



William Wordsworth
politikari eta poeta

edizio trilinguea

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enseiucarrean

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*WILLIAM
WORDSWORTH:*

**POLITICIAN AND POET
The Spanish and Basque Sonnets
and their Background
RENATE ZOELLNER**

**POLITIKARI ETA POETA
Espainiar eta Euskal Gaietako Sonetoak
eta euren Ingurugiroa
Itzul: M.A. ELKOROBerezibar**

**POLÍTICO Y POETA
Los Sonetos de Tema Vasco y Español
y su Trasfondo Histórico
Itzul.: M.^a ÁNGELES MARTÍNEZ**

*«It would not be easy to conceive
with what a depth of feeling I
entered
into the straggle carried on by the
Spaniards for their deliverance
from
the usurped power of the
French.»*

W. W.

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Egilerari hitz bi

Renate Zoellner, pionera en el estudio de la literatura inglesa del siglo XIX, nos proporciona una emoción estética de altos quilates al acercarnos a un poeta tan de primera fila como William Wordsworth, preocupado por temas españoles y vascos. Es la hora de la guerra de la Independencia, cuando España se alza en armas contra Napoleón, se hace ocasionalmente anglófila, despierta la admiración del pueblo británico y «The Times», al recibir la noticia de la victoria de Bailén, publica uno de los dos números extraordinarios de su dilatada existencia de dos siglos. Y son los momentos estelares del romanticismo, cuando Wordsworth vuelve su vista al País Vasco, cuyos habitantes siente cordialmente cercanos por su sinceridad, su honradez y su amor a la libertad simbolizada en el árbol de Guernica del que hace repetidas menciones en sus sonetos.

Mérito extraordinario el de Renate Zoellner el habernos revelado estas joyas poéticas que nos llegan tan de cerca; más aún, por tratarse de piezas literarias poco conocidas y porque, gracias a ella, se publica por primera vez una obra sobre Wordsworth en euskara, castellano e inglés en un mismo volumen. Deseamos vivamente que la Prof. Zoellner, que ha dedicado tantas horas de estudio al romanticismo inglés, siga investigando, con la calidad de trabajo a que nos tiene acostumbrados, para exhumar de entre los textos literarios aquellos que reflejan la indudable admiración que el pueblo británico sintió siempre por el pueblo vasco.

Isidoro Pinedo

POEMAK

Neure bizitza neure idaztietan dago

My life is in my writings

Mi vida está en mis escritos

W.W.



INDEPENDENCE AND LIBERTY

VII

COMPOSED WHILE THE AUTHOR WAS
ENGAGED IN WRITING A TRACT OCCASIONED
BY THE CONVENTION OF CINTRA

Composed November or December, 1808.

Published 1815

*NOT 'mid the World's vain objects that
enslave*

*The free-born Soul--that World whose
vaunted skill*

In selfish interest perverts the will.

*Whose factions lead astray the wise and
brave-*

*Not there; but in dark wood and rocky
cave,*

*And hollow vale which foaming torrents
fill*

*With omnipresent murmur as they rave
Down their steep beds, that never shall
be still:*

*Here, mighty Nature! in this school su-
blime*

*I weigh the hopes and fears of suffering
Spain;*

*For her consult the auguries of time,
And through the human heart explore
my way;*

*And look and listen--gathering, whence
I may,*

*Triumph, and thoughts no bondage can
restrain.*

XIII

Composed 1809.--Published December 21, 1809
(*The Friend*); 1815

*AND is it among rude untutored Dales,
There, and there only, that the heart is
true?
And, rising to repel or to subdue,
Is it by rocks and woods that man pre-
vails?
Ah no! though Nature's dread protec-
tion fails,
There is a bulwark in the soul. This
knew
Iberian Burghers when the sword they
drew
In Zaragoza, naked to the gales
Of fiercely-breathing war. The truth was
felt
By Palafox, and many a brave compeer,
Like him of noble birth and noble mind;
By ladies, meek-eyed women without
fear;
And wanderers of the street, to whom is
dealt
The bread which without industry they
find.*

XVI

Composed 1809.--Published 1815

*HAIL, Zaragoza! If with unwet eye
We can approach, thy sorrow to behold,
Yet is the heart not pitiless nor cold;
Such spectacle demands not tear or sigh.
These desolate remains are trophies high
Of more than martial courage in the breast
Of peaceful civic virtue: they attest
Thy matchless worth to all posterity.
Blood flowed before thy sigh without
remorse;
Disease consumed thy vitals; War
upheaved
The ground beneath thee with volcanic
force:
Dread trials! yet encountered and
sustained
Till not a wreck of help or hope remained,
And law was from necessity received.*

XXIII

1810

Composed 1810.--Published 1815

*AH! where is Palafox? Nor tongue nor
pen
Reports of him, his dwelling or his gra-
ve!
Does yet the unheard-of vessel ride the
wave?
Or is she swallowed up, remote from
ken
Of pitying human nature? Once again
Methinks that we shall hail thee. Cham-
pion brave,
Redeemed to baffle that imperial Slave,
And through all Europe cheer despon-
ding men
With new-born hope. Unbounded is the
might
Of martyrdom, and fortitude, and right.
Hark, how thy Country triumphs!--Smi-
lingly
The Eternal looks upon her sword that
gleams,
Like his own lightning, over mountains
high,
Oh rampart, and the banks of all her
streams.*

XXIV

Composed 1810. - Published 1815

*In due observance of an ancient rite,
The rude Biscayans, when their children
lie
Dead in the sinless time of infancy,
Attire the peaceful corse in vestments whi-
le;
And, in like sign of cloudless triumph
bright,
They bind the unoffending creature's
brows
With happy garlands of the pure white
rose;
Then do a festal company unite
In choral song; and, while the uplifted
cross
Of Jesus goes before, the child is borne
Uncovered to his grave: 'tis closed, - her
loss
The Mother then mourns, as she needs
must mourn;
But soon, through Christian faith, is grief
subdued;
And joy returns, to brighten fortitude.*

XXV
FEELINGS OF A NOBLE BISCAYAN AT ONE
OF THOSE FUNERALS

1810

Composed 1810. - Published 181 S

*YET, yet Biscayans! we must meet our
Foes
With firmer soul, yet labour to regain
Our ancient freedom: else 'twere worse
than vain
To gather round the bier these festal
shows.
A garland fashiones of the pure white
rose
Becomes not one whose father is a slave
Oh, bear the infant covered to his grave
These venerable mountains now enclose
A people sunk in aparchy and fear.
If this endure, farewell, for us, all good!
The awful light of heavenly innocence.*

XXVI
THE OAK OF GUERNICA
Composed 1810. - Published 1815.
SUPPOSED ADDRESS TO THE SAME

*OAK of Guernica! Tree of holier power
Than that which in Dodona did enshrine
(So faith too fondly deemed) a voice di-
vine
Heard from the depths of its aerial
bower -
How canst thou flourish at this blighting
hour?
What hope, what joy can sunshine bring
to thee,
Or the soft breezes from the Atlantic sea,
The dews of morn, or April's tender
shower?
Stroke merciful and welcome would that
be
Which should extend thy branches on the
ground,
If never more within their shady round
Those lofty-minded Lawgivers shall meet,
Peasant and lord, in their appointed seat.
Guardians of Biscay's ancient liberty.*

XXVII
INDIGNATION OF A HIGH-MINDED
SPANIARD

1810

Composed 1810.--Published 1815

*WE can endure that He should waste
our lands,
Despoil our temples, and by sword and
flame
Return us to the dust from which we
came;
Such food a Tyrant's appetite demands;
And we can brook the thought that by his
hands
Spain may be overpowered, and he pos-
sess,
For his delight, a solemn wilderness
Where all the brave lie dead. But, when
of bands
Which he will break for us he dares to
speak,
Of benefits, and of a future day
When our enlightened minds shall bless
his sway;
Then, the strained heart of fortitude
proves weak;
Our groans, our blushes, our pale cheeks
declare
That he has power to inflict what we lack
strength to bear.*

XXVIII

Composed probably 1810.--Published 1815.

*AVAUNT all specious pliancy of mind
In men of low degree, all smooth pretence!
I better like a blunt indifference,
And self-respecting slowness, disinclined
To win me at first sight: and be there
joined
Patience and temperance with this high re-
serve,
Honour that knows the path and will not
swerve;
Affections which, if put to proof, are kind;
And piety towards God. Such men of old
Were England's native growth; and
throughout Spain
(Thanks to high God) forests of such re-
main:
Then for that Country let our hopes be
bold;
For matched with these shall policy prove
vain,
Her arts, her strength, her iron, and her
gold.*

XXVIII
FRENCH REVOLUTION
AS IT APPEARED TO ENTHUSIASTS
AT ITS COMMENCEMENT, REPRINTED FROM
THE FRIEND

Composed 1804. Published October 26, 1809
(The Friend); ed. 1815

Oh! pleasant exercise of hope and joy!
For mighty were the auxiliars which then
stood
Upon our side, we who were strong in
love!
Bliss was it in that dawn to be alive,
But to be young was very heaven! - Oh!
times,
In which the meagre, stale, forbidding
ways
Of custom, law, and statute, took at once
The attraction of a country in romance!
When Reason seemed the most to assert
her rights,
When most intent on making of herself
A prime Enchantress- to assist the work
Which then was going forward in her
name!
Not favoured spots alone, but the whole
earth,
The beauty wore of promise, that which
sets
(As at some moment might not be unfelt
Among the bowers of paradise itself)
The budding rose above the rose full
blown.
What temper at the prospect did not wake

*To happiness unthought of? The inert
Were roused, and lively natures rapt
away!
They who had fed their childhood upon
dreams,
The playfellows of fancy, who had made
All powers of swiftness, subtilty, and
strength
Their ministers, - who in lordly wise had
stirred
Among the grandest objects of the sense,
And dealt with whatsoever they found the-
re
As if they had within some lurking right
To wield it; -- they, too, who, of gentle
mood,
Had watched all gentle motions, and to
these
Had fitted their own thoughts, schemers
more mild,
And in the region of their peaceful sel-
ves;--
Now was it that both found, the meek and
lofty
Did both find, helpers to their heart's de-
sire,
And stuff at hand, plastic as they could
wish;
Were called upon to exercise their skill,
Not in Utopia, subterranean fields,
Or some secreted island, Heaven knows
where!
But in the very world, which is the world
Of all of us, -- the place where in the end
We find our happiness, or not at all!*

XXIX

1810

Composed 1810.--Published 1815

O'ERWEENING Statesmen have full long
relied
On fleets and armies, and external
wealth:
But from within proceeds a Nation's
health;
Which shall not fail, though poor men
cleave with pride
To the paternal floor; or turn aside,
In the thronged city, from the walks of
gain,
As being all unworthy to detain
A Soul by contemplation sanctified.
There are who cannot languish in this
strife,
Spaniards of every rank, by whom the
good
Of such high course was felt and under-
stood;
Who to their Country's cause have bound
a life
Erewhile, by solemn consecration, given
To labour, and to prayer, to nature, and
to heaven.¹
I See Laborde's character of the Spanish
people;
from him the sentiment of these last two
lines is taken.

XXX

THE FRENCH AND THE SPANISH GUERILLAS

Composed 1810 or 1811.- Published 1815

*HUNGER, and sultry heat, and nipping
blast
From bleak hill-top, and length of march
by night
Through heavy swamp, or over snow-c-
lad height.-
These hardships ill-sustained, these dan-
gers past,
The roving Spanish Bands are reached
at last,
Charged, and dispersed like foam: but
as a flight
Of scattered quails by signs do reunite
So these,- and, heard of once again, are
chased
With combinations of long-practised art
And newly-kindled hope: but they are
fled -
Gone are they, viewless as the buried
dead:
Where now? - Their sword is at the Foe-
man's heart!
And thus from year to year his walk they
thwart,
And hang like dreams around his guilty
bed.*

XXXI
SPANISH GUERILLAS

1811

Composed 1811.- Published 1815

*THEY seek, are sought; to a daily battle led,
Shrink not, thought far outnumbered by
their Foes,*

*For they, have learnt to open and to close
The ridges of grim war; and at their head
Are captains such as erst their country
bred*

*Or fostered, self-supported chiefs,-like
those*

*Whom hardy Rome was fearful to oppose;
Whose desperate shock the Carthaginian
fled.*

*In One who lived unknown a shepherd's
life*

*Redoubted Viriathus breathes again;
And Mina, nourished in the studious
shade,*

*With that great Leader vies, who, sick of
strife*

*And bloodshed, longed in quiet to be laid
In some green island of the western main.*

MISCELLANEOUS SONNETS
XXXIII

Composed (?).--Published 1807.

