

Irish Poetry in Faro de Vigo (1961-1981): Francisco Fernández del Riego and Álvaro Cunqueiro in the Galician Newspaper¹

Rubén Jarazo Álvarez

Abstract: *Contemporary poetry, as we will try to demonstrate in this case study, has been essential for scholars and critics in favour of free speech and against cultural repression during Spanish Dictatorship. In this sense, professionals from peripheral regions such as Catalonia, Basque Country and Galicia were in favour of foreign texts and their reception in Spanish culture as an infallible method to reveal twentieth century Spanish culture from obscurantism. In this article we will focus on the reception of literary texts produced by significant Irish poets translated in the Spanish literary panorama, paying special attention to those translations and reviews produced by Álvaro Cunqueiro and Francisco del Riego.*

Although for years the journalistic work of Álvaro Cunqueiro has been ignored by critics and his capacity as a journalist, editor and director of various periodicals doubted, his biography could not be explained without taking into account his contributions to journals such as *Galiza*, or his sudden step into the Falangist ranks after the outbreak of the Civil War in *Era Azul* or *Vértice* as well as his disqualification as a journalist, the personal and professional crisis in the coming years, or the last few years as Director of the *Faro de Vigo*. Therefore, his biography is unintelligible without taking into account all his years as a journalist. Likewise, his poetic, theatrical and narrative work becomes equally incoherent if we do not analyse his contributions in the Spanish periodical press in the Post-Civil war period. Therein it lays the importance of the wide corpus of articles he wrote for decades, an importance that few scholars have wisely addressed.

In addition, by highlighting the importance of his participation in media throughout the twentieth century, and some of the main features of his work, we are able to address the situation of many Galician and Spanish writers, who were during and after the Spanish Civil War, in a precarious economic position. In the end, collaborations in the media were the only way out for some of them, showing the tensions between literary

creations that managed to survive during the postwar years, and vocational and creative writing. Perhaps, when Cunqueiro mentioned he was forced to be a journalist in his last stage at the *Faro de Vigo*, he was not aware of the fact that he was responsible for a change in the Spanish daily press of the twentieth century towards literary creation in its pages.

The most remarkable Cunqueirian work, not because of its quality, but because of the features we have outlined so far, is his collaborations and publications in *Faro de Vigo* where he enacted as editor, deputy director, director, and finally, in his last phase, as a weekly contributor. So, in the end, the scope of this article is focused on Cunqueiro's publications in *Faro de Vigo*, specially focused on the Sunday Cultural Supplement of "Arts/Humanities" which was coedited with one of Cunqueiro's best friends, Francisco Fernández del Riego. Our case study, therefore, should be considered as a milestone in the Irish poetry reception in Galician daily press of the twentieth century. In short, we will try to clarify the literary influence, specially the Irish influence at the *Faro de Vigo* during the second half of the twentieth century, answering to the influence of the English-speaking countries in the periodic work of Alvaro Cunqueiro, as well as reflecting its involvement in the Galician literature of the post-civil war period.

To start with, the background of this publication should be clarified. That is, the origins and characteristics of the Cultural supplement of *Faro de Vigo*. Since the influence of Irish literature takes place in that Supplement, mostly through translations into Galician, we will also analyse Cunqueiro's translations both in Press and in other literary genres. The Sunday Cultural Supplement of "Arts/Humanities", also known as the Supplement to "Arts" of *Faro de Vigo*, is one of the first modern cultural supplements in the market that emerges in Galician newspapers and written in Galician language. It has constituted a milestone in the history of Spanish journalism in a peripheral context such as Galicia. It is also one of the oldest literary supplements, with great frequency and variety in the cultural context, together with Catalanian *Vanguardia's* supplement.

In the early sixties, the shift to a more favourable economic situation in Spain led to several improvements in the quality of the periodical press. The most relevant will be paper quota. Despite the fact that paper quota continued to be an element of control by Franco's regime, since not everyone was entitled to the same amount of paper for publication, the improvement in Spanish economy motivated by new diplomatic relations with the United States, leads to an increase in the circulation of newspapers, as well as the number of pages dedicated to each copy. Europe is keen on looking to the future with a more optimistic approach and buries the ghosts of World War II. Similarly, Media ceases to be a constant report of Warfare allusions. Therefore, the nature of news started to diversify in recent years, leading many newspapers to re-orientate their editorial lines. In turn, the ostensible openness in Franco's censorship will allow, to a certain extent, a degree of cultural information, provided the good health of the established regime. As a direct result of these factors, as well as the new drive provided by the publishing industry in Catalonia, or in Galicia – Galaxia first, or Xerais, in later years -, Cultural supplements will become a reality.

The Cultural Supplement of “Arts” of *Faro de Vigo* is the resulting work of the tireless efforts of two Galician scholars: Francisco Fernández del Riego and Álvaro Cunqueiro. Since Cunqueiro joins the staff of the *Faro* in 1961, there is no Supplement of “Arts” as such before that date. However, as it is clear, this section does not become in a day a reference section in the Galician newspaper. There are therefore several predecessors of the cultural supplement under study in this work. For instance, the section “Arts and Literature” is perhaps in 1961, (15 October 1961, 14) one of the clearest precursors of the cultural supplement. With contributions by Francisco Fernández del Riego, Plácido Ramón Castro, Vicente Risco or Otero Pedrayo, this brief supplement has a structure built around several sections of recurring nature, including “Writing notes” or weekly poetic translations where Plácido Castro publishes some of the most interesting universal poets, and where Fernández del Riego analyses the reception of contemporary universal authors in Spain. As it will be discussed in the following lines, this scheme relies in small notes and reviews of World literature, together with poetic translations, which will be the basis of the Cultural Supplement in upcoming years. However, there will be other supplements’ precursors, which revisit the same pattern created by “Art and Literature” with minor variations. One of the most notorious is “Arts”, released on 10th December 1961 (11) at the *Faro de Vigo*. It’s notoriety is based on the fact that this Supplement will provide the foundation for the Cultural supplement of “Arts” in 1963 and 1964, when the Supplement of this case study was founded.

