



Universidad de Valladolid

Facultad de Filosofía y Letras

Máster en Estudios Ingleses Avanzados

The Homely and the Exotic: Spanish Landscape and Space in Felicia

Hemans' Poetry

Alexandra Curto Gamazo

Tutora: María Eugenia Perojo Arronte

Departamento de Filología Inglesa

2021-2022

Abstract:

This dissertation analyses several poetic compositions by the Romantic author Felicia Hemans that deal with Spain. Its main focus is the way in which the author uses Spanish landscapes and spaces to establish a link with Britain at a time of conflict and political instability in European geopolitics. Her poems present a Romanticized and Orientalized image of Spain, which is described as an exotic and distant place, but at the same time the author exploits pathos and sentiment, associating these spaces with positive values and feelings to create a favorable image of them for her readers. Thus, Hemans makes Spain, a distant and exotic place for the British imaginary of the time, appear familiar and close at the same time.

Keywords: landscape, space, Hemans, Spain, memory, nationalism, Orientalism Romanticism.

Resumen:

Esta tesis analiza varias composiciones poéticas de la autora romántica Felicia Hemans que tratan sobre España. Su enfoque principal es la forma en que la autora utiliza los paisajes y espacios españoles para establecer un vínculo con Gran Bretaña en un momento de conflicto e inestabilidad política en la geopolítica europea. Sus poemas presentan una imagen romantizada y orientalizada de España, que es descrita como un lugar exótico y lejano, pero al mismo tiempo la autora explota el "pathos" y el sentimiento, asociando estos espacios con valores y sentimientos positivos para crear una imagen favorable de ellos para sus lectores. Así, Hemans consigue que España, un lugar lejano y exótico para el imaginario británico de la época, aparezca como familiar y cercano al mismo tiempo.

Palabras clave: paisaje, espacio, Felicia Hemans, España, memoria, nacionalismo, Orientalismo, Romanticismo.

Table of contents

1. INTRODUCTION.....	1
2. STATE OF THE ART AND THEORETICAL FRAMEWORK.....	5
3. LITERARY ANALYSIS.....	7
3.1. Landscape and space: a bridge between England and Spain.....	7
3.2. “England and Spain; or Valour and Patriotism” (1808).....	8
3.3. “The Abencerrage” (1819).....	14
3.4. “The Siege of Valencia” (1823).....	20
3.5. “The Forest Sanctuary” (1825).....	25
4. CONCLUSION.....	29
WORKS CITED.....	32

1. INTRODUCTION

During the Romantic period, many British writers created a romanticized image of Spain and made it appear as a remote and exotic land. These representations were strongly related to the growing interest that the rest of Europe had in the Spanish territory, mainly due to the fact that travel books became an extremely popular literary genre at the time. In these narratives, the Spanish lands were depicted in a romanticized way to attract readers (Saglia 124). Moreover, the Peninsular War also played a major part and caused a great impact on British society, which demanded literary accounts of Spanish culture, landscape and traditions, as reflected in works where the military values were connected to nationalistic ones in an exotic setting (Saglia 364). At a time where the political and military situation was quite tense, countries needed to reassure their power and influence over others. Some British writers such as Lord Byron, Robert Southey or Felicia Hemans contributed to creating a British national identity by writing about other countries, as was the case of Spain (Bainbridge 149).

This dissertation focuses on Felicia Hemans's representations of Spain, and will consist in an analysis of how Spanish landscape and spaces are represented in poems that deal with Spanish matters. More precisely, it will focus on the way they are described and associated to positive elements. Hemans describes landscape and space in an idealized manner and makes them appear as both exotic and distant, but, paradoxically, also homely and sheltering for readers who are distant from them, whether in chronological or geographical terms. Her main aim with this type of representations is to bring together two nations, England and Spain, offering an image of brotherhood at a time of political and military unrest.

Hemans was an intelligent author who took advantage of her personal circumstances and crafted a universal poetry that dealt with diverse topics and scenes, although she was

always able to adapt her style to the historical, social and political circumstances of the time. This is the objective of the poems which will be analysed in this work: at a time of political unrest, Hemans made use of her poetry to create a bridge between two nations, England and Spain, commenting on Spanish topics as a way to speak about her own nation and alluding to the values of liberty and chivalry (Hemans, *The Works of* 330).

In this dissertation, I will analyse depictions of landscape and space in four of her poems: “England and Spain; or Valour and Patriotism” (1808), “The Abencerrage” (1819), “The Siege of Valencia” (1823) and “The Forest Sanctuary” (1825) and their association with positive emotions, whether it be through descriptive elements or linking them to an idyllic, idealized historical past. This closeness between the two nations becomes especially relevant in a time of political instability and the strong presence of nationalism as a backdrop.

Felicia Dorothea Browne, born in Liverpool in 1793, was a highly educated and cultivated woman who read and spoke five languages (Kennedy 275). Hemans’s poetry is indeed revolutionary, as she was a female author who found her own voice and style in a male-dominated literary scene. She blends feeling and style in her poetry, for which she was highly praised in some contemporary magazines as the April 1820 issue of the *Edinburgh Monthly Review*, where her poetry is defined as delicate, tasteful and elegant (374). As mentioned earlier, Hemans adapted her works to market demands and gained the favour of the critics. Stephen C. Behrendt has analysed the early public reception of Hemans’s poems, which were highly praised by male critics (99). As a matter of fact, her style evolved from rational, rigid compositions dominated by stylistic elegance to poetry that veered more towards feeling and emotion (106). In the August 1819 issue of *The Edinburgh Monthly Review*, her poetry is praised for a natural and sweet flow of feeling and tenderness which provokes enduring emotion (207). Other nineteenth-century critics valued other aspects of her poetry, such as its deepness and grandiosity (Gilfillan 259), its harmony and delicacy (Rossetti 347), its

graciousness and glowing expressiveness (Rowton 386) or its sweetness, elegance and tenderness (Jeffrey 34). Critics appreciated Hemans's capacity for finding balance between reason and passion, as the latter was restrained to avoid exacerbated emotions in her elegant and thoughtful poems (Rudy 547). Moreover, she touches on different topics in her poems, adapting her style to the issue addressed in them (Nichols 561). These aspects can be appreciated in her landscape descriptions, associating space with home, and feeling.

