost, for sound values alone. Certain pagan rites have also survived. In Cuba, it is Mother Divine, Yemaya, or some other African deity that forms the center of Negro cults. Therefore, really typical Afro-Cuban poetry of a "religious" nature deals with magic and magic charms. Ortiz gave Guillen's Sensemaya, found in West Indies Ltd., as a characteristic example. The poem was an adaptation of a traditional magical incantation to protect a man killing a snake. "The African refrain words were used for their sound value, a typical Afro-Cuban device."\textsuperscript{118} Most of these words have already lost their meaning for the modern Cuban; yet, they live on in popular tradition. Mayombe referred to a native of a region of the French Congo:\textsuperscript{119}

\begin{verbatim}
Mayombe-bombe-mayombe,
Mayombe-bombe-mayombe,
Mayombe-bombe-mayombe,
Mayombe-bombe-mayombe.

La cuelbra tiene los ojos de vidrio,
la cuelbra viene, y se enreda en un palo
con sus ojos de vidrio, en un palo
con sus ojos de vidrio.
La culebra camina sin patas;
la culebra se esconde en la yerba;
caminando se esconde en la yerba,
caminando sin patas.
\end{verbatim}

\textsuperscript{118} Hays, op. cit., p. 46.
\textsuperscript{119} Hays, op. cit., p. 46.
Mayombe-bombe-mayombe.
Mayombe-bombe-mayombe.
Mayombe-bombe-mayombe.
Mayombe-bombe-mayombe.

Tu le das con el hacha, y se muere;
dale ya.
No le des con el pie, que te muerde,
no le des con el pie, que se va.

Sensemaya, la culebra.
Sensemaya.
Sensemaya, con sus ojos,
Sensemaya:
Sensemaya, con su lengua,
Sensemaya:
Sensemaya, con su boca,
Sensemaya.

La culebra muerta no puede comer:
la culebra muerta no puede silbar:
no puede caminar,
no puede correr.
La culebra muerta no puede mirar;
La culebra muerta no puede beber:
no puede respirar,
no puede morder;

Mayombe-bombe-mayombe
Sensemaya, La Culebra
Mayombe-bombe-mayombe.
Sensemaya, la culebra
Mayombe-bombe-mayombe.
Se sensemaya, se murió.120

A certain voodooism, frenzied emotion, and eroticism may be discerned.

Primitive impulses are strong in Guillen's work—much more so than in the poetry of the North American Negro poets, who have been absorbed into an industrial civilization.

120 Guillen, "Sensamaya," op. cit., p. 100.
An interesting comparison could be made of Countee Cullen's rather self-conscious *Heritage*, which has qualities similar to those in Guillen's poem, with either *Sensemaya* or *Balada del Guije*. The Guije is a malignant Afro-Cuban water spirit, and Guillen employs weird witchery, sensuousness, and associative images:

Negue, que se vaya el neque!
Guije, que se vaya el guije

Las turbias aguas del río
son hondas, y tienen muertos;
carapachos de tortuga,
cabezas de niños negros!
De noche, saca sus brazos
el río y rasga el silencio
con sus uñas, que son unas
de cocodrilo frenético.
Bajo el grito de los astros,
bajo una luna de incendio,
ladra el río entre las piedras,
y con invisibles dedos,
sacude el arco del puente
y estrangula a los viajeros.

Negue, que se vaya el neque
Guije, que se vaya el guije.

It is evident that African folklore is still a living thing. The primitive drum beats of the Congo echo; magic, and primitive ritual are dominant in these types of poetry.

It is in the poetry of racial protest that recent Latin American Negro poetry bears the closest resemblance to

that of North America. All the disapprobation and social ex¬
hortation mentioned in the introduction to this study was
evident in Guillen’s last work, Cantos para Soldados y Sones
para Turistas, published in Mexico City, 1937. In this work,
the author’s poetic development continued. The poems were
divided into two series. Military tyranny and bloodshed, to
which Cuba has often been a prey, was to be found in the
first series of songs. The second group was one of satires,
in which José Ramón Cantaliso sang to the tourists, painting
a picture of that part of Cuba which is never seen from
Sloppy Joe’s or the Havana Club. Many influences have gone
into Guillen’s works. Like all Latin American countries,
Cuba has had its symbolists, its introspective artists of
the Samain School but, it also has had Martí, the poet
revolutionary, whose memory keeps alive a more militant tra¬
dition. The United States has its Langston Hughes, its
Charles McKay; Cuba has its Regino Pedroso; and Argentina
claims Casildo Thompson—all of whom use the pen to fight
against racial injustices. Nicolás Guillén, too, writes of
the race problem. The slave ship, far from symbolizing hope
and redemption as it did for Phyllis Wheatley, is a shadow
that still hangs over him; the slaves shout and sing to un¬
bruden their souls. Sublimation of the Negro’s sorrow is
always evident in some form in a Negro author’s work. No
matter what circumstances surround him, the tragedy of his race is not forgotten. As he remembers, he thinks penetratingly, not only about his own problems but of those of society as well.