Regarding the structure of the cultural supplement, there is not doubt that the existence of several eminently critical sections will become pivotal at the Supplement of “Arts”. Thus, brief writing notes of his precursor “Art and Literature” will become “Taboa revolta das letras”, an anonymous section, although it is likely, through discourse analysis, the authoring of Fernández del Riego and Cunqueiro at random. Another cross section is constituted by the publication of one or more international poems translated into Galician. We shall not forget the transgression that, somehow, during Franco’s regime, was to translate canonical, and even marginal, literary pieces into Galician. Other sections of steady nature in the supplement are “Galician Books” on local literary criticism, “Books Reviews”, based on short notes analysing various Galician publications, or “Galician culture” focused on other subject matters. Finally, another section to be considered of great interest throughout the cultural supplement is the section developed by Francisco Fernández del Riego on a weekly basis as a literature critic, which has no section title. However, this section represents an indispensable part of the supplement, and it possibly constitutes a central pillar on which the supplement is built. This untitled section is mostly written by Salvador Lorenzana, one of the best known pseudonyms of Francisco Fernández del Riego, and it is focused on monitoring and analysing the reception of world literature in the Hispanic context. If we take a close look among the cultural supplements at random published between 1961-1981, we will find this section written by Fernández del Riego as the backbone of the Supplement’s structure. In other words, if Salvador Lorenzana publishes an article on American poetry such as the *Beat*

movement, a couple of collaborations around this issue will appear on that same issue of the Supplement, as well as translations of Beat poem into Galician, an overview of some new work translated into Castilian, among other possibilities. Obviously, this relationship or dynamics established between various sections of the cultural supplement highlights the great influence of Francisco Fernández del Riego, and thus his readings, poets, and writers in Alvaro Cunqueiro every Sunday.

BEATS NORTEAMERICANOS

Por Salvador LORENZANA

Aló polo ano 1960, compilada por Donald M. Allen, apareceu nos Estados Unidos unha antoloxía que, baixo o nome de «The New American Poetry - 1945-1960», propoñíase reunir a todos os poetas dalgún valor pertencentes á xeración xurdida despois da Segunda Guerra Mundial. Poetas por outra banda, cuxas características os diferenciarán tanto dos Eliot, Pound ou Crane como dos poetas máis recentes, de fins da década do 1930 e de comezos da de 1940, Shapiro, Roethke, Elisabeth Bishop, Robert Lowell, etc. Unha especie de terceira xeración que, según Donald M. Allen, representa a auténtica vangarda da actual poesía norteamericana e cuxo denominador común sería... a total «rejection of all those qualities typical of academic verse».

Co así chamado «verso académico» aludese a un dos campos de loita no que a poesía está afastada Os Académicos e os Beats. E inda que os límites de tais rótulos son abondo imprecisos, reactualizan unha pugna tan vella como a literatura norteamericana e case nos mesmos termos en todas as épocas. O Este contra do Oeste, a sofisticación, contra da rudeza, o salón contra da fronteira, Henry James frente a Mark Twain, T.E. Eliot frente a William Carlos Williams.

Xa que logo, existen en ambos campos poetas de considerable nivel, e tamén mediocre versificadores ou sendo experimentalistas. Pero a división está baseada, principalmente, no suposto de que o grupo académico tende a un cosmopolitismo cultural, apoiase nunha tradición máis achegada á poesía inglesa dos séculos XVI e XVII que á do país norteamericano, e os seus produtos son, en suma, puramente líbricos, e, en troque, o gru-

po Beat pon o énfasis na negación de todo cosmopolitismo e conservadurismo, aténdose, verbo «de lingua», ao manexo dun vocabulario coloquial, actual, despojado de artificios, de elegancia esteticizante. En rigor, máis que crítica e poética, a súa actitude é a da pura agresividade. Desdeñan a formación cultural dos Académicos, entre os cales inclúen a poetas como Lowell, Nemerov ou Wilbur, que non son propiamente, conformistas.

Pero os Beats máis notorios saíron de tradicións e prestixiosos centros culturais de Columbia, Harvard ou Berkeley. Critican nos Académicos o influxo da poesía isabelina, soio porque escolleron outras influencias, acobillándose en imitacións de Rimbaud. Ao cato, predicaron en poesía o credo do experimentalismo, mais nin na liberdade expresiva, nin na forma, anadaron dar un paso alén dos límites impostos por Walt Whitman ou W.C. Williams as súas figuras máis ademiadas.