Hemans published her first book of poems in 1808, the year of composition of "England and Spain", which heartened and alliance between England and Spain and against the French during the Peninsular War. Later on, she published *The Domestic Affections and other Poems* (1812) and *The Restoration of the Works of Art to Italy* (1816), which granted her first literary success and elevated her to the status of national poet (Lootens 239). In 1819, she published *Tales and Historic Scenes*, where "The Abencerrage" is included, and "The Siege of Valencia" was published in 1823 alongside other poems in a volume entitled *The Siege of Valencia: A Dramatic Poem; The Last Constantine: with Other Poems*. Both "The Abencerrage" and "The Siege of Valencia" are narrative poems dealing with Spanish history. Finally, "The Forest Sanctuary" was published by John Murray in a collection from 1825 under the title *The Forest Sanctuary, and Other Poems*, then edited and reprised in 1829 and 1835, where the characteristics and interests of her works are made clear. For instance, the poem is full of descriptive and reflexive elements, which combine in a work full of symbolism and alluding to historical and geopolitical issues (Saglia 624). Both editions were a big success (Feldman 159). She also became a contributor to some distinguished magazines as *Blackwood's Edinburgh Magazine* and *The New Monthly Magazine*, causing her popularity to increase and reach America. She was also held in high esteem by her contemporaries, such as Percy B. Shelley, Walter Scott, Lord Byron, William Wordsworth, and Joseph Blanco White (Rodríguez 116). Hemans became acquainted with these authors and all of them served as an inspiration to her

Spanish works, for they also wrote about the Peninsular War and “dreamed of nations united not merely by reason but also by mythic folk identities inseparable from relations to the land” (Lootens 239).

Moreover, Hemans, Coleridge and Robert Southey, among others, established a close relationship with José María Blanco White, a Spanish writer and priest who exiled himself to England and converted to Anglicanism. He maintained a direct correspondence with Hemans on liberal and religious matters, and defended both ideological and press freedom (Muñoz-Sempere 153). Blanco White’s *Letters from Spain* (1822), firstly published in the *New Monthly Magazine*, were the direct inspiration for “The Forest Sanctuary”¹, as he deals in them with Catholic intolerance and the need for freedom of belief, since he regarded the Catholic Church in Spain as a mechanism of oppression and limitations to individual freedom, exercised by instruments such as the Inquisition (Sweet 144). Besides, White also describes the Spanish imaginary in an Orientalist way, which will also be one of the main features of Hemans’s depictions of the Spanish scenery in her poems (Altschul 26).

Before going through the main ideas and theories which have been developed in the poems analyzed, it must be said that all of these critics do take into account certain elements of the space and landscape in their analysis of Hemans’s compositions, although all of them focus on their importance as symbolic elements which serve to comment on present political issues or how she presents them in an idealized and Romanticized way. This is the starting point for my analysis, which focuses on how Hemans, at a time of growing political instability and military conflicts that favored the rise of nationalist compositions, makes use of landscape and space to create a bridge between the Spanish and the English nation. To do so, these elements

¹ Hemans’s “The Forest Sanctuary” is also an analysis of reactionary Catholicism which both authors inspect in the context of religious liberty, that will also result, with the contribution of Spanish exiles in London, in the first Protestant magazines published in Spanish, which will exert a progressive heterodox influence on the literary journalistic production of nineteenth-century Spain (Benítez-Alonso 118).

are indeed idealized and romanticized, but also described in a beautiful way which associates them to positive imagery. This way, the reader will feel close to them, so they appear as both exotic and distant, but also homely and close. I will analyze the way landscape and space are treated and described, and the type of elements they are associated to, in order to demonstrate how Hemans makes them familiar despite distance, a home away from home.

2. STATE OF THE ART AND THEORETICAL FRAMEWORK

In my approach to Hemans' poems, I will work with Benedict Anderson's concept of nationalism. Anderson binds together the idea of nationalism with what he calls "imagined communities". He argues that all communities are socially constructed, meaning they are "imagined" by the people who perceive themselves as belonging to a group or community (6). Anderson links this concept to that of the "nation", as he sees nations as cultural constructs based on a common heritage, culture and a sense of commitment and responsibility towards it (10). This relates to Álvarez Junco's idea that both Spanish and English people invented their own versions of the Spanish community: during the first decades of the nineteenth century, the Spaniards abided by a modernization of their country, while the English created a romanticized and Orientalized image of Spain. This way, two different versions of Spain coexisted: the native *versus* the foreign.

Hemans and other writers of the time offered to their readers something that was imagined to make it look exotic and appealing. María del Mar Serrano explains how these authors usually resorted to the origins of those lands out of their interest in traditions, language or local cultures, which resulted in the idealization of the past, particularly the Middle Ages (2), as did Hemans by alluding to the chivalric and noble values of the past. Besides, Duggett states how Hemans and other authors found similarities between the past and the present of Spain and used them to comment on the current situation, establishing parallels between the

Spanish *Reconquista* and the resistance to Napoleon during the Peninsular War (107). Serrano also notes how British Romantic writers and travellers highlighted the splendor of the Oriental past of Spain by comparing it with its subsequent decline, trying to reflect the ineffectiveness and obscurantism of Catholicism, thus linking descriptions and stories that were apparently only artistic or literary to a propagandistic effort in favor of their own religious beliefs (2).

One of the main authors who has explored these issues is Diego Saglia, who establishes a direct relationship between the outbreak of the Peninsular War and the growing interest of Britain towards Spain, as well as other events as the arrival of a refugee wave to Britain in 1823 as a result of the political repression in Spain at the end of the Liberal Triennium (8). Saglia is one of the major scholars on Hemans's Spanish works, and he gives a particular emphasis to the Alhambra, which he sees as a representation of the conflict between the domestic and political spheres and the Romantic struggle between home and the nation, as it is a fortified space inside the city of Granada, portrayed as both an exotic, uncanny place, which is also one for escape and fantasy (200). This is indeed the main point of the present dissertation: how Hemans is able to depict the Spanish landscape as both exotic but also homely, a sheltering space, through positive associations.