*THE world is too much with us; late and
soon,
Getting and spending, we lay waste our
powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid
boon!
This Sea that bares her bosom to the
moon;
The winds that will be howling at all
hours
And are up-gathered now like sleeping
flowers;
For this, for everything, we are out of
tune;
It moves us not.--Great God! I'd rather
be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant
lea.
Have glimpses that would make me less
forlorn;
Have sight of Proteus rising from the
sea;
Or hear old Triton blow his wreathed
horn.*

XXXIV
THE FRENCH ARMY IN RUSSIA

1812 - 13

Composed Feb., 1816. - Published: vol. of 1816

*HUMANITY, delighting to behold
A fond reflection of her own decay,
Hath painted Winter like a traveller old,
Propped on a staff, and, through the
 sullen day,
In hooded mantle, limping o'er the plain.
As though his weakness were disturbed by
 pain:
Or, if a juster fancy should allow
An undisputed symbol of command,
The chosen sceptre is a withered bough
Infirmly grasped within a palsied hand.
These emblems suit the helpless and for-
 lorn,
But mighty Winter the device shall scorn.
For he it was - dread Winter! who beset,
Flinging round van and rear his ghastly
 net.
That host, when from the regions of the
 Pole
They shrunk, insane ambition's barren
 goal-
That host, as huge and strong as e'er
 defied
Their God, and placed their trust in hu-
 man pride!*

XLI
OCCASIONED BY THE BATTLE OF
WATERLOO

(The last six lines intended for an Inscription.)

FEBRUARY, 1816

Composed 1816.--Published Feb. 4, 1816

(The Champion); vol. of 1816.

*INTREPID sons of Albion! not by you
Is life despised; ah no, the spacious earth
Neér saw a race who held, by right of
birth,*

*So many objects to which love is due:
Ye slight not life-- to God and Nature
true;*

*But death, becoming death, is dearer far,
When duty bids you bleed in open war:
Hence hath your prowess quelled that
impious crew.*

*Heroes! --for instant sacrifice prepared;
Yet filled with ardour and on triumph
bent*

*'Mid direst shocks of mortal accident--
To you who fell, and you whom slaughter
spared*

*To guard the fallen, and consummate the
event,*

*Your Country rears this sacred Monu-
ment!*

*Will fail to illuminate the infan's bier;
And guilt and ahome, from which is no
defence,*

Descend on all that issues from our blood.

*As fathers persecute rebellious sons,
He smote the blossoms of their warrior
youth;
He called on Frost's inexorable tooth
Life to consume in Manhood's firmest
hold;
Nor spared the reverend blood that feebly
runs;
For why - unless for liberty enrolled
And sacred home - ah! why should hoary
Age be bold?
Fleet the Tartar's reinless steed.
But fleeter far the pinions of the Wind,
Which from Siberian caves the Monarch
freed,
And sent him forth, with squadrons of his
kind,
And bade the Snow their ample backs be-
stride,
And to the battle ride.
No pitying voice commands a halt,
No courage can repel the dire assault;
Distracted, spiritless, benumbed, and
blind,
Whole legions sink - and. in one instant
find
Burial and death: look for them - and de-
scry,
When morn returns, beneath the clear blue
sky,
A soundless waste, a trackless vacancy!*



WILLIAM
WORDSWORTH

POLITIKARI
eta
POETA

*Espainiar eta Euskal Gaietako Sonetoak
eta euren Ingurugiroa*

Euskaratzailea: M.A. ELKOROBerezibar

Taulara kronologikoa

W. WORDSWORTHEN BIZITZA

1770: Apirilak 7. William Wordsworth Cocker-mouthen (Cumberland) jaiotzen da

1776: Carlos III, Espainiako Errege (1759-1788). Estatu Batuen Independentziarako gerra, 1872. ean amaitzen da.

1778: Bere ama hiltzen da. Hawkshead Grammar Schoolera bidali zuten W.W. (1787. urte arte).

1783: Bere aita hiltzen da.

1787: St. John's Collegen (Cambridge) 1791 arte.

1789: Carlos IV, Espainiako errege (1788-1808). Frantses Iraultzaren hasiera. Bastillaren Erorketa.

1790: Robert Jonesekin, hamalau astetako bidaiara Frantzia eta Suizatik zehar.

1791: Cambridgetik alde egiten du nahiko bat lortuz bere kalifikazioan. Orleansera doa bere frantsesa hobetzera.

1792: Annette Vallonetaz maitemintzen da, 25 urtetako Bloiseko zirujauaren alaba zaharrena. Wordsworth Parisen. Frantziatik alde egiten du. Abenduak 15. William eta Annetteren alaba Caroline jaiotzen da.

Apirilak 20. Frantziak Austria eta Prusiarri gerra deklaritzen die.

Iraila. Sarraskiak Parisen.

1793: Wordsworth Londresen. Saio eta poemak argitaratzen ditu. Bisitaldi sekretua Parisera. Carlos IV.-aren aurka gerra.

Urtarrilak 21. Luis XVI urkamendian hiltzen da. Ingalaterrak Frantziari gerra deklaritzen dio.

Iraila. Jakobinoek boterea.

1794: Lake Districten. Hantxe Raisley Calbert zaintzen du 1795.eko urtarrilean hil zitzaion arte. 900 libera utzi zizkion William Wordsworthi. Terrorea nagusi. Robespierren hiltzea. Berandu-xeago Frantziak konkistarako gerrei ekingo die.

1795: William Godwin ezagutzen du Londresen. Bere ideien eragina izango du.

Coleridgekin lehenengo topaketa.

1796: Napoleonen kanpaina Italian.

Godoy eta Perignonek San Ildenfonsoko ituna sinatzen dute: Espainia eta Frantziaren arteko aliantza.

1798: *Lyrical Ballads-en* argitarapena. Wordsworth y Coleridge Hanburgon; ondoren, bakoitzak bere bidea jarraituko du.

Wordswoth Goslar-en izango da Urritik 1799-eko Apirila arte.

Abuztua. Niloko bataila.

Suiza Frantziaren menpe geratzen da.

Truquet embaxadore frantsesak Manuel Godoyren boterea lur jota uzten du.

1799: Inglaterrara bueltatzerakoan, Wordsworth eta Dorothy Dove Cottagen (Grasmere) geratzen dira, 1800 arte euren bizilekua izango dena.

1800: Coleridge Greta Hall-era (Keswick) dator.

1801: *Lyrical Ballads* obraren bigarren edizioa, bi aletan.

Espainiak Portugal gerra deklaritzen dio «*laranjen gerra*»

Ekaina. Godoy-k pake ituna sinatzen du Frantziaren onarpenik gabe.

1802: Martxoa. Amiens-ko ituna. Ingalaterra eta Frantziaren arteko denboraldi baletarako pakea. Abuztua. William eta Dorothy Calais-en lau astetako bisitaldi hau Annette eta Carolinerekin elkartzeko erabiltzen dute.

Urriak 4. Wordsworth Mary Hutchinson-ekin eskontzen da. Dorothyk eurekin jarraitzen du bizitzten Dove Cottagen.

Ingalaterra eta Frantziaren arteko gerra berriro hasten da.

Lyrical Ballads obraren hirugarren edizioa.

1804: Maiatza. Napoleon enperadore bihurtzen da.

1805: Otsailak 5. Wordsworthen anaia zen John naufragio batetan hiltzen da. Weymouth Bayn gertatzen da hau.

Lyrical Ballads obraren laugarren edizioa.

Urriak 21. Trafalgar.

1807: Frantziar eta espainiar tropek Portugal inbaditzen dute.

1808: Dove Cottagetik alde egiten du eta Allan Bankera (Grasmere) doa; han 1811.urte arte bizi izango da.

Fernando VII Espainako errege (1808 - 1833), (José Bonaparte, 1808-13).

Espainiar Iraultza. Cintrako konbentzioa. Independentziarako gerra.

1809: Maiatza. Cintrako konbentzioari buruz tratadu bat argitaratzen du.

Bigarren setio eta Zaragozaren hondamena.

1810: Coleridgekin eztabaidak Cadizeko Gorteak.

1811: Errektoregora abiatzen da, Grasmere, 1813 arte.

1812: Coleridgerekin lagun egiten da berriz. Bere seme-alabak, Catherine eta Thomas, hil egiten dira.

Napoleonek Errusia inbaditzen du.

Britainiar, espainiar eta portugaldar tropak, guztiak gerrilarekin batera, Madrilén sartzen dira.

1813: Royal Mounten geratzen da betirako, estatu funtzionari kargua hartu ondoren.

1814: *Excursion* argitaratzen du.

1815: *Collected Poems* eta *The White Doe of Rylstone* argitaratzen ditu

Ekainak 18. Waterloo. Napoleoniar gerraren amaiera.

1818: «Tory» alderdiaren alde panfletoak idazten ditu hauteskundeetan.

1819: Bake Epailea izendatzen dute.

1820: Kontinentea bisitatzen du. Lau aleetan *Poems*en edizio berria.

Duddon Sonets argitaratzen du. Espainian liberekin iraultza.

1822: *Ecclesiastical Sketches* eta *A Description of the Scenery of the Lakes* edizio aparte bat argitaratu ematen ditu.

1829: Dorothy Wordsworth larriki gaixo.

1831: Azken topaketa Coleridgekin.

1833: Isabel II, Espainako erregina (1833-1868)
Maria Cristinaren Erretordegoa (1833-1840).

1834: Coleridge hiltzen da.

1835: Dorothy burutik jota dagoeneko;

1842: Estatu funtzionari kargua uzten du.
Autorearen bizitzaren lehen eta azken garaiko
poemak argitaratzen dira.

1843: «*Poet Laureate*» izendatua.

1847: Bere alaba Doraren heriotza.

1849: *Collected Poems* obraren azken edizioa.

1850: Apirilak 23.ean Royal Mounten hiltzen
zaigu Williams Wordsworth.
The Prelude argitaratzen da.

Wordsworth-en poesiaren espainiar ikaslea sarritan konturatzen da William Wordsworthek hamabi poema inguru idatzi zituela Espainia eta Euskal Herria aipatuz, bertan berau inoiz ez egon arren. Wordsworthen gure herriarekiko interesa ez da, nolabait, araroa, kontutan hartzen badugu ez zela soilik erromantiko handia, filosofari sakona, natura zentzu berezi batez jantzi zuen poeta edo baita batzutan Frantses Iraultza oihukatu eta bestetan iraultza poetikoa kausatu zuen idazlea; politikan betidaniko interesa eduki zuen gizona izan zen. Bere garaiko ekintza politikotan parte hartzaile sutsua zen eta nahiko jakinduria zuen lekzio haiek onartzeko eta bere jarrera aldatzeko egi zaharra lur jota zegoela sentitzerakoan. Baina beragan aldagaitza zirudiena askatasunaren amodioa zen:

Upon liberty, and upon liberty alone, can there be permanent dependence; [1]

Askatasunaren bere kontzeptua zenbait ideia politiko konkretutan zetzan, zeintzuk bere uste filosofiko sakonetan zein eromantikotan dituzten euren sustraiak. Wordsworth-ek bai estadaista eta bai poetatzat jotzan zuen bere burua, eta, berez, J. Purkis-ek [2] poeta ingelesaren artean politikoa deitzen dio.

Horrela, Wordsworth-en Espainiarekiko interesa interes politiko bat da, hunkipen sakon eta egiazkoak sortzen dituen, ordea. *Poems dedicated to National Independence and Liberty* [3] izenburuan batuta dauden Espainiari buruzko sonetoak europar giro historikoaren edo, batez ere, espainiar historiaren kontra-koak kontsideratu beharko genituzke. Beraiek William Wordsworth-en bizitzaren alderdiei buruzko ikuspuntua oinarri sendokoa zela frogatzeko balioko lukete. Politikaria eta poeta ados zeuden.

Espainia eta Ingalaterrak, Wordsworth eta espainiar herriak garaiko egoera politikoarekiko zapuzketa eta dezepzioarekin bat egiten zuten.

Espainiari eskainitako poemak 1808, Cintra-ka Konbentzioaren urtea, eta 1810, Espainia eta Portugalen independentzia lortzeko eginiko batailak ikusi zituen urtea bitartean konposatu zituen [4].

Ordurako, Frantses Iraultzaren (1789) hasiera markatu zuen Bastillaren Erorketa iraganeko kontua zen. William Wordsworth-ek, —benetako demokrata, bere garaiko hainbat intelektual bezalako—, oso garrantzitsuak ziren askatasuna, berdintasuna eta anaitasuna idealak zertan geratu ziren ikusteko aukera izan zuen Frantzian, eta Frantses Iraultzak ekarriko omen zuen askatasunaren desiraren itxaropena erabat lurperatu zuen. Bera, baita ere, arazo larrietan zebilen bere Ingalaterra maitearekin gerran zegoen herria begiko zuelako, eta erdibiturik sentitu zuen bere burua abertzaletasuna eta nazioartekotasunaren artean agonia erromantikoaren gatazkaz betetako ezaugarri tipikoak.

Frantses Iraultzaren garaian, Napoleoniari konkistaren lehenengo egunetan, espainia Frantziarekin aliatuta aurkitzen zen. Egoera hau kili kolo zegoen, zeren 1795.eko frantses garaipenaren ondoren, Napoleonek tratatuak indar zitzazkeen, horrela, garaitutako herria bere aliatua bihurtzen zelarik Amerikan; era berean, Frantziaren defentsore berorren Portugaliko interesen aurrean, eta, nahiz azken baina ez txarren, Bonaparteri espainiar flotaren kontrola emanik, 1805.eko Trafalgarren izaniko suntsidura ondorio gertatuz.

Nahiz eta Wordsworth-ek ez zuen inoiz bere askatasun ideala baztertu, 1804. urte aldean, bere

William Wordsworth: politikari eta poeta

French Revolution (XXVIII) poema zatikatua konposatu zuenean, nahiko distantzia irabazi zuen, atzera bueltatuz, haserre baino gehiagoi penaz, garai haietako bisio idealistikoak begiratu ahal izateko, betirako joana zaion alaitasun gaztea atzera begiratzen duenak bezala.