Non obstante, e á luz do panorama que presentaba a poesía norteamericana ate os primeiros anos da década de 1950, debe reconocerse-lle a lexitimidade ou necesidade última desta reacción, inda que os resultados non seían memorables. Ato da que-la durante trinta anos, o criterio co que se escribía poesía e co que se xuzgaba, virará dardredor dos cánones impostos pola ditadura literaria de Eliot. O resultado foi unha moza de libros e revistas plagados de poemas estereotipados e previsibles, sin o menor rasto de orixinalidade e o talento do autor de «Four Quartets». Poemas compostos «à la manière de», con ingredientes que son sempre os mesmos, cheos de escusas aludadas, condensados e elípticos, de ritmos quebrados e asonancias, con tono normalmente satírico.

dit
tun
foi
por
ter
po
as
me
Eli
Ma
ran
lery
can
cric
dica
opc
sua
tele
tar
sua
lida
con
tir
con
e i
cu
vve
cos
pia
seu
tine
est
die
a m

The collage shows several pages from the 'Luz' magazine supplement. At the top left is the 'BEATS NORTEAMERICANOS' article by Salvador Lorenzana. To its right is a section titled 'CULTURA GALLEGA' with a sub-section 'GALERÍA DE MÉDICOS' featuring a portrait of a man. Below these are other articles, including one titled 'EL WILBURIAN, "GÉNERO LITERARIO"'. The pages are densely packed with text and small images.

Suplemento cultural de "Luz". Faro de Vigo 20 nov 1977.

en suma, puramente líbricos, e, en troque, o grunancias, con tono normalmente satírico

DisculPa

**Unha verba párase na gorxa do vento,
unha barca de vento vai nas ondas do centeeira.
Por veces, no ancho silencio
as mazás destilan o seu escuro aroma.
Ti, que vestida de verde e co cabelo castaño
chegas agora polo atallo, chamando,
e culo nome digo en voz baixa,
perdóname amor si tamén te chamo,
palabra de vento, corazón de mazán, refuxio de herba.**

RICIAR WILBUR

— Naceu en Nova York en 1921. O seu primeiro libro, onde figura o poema traducido, foi publicado en 1947. «The Beautiful Changes». A este poema refírese Salvador Lorenzana no artigo que sobre «os académicos e os poetas da beat xeración» pode lerse nesta páxina.

EL WILBURIAN, "GÉNERO LITERARIO"

El artículo original del suplemento...

a peilago
ros oblig
● ER
No nú
re lítera
amplo de

CULTURA GALLEGA

GALERÍA DE MÉDICOS

Cun pri
Sabell, pul
biografías
ilustres es
Romero Vi
primeira se
por unha s
comeza co
Varela de F
tacado da E
postela, e
como os d
Miguel Gil
Cabillo, Ca
darso, Er
Sampedro,
tro, Antoni
feríndose a
García Sab

The writers of the cultural supplement are to greater extent, its head and heart: Cunqueiro and Fernández del Riego. However, given the nature of the supplement, divided into several sections, both Galician writers make use of heteronymy and pseudonyms to build the weekly section. The most commonly used pseudonyms by Fernández del Riego was the aforementioned Salvador Lorenzana, SL, M., or Salvador Poyo, whereas in Cunqueiro, the most common ones were AC, Alvaro Labrada, AL,

Manuel Maria Seoane, MMS, SS, Cristobal Xordan, CX, C, among others. As critics have obviously pointed out, heteronomy and pseudonymity have made the cataloguing and analysis of translations and reviews published in *Faro de Vigo* at that time a very difficult task to pursue.

Translation and Álvaro Cunqueiro in the Cultural Supplement of “Arts”

From 1964 onwards, Cunqueiro finds out the importance of translating universal poetry into Galician language. But why does Cunqueiro translate poetry? Cunqueiro's longing interest in avanguard poetry, the possibility of eluding censorship easily, a matter of space and economy in the Supplement or a strategy to weekly bring foreign cultures and their literatures to Galician local readers are among the possibilities pointed by scholars so far. However, it should be asked to what extent is Cunqueiro's role as a translator in the Literary Supplement relevant in the sixties and seventies? Perhaps the key answer could be found in the fact that the Literary Supplement, edited by Cunqueiro and del Riego, tried to balance issues such as cultural universality and locality every week for decades. In fact, by quoting the dozens of poets translated by Cunqueiro during twenty years might give us an example of the universality of the Supplement: Stephen Crane, A. Ginsberg, E. Pound, TS Eliot, C. Sandburg, W. Stevens, A. Tate, R. Jeffers, W. Whitman, E. Dickinson, ee cumings, Ferlinghetti, E. Lee Masters, R. Lowell, R. McKuen, WC Williams, H. Dolittle, L. Ridge, L. Cohen, R. Frost, K. Patchen, or A. MacLeish. We can thus easily point out the influence of universal poetry and its translation in the overall of Cunqueiro's work.

In addition, his first career milestone was gained by his foray into the avant-garde movements such as *Neotrovadorismo*, as well as due to the quality of his poetry until the outbreak of the Spanish Civil War. Then he will abandon systematically poetic productions both in Spanish and Castilian until his return to *Faro de Vigo* in 1961. Indeed, after the Civil War, Cunqueiro belongs to both Galician and Spanish literary system. This matter arises from the fact that Cunqueiro publishes some of his works both in Castilian and Galician, a phenomenon that, despite being successful in contemporary Galician writers such as Manuel Rivas or Suso de Toro, it was still peculiar in the Spain of the Post-Civil War period and democratic transition. These two factors, Cunqueiro's familiarity with the world of translation, as well as his poetic creativity, will converge in the cultural supplement of “Arts” on a weekly basis. With this strategy Cunqueiro earned the nickname “translator of a thousand poets”.