The other main scholar who has studied Hemans's representations of Spain is Nanora Sweet, who has analyzed Hemans's works from a political point of view (358), as well as her relationship with Blanco White (144). She has explored his influence upon some of her compositions, especially "The Forest Sanctuary" and the ideas of home and exile developed in it (162). Sweet has also explored Hemans's Mediterranean works and their political implications, as is the case of the Oriental elements present in some of her poems, which she used to comment on gender, religion and empire (193).

Saglia and Sweet use Orientalist approaches in their criticism of Hemans's works. Orientalism is a term which was originally coined by Edward Said. According to Said, the

Orient and its culture have served Europeans to define their nations by crafting contrasting images with the Orient (1). Said saw Orientalism as a mechanism through which power was exercised over the Orient, with the aim of dominating and having authority over it (3). For him, Orientalism has a clear political interest, as the image of the Orient was distorted, rearranged and modified and most times did not match reality, mainly for political reasons and power relationships, since it was used as a tool for showing imperial, moral and cultural dominance (12). Said also argues that, in the case of Britain, the construction of their national culture is inevitably linked to their relationships with other countries and nations (Mambrol). For instance, in relation to Spain, Orientalism was usually associated with Medievalism and backwardness, occasionally connected to the Catholic religion and the Black Legend clichés.

However, this image also shifted and Moorish Spain was also related to chivalry and generosity (Sweet 282). Through her idealization of the Spanish Muslim imaginary, Hemans's poems offered an appealing image of Spain to her English readers. Saglia notes how places like the Alhambra are described as abundant, flourishing and splendid in Hemans's works, as she wanted her readers to regard them positively. Hemans is indeed one of the main poets whose works posed a turning point regarding Romantic re-elaborations of the Spanish imagery (52). In Saglia's words, Spain fascinated Romantic writers like Hemans for "its combination of the Oriental and the Western, the medieval and the modern", since it was a geoculturally ambivalent territory, being located in the West but having the Eastern and Oriental past of the country present in works as Ginés Pérez de Hita's *Civil Wars of Granada* (481-82).

3. LITERARY ANALYSIS

3.1. Landscape and space: a bridge between England and Spain

It is important to clarify the dichotomy between landscape and space as considered in this dissertation. The term 'landscape' is used mainly to refer to natural spaces such as forests, mountains, valleys or rivers. On the other hand, 'space' applies to two kinds of settings or

locations: one is that of architectural spaces, the other corresponds to wider geographical and political spaces.

3.2. “England and Spain; or Valour and Patriotism” (1808)

Several critics have studied this poem from various perspectives. Barbara Taylor is one of the scholars who focuses on the study of how Hemans ventures with her poems in the public sphere, in this case through “England and Spain”, a narrative poem which celebrated the union between Spain and England against Napoleon, written when her brothers were fighting in the front (117). Coletes Blanco and Laspra Rodríguez also note how it played a major part in her support for an alliance between England and Spain (39).

Juan Sánchez shows how the poem is a political account of the Peninsular War that defends the need of a British military intervention in Spain and heartens an all-new British allegiance to freedom (401). For instance, the poem begins with an anti-Napoleonic plea, lamenting the destruction of the great European kingdoms, bringing ruin and desolation. Afterwards comes a call for action, for freedom to rise, and end Napoleon’s tyranny, alongside a series of rhetorical questions, wondering how long will “despots and usurpers reign” (Hemans 34). Liberty is here addressed and personified, as Hemans ensures that her warrior sons will defend her banner against her enemies. Hemans writes these lines alluding to the past to comment on the present situation, defending the need of an alliance between England and Spain in the context of the Peninsular War. She then continues to reinforce this idea, as she notes how these two glorious nations will benefit each other by combining their powers against a common enemy, since “when two radiant gems together shine” (55) each one “Adds to the lustre of its kindred blaze” (58). Besides, Valladares highlights how this composition offers a new take on the complex historical relationship between Spain and England, which was previously based on obsolete prejudices (111).

In Sánchez's words, the poem poses a representation of both Spain and England as developing nations with their own specific history and geography involved in a political and military crisis and represented as idealized communities with fixed chivalric values through national mythologies and immutable principles (405). We first find a direct allusion to England and Spain as Hemans writes how Castilian and British soldiers are united by their destiny, which is "to triumph or to die!" (50), and that Iberia is "Enroll'd with ALBION's in the book of fame!" (52). This way, Hemans binds the two nations together by linking them to an idealized past, as they are capitalized and referred to as Albion and Iberia, the ancient names given to those territories, so these two spaces are never geographically concrete.

Hemans depicts Albion as the place where freedom was born and calls it the "Phoenix of the Earth" (70), a recurring trope throughout the history of poetry, which alludes to its regenerative power. In this case, the one of a nation which will be able to rise from the ashes and become once again a glorious one, defeating its enemies with the help of Spain. It is described as a "second Rome" (71), again, connecting it to a place "where mercy, justice, dwell, /Whose sons in wisdom as in arms excel!" (72-73) and comparing the bravery of its warriors to that of the Spartans. Hemans associates past and present, the chivalric values of courage from ancient times, which must be maintained in the present, and always relates Albion to powerful and glorious nations: in this case, Iberia and Rome. This functions as a call for action, alluding to the need of becoming once again a noble and courageous nation which will fight the enemy, in this case, the French troops.

Hemans enumerates a series of elements and spaces associated with luxury and ostentation, stating how they have been denied to England, and how its "sons" have taken action to regain the nations' splendor and magnificence. England has evolved from the ancient days of Britannia, "when dwelt her savage race" (124) and its natives were "free from all cares for luxury or gain" (126), to a refined nation descending from Arthurian times. The reference

to Arthurian mythology is indeed fundamental, as it is the epitome of chivalry and bravery, the values which Hemans desires to instil in her readers. This aim is made clear in the following lines:

Thine are the sons who "never will be slaves!"
See them once more, with ardent hearts advance,
And rend the laurels of insulting France;
To brave Castile their potent aid supply,
And wave, oh Freedom! wave thy sword on high! (173-177).

This is a direct allusion to the current events and the need for an alliance between England and Spain against France. Here, there is a contraposition between the offense of France and the bravery of Spain. On the other hand, Hemans makes a call for England to defeat the French laurels, an element which is present in France's national emblem and also linked to the Greek and Latin traditions. Once again, nations are bonded together or separated by constant allusions to past glory, history and freedom.