*Oh! pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love!
(1-3. lerroak)*

*(...) Now was it that both found the meek and lofty
Did both find helpers to their heart's desire,
And stuff at hand, plastic as they could wish;
were called upon to exercise their skill,
Not in Utopia, subterranean fields,
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us, the place where in the end
We find our happiness, or not at all»
(32-40. lerroak) [5]*

Entusiasmo guzti horretaz aparte, bada ere inplikazio ironikoa: mundua aldatzeko posibilitatea mi-resgarria den arren, oso arriskutsua da era berean, poz-

tasuna lortzeko alternatiba bakarra bait da: poztasun eza.

Egia esan, hau Wordsworth moderatua dugu, oraindik ez zuena askatasun politikoaren maitasuna osotasunean abandonatu. Europako itxura politikoa, ordea, aldatuta zegoen. Frantzia gertatutako gertakizunen aurrean erreakzio gisa absolutismoa berjartzeko saiatzeko orokor bat burutu zen, baina gauza guztien gainetik hortxe zegoen Napoleon, 1804.ean enperadore bihurtu eta britainiar askorentzat traditua izan zen iraultzaren exponentea zena; etorberri bat, diktadore batek oposatutako liberalismoaren idealen tradizioa mesprezatuz, eta merkatu britainiarraren interesentzat oztopoa [6].

1808.erako, espainar sonetoak dagoeneko idatzita zeudenean, ez zegoen inongo gertuko arriskurik Britainiarentzat. Orduan, Napoleon Ingalaterra itotzen saiatu zen blokeo kontinentalaren asmotan eta, horretarako, maltzurki, Portugal erabili zuen; lehenik, amuzki bezala, Espainiaren zikoizkeria pizteko, eta gero, bere tropekin herrialde biak hartzeko.

Fontaineblau-ko tratatuaren ondorioz, Portugal Frantzia eta Espainiaren artean zatituta gelditu zen eta tropa frantsesak Espainaruntz bidaliak izan ziren akordioa indartzeko. Hamaika mugimendu abilen ondoren,

espainiar errege Femanado VII.aren abdikazioa barne, Napoleonen anaia, Jose, espainiako errege bihurtu zen.¹ Orduan, Espainia, Britainiaren etsai ahula, berehala lagun egin zitzaion. Harrigarria zera da, bultzada behetik etori zela: 1808.eko maiatzean espainiar herria erreboltan altxatu zen, J.H. Plumbs-ek azaltzen duen bezala:

(they) murdered what Frenchmen they could lay hands on, and sent a hurried deputation to demand help from England. This brought British troops to the Continent which they never left until Napoleon's defeat at Waterloo seven years later. [7]

Honela, etsaia bapatean lagun bihurtu zen, eta gainera, aldaketa hau herriak lortutako garaipena izan zen. Espainiar zio edo kausa horrek ingeles guztien bihotzak benetan hunkitu zituen eta horregatik beraz, ez da inola ere harritzekoa William Wordsworth-ek bere atentzioa Espainiari zuzentzea, gerran zena dagoeneko.

Frantsesek Zaragoza eta Geronako hiriak arrakastarik gabe setiatu zituzten, eta Bailen aldera berehala joan beharrean aurkitu ziren, non lehenengo benetako bataila frantses derrota batekin bukatu zen. Hauxe da itxuraz irabaztezina zirudien Napoleonen armadak sufritu zuen lehen derrota. Garai hartan garrantzi handiko gertakizuna izan zen, nahiz eta europear historiaren li-

burutan hainbeste Napoleoniarrak bataillen artean beste bat bezala agertu.

Britainiar abertzale guztiek, euren artean William Wordsworth eta Grasmere-ko bere zirkulua, gertakizunak egunkarien bidez arretaz jarraitzen zituzten Wellington Portugalen lurreratu zela ezagutu eta, Lisboa ondoan Junot-en menpean zeuden frantses tropak britainiarrek lehenengo bataila arrakastatsuan irabazi zituztenean, Wellington bere aginterik gabe utzi eta besteren bati emateko erabakiarekin bat ez agertuz Baina Cintra-ko Konbentzioa izan zen *harmak hartzeko* zirrara sortu ziona, edota behintzat luma armen orde.

By the Convention of Cintra Junot was allowed to withdraw with his troops from Portugal. The outcry at home was so violent that a court martial followed. Although Wellington was completely exonerated, the command of British troops was given not to him but to Sir John Moore. [8]

Jakin badakigu Wordsworth Junot-en erretiradaren aurkako protestaren alde zegoela zeren

He considered that the Spanish nationalists had been betrayed, and the tract soon develops into an argument about nationalist aspiration -

Nazionalismoa zirudien frantziar nagusigoaren menpean zegoen Europa elkartu batetarako hautakizun bakarra. Horrek eragin handia sortu zuen, bai historia eta jatorriaren kontzeptuengan eta bai folklore eta herriarengan ere. Nazionalismoa Mugimendu Erromantikoaren haurra zen, eta Napoleon berorren aita-puntakoa.

Oker jokatu besterik ez genuke egingo William Wordsworth-ekin bere garaiko gizon bezala orokorrean hartuko bagenu; William Wordsworth, gauza guztien gainerik, jenio eta orijinaltasun aparteko gizona bait zen. Kanpokoari eta baita mundu politikoari ere bere kontzeptu eta uste filosofiko sakonen ikutu bat eman zien. Wordsworth-ek gizonak behin eta berriro desorekatu eta nahasten duen oreka bezala hauteman zuen Unibertsoa.

Espainiar kuestioari egiten dion lehen hurbilketak orokorra, zeina bi sonetotan bilakatzen den, 1808. ko azaro edota abenduan egin zuen, oraindik Cintra-ko Konbentzioa zela medio idazten ari zen tratatuarekin konprometatuta aurkitzen zen garaian hain zuzen.² VII. sonetoak [9] modu berezi bateko kontsolazioa eskaintzen du, hau da, askatasuna arimaren egoera naturala denaren ustea, eta horrela gizona, parte den jainkozko harmoniaren osagai izanik. Honegatik «munduko alfe-

rrikako objetuen» («the world's vain objects») ukapenarekin hasten du sonetoa:

*Not mid the World's vain objects that enslave
The free-born soul (...)
Not there; but in dark wood and rocky cave (...)
(1, 2 eta 5. lerroak)*

Hau ez da naturarantz ihes egiten saiatzea, arimaren egoera naturala (gorputzetik at bizi den arima) askatasunaren egoera izatearen ustearen espresioa baizik; askatasun hau naturaren, jainkoarengan arima eramaten duen gidaria, aurrean errendituz lortu ahal izan daitekenaren ustearen espresioa da. Egi honek gizona indartu dezake; baita nazio oso bat kontsolatu ere:

*Here mighty Nature! in this school sublime
I weigh the hopes and fears of suffering Spain
(9 eta 10. lerroak)*

Eskolak, noski, ikastea inplikatzeko du, eta ikasten sublimatzeak Jainkoak Bere lekzioa natura bertatik irakasten duela. Gauzek euren garapen naturala izaten badute, orduan, Jainkoaren nahia jarraitzen ari dira. Tirania txarra denez, hori ezin daiteke Jainkoaren nahia izan. Hau dela eta, askatasunak existitu egin behar du. «Mundua gehiegi da gurekin» «*The world is too much with*

us»-ren ideia [10] eta hau naturala ez denarena bigarren sonetoan (VIII) baieztatzen da, Natura «koba arroka-tsua eta bisdun uholdeak» «*rocky cave and, foaming torrents*» baino gehiago «haizea hankazgorako zuhaitz eta galdutako ontzietaz kantuan ari denean» «*wind singing of tree uptorn and vessels lost*» dela esatean, Espainia itsas indar garrantzitsua dela ulertarazi nahiaz.

Ekaitzaren ondoren harmoniak berriro ere lekua hartzen du, eta profezia «arrakasta izango duten baretasun dirdiratsuen» «*of bright calms that shall succeed*» da, zeren hori bait da gertakizunen ibilbide naturala.

Dagoeneko, Espainia interesaren puntu garrantzitsua bihurtu da, eta Wordsworth-ek, seguru, interes handiz jarraituko zuen Espainiako gerraren garapena, aste batzu beranduago Zaragoza-ko setioa aipatzen duten bi soneto idatzi bait zituen.

Robert Southey poeta eta enseiularia, Wordsworth eta Coleridge familien lagun mina Grasmere-ko bileren garaian, izan zitekeen, neurri batetan, Wordsworth-en Iberiar Penintsularen ezagutza zehatzaren erruduna; arrazoia honakoa litzateke: Southey birritan egon zen bertan (1795 eta 1803), batez ere Portugalen, eta 1797.ean *Letters written in Spain and Portugal* argitaratu zuen. Hala eta guztiz ere, badirudi Wordsworth-en iturririk hurbilena Alexandro Laborde-ren

The descriptive itinerary of the Spanish Provinces izan zela, 1809.ean argitaratua [11].³

Testo hauengandik Wordsworth-ek espainiarren kontzeptu losintxaria eratu zuen, XXVIII eta XXIX. sonetoetan [12] deskribatuta agertzen delarik. Labordek kondatutako José de Palafox y Melzi jeneralaren agindupean Zaragozako gizon eta emakumeen beharrezko erresistentzia suharra da ordutik hainbeste historigile mugitu dituen, baita Wordsworth hunkitu ere, zera esatera heldu arte (XIII):

*The truth was felt
By Palafox and many a brave compeer,
Like him of noble birth and noble mind
By ladies, meek-eyed woman withouth fear. [13]
(8-11. lerroak)⁴*

Wordsworthek, Zaragozako haranei buruz aritzekoan, «latz eta ezikasiak» «*rude and untutored*» eta «babesgabeak haize zakarraren aurrean» «*naked to the gales*» (8. lerroa) kontsideratzen ditu. Kasu honetan Natura «beretik kanpo» «*without*» eta Natura «bere baitan» «*within*» oposatzen ditu:

*though Nature's dread protection fails.
There is a bulwark in the soul
(5 eta 6. lerroak)*

Berriro dugu naturaren orekaren ideia.

Gaisotasunengatik hilzorian eta tropa frantsesen presio berriztuarengatik (1809.eko urriaren 10ean sinatutako Vienna-ko Pakean amaitu zuena), azkenean, Zaragoza errenditu behar izan zenean, oraindik ere, Wordsworth-ek hiriaren suhartasunaren exenplu eta «adore militarra baino gehiagokoa» «*more than martial courage*» txalotzen zuen.

Saragossa (which, by a truly efficient British army, might have been relieved) has indeed fallen; but leaves little to regret; for consummate have been her fortitude and valour. The citizens and soldiers of Saragossa are to be envied; for they have completed the circle of their duty; they have done all that could be wished - - all that could be prayed for. [14]

Ez du errez Palafox ahazten. 1810.ean galdezka ari da oraindik: «A! non da Palafox?» «Ah! where is Palafox?» [15] -dagoeneko Vicennes-en preso. zenbat eta gehiago identifikatzen duen bere burua espainiar zioarekin, kausarekin, hainbat eta argiago azaltzen da bere jarrera, bere «nor-bera» «*self*»-a ahaztu eta bere burua espainiarren baten lekuan jarriz, XXVII. sonetoan daku-sagun bezala [16]. «Gu» «*we*» horretatik sortutako nazioartekotasuna ez dirudi XLI. [17] sonetoan, adibidez, adierazten duen abertzaletasunarekin gatazkan egon

behar duenik, Waterloo-ko Bataila medio (1816.ean),
non oihu egiten duen:

*(...) ah no, the spacious earth
neér saw a race who held, by right of birth,
So many objects to which love is due: (...)
(2-4. lerroak)*

Berez, «self»-a ez da sarritan lehen mailan ager-
tzen Espainia aipatzen duten Independentzia eta Aska-
tasun nazionalari eskainitako poema hauetan. Words-
worth, espainiarrak eta gizarteria osoa «gu» ironiko
horren baitan daude: (XXVII. sonetoa) [18]

*We can endure that He (Napoleon) should waste our
land (yet) (...)
(1. lerroa)*

*When of bands which he will break for us he dares
to speak
Of benefits and of a future day
when our enlightened minds shall bless his sway;
Then, the strained heart of fortitude proves weak;
(8-11. lerroak)*

*(...) That he has power to inflict what we lack strength
to bear.
(14. lerroa)*

William Wordsworth Frantses Iraultzaren ibilbidearekin zeharo dezepzionaturik egongo zen seguru asko. Beharbada, kontserbadoreago bihurtuko zen urteak pasatzen ziren neurrian, baina oraindik bere bihotza jende zapalduarekin dago eta bere itxaropena herriarekin. Herriak, bestalde, ez ditu dezepzionaturik itxaropen hauek hartuko, zeren «euren indar falta» *«their lack of strength»*, tirania jasan ahal izateko, espainiar gerrilaren fenomeno harrigarrian ondorioztatuko bait da, fenomeno berria benetan Europear gerraren arte modernoan.⁵

XXX. sonetoa [19] aztertu baino lehen, frantses eta espainiar gerrilei donkitaua dagoena, zera esan behar, William Wordsworth-ek ez zuen inoiz Frantziarekiko inongo gorrotorikn azaldu. Honek zera frogatzen digu, Unibertsoaren printzipio nagusia Wordsworth-ek zuen amodioaren printzipioaren ideiarekin ados dagoela. Agian izan daiteke noizbehinka goitik beherako abertzale sutsua, Frantziaren aurka doazenekin batera borrokatu eta euren ikuspuntua jarraituz, baina, era berean, har zezakeen frantses soldaduaren, ikuspuntua ere, XXX. sonetoaren forma eta edukia aztertzerakoan ikus dezakegun bezalaxe. Poema hori arras interesgarria da teknika aldetik: pasiboa erabiltzen du, izen sintagmen sekuentzia batekin hasita gehienetan, 5. eta 6. bertsoetan aditz sintagmekin hasi

arren, eta horrela irakurlea, puntu honetan soilik, berak mantentzen duen ikuspuntua armada frantsesarena dela konturatzen da. Bi irudik, «bitsa bazala» «*like foam*» eta «zeinuen bidez elkartzen den galeperren hegaldi sakabanatua bezala» «*as a flight of scattered quails by signs do reunite*» (hiperbaton, —sonetoaren erdi erdian— arazoaren barnegunera behin eta berriro eramatem gaituzte, berorrenzat inongo irtenbiderik ez dagoen gunera:

*Gone are they viewless as the buried dead:
Where now? —Their sword is at the Foeman's
heart
And thus from to year his walk they thwart,
And hang like dreams around his guilty bed.
(11-14. lerroak)*

Gerrilak frantses soldaduen begietatik ikusita daudenez, irakurleak, derrigorrez, euren beldurra ironiaz azalduta so egiten du bertan, baina bada pena ere agerian. Normalki gudaren ondorio den gorroto kolekti-boa ez da nabari ere egiten, eta Wordsworth-ek «berari» «*him*» jaurtikitzen dio errua, tirano kontsideratuz, beste zenbait poematan bezala (adibide gisa, *The French Army in Russia XXXIV*)[20].