Translation of Anglophone Poetry in Cunqueiro

If we understand literary translation as a conscious strategy to (re-)create or strengthen the Galician literary system during the postwar period, following the theories

of the School of Tel Aviv, the first issue to highlight in Cunqueirian translation studies is what language and culture has been translated into Galician in the greatest deal. The first place is occupied by poetic compositions written in English. Thus, Cunqueiro translates essentially Anglophone poetry. We use in this case the term Anglophone so as not to exclude literature from other communities such as Scotland, Ireland, England, Wales or Australia. While critics have strongly agreed that English is the language dominant in Cunqueiro's source texts, no particular agreement has been reached when analysing Cunqueiro's linguistic expertise in English in order to carry out his translations. Several critics such as Ricardo Palmás have mentioned Cunqueiro's inability with English, and some critics still struggle to find out if Cunqueiro translated from the originals, from Castillian editions, French editions, or simply paraphrased.

In fact, Cunqueiro sometimes cover versions and, sometimes, translates from the original poems. If Cunqueiro's ability in English language was limited without relying on a third translation, it is not essential to this debate, since the aim of this article is not a translation analysis, but an approach to the sociology of translation and its impact in the second half of the twentieth century Galician periodical press. In other words, our aim is to prove the role of these translations in the opening of Galician culture to the world and to strengthen the Galician literary system by recreating new literary repertoires. However, few critics have approached translation in Cunqueiro or in Galician periodical press so far. Only Xesús Gonzalez Gómez in *Alvaro Cunqueiro, traductor* (1990) constitutes a compulsory reading for any specialist interested in Cunqueiro as a translator.

Irish Poets in the Cultural Supplement of "Arts" (1961-1981).

Irish culture and literature in the field of literary reception studies have enjoyed an excellent health throughout the twentieth century. This rising trend is determined by the particular circumstances surrounding Ireland, its culture and literatures after the creation of the Irish state on the early last century, reaching a good position at the head of the European avant-garde in very few years. The success of the Irish social and political model will also contribute to the success of their culture, a success that remote and peripheral communities will try to follow or imitate. As for the reception of Irish literature in the literary Spanish and Galician landscape, one of the most relevant research published so far are *Irish Literature in Spain* (2007) by Antonio Raúl de Toro Santos, and *British and Irish Writers in the Spanish press 1900-1965* (2007) by Antonio Raúl de Toro Santos and David Clark. Both publications comprise a great deal of the literary reception of Irish literature in Spain and Galicia during the XX century. They have become books of reference for those scholars who would like to investigate further into this matter. As it has been evidenced by Toro in *Irish literature in Spain*, there is a clear difference between the Irish literary reception in the Hispanic context and other outlying communities of the Spanish state: Galicia, the Basque Country and Catalonia. While in

this case study, Galician intelligentsia have tried to look for Irish literature as a means of reflecting their own aspirations, Castilian writers have played with Irish literature in terms of aestheticism and cultural trendiness. As for the Galician case, we must though distinguish two different periods in the reception of Irish literature with the Civil War as the most representative event. The outbreak of the Civil War in 1936 is the starting point for a second phase in which Ireland will disappear from the literary public sphere as Franco's censorship will strengthen the limits of what should and should not be published. If the Celtic community revival in Galicia, through the work of Generation *Nós* in the first stage, was intended as a first step to claim and to strengthen the Celtic connections and Atlantic communication between Galicia and Ireland, at this second stage after the Civil War, Irish literature in Spain will tend to pursue a mere aesthetic objective. This has been evidenced by the disappointment that intellectual such as Vicente Risco and Álvaro Cunqueiro felt towards Celticism.

However, in this second period, Irish literature will become stronger due to the work of Plácido Ramón Castro, first from the exile with the publication in Buenos Aires of *Poesía inglesa e francesa vertida ao galego* (1949), and later in *Faro de Vigo* with poetic translations in the supplement during the fifties and sixties. But Castro is not only a precursor of Irish poetic reception in Galicia, quite possibly along with Ramón Cabanillas, he is also the fundamental milestone where Irish poetic reception lies in connection with Álvaro Cunqueiro. This influence is notorious in Cunqueiro's continuous references to Castro through the publication of several poems that Cunqueiro translated for the Cultural Supplement in 1974, poems that were previously translated by Plácido Castro some years earlier:

“Laios gaélicos”

PODEMONOS voltar, secar as bágoas,
esquecernos do medo e máis das mágoas,
todo se foi, toda boa coalidade,
a xentileza e hospitalidade,
cortesía e ledicia xa morreron.
Foise a música, ou arte de cantar.
Calémonos, pra que chorar?, se ren
nos fica enteiro que puido crebar;
se nada fica xa do noso ben.

Egan O'Rahilly

SON RAFTERY, ou Poeta,
cheo de amor é de esperanza,
con ollos que non teñen luz,
e con tenrura sen pena.
Vou cara ao Ponte en pelerinaxe

pola luz do corazón
débil e canso
deica ou fin do camiño.
Olládeme agora
cara á parede
vos petos baleiros.

Raftery o Cego

NON SEI DE COUSA ALGUNHA baixo ou ceo
que axude ao Gael, ou que lle aceno amigo,
se non é ou mar, onde temos de ir,
ou ou vento que vai leando a porto
ou barco que de Irlanda nos arredra.
I é con razón que son nosos amigos
este mar que medrou coas nosas bágoas,
ou vento errante cheo de sospiros.

Seamus Cartan

[Plácido R. Castro traduxo ao galego estes poemas dous cantores gaélicos do XVIII, das versións inglesas de James Stephen, de Douglas Hyde e de lady Augusta Gregory, respectivamente. “Este tres poetas, deixounos dito Castro, son os máis destacados da derradeira e doorosa etapa da poesía gaélica irlandesa”. (*Faro de Vigo* 10 mar 1974: 24).]