She then proceeds to address the Spanish soldiers, who shall become a "fearless lover" (211) who will be fuelled in battle by "the image of the maid ador'd" (212), and "his best-belov'd, his fondest ties" (213) will give him strength to defend his land. In this case, Hemans does not only appeal to love or friendship as the forces that will drive "the daring patriot" (216) to defend his nation, but to patriotism: "e'en if love or friendship fail to warm, / His country's name alone can nerve his dauntless arm!" (217-18). The warrior finally dies in battle for his country, remaining at peace and "serene" (223). She also makes a review of Spanish heroes, describing the courageous exploits of Almanzor, the Cid or Ferdinand II of Aragon, who "saw man invade his wide majestic reign" (387), an indirect allusion to the Napoleonic invasion and call for action.

Hemans attributes the English values of ardour and radiance to Spain, demonstrating how their union will make them stronger. She writes that “Thy vestal-flame with added radiance burn; / Lo! in IBERIAN hearts thine ardour lives, / Lo! in IBERIAN hearts thy spark revives!” (277-78), referring to the sacred fire of Vesta, the eternal flame which here represents how English courage will never expire, living in Spanish hearts, preserving the English values and memory.

Hemans addresses the “brave Castellians” (299) and assures their “valiant efforts” will encounter “fair success” (300). She then presents an idealized spatial image of Medieval Spain making reference to “lofty halls” with “floating standards” (304) and tournaments and crusades, still recalled “in fabling numbers, or heroic tale” (308). She then laments how those times of splendour are gone, but they still “Live but in legends wild, and poet's lore!” (314). Nostalgia for the loss of an idealized past is an emotion that recurs in Hemans's compositions, as I will show in the following pages. The author resorts to an image of Spain that will later recur in British Romantic writings as a Medieval land full of majestic castles and impressive towers, associated with its “Gothic reign”, a metonymic representation, as Duggett claims, by which Spain is seen as a “Gothic edifice” (98). But these spaces are abandoned and forgotten, as in those “solemn courts” (317) and “lonely tow'rs” (321), nothing is heard but the “silent harp” (315) and the breeze and echo cover “the ivy clad, forsaken, lone” (319).

These spaces represent decadence and only come to life again through remembrance in songs, ballads and romances. And this is exactly what Hemans does in her poem: she recalls the glorious past of Spain in a poetic and idealized manner, resuscitating these elements and rescuing them from oblivion. This is reinforced by the idea that those spaces live on and are “still darting forward to the wreath of fame” (330), and the ancient values of courage and loyalty they symbolize are still present, as they “in IBERIA's sons are yet the same!” (338). In the next lines we encounter the first Orientalist image:

When Moorish bands their suffering land possest,
And fierce oppression rear'd her giant crest;
The wealthy caliphs on Cordova's throne,
In eastern gems and purple splendour shone;
Their's was the proud magnificence, that vied
With stately Bagdat's oriental pride (341-46).

These lines reflect all the Orientalist *clichés* of Muslim oppression and fierceness combined with opulence and magnificence comparable even to the ones of Baghdad:

Their's were the courts in regal pomp array'd,
Where arts and luxury their charms display'd;
'Twas their's to rear the Zehrar's costly tow'rs,
Its fairy—palace and enchanted bow'rs;
There all Arabian fiction e'er could tell,
Of potent genii or of wizard spell (347-52).

Muslim palaces and bowers are attributed magical qualities, casting a spell because of their beauty and magnificence, as represented in the *Arabian Nights*, a reference for Orientalist descriptions in the Romantic era (Purinton 137). Here, the beauty of these spaces is overwhelming, described as a “sweet Elysium”, the celestial paradise used in classical mythology, as a reference to the *locus amoenus* she has recreated (355), noting it was “too fair, too rich, for work of mortal hand” (356). Another Orientalist element which is here present and will be in the following poems is that of the cedar, which Hemans uses as a symbol of Iberia’s strength in the face of adversity, since “Tho' storms assail, its regal pomp to rend, / Majestic still aspires, disdainig e'er to bend!” (339-41), a completely Orientalizing image, as this tree is endemic to Africa, the Middle East and the Himalaya.

Another aspect worth noting in this poem is Hemans's markedly imperialist attitude, present when she refers to the discovery of America by Columbus, a space which is described first as a "long-sought land" (405) and a "stranger land" (415), until the Spaniards arrived and "admir'd its palmy groves, and prospects fair, / With rapture breath'd its pure ambrosial air" (416-17). This is at first not a Spanish territory, and therefore not defined, but when it is conquered and hence, made Spanish, it is depicted as an earthly paradise.

We can also find another kind of key space in this poem: graves and tombs, which function as the meeting point between war heroes and the land, symbolizing the union between them, and bringing together the local and global communities by "evoking the universal love and sorrows of liberty" (Lootens 247). Her poems pay homage to those spaces and places that are the basis of her idealized chivalric nation. As Rothstein explains, she links them to pleasant sensations and fond memories which provoke a feeling of longing and nostalgia in the readers, and also one of union against a threat, as they are always presented as being at risk of dissolving or disappearing (55). Graves can be described by Hemans in the following way: "Oh! ever hallow'd be his verdant grave, / There let the laurel spread, the cypress wave!" (225-26). Tombs are sacred, for the warrior has died for the country and they shall be a reminder of it, but they also function as a sheltering space, where his soul shall rest for eternity. This can be related to the idea of the *beatius ille* in terms of description, as tombs are related to pleasant and beautiful imagery: blooming Spring flowers filled with pleasant odor that will bless the soldier's soul and the sacred ground where it rests:

Thou, lovely Spring! bestow, to grace his tomb,
Thy sweetest fragrance, and thy earliest bloom;
There let the tears of heav'n descend in balm,
There let the poet consecrate his palm!
Let honour, pity, bless the holy ground,

And shades of sainted heroes watch around! (227-232).

In this poem, the use of two kinds of spaces stands out: in the first place, Hemans is constantly alluding to places that represent a mythical and idealized past, such as Albion or Rome, with the intention of increasing a nationalistic feeling in the readers by comparing them to Iberia and Castille, directly alluding to the chivalric values of honor and courage and the need for them to prevail in an alliance between Spain and England against the French. Hemans makes use both of concrete and non-defined spaces in this composition. In the case of quasi-mythical spaces such as Iberia or Albion, or even the unexplored land of America when it becomes Spanish territory, they are always associated with the grandeur and splendor of the past, which is brought into the present.