From the first series of *Cantos para Soldados y para Turistas* comes a poem which is an excellent example of an ironical observation of life:

**Soldado Muerto**

-Que bala lo mataría
-Nadie lo sabe.
-En qué pueblo nacería?
-En Jovellanos, dijeron.
-¿Cómo fue que lo trajeron?
-Estaba muerto en la vía, y otros soldados lo vieron.
-Que bala lo mataría.

La novia viene, y lo besa; llorando, la madre viene. Cuando llega el capitán, sólo dice:
-Que lo entierren.

Chin! Chin! Chin!
Aquí va el soldado muerto.
Chin! Chin! Chin!
De la calle lo trajeron.
Chin! Chin! Chin!
El soldado es lo de menos.
Chin! Chin! Chin!
Que Más Soldados Tenemos.122

In *Diana*, from the same book, which Hays translates as

Reveille at Daybreak, Guillén, like Lorca, has returned to the early Spanish romances. With bitter intensity, he says these words:

La diana de madrugada,
va, con alfileres rojos,
hincando todos los ojos.
La diana de madrugada.

Levanta en peso el cuartel
con lo soldados consados.
Van saliendo los soldados.
Levanta en peso el cuartel.

Ay diana, ya tocarás
de madrugada, algun dia,
tu toque de rebeldia.
Ay diana, ya tocarás.

Fiera, fuerte, destada,
diana en corneta de fuego,
diana del pobre y del ciego,
diana de la madrugada.123

Guillén, unlike Lorca, does not lean, with a certain sadistic relish, on scenes of blood to give his poetry force. His energy and drive come from a more broadly human and a more deeply social understanding.

Frustration, which often results from incomprehension as to the reasons for racial difference, is evident in the poem, No Sé Por Qué Piensas. One soldier says to another (perhaps after noticing some discriminative policy):

No Se Por Qué Piensas Tú

-No sé por qué piensas tú,
soldado, que te odio yo,
si somos la misma cosa,
yo tú.

Tú eres pobre, lo soy so,
soy de abajo, lo eres tu:
de donde has sacado tú,
soldado, que te odio yo?

Me duele que a veces te
olvides de quien soy yo;
caramba, si yo soy tu,
lo mismo que tú eres yo.

Pero no por eso yo
he de malquererte, tú:
si somos la misma cosa
yo,
yo,
no sé por qué piensas tú,
soldado, que te odio yo.

Ya nos veremos yo y tú,
juntos en la misma calle,
hombro con hombro, tú y yo
Sin odios, ni yo ni tú,
pero sabiendo tú y yo
abonde vamos yo y tú.

No sé por qué piensas tú,
soldado que te odio yo.124

One more poem from this group, Fusilamiento, treats of a
man who is about to shot, apparently for no tangible cause.

Fusilamiento

I

Van a fusilar

124 Nicolás Guillén, "No Se Que Piensas Tu," op. cit., p. 18.
a un hombre que tiene los brazos atados; hay cuatro soldados para disparar. Son cuatro soldados callados, que están amarrados, lo mismo que el hombre amarrado que van a matar.

II

-Puedes escapar?
-No puedo correr
-Ya van a tirar
-Qué vamos a hacer
-Quizá los rifles no estén cargados--
-Seis balas tienen de fiero plomo
-Quizá no tiren esos soldados
-Eres un tonto de tomó y lomo.

III

Tiraron.
(Como fue que pudieron tirar)
Mataron.
(Como fue que pudieron matar?)
Eran cuatro soldados callados, y les hizo una seña, bajando su sable, un señor oficial; eran cuatro soldados atados, lo mismo que el hombre que fueron los cuatro a matar.125

Guillén searched for a more heroic, rugged tradition. The quest led him to Rimbaud, Baudelaire, and Villon. It was the last-named author of whom one was reminded in the second series of the work, Cantos para Turistas.