In other words, Plácido Castro and his work constitute the first step for Cunqueiro to translate hundreds of compositions in the *Faro de Vigo* for several decades, translations that can be classified into two main clusters: translations of those poets who belong to the *Abbey Theatre*, and translations of those poets and writers who do not belong to this generation. However, if the Civil War interrupted the constant Irish literary and cultural reception in Galicia, as well as in other peripheral communities of the Spanish state, this tendency will consciously re-emerge in coming years. This is reflected in the Cultural Supplement by Álvaro Cunqueiro in an article entitled “Escritores irlandeses de hoxe” (Current Irish Writers), which covers topics such as contemporary Irish poetry as well as the work of James Joyce, making the following statement: “Nunha proisima páxina de “Letras” de *Faro de Vigo* daremos algunhas versións de poemas que figuran [?] na escolma do *TLS*” (*Faro de Vigo* 26 mar 1972: 20), (In the upcoming pages of the Supplement of “Arts” at FARO DE VIGO, we will publish some versions of the poems that are published [. . .] in the Anthology at the *TLS*). This brief note certainly manifests Cunqueiro and del Riego’s interest in Irish culture, partly reflecting an interest that Galician society demanded. Following this statement, Cunqueiro translated works from Thomas Moore (1779-1852), William Butler Yeats (1865-1939), Lord Dunsany (1878-1957), Edmund John Millington Synge (1871-1909), Padraic Colum (1881-1972), or Seán O’Casey (1880-1964). (See Appendix)

Conclusion

As García Tortosa has pointed out, it has often been said, both orally and in writing, that Spain is a country of bad translators, where all kind of reasons have been provided to prove so: cultural, social and even geographical explanations (García Tortosa 19). While we agree with Tortosa, we only partially convey his views. Geography is a relevant factor, as communities such as Catalonia, the Basque Country and Galicia, have always had a distinct idiosyncrasy that after the war is reflected in the need for a new pattern in the literary field, a pattern that favours the import of new repertoires (and translated works) in detriment of the quality of those translations.

In short, it is clear that Cunqueiro became a practitioner of this model in works such as *Merlin and Company* as well as in *O Incerto Sr Don Hamlet Príncipe de Dinamarca*, where repertoires are not the only important issue, but also the import of the mythical figures, characters, plots and symbols that accompany these repertoires. So far, studying his poetic, dramatic and narrative works, through his journalistic corpus also shows the importance of recovering and importing new literary repertoires to safeguard the integrity of Galician literature under Franco. A work carried out by Álvaro Cunqueiro and Francisco Fernández del Riego that should be praised for their commitment and professionalism to Galicia in the dark ages of the postcivil war period.

The cultural supplement of “Arts” at *Faro de Vigo* (1961-1981), becomes a regenerative element in the Galician literary system week after week, where foreign poems, most notably those belonging to Irish culture, are constantly translated by Cunqueiro and del Riego. An anthological work that constitutes the bridge between the first generation, such as Nós, who claimed Celticism as the only way out for Galicia, and a modern self-conscious Galicia settled in the Atlantic ocean represented by the works of contemporary Galician writers such as Manuel Rivas, Suso de Toro, Luz Pozo Garza or Xose Luís Méndez Ferrín.

Appendix

THOMAS MOORE (1779-1852)

“O mozo trovador”

Pra a guerra fôise o mozo trovador,
que nas fias da morte xa se atopa,
cinguiu do pai a espada e pendurou
a sua arpa indómita nas costas.
E dixo “Ouh ti, terra do cantar!,
si todos atraicióan,
hai unha espada para te gardar, e
unha fidel arpa que te louva.”

Caéu o mozo, mais hostil grillón
Non vencéu a alma sua orgullosa,
a arpa amada nunca máis falou,
pois rachou as suas cordas todas.
E “¡Os ferros”, dixo ‘non te han fixar,
de heróis e amantes alma!
nacéu pra os puros, ceibes, teu cantar,
nunca, nunca has soar escrava...

[Moore, Thomas. “O mozo trovador.” *Faro de Vigo* 5 dic 1965: 8].

WILLIAM BUTLER YEATS (1865-1939)

“Cando sexas vella”

Cando sexas vella, e gris, e chea de sono
Dormites xunto ao lume, colle este libro, léndo
de vagar, soña un pouco co aquel ollar tan tenro
e aquelas fondas somas que tiñeron téus ollos;
como moitos amaron a tua gracia leda,
i-esa belexa tua, de amor falso ou sentido;
mais un amou en ti o peregrino espírito,
e tódalas tristuras da tua cara inqueda.

E sobre as barras roxas da lareira inclinada
Murmura, un pouco triste, como o amor fuxira,
pra irse a camiñar nos montes, alá enriba,
en un mundo de estrelas esconder a su cara.

[Yeats, W.B. “Cando sexas vella.” *Faro de Vigo* 13 sep 1964]

“Cando xa señas vella”

Cando xa señas vella, e gris e chea de sono
dormites onde ao lume, colle este libro,
e lento lé, e soña con aquel tenre ollar
que os teus ollos tiveron, e as súas fondas sombras.

Moitos amaron o intres da tus gracia leda,
e a túa beleza tamén, con verdadeiro ou falso amor;
pro un amou en ti o peregrino espírito
e amou as doores da tua face cambiante.

E incrinada sober das roxas barras
murmura, un pouco triste, como amor se foi,
e canso camiño nas montañas, acolá enriba,
e o rostro esconde entre a moitedume das estrelas.