Espainiar gerrilei buruzko bigarren sonetoan espainiar kapitain heroikoak, Don Espoz y Mina-ren

kasuan bezala,⁶ hasieran apaiz izateko hezitua izan zena eta gero partisauak gidatu zituena, gidari klasikoekin konparatuta agertzen dira; Sertorius-ekin⁷ bezala, erromatar pretore izanik espainiarren interesak erromatarren aginpidearen aurka defendatu zituena; edota Viriathus,⁸ artzain ezaguna, lusitaniarren gidari Erromaren aurka. Wordsworth-ek tirania kondenatzen du, baina berak ez du inoiz nazio bat bere osotasunean kondenatzen.

Lehenengo sonetoko teknikoki oso iradakorrak diren baliabideak eduki semantiko zabalarekin elkar-tzen dira, eta bien konbinaketak historian zehar tiraniaren kontra egin den erresistentziarekiko poetak duen mirespenaren adierazpenari bide uzten dio.

Horrela, espainiar sonetoez zera adierazten dute, Wordsworth alderdi askotan bere garaiko gizon bat izan zela, kontzeptu orokor guztien gainetik, bere humanitarismo handia eta jainkozko ordenaren sinismenagaitik, zeinak zuzenduko duen berez ordena politiko batetara.

Wordsworth-ek egitan intuikor jokatzen du euskal zioa aukeratzerakoan, euskal jendearengan bere atentzioa zuzentzerakoan. Harrigarria da, bestalde, Bizkaia bere atentzioaren gunea izatea, kontutan harturik

Espainiako parte hau ez zela Frantziaren zapalkuntza-
ren kontra erresistentzia nabarmen bezala agertu, eta era
berean, jakinez Euskal Herria eta bere jendea ez zirela
XIX. mende hasieran⁹ oso ezagunak Ingalaterran. Bai-
na egia da, izan ere, euskaldunak bereziak direla, euren
egoera politiko eta historikoagatik, eta baita euren ohi-
turengatik ere. Zio eta inguruaren benetakotasun zen-
tzu handi batekin, Wordsworth-ek espainiar sonetoei
Euskal Herriari donkitutako poemen sekuentzia batekin
ematen die amaiera.

Euskaldunek bat egin zituzten, eta orain ere egi-
ten dituzte, ideal erromantiko guztiak. Tribu zahar bat
dira, aspaldidaniko ohitura eta eskubideekin, libre jaiot-
takoak, ez bait ziren inoiz inongo lege feudalen menpe
egon. Devon edota Cornwall antzeko ingurune batetan
bizi dira, eta «gogorki mantentzen dute» «*tenaciously
preserve*», Laborde-k dioen bezala, euren hizkuntza
zaharra.

Laborde-k gertakizun eder eta malenkoniatsu bat
kondatzen digu, zeinak, dudarik gabe, gure poeta hun-
kitu bait zuen, XXIV. sonetoan [21] berridazten bait
du berorrek benetako baloreak ezin daitezkeela gizar-
te zibilizatu batetan topa, «Bizkaitar Bortitzen» «*Rude
Biscayans*» (2. lerroan) artean baizik, frogatuz: Hildako
mutikotxo bat bi makila gurutzatuen gainean bere hilo-

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bira eramaten dute, zuriz jantzita eta larrosa zuriz ko-roatuta.¹⁰

Heriotza inozentzia eta alaitasunaren sinbolo bihurtu da jendearen fede sinestunagatik:

*Then do a festal company unite
In choral song; and, while the uplifted cross
Of Jesus goes before, the child is borne
Uncovered to his grave: 'tis closed, -her loss
The mother then mourns, as she needs must
mourn;
But soon, through Christian faith, is grief sub-
dued:
And joy returns, to brighten fortitude.
(8-14. lerroak)*

Berriro ere, Wordsworth erromantikoa Wordsworth politikariarekin parekatzen da. «Hileta horietako bizkaitar noblearen» «*a noble Biscayan at one of those funerals*» lekuan jartzen du bere burua, XXV. sonetoan [22] bere herriaren egoera orokorraren bere hausnarketa agertuz.

*The pure white rose of innocence
Becomes not one whose father is a slave...
(5 eta 6. lerroak)*

Honek, esklabua ez dela inoiz errugabea inplikatzten du, errebeldian erori bait da, edota, tiraniaren aurka errebeldiarako obligantzan, —tirania agertzen den ahal—, zeren hori egiten badugu

*(...) guilt and shame from which is no defence
Descend on all that issues from our blood.*

Askatasunaren gaiak bere puntu garrantzitsuena Gernikako Arbolararen deieran du (XXV)[23]¹¹, euskal askatasun eta independentziaren sinboloa oraindik den arbola sakratua. Wordsworthek Laborderen Bizkaiarekiko erreferentziak aipatzen ditu, «beneragarriena den monumentu naturalaren» «*most venerable natural monument*» berezitasuna goratuz eta zuzenean titulaturaz berau «*Oak of Guernica!*» (Gernikako Aritza! —Arbola—), eta bere esanahia orokorrean hartuta, bere botere sakratua Dodonarenarekin konparatuz¹², gaia eta garai hartako elementu historikoak elkartuta dauden bi galde-
ra erretorikoetan datza sonetoaren mamia:

*How canst thou flourish at this blighting hour?
(11-14. lerroak)*

*(...) If never more within their shady round
Those lofty-minded Lawgivers shall meet.
Peasant and lord, in their appointed seat,
guardians of Biscay's ancient liberty.
(11-14. lerroak)*

Wordsworth-ek ezin zuen imajinatu ere egin momentu txar hark hainbeste denbora iraungo zuenik eta, orain dela gutxi arte ez du Euskal Herriak Gernikako Arbolaren ondoan euren Parlamentuan elkartzeko ahalbiderik eduki.

Wordsworth-ek harmonia neoplatoniar bat nabari izan zuen naturaren gauza arruntetan eta jende xumetan [24]. Horrela bere naturarekiko filosofia bizitza politikoa aplikatu zuen. Jainkoa berbera agertzen den naturaren harmonia horrek gizona gidatu behar izango zuen berarengana, hau jarraitzeko libre balitz. Era honetan konbinatzen ditu, beraz, Wordsworth-ek tesi eta antitesia, goia eta behea, zaharra eta berria, abertzaletasuna eta nazioartekotasuna. Askatasuna duen mundu batetan Jainkoa eta bere kreaturentzat bada lekua. Askatasunaren bilakuntza honetan Espainia eta Euskal Herria sinbolo garrantzitsuetan bihurtu ziren. Wordsworth Erromantikoa eta Wordsworth Politikaria ezin daitezke separa, tesia eta antitesia dira, askatasuna den errealitate nagusiago baten partea. Hau dela eta, gaur egun, William Wordsworth topikoa dugu bai Espainian eta baita, bereziki, Euskal Herrian ere, ez zuena, zoritxarrez, inoiz ere bisitatu.

OHARRAK

¹.—Murat-ek, Napoleon-en koinatuak, Espainiako errege Fernando VII-ari Napoleonekin Baionan elkartzea beharrezkoa zitzaiola konbentzitu zion. Elkartze honen helburua Fernando-ren abdikazioa lortzea zen bere aitaren mesedez eta azken ukoa lortu ahal izatea Napoleonen anaia zen Jose-ren mesedez.

².—Cintra-ko Konbentzioa zela eta autorea bertarako itun bat idazten lotuta ari zenean konposatutakoa. (William Wordsworth-en oharra)

³.—Ibilbide honen itzulpen espainiarrak estudio honen oinarri bezala balio izan du.

⁴.—María Agustina Zaragoza y Domenech izanen da seguru asko Wordsworth-ek aipatzen zuen anderetariko bat, zeinaren balentriak Lord Byron-ek Childe Harold-en deskribatzen zituen. Hiriko ate baten defentsan kañoiari baten postua hartu zuen berak, eta kañoiarekin tiroka jardun zuen zenbait bider.

⁵.—Aintzinateko eta Erdi Aroko kronikek gerrila deitu gerra motaren kontaezinezko adibideak eskaintzen dizkigute, baina aro modernuko garrantzitsuenak Espaina-Portugaleko gerrilak izan ziren, Espaina eta Portugalen Wellington-en kanpainetan suertatutakoak.

Gerrila hitza espainar «guerra» (=gerra) hitzaren diminuti-boa da.

Tradizionalki, gerrila gobernu nagusi batek edota atzerritar zapaltzaileek herriari inposatutako aldezaurretik pentsatutako akatsen kontrako protesta harma izan ohi da.

6.—Espoz y Mina (1781-1836), espainar gerrilaren gidaria, Frantzia erasotu eta desagertuz «armada fantasma» eratu zuena.

7.—Sertorius, Quintus 123-72 K.A., erromatar estadista eta militar buruzagia, Erromatar Senatua desafiatur, Espainia gehienaren gobernari berjabea bihurtu zena.

8.—Viriathus 130 K.A. urtean hil zen, artzain eta bandidu, Erromaren aurka gerrilak antolatu zituen, Erromaren zapalkuntzaren aurka, zenbait erromatar militar buruzagi garaituz.

9.—Laborde-k bere kontakizunetan ekintza politikoak sozialekin batzen ditu, berak bisitatu zuen euskal probintzietako jendea askatasunaren maitale kontsideratuz, dagoeneko Erromako erreinuaren kontra jarri zirenak eta «noble eta leialak» titulua Doña Juana erreginaren eskuetatik jaso zutenak..., beraz, eurek beti kontsideratu izan zituzten euren buruak libre bezala eta inongo lege feudalararen menpe.

Laborde-k kondatzen du, baita ere, nola errege-erregina katolikoek, Fernando eta Isabel, meza entzun zuten Gernikako

Santa María de la Antigua-n eta bertan zin egin aintzinateko burupe eta foruak errespetatuko zituztela. (Ikus 11). Era berean, Gernikako Arbola aipatzen du askatasun honen sinbolo bailitzan eta zera azaltzen du, magistratuak arbola zahar honen azpian aukeratuak izaten direla.

¹⁰.—Euskal Kuestiotan espezialista den Ander Manterola antropologo jaunaren informazioaren arabera, Laborde-k aipatutako ekintza banakoa izango zen seguruen. Tradizionalki, euskaldunek kandelak (= argia) eskaintzen zituzten, baina ez askotan lorak ordea. Egia da, bestalde, gorpuak ez zirela lurperatuak izaten zerraldo baten barruan, bi makila gurutzatuen gainean eramanak baizik.

¹¹.—Wordsworth-en oharra:

Gernikako Arbola zaharra, Laborde-k dio bere Bizkaiari buruzko kontakizunetan, monumentu natural laudagarriena da. Fernando eta Isabel-ek, 1476. urtean Santa Maria de la Antigua elizan meza entzun ondoren, zuhaitz honetaruntz zuzendu ziren, bere azpian bizkaitarrei euren foruak mantenduko zituztela zin egin zien leku berdinerara. Herri honen buruetan dauden beste interesak aurrerantzean agertuko dira.

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12.—Dodona, Epirus-eko herri zahar bat, Grezia; bertan Zeus-en tenplu bat dago eta Greziako orakulu zaharrenetarikoa bat.



WILLIAM
WORDSWORTH
POLITICIAN
and
POET

*The Spanish and Basque Sonnets
and their Background*

RENATE ZOELLNER

Cronological table

WORDSWORTH'S LIFE

1770: 7 April William Wordsworth born at Cocker-mouth, Cumberland.
Charles III King of Spain (1759-1788)

1776: War of American Independence (ends 1782)

1778: His mother dies. W. sent away to Hawk-shead Grammar School (until 1787)

1783: His father dies.