Cantaliso, literally translated "singer of truth,"

was a ragged Negro minstrel with a guitar, a kind of modern Villon. These songs often echoed the bitter Villon ballads. The author used Cantaliso as the protagonist, who sang songs to which the tourists could not dance. By this method, the author achieved a tragic irony, which he exploited to the fullest extent. Note the mediums of thought in the following:

_Cantaliso en un Bar_

(Los turistas en el bar; Cantaliso, su guitarra, y un son que comienza a andar)

-No me paguen porque cante lo que no les cantare: ahora tendrán que escucharme todo lo que antes callé.

Quién los llamó
Gasten su plata, beben su alcoíl, comprenden guiro, pero a mi no, pero a mi, no, pero a mi no.

Todos estos yanquis rojos son hijos de un camarón, y los parió una botella, una botella de ron.
Quién los llamó?
Ustedes viven, me muero yo, comen y beben, pero yo no, pero yo no, pero yo no.
Aunque soy un pobre negro,
se que el mundo no anda bien;
ay, yo conozco un mecanico,
que lo puedo componer.
Quién los llamó?
Cuando regresen
a Nuevo York,
mandenme pobres
como soy yo,
como soy yo,
A ellos les dare mi mano,
Y con ellos cantare,
porque el canto que ellos saben
es el mismo que yo sé.126

Cantaliso employed the disguise of a master of ceremonies, introducing the sick, the poor, and the hungry. Satirically, he reminded the customers that what they spent on rum in one evening could have cured Juana's illness, or paid the rent on the insalubrious quarter in which Louis, Carlos, Noberto, and Pedro all lived. The poem, Visita a un Solar, manifests, excellently, these factors:

Visita a un Solar

(Turistas en un solar. Canta Cantaliso un son que no se puede bailar)

-Mejor que en hotel de lujo
quédense en este solar;
 aquí encontraran de sobra
lo que alla no han de encontrar.
Voy a presentar, señores,
a Juan Cocinero:
tiene una mesa, tiene una silla,
tiene unal silla, tiene una mesa,
y un reverbero.

El reverbero esta sin candela,
mu y disgustado con la cazuela.
Veran que alegre, que placentero,
que alimentado, que complacido,
pasa su vid Juan Cocinero!

Juan Cocinero interrupts

- Con lo que un yanqui se tome
de una visita a la barra,
to'un any cualquiera come.

Sigue el Son

- éste es Luis, el caramelero;
y éste es Carlos, el isleno,
y aquel negro
se llama Pedro Martinez,
y aquel otro
Noberto Soto,
Y aquella negro de más alla,
Petra sarda.
Todos viven en un cuatro,
seguramente
porque sale más barato.
Qué gente,
Qué gente tan consecuente.

Todos a Coro

Con lo que una turista traga
nada más que en aguardiente,
cualquiera un cuarto se paga!

Sigue el Son

Y la que Jose señores,
sobre esa cama,
se llama Juana:
tuberculosis en tercer grado,
de un constipado
muy mal cuidado.
La muy idiota pasaba el día
sin un bocado.
Qué bobería!
Tanta comida que se ha botado!
Todos a Coro

-Con lo que un yanqui ha gastado
no mas que en comprar botellas,
si hubiera Juana curado.

Termina el Son

Turistas, quedense aqui,
que voy a hacerlos gozar;
turistas, quedense aqui,
que voy a hacerlos gozar;
cantandoles sones, sones
que no se pueden bailara.127

Cantaliso is a lyric embodiment of the underprivileged. In fact, the whole series of poems is masterly, both for the ease and spontaneity of form and for pungency. Guillén has made the popular song dramatic. There is the absence of subjective self-pity that often weakens writings of social inspiration and, in its stead, something vivid and lasting has been created.