On the other hand, we have concrete spaces such as towers, palaces and castles, which appear as mythical and legendary places full of power and magnificence, and inhabited by characters belonging to the epic past. At the same time, tombs become spaces of refuge, sacred places where the souls of those who died in battle will rest in peace. Hemans' aim is to present the two nations of England and Spain as sisters against the adversity of war and the French common enemy. To do so, both are represented by appealing to their power and greatness, reflected in their idealized history, spaces and culture. This way, spaces which are geographically and chronologically distant, appear as close and familiar to the reader with the intention of extolling their patriotism in favor of military intervention in Spain.

3.3. “The Abencerrage” (1819)

This narrative poem deals with the fall of the city of Granada into Christian hands in 1492, focusing on the confrontation between the Zegrís and the Abencerrages, as the latter are assassinated in the Alhambra by King Boabdil, here personified as Abdallah, who was persuaded to do so by the Zegrís. The narrative begins when this slaughter takes place and the protagonist, Hamet, organizes a counter attack against the king, who decides to escape from

Granada. However, when Hamet takes sides with the Christians as the battle goes on, his Zegri lover Zayda turns her back on him, as she cannot excuse the apostasy he has committed. The Castilian army enters the city and, as he advances towards it, Hamet encounters Zayda and her dying father in a cave, where she also dies trying to prevent an attack from a Zegri band towards her lover. This cave will become the resting place of the two lovers, and a reminder of their tragic destiny.

“The Abencerrage” has been defined by Sweet as “an Oriental tale of love and heroism” (165). In this composition, Hemans narrates the fall of the city of Granada and, as Saglia notes, she makes use of the dichotomy between various elements such as the public and private spheres, the imperial and personal history or the masculine and the feminine (161). Once again, setting is fundamental: Hemans locates the story in a past, glorious time of Spanish splendor, and makes use of recognizable scenarios, linking them to myth and folklore. The Alhambra is always connected to magnificence and nature helps create a fairy-tale like environment where all things are beautiful and peaceful.

In her poems, Hemans describes nature in a Wordsworthian mode, as a source of tranquillity and peace which brings pleasure and delightful solitude. All of these representations of space, alongside with direct allusions to mythical figures such as the Cid, can have the effect of persuading the reader that all past times were better. According to Christopher Lasch, nostalgia functions as a resource for idealizing the past, as it is unchangeable and timeless and, therefore, offered “delights no longer obtainable” (18). As Lasch notes, one way of trying to provoke this nostalgic effect is through pastoral imagery, a typical trope in eighteenth- and nineteenth-century narratives as a result of the growing anxieties of the modern world and the conflict between the uprising of urban life and the decline of the rural world (19).

In Hemans's poem, the Alhambra finds its endurance through time in collective memory, materialized in the form of the minstrels, transmitters of past tales, whose voices are heard no more. All these elements blend with nature to show their actual state of abandonment. Nature conquers not only physical, but also mental spaces. It covers not only the abandoned spaces of the Alhambra, but also the culture that they transmitted. Thus, this place is associated with intelligence and its loss with lack of culture. We also find elements related to architecture that are also dominated by this wilderness such as peristyles or galleries, which are nevertheless illuminated by the sun, conveying a sense of peace and stillness, as if they are suspended in time.

The Alhambra is home to "Beings all unknown, / Powerful and viewless, children of the air" (15-16). Again, all the people who once inhabited its halls are now forgotten and, therefore, become anonymous and unknown, only alive in memory. The presence of elements such as wind or water is also remarkable, as they transmit both a sense of abandonment of these spaces of the Alhambra, but also of life and permanence through time, as they flood through them with vitality and freshness and are the only thing that breaks their stillness. Nevertheless, these "fair, forsaken" (27) spaces shall again be populated "at Fancy's potent call" (25), as Hemans will do by narrating a series of historical events in the poem and resurrecting all these "knights and chiefs of old" (28). All the natural elements in this part of the narrative convey calm and tranquillity, which contrast with a "stormy sound" (45), the result of a battle that takes place in the hall of Lions, one of the most important places in the Alhambra. Nature also merges with the city of Granada itself in the poem, as the idea that Granada is protected by nature is constantly reiterated. Granada acts as an oasis of peace, an imperturbable *locus amoenus*, which is disturbed by the threat of war (30-37).

As Kelly notes, this image functions as a response to the growing fear of change and progression that the aftermath of the Napoleonic wars provoked (201). This can be seen as

Hemans narrates how the fair and sacred city of Granada will fall into the hands of its enemies and will no longer be a safe space, since it will be corrupted by an unjust king who will transform it into a crooked space, occupied by fear and an unknown race. Hence, the Christian king appears as a representative of the fear of the other, the unknown race. Another instance can be seen in the first lines of the poem, which remind us of the melancholic, mourning tone used in the previous poem, idealizing the historical past by stating how the halls of the Alhambra are no longer occupied. Language here is related to silence, remembrance and quietness to convey a sense of loss to the readers.

The same thing happens to the city of Granada, where the burial of the slayed Abencerrages takes place. The city mourns the fallen heroes: “Silence and gloom her palaces o'erspread” (225), and nature again takes over, even the heroes’ shields are full of mold, as a sign of oblivion and abandonment. Here, landscape and nature convey sadness and despair, as the Abencerrages must abandon their beloved city to flee to foreign lands. One of them shall stay and see them leave, secretly mourning and learning to fake a smile with no emotion. Nature here does not function as shelter, but it represents hopelessness and desperation. In relation to this, an uncanny nature appears when Hamet’s army traverses “the rude crags” (356) up to “a fairy circle” (366), where everything beyond is “a world of rude sublimity” (371). The landscape becomes a threat, wild and menacing as Hamet, who has betrayed his people by joining the Spanish army, advances towards Granada. Hamet feels how “rapt in wondering awe, his heart forgets / Its fleeting struggles, and its vain regrets” (404-5). The landscape here is related to the Romantic trope of the sublime, as it appears as something so vast and huge that can inspire both terror and awe in its contemplator (Bell and Lyall 8).