1787: At St. John's College, Cambridge (until 1791)
Charles IV, King of Spain (1788-1808)

1789: French Revolution begins. Fall of Bas-tille.

William Wordsworth: politician and poet

1790: Fourteen weeks tour in France and Switzerland with Robert Jones.

1791: Leaves Cambridge with a pass degree. Goes to Orleans to perfect his French.

1792: In love with Annette Vallon, 25 year old daughter of a surgeon of Blois.

20 April France declares war on Austria and Prussia.

Sept. Massacres in Paris.

Wordsworth in Paris leaves France. 15 December Caroline, child of William and Annette, born at Orleans.

1793: Wordsworth in London publishes essays and poems. Secret visit to Paris. War against Charles IV. 21 Jan. Louis XVI executed.

England declares war on France.

Jacobins in power, September reign of terror. Execution of Robespierre

1794: In Lake District. Nurses Raisley Calbert who dies in Jan. 1795 leaving Wordsworth 900PSt

Later the French begin wars of conquest.

1795: Meets William Godwin in London and is influenced by his ideas.

First meeting with Coleridge.

1796: Napoleon's Italian campaign Godoy and Périg non sign the treaty the treaty of San Ildefonso establishing an alliance between France and Spain.

1798: Publication of Lyrical Ballads.

Wordsworth and Coleridge land at Hamburg; then separate, Wordsworth staying at Goslar from October to April 1799.

November Napoleon First Consul.

1800: Coleridge comes to Greta Hall, Keswick.

1801: Second edition of Lyrical Ballads in 2 vols. Spain declares war against Portugal «*guerra de las naranjas*» Godoy signs peace treaty without French consent in June.

1802: August William and Dorothy visit Calais for four weeks to see Annette and Caroline.

4 October Wordsworth marries Mary Hutchinson; Dorothy continues to live with them at Dove Cottage.

Third edition of Lyrical Ballads.

William Wordsworth: politician and poet

1822: Ecclesiastical Sketches and separate edition of A Description of the Scenery of the Lakes.

1829: Dorothy Wordsworth seriously ill.

1831: Last meeting with Coleridge.

1833: Isabel II, Queen of Spain (1833-1868).
Regency of Maria Christina (1833-1840)

1834: Coleridge dies.

1835: Mental deterioration of Dorothy.

1842: Resigns office of Stamp-Distributor.
Poems chiefly of Early and Late years published.

1843: Appointed Poet Laureate.

1847: Death of Dora, his daughter.

1849: Final edition of collected Poems.

1850: William Wordsworth dies on 23 April, at Rydal Mount. The Prelude published.

The Spanish student of Wordsworth's poetry often notices with surprise that William Wordsworth wrote twelve poems mentioning Spain and the Basque country although he had never been there. Wordsworth's interest in our country is, however, not unusual if we bear in mind that he was not only the great Romantic, the profound philosopher, the poet who invested nature with special meaning or even the writer who at one time hailed the French revolution and another himself caused a poetic revolt but also a man with a life-long interest in politics. He participated enthusiastically in the political events of his time and was wise enough to accept their lesson and change his attitude when he felt that the old truth had faded away. What remained unchangeable was his love of freedom:

Upon liberty, and upon liberty alone, can there be permanent dependence; [1]

His concept of freedom obeyed concrete political ideas which had their root in his deeply philosophical, even romantic convictions. Wordsworth regarded himself as much a statesman as a poet, and in fact J. Purkis [2] calls him the most political of all English poets.

Thus William Wordsworth's interest in Spain is a political interest that nevertheless awakens deep and genuine emotions. The sonnets about Spain collected under the title *Poems dedicated to National Independence and Liberty* [3] should be seen against the background of European history or rather Spanish history. They may serve to prove that William Wordsworth's outlook on all aspects of life was of an extraordinary consistency. The politician and the poet were not in disagreement.

In fact, Spain and England, Wordsworth and the Spanish people share a feeling of frustration and disappointment with the state of the political affairs of their time.

The poems dedicated to Spain were composed between 1808, the year of the Convention of Cintra, and 1810, a year that saw decisive battles for independence in both Spain and Portugal. [4]

By then the fall of the Bastille which marked the beginning of the French revolution (1789) belonged to the past. William Wordsworth, a fervent democrat, like so many other intellectuals of his time, had had the occasion to witness in France what had become of the high flying ideals of liberty equality and fraternity so that he had buried his hope that the French revolution might bring the freedom he had longed for.

He was, furthermore, deeply troubled by his sympathies for a country with which his own beloved England was at war and must have felt torn between patriotism and internationalism, conflicting features that are perhaps typical for the romantic agony.

At the time after the French revolution, during the first years of the Napoleonic conquest Spain was in alliance with France. Its situation had been precarious for some time because after the French victory of 1795 Napoleon could enforce treaties which converted the defeated country into his ally in America, as well as into a defender of French interest in Portugal and which last but no least gave Bonaparte the control over the Spanish fleet that resulted in its destruction at Trafalgar in 1805.

Although Wordsworth never forsook his ideal of freedom, by 1804, when he composed his fragmen-

tary poem French revolution (XXVIII), he had gained enough distance to be able to look back with sorrow rather than anger to those times of idealistic visions as one does look back to youthful enthusiasm that has gone for ever.

*Oh' pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love!
(lines 1-3)*

*(...) Now was it that both found, the meek and lofty
Did both find helpers to their heart's desire,
And stuff at hand, plastic as they could wish;
were called upon to exercise their skill,
Not in Utopia, subterranean fields,
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us, the place where in the end
We find our happiness, or not at all
(lines 32-40) [5]*

In spite of all enthusiasm there is the ironic implication that even if the possibility of changing the world is marvellous it is also dangerous because there is only one alternative to happiness: «no hapiness».

Indeed, this is a more moderate Wordsworth, yet not a Wordsworth who has altogether abandoned

his love of political freedom. Nevertheless, the political aspect of Europe had changed. As a reaction to the events in France there was a general attempt to re-establish absolutism but above all there was Napoleon who in 1804 had become emperor and who was for many British the exponent of the revolution that had been betrayed, an upstart despising traditions a dictator opposed to the ideal of liberalism and an obstacle to the interests of British trade [6].

By 1808 when the Spanish sonnets were written, there was no immediate danger for Britain. Yet Napoleon tried to suffocate England by means of the Continental Blockade and he cunningly used Portugal as a bait to first awaken Spanish greed and then occupy both countries with his troops.

In the treaty at Fointainebleau Portugal was divided between France and Spain and French troops were sent into Spain to enforce the agreement. After a number of dexterous moves which included the abdication of the Spanish King Fernando VII, Napoleons's brother Joseph became King of Spain.¹

Yet Spain, Britain's unwilling enemy was rapidly turning into a friend. The fascinating fact was that the impulse came from below: in May 1808 the Spanish people rose in revolt as J.H. Plumb puts it:

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(they) murdered what Frenchmen they could lay hands on, and sent a hurried deputation to demand help from England. This brought British troops to the Continent which they never left until Napoleon's defeat at Waterloo seven years later [7].

Thus suddenly an enemy had become a friend and what is more this political change had been achieved by the people. The Spanish cause must certainly have won the heart of any Englishman and it is therefore not surprising that William Wordsworth should have directed his attention towards Spain which by now was at war.

The cities of Zaragossa and Gerona were besieged unsuccessfully by the French who had to hurry towards Bailen where the first real battle ended with a French defeat.

What in the books of European history seems now just one more of the many Napoleonic battles was a great sensation at the time of the event because it is the first time that the seemingly invincible Napoleonic armies met with defeat.

Every British patriot such as William Wordsworth and his circle in Grasmere followed matters in the papers, learned that Wellington landed in Portugal

and disagreed with the decision to supersede him in his command on the very day of the first successful battle near Lisbon when the British broke the French troops under Junot. But what made them «take to arms» or rather to the pen was the Convention of Cintra

By the Convention of Cintra Junot was allowed to withdraw with his troops from Portugal. The outcry at home was so violent that a court martial followed. Although Wellington was completely exonerated, the command of British troops was given not to him but to Sir John Moore. [8]

We know that Wordsworth joined in the outcry against Junot's retreat because

He considered that the Spanish nationalists had been betrayed, and the tract soon develops into an argument about nationalist aspiration -

Nationalism seemed to be the only alternative to a united Europe under French hegemony. It appealed, furthermore, to the new concept of history and origin, folk and country. Nationalism was a child of the Romantic Movement, and Napoleon was its godfather. But we would do injustice to William Wordsworth if we saw him only in general terms as a man of his time. William Wordsworth was above all a man of outstanding genius

and originality. A man who gave to the external, even the political world a touch of his profound philosophic concepts and convictions

Wordsworth was a man who perceived the Universe as an equilibrium which man is constantly upsetting. His first general approach to the Spanish question which emerges in the form of two sonnets composed in November or December 1808 while he was still engaged in writing the tract occasioned by the Convention of Cintra.² Sonnet VII [9] offers a consolation of a very particular kind. The conviction that freedom is the natural state of the soul and therefore an integral component of the divine harmony of which man is part. This is why the sonnet starts with a negation of «*the world's vain objects*»

*Not mid the World's vain objects that enslave
The free-born soul (...)
Not there; but in dark wood and rocky cave (...)
(lines 1, 2 & 5)*

This is not an attempt at escaping into nature but the expression of the conviction that the natural state of the soul (the soul that lives apart from the body) is the state of freedom and that this freedom can be achieved by surrendering oneself to nature which leads the soul

William Wordsworth: politician and poet

on to God. This truth may encourage the individual; it can also console a whole nation:

*Here mighty Nature! in this school sublime
I weigh the hopes and fears of suffering Spain
(lines 9 & 10)*

School, of course, implies learning and sublime learning implies that God teaches His lesson through nature. If things take their natural course they are therefore following God's will. As tyranny is evil it cannot be God's will. This is why there must be freedom. The idea that «*The world is too much with us*» [10] and that this is not natural, is corroborated in the second sonnet (VIII) when Nature rather than «rocky cave and, foaming torrents» is the «wind singing of tree uptorn and vessels lost», evoking the fact that Spain is an important naval power.

Harmony is re-established after the storm and the prophesy is «*of bright calms that shall succeed*» because such is the natural course of events.

By now Spain has become a focal point of concern, and Wordsworth must have followed the course of the war in Spain with great attention because a few weeks later he composes two sonnets in which he makes reference to the siege of Zaragossa.



The poet and essayist Robert Southey, a close friend of the Wordsworth and Coleridge Families in the times of their gatherings at Grasmere, may partly be responsible for Wordsworth's detailed knowledge of the Iberian Peninsular because he had visited it twice (1795 and 1803), staying mostly in Portugal, and he had published *Letters written in Spain and Portugal* in 1797

Nevertheless, it seems that Wordsworth's immediate source is The descriptive itinerary of the Spanish Provinces by Alexandro Laborde, published in 1809 [11]³

It is from this report that Wordsworth forms the flattering concept of the Spaniards whom he described in his sonnets XXVIII and XXIX [12]. It is the desperate and brave resistance of the men and women of Zaragossa under General Jose de Palafox y Melzi as narrated by Laborde that has moved many historians since and that impressed Wordsworth, inducing him to say. (XIII)

*The truth was felt
By Palafox and many a brave compeer,
Like him of noble birth and noble mind
By ladies, meek-eyed woman without fear [13]⁴
(lines 8-11)*

Wordsworth refers to the dales of Zaragossa as «rude and untutored» and «naked to the gales» (line 8). In this case he opposes Nature without to Nature within because:

*though Nature's dread protection fails.
There is a bulwark in the soul
(lines 5 & 6)*

Again there is the idea of an equilibrium in nature.

When Zaragossa finally has to surrender defeated by disease as well as by the renewed pressure of the French troops (which resulted in the peace of Vienna signed October 10, 1809) Wordsworth still hails the city as an everlasting example of bravery and «more than martial courage».