[Yeats, W.B. “Cando xa señas vella.” Trad. Manuel María Seoane. (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 2 abr 1972: 24.]

“O poeta desexa os panos do ceo”

Si eu tivese eses panos bordados do ceo
traballados con luces de ouro e e prata,
eses panos azules, e foscas i escuros,
os da noite, e o día, e a media craridade,
eu tendería os panos debaixo dos teus pés:

mais como son tan probe soio teño os meus soños;
tendín estes meus soños debaixo dos teus pés;
camiña docemente, que andas sobre os meus soños.

[Yeats, W.B. “O poeta desexa os panos do ceo.” Trad. Plácido R. Castro. *Faro de Vigo* 2 abr 1972: 24.]¹

– “Actualidade de W.B. Yeats”

Nos dous derradeiros anos, fóronse publicando nos idiomas cultos de Europa traducións de poesía de Yeats, o grande poeta irlandés de lingua inglesa. En italián, en alemán, e ruso, en grego, en francés, en portugués. Entre *Nós*, traduxen algúns poemas de Yeats o charado Plácido Castro, e Cunqueiro. As traducións casteláns son poucas, e agora ven a encher un baleiro un novo tomo de “Selecciones de poesía Universal” (1) texto bilingüe, tradución de Ferrán, de quen é tamén o breve prólogo. [...] Nalgún que noutro poema, a intención derradeira de Yeats fica un pouco escura, coma en “in Tara’s halls”, o home que en troques do seu nin a Deus nin muller amor pide, que morrera entón. Pro son menudencias, Yeats é unha música antiga e humán, que ven dos verdes outeiros, dos rostros dos heróis, dos dooridos amores, da xente da lúa, e do mar.

[W.B. YEATS: “Antología”. *Selecciones de Poesía Universal*. Texto bilingüe. Versión de Jaime Ferrán. Plaza y Janés, Barcelona, 1973].

“In Tara’s Halls”

UN HOME LOBO que unha vez nos halls de Tara
díxolle a unha muller, axoenllándose: Déitate tranquila.
Os meus cen anos cúmprense. E penso
que algo pode pasar, e penso
que a aventura da vellice comenza.
A moitas mulleres téñolles dito: déitate tranquila,
e dinlles todo canto unha muller percisa,
un teito, bons panos, pasión, quizaves amor,
pro nunca pedín o seu en troques: si o pedira
envellecera axiña.

O home, despois, foise á Casa Sagra, e de pe entre
o adro dourado e o rastroño, falou
aos que alí estaban, casual moitedume escoitouno:
Amei a Deus, pro si en troques pedira o seu amor
a Deus ou á muller, o tempo de morrer me chegara.
Rogou, cumpridos os cento e un anos,
que cavadores e carpinteiros campa e féretro lle fixesen.
Viu que a campa era fonda, o féretro sólido,
axuntou a todas as xeneracións do seu sangue,
deitouse no féretro, deixou de alentar, e finouse.

[Yeats, W.B. “In Tara’s Halls.” Trad. Álvaro Labrada (a.k.a. Álvaro Cunheiro). *Faro de Vigo* 10 jun 1973: 27].

“Dous poemas de Yeats”

“A illa do lago, Innisfree”

Eu fuxir quixera, e irme, irme, deica Innisfree
e facerme acolá unha cabana de barro e de vimbio
tería nove sucos de fabas, e un trobo
e viviría soio na sonora cañada.
E toparía alí paz, porque a paz vérquese
dende que abre a alba ata o cantar do grilo;
a noite brilla, e o mediodía é de púrpura
e a serán está chea de azas de xilgaros.
Quixera fuxir e irme, para sempre noite e día,
e escoitar a auga de lago lamber a ribeira:

cando vou de camiño, ou piso o asfalto gris,
vouna escoitando dentro do meu peito.

[Yeats, W.B. “A illa do lago, Innisfree.” Trad. A.L. (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 15 oct 1978: II].

“O poeta a súa amada”

Tráigoche nas miñas reverentes mans
os libros dos meus soños innumerables,
branca muller que a paixón gastou
igual que a marea gasta as areas grises,
e co corazón aínda máis vello que o corpo,
cheo a reverquer do pálido, lume do tempo.
Branca muller, con innumerables soños
tráigoche aquí o meu canto apaixonado.

[Yeats, W. B. “O poeta a súa amada.” Trad. A.L. a.k.a. (Álvaro Cunqueiro). *Faro de Vigo* 15 oct 1978: II].

EDMUND MILLINGTON SYNGE (1871-1909)

“**Raiñas**”

SETE DIAS de verán gastamos
nomeando raiñas en Glenmacnass.
Tódolos raros e reás onomásticos reteño,
aínda que os vernes xa xantaron os seis traxes de [veludo.
Etain, Helena, Maeve, e Fand,
Deirdre amosando a sua man de ouro, Berta
do gran pe, cantada por Villon, Casandra,
mirada por Rousard en Liyon, Raiñas de
Saba, de Meath, e de Connaught, unhas con
coroas, deloutras con prumas. Raiñas cuios
dedos unha vez rizaron barbas, raiñas pólas
que se pasearon pulgas e piollos,
raíñas que atrougueron co sorrir como Mona Lisa,
-ou mataron con velenos de Roma e de Pisa.
Berramos o nome de Lucrezia Crivelli,
unha dona do Tiziano, que se adubiaba com ambar;
raíñas coñecidas polos exquisitos en pecados,

Xohana de Xudea, que tiña as pernas fracas.
Raíñas que degolaron, Gianna a ben xorobada.
Judith das Escrituras, e Gloriana.
Raíñas que derrocharon todo o Oriente,
ou foron, nun carro tirado por un burro,
á nova feliz dun caldeireiro.
Non embargantes, por moito que berremos, podres están.
Pídolles perdón por decilo. Podres.
O mesmo as raíñas que foron soñadas, i-as que houbo.