On the other hand, the idea of nature as shelter appears when, after the farewell between him and her lover Zayda, Hamet walks around the tombs of many Abencerrages, which are surrounded by a lush nature, a *locus amoenus*, an idealized space that functions as a paradise,

a place of safety (Punte 116). Besides, when Hamet leaves the battle camp and finds shelter under an olive, he finds “a long-forgotten calm” (114) and the landscape functions as home for him, the only space where he can find comfort.

Another example of this can be found as King Abdallah, enemy of Hamet, the leader of the Abencerrages, has hidden in a cave, full of “freshness, beauty, and repose” (98). Again, nature serves as a place of refuge and retreat and this is reflected through the landscape that he himself contemplates. The same thing happens when, in another cave which “seems the temple of some power unknown, / Where earthly being may not dare intrude / To pierce the secrets of the solitude” (415-17), Hamet encounters Zayda and her dying father, only to see her die trying to protect him from a band of Zegrís. After some years, this cave, which had served as a sanctuary away from human presence when they were alive, becomes the tomb and resting place for the two lovers, witness of their tragic story.

Nature also offers comfort for Abdallah when he decides to direct his steps to a “safe retreat” (138), a mosque located in the forest next to a cliff which, again, is a natural space that will serve as a refuge for his fears, grief and anger. In the spaces where the cruel battle took place only the memory of death remains. Once more, we encounter contrasting images in a passage in which nature is again the agent of peace and light. Despite the tragedy, nature and landscape remain unchanged, and the tombs once more represent the union between life, reflected in the flora that covers them, and death, turning them into a place of rest.

Sweet argues how Hemans presents two opposing images in this composition, through which the Castilians are portrayed as rational and noble, and the sentimental Moors function as the representation of Otherness (183). Thus, the Second Canto begins by associating Spain to the chivalric values of nobility and virtue, as well as alluding to its rich natural landscape. Here, natural elements are related to permanence through time and fame. These spaces are home not only to their fallen warriors, but the English ones too, who are bounded to them not

only by the land, but by History and memory through songs and chronicles. Hemans then alludes to how these landscapes have been home to different historical figures as the Cid or Garcilaso de la Vega, the latter being especially relevant since in his “Églogas” nature appears as a place for retirement and peace, linked to beautiful memories (Orozco Díaz 103).

Coletes Blanco and Laspra Rodríguez also expose how she retrieves an idealized epic past set in Medieval Spain dominated by an Orientalist point of view (35). For instance, The Alhambra is associated with luxury and magnificence. In the Third Canto, a scene is described where the Spanish army enters Granada, dominated by “The gilded cupolas, that proudly rise / O'erarch'd by cloudless and cerulean skies, / Tall minarets, shining mosques, barbaric towers, / Fountains, and palaces, and cypress bowers” (47-50). Hemans offers a romanticized view of the city, where the towers of the Alhambra are described as “irregularly vast and rude”, and of “barbaric cast” (81-82). Hemans depicts the Alhambra as a modern but ancient building, one that is crumbling but still stands, making it appear as a unique construction that is exotic but also familiar, luxurious but, in some sense, humble. It is a place of fantasy and imagination, as declared by Henry Swinburne in his *Travels Through Spain*, when he refers to the edifice as “nothing to be met with any where else...except the tales of the Genii” (276). This same expression is here used by Hemans, describing it as “A genii palace—an Arabian heaven! / A scene by magic raised” (84-5). The Alhambra in her story is depicted as a unique place, rich and luxurious in its architecture, peaceful and quiet in its natural elements. However, she laments that all this “slender colonnades, / O'er bowery terraces and myrtle shades” (108-9) will only be kept through memory.

All in all, Hemans presents two types of spaces in this poem. On the one hand, natural spaces and landscapes are usually presented as places of peace and repose that are home to their inhabitants, making use of imagery close to the topics of pastoral literature. However, the beauty of these elements is also disturbed by the irruption of war, and transforms them into

threatening ones. The same happens with architectural spaces, such as the city of Granada and the Alhambra, presented from an Orientalized point of view, always as something beautiful and magnificent, full of luxury and ostentation, which however will be forgotten and lost in memory by the senselessness of war.

3.4. “The Siege of Valencia” (1823)

The poem is a dramatic composition which narrates the Moorish siege of the city of Valencia during the thirteenth century, in a fictionalized but historically accurate way. It presents a tragic tone, as the governor of Valencia, Alvar, must decide between the love for his sons, kept captive by the Moorish army, or the pride and glory of saving his city. This will also provoke a conflict with his wife Elmina, who keeps an opposite attitude towards their fate. “The Siege of Valencia” was published in 1823, precisely coinciding with the end of the Liberal Triennium and the failed attempt by Bon Adrien Jeannot de Moncey to take Valencia, which would also serve as an inspiration for Hemans to set the scene for her extensive dramatic poem in four acts, as noted by Laspra Rodríguez (288). Rossetti points out how the narration, although framed as a historical event, revolves around domestic and personal matters, presented in tragic terms (17).

For instance, nature is at some points connected to fatality, as Ximena accounts how “The storm doth hush / All floating whispery sounds, all bird-notes wild / O' th' summer-forest, filling earth and heaven / With its own awful music.” (87-90), referring to the darkness and despair that war brings. To reinforce this idea of the fatality of war, Hemans uses contrasting images, as are the one of the resting peasant, who “when the vesper-bell / Doth send him to his cabin, and beneath / His vine and olive, he may sit at eve, / Watching his children's sport” (151-54), and the tragic destiny which awaits Alvar in the city, leaving no possible peace for him. The city of Valencia is also presented in an idealized form, but as in the previous poem,

devastated by the war. As it will be destroyed, Ximena's maid Theresa tells her that she should stay in the garden of a palace in Valencia, since there

A purer air doth rove
Here through the myrtles whispering, and the limes,
And shaking sweetness from the orange boughs,
Than waits you in the city (1392-95).