Saragossa (which, by a truly efficient British army, might have been relieved) has indeed fallen, but leaves little to regret; for consummate have been her fortitude and valour. The citizens and soldiers of Saragossa are to be envied; for they have completed the circle of their duty; they have done all that could be wished - - all that could be prayed for. [14]

He does not easily forget Palafox. In 1810 he is still asking: «*Ah! where is Palafox?*» [15] -(by now prisoner in Vicennes). How much he identifies with the Spanish cause becomes apparent in the way he forgets the self putting himself totally into the position of a Spaniard in his sonnet XXVII [16]. The internationalism that results from this position of «we» does not seem to be in conflict with the patriotism that he expresses for example in his sonnet XLI [17] occasioned by the Battle of Waterloo (in 1816) where he exclaims:

*(...) ah no, the spacious earth
néer saw a race who held, by right of birth,
So many objects to which love is due: (...)
(lines 2-4)*

In fact, the self is not often in the foreground in these poems dedicated to National Independence and Liberty which refer to Spain. Wordsworth, the Spaniards and all mankind are comprised in the ironical we: (sonnet XXVII) [18]

*We can endure that He (Napoleon) should waste our
land (yet) (...)
(line 1)*



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*When of bands which he will break for us he dares
to speak
Of benefits and of a future day
when our enlightened minds shall bless his sway;
Then, the strained heart of fortitude proves weak,»
(lines 8-11)*

*(...) That he has power to inflict what we lack
strength to bear.
(line 14)*

William Wordsworth might have been disappointed by the course of the French Revolution. He might have become more conservative as years went by but his heart is still with the oppressed and his hope is still with the people. The people, on the other hand will not disappoint these hopes, for «their lack of strength» to bear with tyranny will result in the extraordinary phenomenon of the Spanish Guerilla, new in modern European warfare.⁵

Before examining sonnet XXX [19], dedicated to the French and The Spanish Guerillas it should be remembered that William Wordsworth never expresses anywhere hatred of France. This proves that the ruling principle of the Universe is according to Wordsworth's concept a principle of love. He may sometimes be over-patriotic, he can become one with those who

fight against France and take their point of view but he can also take the point of view of the French soldier as can be seen when examining form and content of sonnet XXX. The poem is technically very interesting because it is largely written in passive voice starting with a sequence of noun phrases that is only partly relieved by the sequence of verb phrases in lines 5 and 6 and only at this point does the reader become fully aware that the point of view that he shares is that of the French army. Two similies - «*like foam*» and «*as a flight of scattered quails by signs do reunite*» (hyperbaton) exactly in the centre of the sonnet -bring forth the central problem for which no solution can be offered:

*Gone are they viewless as the buried dead:
Where now? –Their sword is at the Foeman's heart
And thus from year to year his walk they thwart,
And hang like dreams around his guilty bed.
(lines 11-14)*

The fact that the Guerilas are seen through the eyes of the French soldiers so that the reader is made to feel their fear bears a touch of irony but is not devoid of pity either. Very far from any sign of collective hate, which is so often the result of war, Wordsworth blames «him» the tyrant in this as in other poems (e.g. The French Army in Russia XXXIV) [20].

In the second sonnet about the Spanish Guerillas the heroic Spanish captains like Don Espoz y Mina⁶, who was originally educated for priesthood but led the partisans are compared to classical leaders such as Sertorius⁷ the Roman praeter who defended the interests of the Spanish people against Roman authority and Viriathus⁸ the renowned shepherded leader of the Lusitanians against Rome. Wordsworth protests against tyranny but he never condemns a nation at large.

The highly suggestive technical devices of the first sonnet are here matched by the far reaching semantic content but both combine to give way to the expression of the poet's admiration for the resistance against tyranny all throughout history.

Thus the Spanish sonnets show that Wordsworth was in many aspects a man of his time surpassing general concepts due to his great humaneness and his profound belief in the divine order that would lead eventually to political order.

Wordsworth's is, however, truly intuitive in the way he singles out the Basque cause, focussing his interest on the Basque people. It is surprising that Biscay should have attracted his attention because this part of Spain was not very notorious for its resistance against

French oppression and moreover, the Basque country and its people were not very well known in England at the beginning of the nineteenth century.⁹ It is, nevertheless a fact that the Basque people are singular due to their political situation and history as well as their customs. With his fine sense for authenticity of cause and setting, Wordsworth culminates his Spanish sonnets with a sequence of poems dedicated to the Basque country.

The Basque people did and still do unite all the Romantic ideals. They are an ancient tribe with long standing traditions and rights, born free because they had never been subjected to any feudal law. They are moreover living in an environment not unlike Devon or Cornwall and «tenaciously» preserve, according to Laborde, their ancient language.

Laborde narrates an event of singular beauty and melancholy that must have deeply impressed the poet because he retells it in his sonnet nr. XXIV [21], demonstrating that the true values are not to be found within a civilised society but, as in this case, amongst «*Rude Biscayans*» (line 2): A deceased child is carried to its grave on two crossed sticks dressed in white and crowned with white roses.¹⁰

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Death has become a symbol of innocence and joy because of the trusting faith of the people:

*Then do a festal company unite
In choral song; and, while the uplifted cross
Of Jesus goes before, the child is borne
Uncovered to his grave: 'tis closed, -her loss
The mother then mourns, as she needs must mourn;
But soon, through Christian faith, is grief subdued:
And joy returns, to brighten fortitude.
(lines 8-14)*

Once again, Wordsworth the Romantic is closely related to Wordsworth the politician. He puts himself into the place of «*a noble Biscayan at one those funerals*» expressing in sonnet nr. XXV [22], his reflection about the general situation of his country.

*The pure white rose of innocence
Becomes not one whose father is a slave...
(lines 5 & 6)*

implies that a slave is never innocent because he has failed to rebel, or, that there is an obligation to revolt against tyranny wherever it may arise because if we fail to do so

*(...) guilt and shame from which is no defence
Descend on all that issues from our blood.*

The theme of freedom culminates in the appeal to the Oak of Guernica, (XXVI) [23]¹¹, the holy tree that is still a symbol of Basque liberty and independence. Wordsworth quotes Laborde's account of Biscay stressing the singularity of this «*most venerable natural monument*» and addressing it directly «*Oak of Guernica!*» and generalizing its significance by comparing its holy power with that of Dodona¹². The core of the sonnet lies in two rethorical questions which link the theme to the historical facts of those times:

How canst thou flourish at this blighting hour?
(line 5)

*(...) If never more within their shady round
Those lofty-minded Lawgivers shall meet,
Peasant and lord, in their appointed seat,
guardians of Biscay's ancient liberty.*
(lines 11-14)

Wordsworth could not foresee that the blighting hour would last a long time and that it is only very recently that the Basque people are able to assemble again in their Parliament beside the Oak of Guernica.



Wordsworth perceived a Neo-Platonic harmony in common things, in nature and in humble people. Thus his nature philosophy is also applied to political life. The harmony in nature through which God manifests Himself was to lead man on to the beyond if he were free to follow. This is how Wordsworth combines thesis and antithesis, high and low, old and new, patriotism and internationalism. In a world of freedom there is room for God and His creatures, in this search for freedom Spain and the Basque country became important symbols. Wordsworth the Romantic and the Politician cannot be separated. They are also thesis and antithesis, part of a higher reality which is freedom.

This is why William Wordsworth is today highly topical not only in Spain but especially in the Basque country which he, unfortunately never visited.

NOTES

¹.—The Spanish King Fernando VII was convinced by Murat, Napoleon's brother-in-law, of the necessity of a meeting with Bonaparte in Bayona. The only purpose of this meeting was the abdication of Fernando in favour of his father and the renunciation of the latter in favour of Napoleon's brother Joseph.

².—Composed while the author was engaged in writing a tract occasioned by the Convention of Cintra. (WW's own note)

³.—The Spanish translation of this itinerary has served as basis for this study.

⁴.—One of the ladies Wordsworth refers to is probably Maria Agustina Zaragossa y Domenech whose exploits are described by Lord Byron in *Childe Harold*. In the defence of one of the city gates she took over the post of a gunner and fired the cannon several times.

⁵.—Ancient and medieval chronicles offer countless examples of guerrilla warfare but the most important role in modern times was played by the Spanish-Portuguese guerrillas in Wellington's campaigns in Portugal and Spain.

The word guerrilla is the diminutive of Spanish guerra = war. Traditionally guerrilla warfare has been a weapon of protest against alleged wrongs imposed on a people by a foreign invader or ruling government.

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6.—Espoz y mina (1781-1836), leader of the Spanish Guerrilla who created a «ghost army» attacking the French and disappearing. After the war he opposed the absolutist government of Fernando VII and went into exile.

7.—Sertotius, Quintus 123-72 BC, Roman statesman and military commander who, defying the Roman Senate, became the independent ruler of most of Spain.

8.—Viriathus died 139 BC shepherd and bandit, organized guerrillas against Roman oppression defeating several Roman military commanders.

9.—Laborde combines in his account political with social facts, describing the people of the Basque provinces he visited as lovers of freedom who had already opposed the reign of Rome and who obtained the title of «noble and loyal» from Queen Dona Juana in... so that they considered themselves as free and not subject to any feudal laws. Laborde narrates how the Catholic King and Queen, Ferdinand and Isabella heard mass in Santa Maria la Antigua in Guernica and swore that they would respect the ancient privileges and «fueros» (see note 11). He also mentions the Oak of Guernica as a symbol of this freedom and explains that the magistrates are elected under this ancient tree.

10.—According to the information from Mr. Ander Manterola, anthropologist specialised in Basque questions, the custom described by Laborde was most probably a singular event. Traditionally Basque people offered candles, i.e. light but not often flowers. It is true that corpses were not buried inside a coffin but carried on two crossed sticks.

11.— WW's own note:

«The ancient oak of Guernica, says Laborde in his account of Biscay, is a most venerable natural monument. Ferdinand and Isabella, in the year 1476, after hearing Mass in the church of Santa María de la Antigua. repaired to this tree under which they swore to the Biscayans to maintain their fueros (privileges). What other interest belongs to it in the minds of this people will appear from the following.»

12.— Dodona, an ancient town in Epirus, Greece; seat of a temple of Zeus and of the oldest of Greek oracles.

WILLIAM
WORDSWORTH

POLÍTICO
y
POETA

*Los sonetos de tema vasco y español
y su transfondo histórico*

Traducción: M.^a ÁNGELES MARTÍNEZ

Tabla cronológica

VIDA DE WORDSWORTH

1770: 7 de abril. Nace en Cockermouth, Cumberland, William Wordsworth.
Carlos III, rey de España (1759-1788).

1776: Guerra de la Independencia de los Estados Unidos (finaliza en 1782).

1778: Muere la madre del poeta. Wordsworth es enviado a Hawkshead Grammar School (hasta 1787).

1783: Muere su padre.

1787: Estancia en St. John's College, Cambridge hasta 1791.

1789: Carlos IV, rey de España (1788-1808). Se inicia la Revolución Francesa.
Toma de la Bastilla.

1790: Acompañado por Robert Jones, recorre Francia y Suiza durante catorce semanas.

1791: Concluye estudios en Cambridge con calificación de aprobado. Viaja a Orleans para perfeccionar sus conocimientos de francés.

1792: Se enamora de Annette Vallon, 25 años, hija mayor de un cirujano de Blois.

Wordsworth en París; abandona Francia.

Nace el 15 de Diciembre en Orleans, Caroline, hija de William y Annette.

20 de Abril. Francia declara la guerra a Austria y Prusia.

Septiembre. Masacres en París.

1793: Wordsworth en Londres publica ensayos y poemas. Visita en secreto París.

Guerra contra Carlos IV.

21 de enero, Luis XVI muere en el patíbulo; Inglaterra declara la guerra a Francia; Septiembre, los jacobinos en el poder.

1794: Cuida en el Lake District de Raisley Calbert, quien fallece en enero de 1795 dejando a Wordsworth 900 libras esterlinas.

Régimen del terror. Ejecución de Robespierre.

Más tarde Francia comienza las campañas de conquista.

1795: Encuentro en Londres con William Godwin, quien le influirá con sus ideas.
Primer encuentro con Coleridge.

1796: Campaña de Napoleón en Italia. Godoy y Perignon firman el tratado de San Idelfonso que establece una alianza entre Francia y España.

1798: Publicación de «*Lyrical Ballads*». Wordsworth y Coleridge llegan a Hamburgo; se separan entonces y Wordsworth permanecerá en Goslar desde octubre hasta abril de 1799.

Agosto, batalla del Nilo.

Suiza es sometida por los franceses.

El embajador francés Truguet provoca la crisis de poder de Godoy.

1800: Coleridge en Greta Hall, Keswick.

1801: Segunda edición de «*Lyrical Ballads*» en dos volúmenes.

España declara la guerra a Portugal («*guerra de las naranjas*»); Godoy firma en junio un tratado de paz sin el consentimiento francés.

1802: Marzo, paz de Amiens; tregua entre Francia e Inglaterra.

Agosto, William y Dorothy visitan Calais durante cuatro semanas para ver a Caroline y Annette.

4 de Octubre, Wordsworth se casa con Mary Hutchinson; Mary continúa viviendo con ellos en Dove Cottage.

Se reanuda la guerra entre Francia e Inglaterra. Tercera edición de «*Lyrical Ballads*.»

1804: Mayo, Napoleón emperador.

1805: 5 de febrero. John, hermano de Wordsworth, muere ahogado en un naufragio en la bahía de Weymouth.

21 de octubre, Trafalgar.

1807: Tropas españolas y francesas invaden Portugal.

1808: Abandona Dove Cottage para trasladarse a Allan Bank, Grasmere, donde vive hasta 1811. Fernando VII rey de España (1808-1833), (José Bonaparte, 1808-13).

Levantamientos en España, Convención de Cintra. Guerra de Independencia.

1809: Mayo, publica un escrito sobre la Convención de Cintra.

Segundo sitio y derrota en Zaragoza.

1810: Disputa con Coleridge. Las Cortes de Cádiz.

1811: Se traslada a la Rectoría, Grasmere, hasta 1813.

1812: Se reconcilia con Coleridge. Mueren sus hijos Catherine y Thomas.

Napoleón invade Rusia.

Entran en Madrid junto con la guerrilla tropas británicas, españolas y portuguesas.

1813: Se asienta permanentemente en Rydal Mount, después de haber recibido un cargo como funcionario del estado en Westmorland.

1814: Se publica *Excursión*

1815: Publicación de *Collected Poems* y *The White Doe of Rylstone*.

18 de Junio, Waterloo. Fin de las guerras napoleónicas.

1818: Publica panfletos apoyando al partido Tory.

1819: Nombrado Juez de Paz.

1820: Visita el continente. Nueva edición de *Poems* en 4 volúmenes y se publica *Duddon Sonnets*.