[Synge, E.J.M. “Raíñas.” Trad. anónima. *Faro de Vigo* 24 oct 1965: 10].

LORD DUNSANY (1878-1957)

“Un epitafio para Lord Dunsany”

Este home que aquí xaz decía:
¡Bos días, miñas señoras as fadas,
as que pasades as noites no mar
e as que vades de camiño deica o sul
onde frolecen as viñas, Carcasona,
e a alegría moxa e fuxitiva nos beizos das mulleres!
Nos curros do ceo, reconecía como súas
as nubens que semellaban poltros e naves.
Nas trevas abría as portas pra que entrasen
os fantasmas cheirando a sangue e desesperación.
E sorría, como si nada,
diante de todo o que morre e non resucita.

[Trans. Álvaro Cunqueiro. *Faro de Vigo* 23 jul 1978: III.]

PADRAIC COLUM (1881-1972)

“No child”

Escoitei na noite os pombos
no seu niño remexendo,
pombos salvaxes pro doces
coma a man dun neno ó peito.

E berrei: Estade quedosí,
Nopeito as bagoas sentindo.

-Calade, que unha muller
sen fillos vos está ouvindo.

[*Faro de Vigo* 13 dic 1964: 18]

No Child

Escoitei na noite as pombas
no seu niño remexendo,
pombas salvaxes, pro doces
como a man dun neon no peito.
E berrei: Estado quedos!
no peito as bágoas sentindo.
– Calade, que unha muller sin fillos
os está ouvindo!

A Day's End

Pés que hoxe non chegaron a ningures.
-Días valeiros, ora qué viviréi?
O repouso pra mans que ren fixeron.
-Mañán sera outro día! Loitarei!
Alma que nunca precioso do prego.
– Días valeiros, pra qué vivirei?
Aquí, a final chegaches ao repouso.
– Mañán sera outro día! Loitarei!
Sono que estás tan lonxe como o prego.
– Días valeiros pra que vivirei?
ten piedade, libértame da noite.
-Mañán sera outro día! Loitaéi!

[Trans. Plácido Castro. *Faro de Vigo* 30 ene 1972: 32]

“Séculos pasaron...”

Fai moitos que xa non chove no teu rostro
naquel paseo deica o alto de Cuimh.
Quizaves xa pasaron séculos. Levabas
unha bufanda roxa. Deixáchete mollar
e despois sorríche e secáchete.

– Hoxe, dixeches, a choiva cheira a rula e amor.
A min cheirábame a alegría moza,
que viña a ser igual. Bicámonos e choramos
e as bágoas eran outra choiva
que viña do bosque de violíns do corazón,
so noso corazón posto á luz, ao vento
e máila choiva, no alto de Cuimh.
Ti estás lonxe, e eu vou a morrer,
pro endexamais puiden esquecer as túas meixelas,
molladas pola choiva de abril.

[Trans. M.M.^a S. *Faro de Vigo* 25 nov 1979: 28].

SEAN O’CASEY (1880-1964)

“Dous poemas de Sean O’Casey”

HOXE ABRIU a rosa
que mañán murchará.
Así toda canción dunha mañá
leva nela o xaramolo dunha pena.
Vaite, tristura, vaite!
Ninguén endexamáis te acollerá.
Ningún amigo nin de noite nin de día
a darcha a benvida correrá!

NOUTRORA eu traballaba ledos nos campos,
os paxaros acompañábanme, revoando, pousándose a pelear.
As galiñas cacarexaban, as brancas ocas glougueaban,
e pro a feira iba o burro enguirnaldado.
Era primavera. Afiábamos as fouces,
o centeo douraba e a herba dos prados enchíase de froles.
Hoxe vou vello, canso, encorvado,
pro o meu corazón de labrego segue cheo
de anceios, pulos e ledicia.

Con Yeats, Synge, George Russell, O’Flaherty, James Joyce... é un dos grandes nomes da literatura irlandesa en inglés deste século. Como dramaturgo, moitos compáranos a Bertolt Brecht. Hai quen dice que eles dous comparten a soberanía do teatro contemporáneo. O’Casey, asegúnanos un crítico, “creou a obra máis esencialmente

barroca do noso tempo”. Cando fai uns anos se estrenou en Madrid a súa peza “Juno e o pavo real” a crítica dixo que O’Casey soio tiña color local, e a peza somentes durou na carteleira algúns días. Pódese dicir que en España o seu teatro é descoñecido. O noso Plácido R. Castro decía que lle gustaría traducir “O arado e as estrelas” ao galego. Os dous poemas pertencen á peza “Agardando ao señor bispo”.

[Trans. Manuel María Seoane. *Faro de Vigo* 10 sep 1972: 23.]

Traditional poem

“Poesía Irlandesa. A navegación de Bran. Fillo de Febal”

Bran atopou que era unha grande cousa
Ir en barca pola crara mar
Pro eu, dende lonxe, nun carro ben o vexo
Coma si cabalguese por unha chaira frofida.
O que a crara mar é pra a barca con proa de Bran,
É unha chaira de ouro frofido pra min
Sob un carro de dúas rodas.
Os ollos de Bran
Miran ondas da mar,
Pro eu, coma no campo dos Xogos, vexo
Froles de cabezas roxas.
Os cabalos do mar brilan no verán
Tan lonxe como acada a ollada de Bran,
E hai rios que verquen olas de mel
Nas terras de Manannán, fillo de Ler.
Ista coor da mar que ti navegas
Iste tinte branco de mar que fenden os remos
É do marelo e do azul misturados
É coma una terra branda.
Salmós pintados xurden do fondo
Da mar branca que ti ollas,
Son coma xatiños e años de coor
Que van e veñen xogando.