As in the previous poems, Hemans makes use of the tropes of the *beatus ille* and the *locus amoenus* ascribed to the pastoral life to transmit nature's peace and tranquillity, which is only interrupted by the outbreak of war. This anti-belicist tone can be also found as Elmina, referring to the city of Valencia, says there is "No hope within this city of the grave" (358) where "Her sultry air / Breathes heavily of death" (359-60), and "Ev'n the skies / O'erhang the desolate splendour of her domes / With an ill omen's aspect, shaping forth, / From the dull clouds, wild menacing forms and signs / Foreboding ruin." (364-68). War sweeps away everything and destroys ancient and splendid buildings. However, this image of the *locus amoenus* can also function as an idealized natural space representative of the female sphere as opposed to the male sphere of battle and death. In Theresa's words: "You have been wont to love the music made / By founts, and rustling foliage, and soft winds, / Breathing of citron-groves. And will you turn / From these to scenes of death?" (1400-03).

In Saglia's words, this work is "a complex intersection of ideological, geo-cultural, military and political questions" (141). The poem opens with a direct quotation from Cervantes' *Numantia*, a tragedy dealing with the defeat which the city suffered against the Romans during the Celtiberian Wars. Again, we find a setting from a glorious past which serves as vehicle for patriotism, and chivalric values, such as collective suicide, which appear as a sign of strength. As in the previous poems, places like vineyards or fields are ascribed value not only for their beauty, but also because they were witness to the heroic exploits of Spanish

characters as the Cid, preserved through song and memory. This idea appears in the words of Alphonso, when he exclaims:

Moslem! on the hills,
Around my father's castle, I have heard
The mountain-peasants, as they dress'd the vines,
Or drove the goats, by rock and torrent, home,
Singing their ancient songs; and these were all
Of the Cid Campeador (1179-84).

Thus Hemans associates landscape and space to heroic and chivalric values. For instance, at the beginning of the poem, we encounter an association of natural elements with the courage and bravery of the characters. In this case, Elmina, wife of Alvar, the governor of Valencia, tells her daughter Ximena how her brothers “o'er the rock and heath, / Bound in glad boyhood, e'en as torrent-streams / Leap brightly from the heights” (77-79), as nature acts as a driving force for their valor in the defence of their city.

According to Butrón Prida, this connects with the contemporary historical context, when Spain was an invaded country and the city of Cádiz was undergoing a harsh situation, soon aggravated by the arrival of the French army (The Hundred Thousand Sons of Saint Louis) and the beginning of a new siege to the city, similar to the previous one from 1810-1812 (2). For instance, Hemans uses nature as a source of hope, of liberty and freedom, as Elmina imagines her sons, who have been made captive by their enemies, “Bounding from cliff to cliff amidst the wilds / Where the rock-eagle seem'd not more secure / In its rejoicing freedom!” (218-20). She also claims that “Nature is all-powerful, and her breath / Moves like a quickening spirit o'er the depths / Within a father's heart” (277-79). This can translate as a means of support of the Spanish cause at the time, transmitting them hope and strength.

The use of Spanish landscape and space is again not incidental: it is specifically relevant as it binds Britain and Spain together in the aftermath of the Peninsular War and, as Saglia illustrates, makes Spain appear as a territory with a specific location and history which connected it to the rest of Europe (154). Saglia analyses how Hemans stands with Spain and creates a work which speaks directly to the readers, making use of voices and spaces from the past to create a series of interconnections between the natural landscape, the self, history and politics through evocation, in order to craft a defined sense of identity (359). Saglia also interprets this work as a direct encouragement of Spanish patriotism, sacrifice and resistance against enemy forces that threaten to invade the Peninsular lands (116).

As in the previous poems, Hemans creates contrastive images describing places full of life, ostentation and luxury and then lamenting their loss and oblivion. This happens when Elmina tells her husband, who has decided to abandon his children and surrender his city to the enemies, that all that is left for him is oblivion and desolation, and he shall pay for it and “sit within your vast, forsaken halls, / And hear the wild and melancholy winds / Moan thro' their drooping banners, never more / To wave above your race” (527-530). This evocation of the past is meant to trigger a sense of nostalgia for a glorious past which is about to fade.

This type of imagery is repeated in a similar way when the characters, wrapped in despair and sadness because of the war, describe nature as a refuge for all these emotions. For instance, Garcias, a Spanish knight, describing a time when he was in a situation of exile and captivity, expresses his internal anguish with the following words:

I have watch'd beneath
The still, pale shadow of some lonely palm,
At midnight, in the desert; while the wind
Swell'd with the lion's roar, and heavily
The fearfulness and might of solitude

Press'd on my weary heart. (582-587)

It is here where we find another of the fundamental elements of the poem: the Orientalization of the landscape through the introduction of elements of the Oriental flora and fauna, such as the cedar tree that resists the storm, which functions as a metaphor of hope and endurance in the face of war, as the priest Hernández assures Elmina that “The ancient cedars, in their gather'd might; / Are battling with the tempest” (740-41) and notes that she has “drawn thy nurture from a stem / Unwont to bend or break.” (743-44). Once again, this Orientalist image, as the cedar grows in the Middle East, is used to convey strength and hope to the characters.

We find a new Orientalizing element in the Rose of Sharon, which grows in the desert and is native to Asia. This flower appears in the song that Theresa sings about the grave of a Spanish maiden, where “the Rose of Sharon's eastern bloom / By the silent dwelling fades” (1044-45), transmitting a sense of oblivion and forgetfulness. However, this same flower also appears as a sign of immortality as another Oriental element is introduced in this song: the Palm of Judah, native to Israel, when Theresa sings “Then let the Rose of Sharon spread/ Its breast to the glowing air, / And the Palm of Judah lift its head, / Green and immortal there! (1071-74).

Altogether, Hemans describes all these spaces in an idealized way and introduces Oriental elements such as certain trees and plants to symbolize the courage and strength of the Spaniards, as well as certain stereotypes about peasant life in Spain or Mediterranean natural elements in the city of Valencia, such as the orange gardens in the palaces. On the other hand, even if she uses topical themes such as the *beatus ille* or Orientalized elements, she creates images where nature acts as a sanctuary and refuge for the characters, who wish to flee to it to escape the horrors of war. All these elements are presented as something exotic and unique, dominated by beauty and splendor, but which may disappear when threatened by war.