Revolución liberal en España.

1822: *Ecclesiastical Sketches* y edición aparte de *A Description of the Scenery of the Lakes*.

1829: Dorothy Wordsworth seriamente enferma.

1831: Último encuentro con Coleridge

1833: Isabel II, reina de España (1833-1868). Regencia de María Christina (1833-1840).

1834: Muere Coleridge.

1835: Deterioro en la salud mental de Dorothy.

1842: Renuncia a su cargo oficial.
Se publican poemas, principalmente de los primeros años de su labor como escritor.

1843: Es nombrado Poeta Laureado.

1847: Muerte de Dora, su hija.

1849: Edición definitiva de *Collected Poems*.

1850: Williams Wordsworth muere en Rydal Mount el 13 de Abril.

Se publica *The Prelude*.

El estudiante español que se acerca a la poesía de William Wordsworth a menudo descubre con sorpresa que Wordsworth escribió alrededor de doce poemas en los que menciona España y el País Vasco, aunque nunca los hubiera visitado.

Sin embargo, el interés de Wordsworth por nuestro país no es inusitado si tenemos en cuenta que no solo fue el gran romántico, el profundo filósofo y poeta que dotó a la naturaleza de un significado especial, o tan siquiera el escritor que en un momento dado ensalzó la revolución francesa y que estaba llamado a causar él mismo una rebelión poética, sino que fue también un hombre que mantuvo a lo largo de su vida un gran interés por la política. Participó con entusiasmo de los acontecimientos políticos de la época y fue lo suficientemente sabio para asimilar las enseñanzas de dichos acontecimientos y cambiar su punto de vista, cuando empezó a

sentir que las viejas verdades se desvanecían. Lo que permaneció inalterable fue su amor por la libertad:

Upon liberty, and upon liberty alone, can there be permanent dependence; [1]

Este concepto de libertad quedó subordinado a ideas políticas concretas que tenían su raíz en sus profundas, incluso románticas, convicciones filosóficas. Wordsworth se consideraba a sí mismo tanto estadista como poeta, y de hecho, J. Purkis [2] le califica como el más político de todos los poetas ingleses.

Con todo, el interés de William Wordsworth hacia España es un interés político que, sin embargo, despierta profundas y sinceras emociones. Los sonetos sobre España recopilados bajo el título de *Poemas dedicados a la libertad e Independencia Nacional* [3] deberían ser contemplados en el trasfondo de la historia europea o más correctamente de la historia española. Estos sonetos pueden contribuir a demostrar que la visión que William Wordsworth tenía sobre los diferentes aspectos de la vida posee una extraordinaria coherencia. Ni el político ni el poeta discreparon en sus opiniones. La frustración y el desaliento ante la situación en que se hallan los asuntos políticos de la época son compartidos de igual manera por España e Inglaterra, por Wordsworth y el pueblo español.

Los poemas dedicados a España fueron redactados entre 1808, año de la convención de Cintra, y 1818, año que iba a presenciar las batallas decisivas para la independencia de España y Portugal [4].

Para entonces la toma de la Bastilla que marcó el inicio de la revolución francesa en 1789, era un hecho que pertenecía ya al pasado. William Wordsworth, ferviente demócrata, tuvo ocasión de presenciar, como otros tantos intelectuales de su época, en qué acabaron en Francia aquellos elevados ideales de libertad, fraternidad e igualdad y con ello se desvaneció toda esperanza de que la revolución francesa pudiera traer la libertad que él tanto ansiaba.

Profundamente atormentado por su admiración hacia un país con el que la amada Inglaterra se hallaba enzarzada en la lucha, debió sentirse desgarrado entre la defensa de una postura internacionalista y su propio patriotismo, visiones ambas que entran en conflicto, conflicto que por otra parte, es un rasgo típico de la agonía romántica.

En el periodo que siguió a la revolución francesa, y durante los primeros años de las conquistas napoleónicas, España mantuvo una alianza con Francia. Su situación había sido precaria durante algún tiempo porque tras la victoria francesa de 1795, Napoleón pudo hacer

efectivos tratados que convirtieron a la nación derrotada en aliada en América y defensora de los intereses franceses en Portugal, tratados que dieron a Bonaparte el control sobre la flota española, cuya consecuencia más trágica fue su total destrucción en Trafalgar en 1805.

Aunque Wordsworth nunca abandonó su ideal de libertad, hacia 1804 fecha en la que compuso su poema inacabado *La Revolución Francesa* (XXVIII), había conseguido ya el necesario distanciamiento para volver la mirada hacia aquellos tiempos de elevados ideales con más dolor que ira, como hace al recordar aquel entusiasmo juvenil que ha desaparecido para siempre:

*Oh! pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love!
(líneas 1-3.)*

*(...) Now was it that both found, the meek and lofty
Did both find helpers to their heart's desire.
And stuff at hand, plastic as they could wish;
were called upon to exercise their skill,
Not in Utopia, subterranean fields,
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us, the place where in the end
We find our happiness, or not at all
(líneas 32-40.) [5]*

A pesar de todo el entusiasmo, el poema rebosa ironía, pues si bien es cierto que es maravillosa la posibilidad de cambiar el mundo, no es menos cierto que encierra innumerables peligros. La felicidad no ofrece otra alternativa que la infelicidad.

Estamos así ante un Wordsworth más moderado, pero no ante un Wordsworth que haya abandonado en modo alguno su amor por la libertad política. Con todo, el mapa político de Europa había cambiado. Como prólogo a los acontecimientos en Francia, hubo un intento unánime de restaurar el absolutismo en el continente, pero en el punto álgido de dichos acontecimientos surgió la figura de Napoleón, ese arribista que despreciaba las tradiciones, un dictador contrario al ideal del liberalismo y un obstáculo en suma para los intereses comerciales británicos [6].

Hacia 1808, fecha en la que fueron escritos los sonetos sobre España, no había aún peligro inmediato para Gran Bretaña. Sin embargo Napoleón intentó aislar a Inglaterra por medio de un bloqueo continental y para ello utilizó con gran astucia a Portugal como señuelo para despertar la codicia española y poder así ocupar ambas naciones con sus tropas.

En el tratado de Fontainebleau Portugal quedó dividida entre Francia y España y fueron enviadas a territorio español tropas francesas con para asegurar el cumplimiento del acuerdo. Después de hábiles maniobras, entre ellas la abdicación de Fernando VII, José, hermano de Napoleón, se convirtió en rey de España.¹

Estas maquiavélicas intrigas políticas que buscaban ganar a España como aliada, acabaron por empujarla hacia una alianza con el enemigo de Francia, Gran Bretaña. El hecho sorprendente es que el empuje hacia una amistad con Inglaterra surgió de las capas populares; en mayo de 1808 el pueblo español se alzó en armas y como afirma J.H. Plumb:

(they) murdered what Frenchmen they could lay hands on, and sent a hurried deputation to demand help from England. This brought British troops to the Continent which they never left until Napoleon's defeat at Waterloo seven years later. [7]

De esta manera una antigua potencia enemiga pasó a ser un país aliado y lo que es más importante si cabe, tal cambio de orientación política fue logrado por las gentes del pueblo. La causa española debió ganar el corazón de todos los ingleses y no es de extrañar que William Wordsworth dirigiera su atención hacia una España que se encontraba sumida en un conflicto bélico con Francia.

Las ciudades de Gerona y Zaragoza fueron sitiadas sin éxito por las tropas francesas que tuvieron que marchar apresuradamente hacia Bailén donde se libró la primera batalla de importancia, que acabó con la derrota francesa.

Lo que en los libros de historia ha pasado como una más de las muchas batallas libradas contra Napoleón, fue un hito decisivo en aquel momento, porque por primera vez las hasta entonces invencibles tropas napoleónicas conocieron la derrota.

Todo patriota británico, entre los que se encontraban Wordsworth y su círculo de Grasmere, siguió con ávido interés el desarrollo de los acontecimientos a través de los periódicos y así tuvieron noticia del desembarco de Wellington en Portugal y de su desacuerdo con la decisión de ser reemplazado del mando el mismo día de la primera batalla ganada cerca de Lisboa, donde los británicos dispersaron las tropas francesas al mando de Junot. Pero lo que hizo empuñar las armas o, más propiamente dicho, poner su pluma al servicio de la causa fue la Convención de Cintra.

By the Convention of Cintra Junot was allowed to withdraw with his troops from Portugal. The outcry at home was so violent that a court martial followed. Although Wellington was completely exonerated, the command of British troops was given not to him but to Sir John Moore. [8]

Es sabido que Wordsworth se unió a la protesta criticando que Junot hubiera sido permitido emprender la retirada con sus tropas porque

He considered that the Spanish nationalists had been betrayed, and the tract soon develops into an argument about nationalist aspiration

El nacionalismo apareció como la única alternativa viable a una Europa unificada bajo la he-

gemonía francesa. Apelaba a un nuevo concepto de historia y origen, de pueblo y de nación. El nacionalismo fue el retoño del Romanticismo y Napoleón su padrino.

Pero no se le haría verdadera justicia a William Wordsworth si solo fuera visto en términos generales como un hombre fruto de su época. William Wordsworth fue por encima de todo un hombre de genio y originalidad excepcionales. Un hombre que comunicaba a todo lo externo, incluso al mundo de la política, el espíritu de sus profundas ideas y creencias filosóficas. Wordsworth concebía el Universo en un estado de equilibrio que el hombre continuamente estaba alterando.

Esto se ve desde su primer acercamiento general a la cuestión española que daría pie a dos sonetos compuestos en noviembre o diciembre de 1808, cuando todavía se hallaba ocupado en la redacción de un ensayo escrito a raíz de la Convención de Cintra.²

El soneto VII [9] ofrece un consuelo de muy singular índole. La firme creencia de que la libertad es el estado natural del alma y por lo tanto es aquella, parte integrante de la armonía divina de la cual el hombre es partícipe. De ahí que el soneto comience con el rechazo de *«las vanidades del mundo»*:

*Not mid the World's vain objects that enslave
The free-born soul (...)
Not there; but in dark wood and rocky cave (...)
(líneas 1, 2 y 5)*

No es esto ningún intento de escapar a la naturaleza sino la expresión de la creencia que afirma que el estado natural del alma (*el alma separada del cuerpo*) es un estado de libertad y que dicha libertad puede ser alcanzada mediante el abandono de uno mismo en la naturaleza que eleva el alma hacia Dios. Esta verdad puede dar fuerzas a un individuo y ofrecer consuelo a una nación entera:

*Here mighty Nature! in this school sublime
I weigh the hopes and fears of suffering Spain
(líneas 9 y 10)*

Escuela esta que lleva consigo naturalmente un proceso de aprendizaje, aprendizaje sublime que entiende que Dios comunica sus enseñanzas valiéndose de la naturaleza y que, si las cosas siguen su curso cumplen así la voluntad de Dios. Al ser la tiranía un mal, no puede ser voluntad divina. Es esto por lo que tiene que haber libertad. La idea de que el «mundo está demasiado con nosotros» «*The world is too much with us*» [10] Y que ello no es lo natural es corroborado en el segundo

soneto (VIII) donde la naturaleza más que «cueva rocosa y torrente de espumas» «*rocky cave and, foaming torrents*» es el «viento que canta historias de árboles hendidos y navíos perdidos» «*wind singing of tree up-torn and vessels lost*», al tiempo que evoca la potencia marítima de España.

A la tempestad le sigue de nuevo la armonía y la promesa de que «una calma luminosa prevalecerá» «*of bright calms that shall succeed*» porque ese es el curso natural de las cosas.

España a estas alturas se ha convertido en un foco primordial de atención y Wordsworth siguió seguramente con gran interés el curso de la guerra de España como prueba el que semanas más tarde compusiera dos sonetos en los que menciona el Sitio de Zaragoza.