Soio un guiador de carro
Vese na chaira de ouro frofida
Non embargantes haxa moitos corredores
Ainda que ti non poidas sabélo.
Por derriba dun bosque que flota

Vai a túa barca sober das ponlas,
Hai un bosque cheo de fermosos froitos
Sob a proa da túa nao.
Un bosque de froles e de froitos,
Percébase o cheiro do viño,
Bosque sin chata nin outono
Aínda que as follas teñan a coor do douro (1).

(1) “The Voyage of Bran”, publicado por Alfred Nutt e Kuno Meyer.
De “The Voyage of bran”, publicado e comentado por Alfred Nutt e Kuno Meyer. Jean Markale couda que quizaves San Brendan seña unha cristianización de Bran, o Corvo Bran, e Maëlduin, I o mesmo San Brendan, figuran entre os famosos navegantes “Discipulos dos Argonautas” que foron ao mar en procura dun paraíso, seña cristián, seña pagan. Traduciu, do texto dado por Nutt e Meyer, Manuel María Seoane. O grabado representa unha nao, cos seus remos, o leme e un pao pra izar a vela. Trátase dunha peza de ouro do achádego de Brighter, en Limavady, condado de Derry. Consérvase no Museo Nacional de Irlanda, en Dublín.
[“Poesía Irlandesa. A navegación de Bran. Fillo de Febal.” Trad. Manuel María Seoane (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 2 mayo 1971: 22].

Notes

- 1 This article has been possible thanks to the research network “Rede de lingua e literatura e identidade English” (2007/000145-0) funded by the Galician Government and the European Regional Development Fund (ERDF), the research project “Music and Irish literature and their equivalent in Galician culture.” (PGIDIT07PXIB159223PR) and the Program Ángeles Alvariño 2009 (Human Resources Program) funded by the Galician Government (Xunta de Galicia). These grants are hereby gratefully acknowledged.
O primeiro poema foi traducido ao galego por Plácido R. Castro, e o segundo por Manuel María Seoane. O grabado que acompaña aos poemas, foi dibuxado en 1876 polo pai do poeta, John Butler Yeats, e foi publicado por primeira vez por William M. Murphy en “The Yeats Family and the Pollexfend of Sligo” (1969). *Faro de Vigo* 2 abr 1972: 24.

Works Cited

- Colum, Padraic. “No child.” *Faro de Vigo* 13 dic 1964: 18.
_____. “NO CHILD.” and “A DAY’S END.” Trad. Plácido Castro. *Faro de Vigo* 30 jan 1972: 32.
_____. “Séculos pasaron...” Trad. M.M.^a S. a.k.a. (Álvaro Cunqueiro). *Faro de Vigo* 25 nov 1979: 28.
Cunqueiro, Álvaro. “Escritores irlandeses de hoxe.” *Faro de Vigo* 26 march 1972: 20
_____. “Actualidade de W.B. Yeats” *Faro de Vigo* 10 jun 1973: 27.
_____. “Laios gaélicos.” *Faro de Vigo* 10 march 1974: 24.
_____. “Un epitafio para Lord Dunsany” *Faro de Vigo* 23 jul 1978: III.

- De Toro Santos, Antonio Raúl. *La literatura irlandesa en España*. Weston, Florida: Netbiblo, 2007.
- De Toro Santos, Antonio Raúl and David Clark (eds.) *British and Irish Writers in the Spanish Periodical Press (1900-1965)*. Weston, Florida: Netbiblo, 2007.
- García Tortosa, Francisco. "Las traducciones de Joyce al español." *Joyce en España I*. Eds. Francisco García Tortosa and Antonio Raúl de Toro Santos. A Coruña: Servicio de Publicacións da Universidade da Coruña, 1994. 19-29.
- Moore, Thomas. "O mozo trobador." *Faro de Vigo* 5 dec 1965: 8.
- O'Casey, Sean. "HOXE ABRÍU." and "NOUTRORA." Trad. Manuel María Seoane. (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 10 sep 1972: 23.
- "Poesía Irlandesa. A navegación de Bran. Fillo de Febal." Trad. Manuel María Seoane (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 2 may 1971: 22.
- Synge, E.J.M. "Raíñas." Trad. anónima. *Faro de Vigo* 24 oct 1965: 10.
- Yeats, William Butler. "Cando sexas vella." *Faro de Vigo* 13 sep 1964: n. pag.
- _____. "Cando xa señas vella." Trad. Manuel María Seoane. (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 2 apr 1972: 24.
- _____. "O poeta desexa os panos do ceo." Trad. Plácido R. Castro. *Faro de Vigo* 2 apr 1972: 24.
- _____. "In Tara's Halls." Trad. Álvaro Labrada (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 10 jun 1973: 27.
- _____. "A illa do lago, Innisfree." Trad. A.L. (a.k.a. Álvaro Cunqueiro). *Faro de Vigo* 15 oct 1978: II.
- _____. "O poeta a súa amada." Trad. A.L. a.k.a. (Álvaro Cunqueiro). *Faro de Vigo* 15 oct 1978: II.