Cantos para Soldados y para Turistas marks an evolution in the poetry of Nicolás Guillén; for, he has elevated himself from the youthful sensuality and gayety of his rhythmic dance poems, to a position as a social critic of strength and intensity. Guillén merits a place, along with Richard Wright and Langston Hughes of the United States, as an interpreter of the race. Because of his varied ability, his

success in uniting traditional technical mastery with emotions of the people, his interpretation of his double heritage, Guillén is considered by the Cuban critic, Juan Marinello, to be the most Cuban of contemporary poets. And he adds, in commenting on Cantos para Soldados y para Turistas,

There is something else, a crowning achievement in this book: a poetry which truly merits the epithet of classic-classic by reason of its feeling for the multiplicity of life, classic by reason of its sustained and lofty tone, classic by reason of the integrity of its purpose and the sovereignty of the will.128

In conclusion, Nicolás Guillén is an author who possesses the talent to write poems derived from Afro-Cuban inspiration. He is also able, with considerable skill, to write ballads which are close to the modern Spanish school and which embody social and psychological elements. Regarding his technic, one easily discovers that the man is not an innovator. "He wishes to be read by all types of people, and he seeks to use those forms which these classes can read with most facility."129 It was the simple rhythmic couplets which were employed in his ballads and popular songs:

Neque que se vaya el neque

128 Marinello, op. cit., p. 90.
129 Hays, op. cit., p. 47.
Guije, que se vaya el guije.130

Sometimes, he uses the octosyllabic narrative line, forms equivalent to our "Tin Pan Alley" lyric:

Tamba, tamba, tamba, tamba
Tamba del negro que tumba.131

And he occasionally returns to the classic ballad form:

Ay
Vendrás a la cama dura
donde se pudre el mendigo.
Amigo—gritarás—Amigo
Vendrás a la cama dura.132

Another mechanical device is the author’s use of images. One thinks back to the aromatic tendencies of Plácido’s letrillas. Guillén was alert to his environment; luscious Cuban fruits, palm trees, and the sea figure in his poetry. Especially does this richness predominate when he speaks of tropic light:

Traversing
With a great red arrow
The heart of the forests
And the flesh of the rivers.133

Or:

Fists that you give me  
To crack coconuts like a little angry God,  
Eyes that you give me  
To light up the sleep of my tigers,  
Hearing you give me to listen for  
The sound of distant hoofbeats on the earth.\textsuperscript{134}

Often Guillén runs away with himself. Images are used to such an extent that the work becomes stilted and mosaic:

\begin{quote}
Enanos de ombligo enorme  
Oyeblan las aguas inquietas.\textsuperscript{135}
\end{quote}

Or:

\begin{quote}
sus cortas piernas, torcidas,  
sus largas orejas, rectas  
Ah, que se comen mi niño  
de carnes puras y negras  
y que le beben la sangre.\textsuperscript{136}
\end{quote}

The latter lines are ridiculous. Images like these are not decorative; they merely display a sensuous quality which is characteristic of most Negro sensitivity.

Guillén has searched for a popular form, without retrogressing from the great poetic achievements of the past. He has employed a simple, dignified style and has demonstrated that artistically satisfying poetry can still be written. It is a situation such as that of the starving sugar worker that spurs him to anger:

\begin{flushright}
\textsuperscript{134} Loc. cit.  \textsuperscript{135} Nicolás Guillén, "La Balada del Guije," West Indies Ltd. (Havana: University of Havana Press, 1937). p. 29.  
\textsuperscript{136} Loc. cit.
\end{flushright}
El negro
junto al canaveral.

El yankí
sobre el canaveral.

La tierra
bajo el canaveral.

Sangre
que se nos va.137

His acid ironies remind one of the scorn which Rimbaud used on the bourgeoisie of his time. When Guillén calls his compatriots servile “maracas,” rattling for the edification of the tourists, or when he mocks the white-skinned mulatto for looking down upon his darker brothers, he shows the keenness of his wit and the breadth of his intelligence.

The poetry of Nicolás Guillén brings with it the feel of the Caribbean area. He has dramatized the inhabitants' emotions in his "sones" and their political economic situation in his later works. He has done so accurately and memorably. His interpretations contribute a psychological understanding which is of profound interest to all who are concerned with the problems of Latin-America. Nicolás Guillén is a national poet and a mature artist, from whom much may yet be expected in the years to come.

CONCLUSION

The purpose of this study has been to analyze the major literary contributions of three Negro Latin American poets; namely, José Manuel Valdés, Gabriél de la Concepción Valdés, and Nicolás Guillén, who were exponents of distinct periods of Spanish American culture. Yet, each has echoed the sentiments of the environments of which they were a part, and has proved himself worthy of exhaustive study.