El poeta y ensayista Robert Southey, amigo íntimo de las familias Wordsworth y Coleridge en los días en que ambas se reunían en Grasmere, pudo ser en parte responsable del conocimiento tan detallado que Wordsworth poseía sobre la península ibérica ya que Southey la había visitado dos veces en 1795 y en 1805, permaneciendo la mayor parte del tiempo en Portugal y había publicado *Letters written in Spain and Portugal*. Sin embargo, parece que la fuente directa de Wordsworth es «Un itinerario descriptivo de las provincias españo-

las» publicado en 1809 y cuyo autor es Alexandro Laborde [11]³

Con la lectura de esta crónica forma Wordsworth una opinión muy favorable de los españoles a los que describe en los sonetos XXVIII y XXIX [12]. Es la brava y desesperada resistencia de los zaragozanos, hombres y mujeres bajo las órdenes del general José de Palafox y Melzi lo que ha despertado desde entonces la admiración de muchos historiadores y lo que debió impresionar hondamente a Wordsworth induciéndole a decir (XIII):

*The truth was felt
By Palafox and many a brave compeer,
Like him of noble birth and noble mind
By ladies, meek-eyed woman without fear. [13]⁴
(líneas 8-11)*

Wordsworth se refiere a los valles de Zaragoza como «ásperos y desprotegidos» «*rude and untutored*», «desnudos a los fuertes vientos» «*naked to the gales*» (línea 8). En este caso, contraponen lo externo «*without*» a lo interno «*within*» en la naturaleza porque:

*Though Nature's dread protection fails,
There is a bulwark in the soul
(líneas 5 y 6)*

De nuevo aparece la idea de equilibrio en la naturaleza. Cuando finalmente Zaragoza tiene que rendirse vencida por las enfermedades y por el renovado empuje de las tropas francesas (cuyo colofón fue la paz de Viena firmada el diez de octubre de 1809) Wordsworth todavía exalta la ciudad como ejemplo permanente de valentía y de coraje «*more than martial courage*»

Saragossa (which, by a truly efficient British army, might have been relieved) has indeed fallen; but leaves little to regret; for consummate have been her fortitude and valour. The citizens and soldiers of Saragossa are to be envied; for they have completed the circle of their duty; they have done all that could be wished - - all that could be prayed for. [14]

No olvida fácilmente a Palafox. En 1810 continúa preguntándose: «Ah! ¿Dónde está Palafox?» «*Ah! where is Palafox?*» [15] (Para entonces preso de Vicenns). Wordsworth se identifica con la causa española hasta el punto de que se olvida de sí mismo y se pone en lugar de un español en el soneto XXVII [16]. El internacionalismo que se deriva del punto de vista tomado, de este «nosotros», no parece entrar en conflicto con el Patriotismo expresado por ejemplo, en el soneto XLI [17], escrito a raíz de la batalla de Waterloo en 1816, donde exclama:

*(...) ah no, the spacious earth
never saw a race who held, by right of birth.
So many objects to which love is due: (...)
(líneas 2-4)*

De hecho, el yo lírico no aparece a menudo en un primer plano en estos poemas dedicados a la libertad y a la independencia nacional que toman como motivo a España, el pueblo español y la humanidad entera, quedan englobados en este «nosotros» lleno de ironía (soneto XXVII 18):

*We can endure that He (Napoleon) should waste our
land (yet) (...)
(línea 1)*

*When of bands which he will break for us he dares
to speak
Of benefits and of a future day
when our enlightened minds shall bless his sway;
Then, the strained heart of fortitude proves weak;
(líneas 8-11)*

*(...) That he has power to inflict what we lack
strength to bear.»
(línea 14)*

Aunque William Wordsworth se haya sentido defraudado por el rumbo que tomara la revolución france-

sa, aunque haya evolucionado hasta posturas más conservadoras con el paso de los años, su corazón se siente todavía oprimido y sus esperanzas continúan puestas en el pueblo. El pueblo por lo demás, no defraudará estas esperanzas ya que su «falta de fortaleza» «*their lack of strength*» para soportar la tiranía dará lugar a ese fenómeno inusitado en la estrategia militar de la Europa moderna que es la guerra de guerrillas en España.⁵

Antes de examinar el soneto XXX [19], dedicado a los franceses y a la guerrilla española, hay que recordar que William Wordsworth no expresa en modo alguno odio hacia Francia. Esto prueba una vez más que el amor y no el odio es el principio que rige el Universo en el pensamiento de Wordsworth. Puede ser en ocasiones patriótico hasta el límite, incluso puede fundir su voz con la de aquellos que luchan en contra de Francia, pero también puede asumir el punto de vista de un soldado francés como se comprueba al analizar el contenido y la forma del soneto XXX. El poema es de gran interés por su técnica literaria ya que está escrito utilizando en su mayor parte construcciones en pasiva y comienza con una sucesión de frases nominales que solo se ve aliviada en parte por otra de frases verbales en las líneas 5 y 6. Es solo al llegar a este punto cuando el lector se percata que está compartiendo la postura del ejército francés. Dos símiles — «como la espuma» «*like foam*» y «como

el vuelo de codornices desperdigadas» «*as a flight of scattered quails by siggns do reunite*» que a la señal se agrupan (hipérbaton) justo en el centro del soneto adelantando el problema central, para el cual ninguna solución puede ser ofrecida:

*Gone are they viewless as the buried dead:
Where now? —Their sword is at the Foeman's heart
And thus from year to year his walk they thwart,
And hang like dreams around his guilty bed.
(líneas 11-14)*

En el hecho de que la guerrilla sea vista a través de los ojos de los soldados franceses subyace una ironía que no está exenta de compasión. Alejado de toda sospecha de odio colectivo, que es tan a menudo fruto de la guerra, Wordsworth culpa a él, el tirano, no al pueblo (véase también el poema XXXIV [20], *The French Army in Russia*).

En el segundo poema sobre la guerrilla española, los heroicos capitanes españoles, como Don Espoz y Mina,⁶ que fue educado para ejercer el sacerdocio pero que se puso a la cabeza de los partisanos, son comparados a los líderes de la época clásica como Sertorio⁷, el pretor romano, que defendió los intereses del pueblo de la península en contra de la autoridad de Roma, y Viriato⁸, el famoso pastor que dirigió a los lusitanos

enfrentándose con Roma. Wordsworth se opone a la tiranía pero nunca condena globalmente a la nación de la que surge.

El contenido semántico iguala los recursos técnicos tan sugerentes del primer soneto, pero ambos se combinan para dar cabida a la admiración expresada por el poeta hacia la resistencia ante la tiranía que se repite a lo largo de toda la historia.

Por consiguiente los sonetos de tema español demuestran que Wordsworth era en muchos aspectos un hombre de su tiempo, que superó conceptos comúnmente aceptados debido a su gran humanidad ya su profunda creencia en un orden divino que finalmente habría de conducir a un orden político.

Sin embargo, la verdadera originalidad de Wordsworth se hace patente en la manera en la que centra su atención en el pueblo vasco en general y en la causa vasca en particular.

Resulta sorprendente que Vizcaya atrajera su mirada, ya que esta provincia no se destacó de forma notoria en la resistencia contra los opresores franceses y además el País Vasco y sus gentes no eran muy conocidos en los comienzos del siglo diecinueve en Inglaterra.⁹ Es sin embargo un hecho que las gentes de este pueblo poseen un carácter peculiar no solo debido a su

situación política, sino también a sus tradiciones. Con un fino sentido para la autenticidad de una causa Wordsworth culmina sus poemas españoles con una serie de poemas dedicados al País Vasco.

El pueblo vasco encamaba y aún hoy sigue encarnando todos los ideales del Romanticismo. Es un pueblo de origen remoto, con derechos y tradiciones que han perdurado a lo largo de los años, y nacidos libres porque nunca fueron subyugados a leyes feudales. Por si esto fuera poco habita un paisaje «romántico» no muy diferente al de Devon, Cornualles o Cumbria que Wordsworth amaba tanto, y, conserva, según Laborde, tenazmente «*tenaciously preserve*» su antiguo lenguaje y con ello su alma.

Laborde relata un hecho de singular belleza y melancolía que sin duda impresionó vivamente al poeta y que él retoma en su soneto XXIV [21], viniendo a demostrar que los verdaderos valores no se encuentran en una sociedad civilizada (se refiere a una sociedad urbana) sino como en este caso, entre «los rudos vizcaínos» «*Rude Biscayans*» (línea 2): Un niño fallecido es llevado a su tumba entre dos maderos entrecruzados y coronado de rosas blancas.¹⁰

La muerte se transforma en símbolo de inocencia y gozo debido a la confiada fe de la gente:

*Then do a festal company unite
In choral song; and, while the uplifted cross
Of Jesus goes before, the child is borne
Uncovered to his grave: 'tis closed. -her loss
The mother then mourns, as she needs must mourn;
But soon, through Christian faith, is grief subdued:
And joy returns, to brighten fortitude.*
(líneas 8-14)

Los vascos destacan como pueblo, Sincero, amante de la libertad y religioso.

En el soneto XXV [22], podemos verificar una vez más, que Wordsworth, el poeta romántico, está estrechamente relacionado con Wordsworth el político. El poeta se pone en el lugar de «un noble vizcaíno presente en uno de aquellos funerales» «*a noble Biscayan at one of those funerals*» que expresa sus pensamientos sobre la situación general de su patria.

*The pure white rose of innocence
Becomes not one whose father is a slave...*
(líneas 5 y 6)

Da a entender que un esclavo nunca es inocente porque no se ha revelado, o bien que existe la obligación

de revelarse contra la tiranía donde quiera que surja ya
que si no lo hacemos

*(...) guilt and shame from which is no defence
Descend on all that issues from our blood.*

El tema de la libertad culmina con una salutación al árbol de Guernica (XXV) [23]¹¹ el árbol santo que todavía hoy es símbolo de la libertad e independencia vasca. Wordsworth cita la reseña de Laborde que subraya la singularidad de este «venerable monumento natural» «*most venerable natural monument*» y se dirige a él directamente como «Árbol de Guernica!» «*Oak of Guernica!*» ensanchando su transcendencia al comparar su santo poder con aquel de Dodona.¹² La esencia del soneto se encierra en las dos preguntas retóricas que enlazan el tema con los acontecimientos históricos de aquella época:

*How canst thou flourish at this blighting hour?»
(línea5)*

*(...) If never more within their shady round
Those lofty-minded Lawgivers shall meet,
Peasant and lord, in their appointed seat,
guardians of Biscay's ancient liberty.
(líneas 11-14)*

Wordsworth no podía prever que la hora marchita habría de durar un largo tiempo y que solo desde hace poco, puede de nuevo el pueblo vasco reunirse en su parlamento junto al árbol de Guernica.

Wordsworth intuyó una armonía neo-platónica en las cosas diarias, en la naturaleza y en la gente humilde [24]. Es así que su filosofía de la naturaleza se aplica también a la vida política. La armonía en la naturaleza a través de la cual Dios se manifiesta conduciría al hombre hasta el más allá si este fuera libre para perseguirla. Así es como Wordsworth combina tesis y antítesis, lo elevado y lo profano, lo antiguo y lo nuevo, patriotismo e internacionalismo. En un mundo de libertad hay cabida para Dios y sus criaturas. En esta búsqueda de la libertad España y el País Vasco se convierten en importantes símbolos. Wordsworth el poeta romántico y Wordsworth el político no pueden separarse, Son también tesis y antítesis, partes de una realidad más elevada que es la libertad.

De esta forma William Wordsworth, el gran poeta inglés, queda vivo en España y en el País Vasco, aunque nunca haya estado aquí en persona,

NOTAS

¹.—El rey español Fernando VII fue convencido por Murat, yerno de Napoleón, de la necesidad de un encuentro con Bonaparte en Bayona. El único propósito de este encuentro era la abdicación de Fernando VII en favor de su padre y la renunciación de este último en favor de José, hermano de Napoleón.

².—Compuesto mientras el autor se hallaba ocupado en un ensayo escrito a raíz de la Convención de Cintra. (Propia anotación de W.W.)

³.—La traducción española de este itinerario ha servido como base para la realización de este estudio.

⁴.—Una de las damas a las que Wordsworth se refiere es probablemente María Agustina Zaragoza y Domenech, cuyas hazañas son relatadas por Lord Byron en «Childe Harold». En la defensa de una de las puertas de la ciudad se hizo fuerte en la posición de un artillero y disparó varias veces el cañón.

⁵.—Las crónicas antiguas y medievales ofrecen innumerables ejemplos de la guerra de guerrillas pero el papel más importante en tiempos modernos fue el jugado por las guerrillas hispano-portuguesas en las campañas de Wellington en España y Portugal.

La palabra «Guerrilla» es el diminutivo del término español «guerra». Tradicionalmente la guerra de guerrillas ha sido un arma de protesta utilizada contra supuestos abusos cometidos sobre el pueblo por un poder invasor o por un poder gobernante.

6.—Espoz y Mina, Francisco (1781-1836). Se unió a la guerrilla. Respaldo por la Junta de Aragón, logró un auténtico ejército fantasma que tan pronto atacaba a los franceses como desaparecía cuando estos intentaban acorralarle.

7.—Sertorio, 123-72 a.d. J.C., estadista romano y comandante militar, quien desafiando al Senado de Roma, dominó la mayor parte de Hispania.

8.—Viriato murió en 139 a.d. J.C., pastor y bandido, organizó guerrillas en contra de la opresión de Roma y derrotó a varios de sus jefes militares.

9.—Laborde alterna en su reseña hechos políticos y sociales y describe a las gentes de las provincias vascongadas como amantes de la libertad que se oponían ya al dominio de Roma y que obtuvieron de la reina doña Juana el título de «nobles y leales»... de manera que se consideraban a sí mismos como libres y no sujetos a leyes feudales. Laborde relata cómo los reyes católicos Isabel y Fernando oyeron misa en Santa María de la Antigua en Guernica y cómo juraron respetar los antiguos privilegios y los fueros. Asimismo menciona el Árbol de Guernica

como símbolo de esta libertad y señala cómo los magistrados son elegidos bajo este viejo roble.

¹⁰.—Según la información dada por el señor Ander Manterola, antropólogo especializado en temas vascos, los vascos no ofrecían flores. Sí es cierto que los cuerpos no eran enterrados en un ataúd sino llevados sobre dos maderos cruzados.

¹¹.—Propia anotación de W.W.: «El viejo roble de Guernica, dice Laborde en su descripción de Vizcaya, es un monumento natural muy venerado. Isabel y Fernando, en el año 1476, después de oír misa en la Iglesia de Santa María la Antigua, se dirigieron a este árbol donde prometieron a los vizcaínos conservar sus fueros. Qué otros intereses se unen a él en las mentes de estas gentes se verá en lo que sigue».

¹².—Dodona, una antigua ciudad de Grecia, asiento del templo de Zeus y de uno de los más antiguos oráculos griegos.

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