José Manuel Valdés, physician, poet, philosopher, Latinist, and prominent figure in Lima society at the dawn of the Republic, became a part of the national life of Peru. He did so by means of a concatenation of circumstances that served to indicate the series of steps through which he had to pass in his desire to break race prejudice, at least in part. Though he was born a mulatto, his earlier years were spent struggling against slave legislation, which he succeeded in overcoming—thanks to that principal of social justice which was beginning to be understood in America. The Republican regime gave him human dignity and made of him a deputy. He who had begun almost as a blood-letter came to be the first physician of the capital and, according to Marcelino Menendez y Pelayo, the most outstanding Peruvian poet of the period. Valdés loved and extolled in verse the
new form of government. In addition, he assimilated the essence of Catholicism. José Manuel Valdés, then, was important not only from the national point of view but, also from the continental; for he was the first colored man to attain an elevated social position and to win for himself cultural esteem, which far excelled that of Jupiter Hammon, Phyllis Wheatley, or Silva Albarenga. Valdés will be immortal in the pages of Peruvian literature.

It was not the will of Gabriel de la Concepción Valdés to allow himself to become mired in the bog of human misery. It was his wish to elevate himself and to recover his natural candor. Few had time to give attention to this man, born an illegitimate and mulatto; but when his genius began to come forth and shine, mankind became attentive. Only a minority, like Gonzalez del Valle, Valdés Machuca, and a few others, would lend him that which he needed to quench an insatiable thirst for knowledge. It must have been intensely heartbreaking to ascertain the selfish attitude on the part of the people, who enjoyed his works but humiliated him at every opportunity.

He who wrote poems for Martinez de la Rosa, Padilla and Pelayo, Christina, and Isabel the Second should have been the recipient for all that fame could bestow. Instead, he was accused of treason. Placido was in love with any
idea of reform which he felt to be good and beneficial. He sang like a lyrical instrument and, as he sang, his reveries and aspirations grew. The sonorous words, descriptive adjectives, and delicate sensuous rhythms were loved arduously and sincerely by the Cuban martyr. All that he loved covered him like a raiment, delightfully, leading his reason astray and exalting his sentiments. The world, which could not understand how the mind of a poet functioned, believed that he sang for the price of gold; yet, he sang for a cause. His contemporaries had only malicious retorts for him. "Mulatto," "traitor," "renegade" they hurled at him. Only the thinkers, only the righteous, only the poets would raise their eyes ardently to the Heavenly Father and utter, "Brother".

The Cuban, Nicolás Guillén, who, at this writing, is still living, shows himself particularly adept in a type of Hispanic-African interpretation. With his extensive knowledge of Spanish literature, he has been able to give elegance and precision to Negro motifs, notably in his masterly treatment of dramatic scenes and humorous workaday episodes. In his first two books, he gave lyric dignity to popular songs, dances, and street cries. Yet, he was not content with mere poetic externals, or even profound interpretations of the Negro soul. He carries his art still farther in Cantos para Soldados y para Turistas, in which he expresses a profound
feeling of human solidarity that goes beyond racial differences and national boundaries. In this work, he became a classic poet. He not only showed clear understanding of his art and an absolute control of his technic but had some very definite ideas to propound. Because of his political significance, Guillén's work has had a wide influence. He represents one of the newest movements in Latin American poetry and has done more than any other single artist to lay the foundation for a contemporary Negro culture.

Though the contributions of writers of both African and Spanish descent are relatively small, those who have attempted to write have done so with a great degree of success.

José Manuel Valdés, Gabriél de la Concepción Valdés, and Nicolás Guillén have written poetry which is a genuine product of American soil. Spanish America achieved her literary independence from Spain. She is, only now, foregoing her French models. Though there is little to compare with some of the great Spanish classics, Spanish America is making a definite cultural contribution. Valdés used European technics and subject matter. He was not carried away by racial exhortations of by the exotic. Valdés remained within the limits of European traditions and produced excellent artistic poetry. However, the other two authors, with whom this thesis concerns itself, perceived that there is poetic beauty
in the elemental forces of life and death, in concepts of the human brain, and in all created things. Above all, they found beauty in their native American scene.

José Manuel Valdés, the Peruvian; Gabriel de la Concepción Valdés, the Cuban; and Nicolás Guillén all have made poetic landmarks and will be immortal. What future literary currents will develop from other Negro Latin-American authors remains to be seen.
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C. ESSAYS


D. NEWSPAPERS

The thesis submitted by Jacquelyn White-Baskin has been read and approved by two members of the Department of Modern Languages.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

2-1-47
Date

Signature of Adviser