3.5. “The Forest Sanctuary” (1825)

“The Forest Sanctuary” is a long narrative poem which combines meditation and narration and deals with the cultural relationships between Spain and Britain, taking direct inspiration from the figure of Blanco White, as noted by Sweet (144). Considered by Hemans herself to be her best work, Cronin remarks how this poem was the one to grant her international success and where she started developing her own poetic voice in the form of a lyrical ballad written in Spenserian stanzas (213). In it, we encounter the story of a sixteenth-century Spanish Protestant who must leave his country for the New World due to religious persecution to take shelter with his child in a North American forest, which serves as a sanctuary, a refuge, for both of them. It reflects the protagonist’s internal conflicts and sufferings. As Sussman explains, the poem functions both as a dramatic and emotional composition about exile and a criticism against religious intolerance that follows the tropes of epic poetry (481).

This time, the spaces and landscapes represented do not belong to Spanish territory, but function as a vehicle to comment on Anglo-Spanish relations. In this case, the narrative takes place in a North American forest, as made clear by Hemans through an introductory note to the poem. Sussman argues how, by locating the story in a remote setting, Hemans represents a desire for religious freedom that needs an escape from local or national identity, veering towards a global and transnational experience (495). The natural landscape serves as a sheltering place, a refuge for the individual who is suffering and shall find peace. A sanctuary indeed, where the protagonist shall rest and freely express his troubled thoughts and mental struggles.

In parallel to this, descriptions of Spain are still charged with fondness: it is portrayed as a dreamland where the protagonist ardently wishes to go back, and serves as a lament for things lost in the name of religion. This can be interpreted as an allusion to Blanco White’s

experience, exiled to England due to the religious repression he suffered in Spain. Heinowitz describes how in “The Forest Sanctuary”, the Spanish and North American landscapes function as a representation of the ideological struggle that the protagonist faces between the desire for religious freedom or the love for his country (189). Here, Hemans represents exile through the contrasting image between the peace and tranquillity that the Spanish landscape brings to the protagonist's mind with the anguish he feels in an alien territory. For Kelly, Hemans creates a story of repression and alienation caused by exile which represents collective sufferings through an individual tragedy (39).

Again, as Anderson has also noted, Spanish landscape and space are linked to positive elements, such as the fond memories which the protagonist has of them and nostalgia, in this case, the one he feels for his home and all he has left behind (60). The poem opens with the Spaniard who has abandoned his country for religious reasons and taken shelter in a North American forest. The memories of Spain keep him alive and provide him peace. Although in this case the character is not in a Spanish space, the forest in which he finds himself and its nature are only beautiful because that is where he can maintain a connection with Spain. He regrets not being in Spain and compares landscape and nature in his native soil and in the American forest:

'Tis not the olive, with a whisper swaying,
Not thy low riplings, glassy water, playing
Through my own chesnut groves, which fill mine ear;
But the faint echoes in my breast that dwell,
And for their birth-place moan, as moans the ocean-shell (32-36).

The protagonist constantly recalls the beautiful landscapes and scenery of Spain: “the cedars, waving, / Lend it no tone: His wide savannahs laving, / It is not murmur'd by the joyous river!” (50-52). We once again find the image of the cedar, but this time, it does not appear as

a symbol of hope, but rather of hopelessness: the cedar he sees lays alone in a desert. Moreover, the space where he is located is not made concrete or represented with specificity, as it is described as “the vast, and dim, / And whispery woods” (57-58).

Voice, song and memory are also important elements here, as the protagonist speaks of “Oh sweet and mournful melodies of Spain, / That lull'd my boyhood, how your memory thrills / The exile's heart with sudden-wakening pain!” (101-103). Moreover, Hemans again introduces the stereotype of Spanish shepherds who sing fables and songs of the heroic past: “the music of the mountaineer! — / And from the sunny vales the shepherd's strain / Floats out, and fills the solitary place // With the old tuneful names of Spain's heroic race.” (105-108). However, these images disappear:

But there was silence one bright, golden day,
Through my own pine-hung mountains. Clear, yet lone,
In the rich autumn light the vineyards lay,
And from the fields the peasant's voice was gone;
And the red grapes untrodden strew'd the ground,
And the free flocks untended roam'd around:
Where was the pastor?—where the pipe's wild tone?
Music and mirth were hush'd the hills among,
While to the city's gates each hamlet pour'd its throng. (109-117).

Unlike the other poems, in which these scenes were interrupted by a warlike conflict, we find a religious one, in which the protagonist recalls an Auto da Fe where one of the victims was his first friend, “with whom in boyhood I had play'd, / At the grape-gatherings, by my native streams” (197-98). The Auto da Fe takes place not in the city, but under the snowy sierras between valleys and vineyards “With sound and gleam of waters on their way, / And chesnut-woods, that girt the happy sleeping, / In many a peasant-home!” (455-57). This type

of scenery functions as a relief for those who are about to die, and once more brings comfort to them, making them feel at home, as “the midnight sky / Brought softly that rich world round those who came to die.” (457-58).

Unlike the American forest, the Spanish territory is referenced through specific spaces and spots, making them identifiable to the reader, and those spaces which are made concrete are felt for and longed for. On the contrary, the forest is a vast space where the protagonist is not able to locate himself, as he is exiled and estranged and does not feel connected to it. In Part Second, Hemans uses again all the elements of the *locus amoenus* and even includes the cedar in an alien territory. However, there is a fundamental difference: the descriptions here are not precise, and Hemans does not introduce differentiating elements such as the vineyards or olives in Spain, which are natural elements associated to this country, as they are part of the landscape stereotypes ascribed to the Spanish land. In fact, when the protagonist returns to the memories of his native land, he recalls how he “(...) amidst the Cordillera heights / Had given Castilian banners to the breeze” (48-49), and how he was “A mountain wanderer, from the Pyrenees / To the Morena crags” (52-53). The same longing and nostalgia invades his wife Leonor, who even at her own death, draws back once more to fond memories of her native land and sings “Songs of the orange bower, the Moorish hold, / The "Rio verde"” (499-500), the latter being a famous Spanish ballad translated into English by Thomas Percy, a composition filled with patriotic and bellicist connotations (169).

During his ramblings, the protagonist recalls a scene where he encounters his wife and child, as he walks “Past the old Moorish ruin on the steep, / The lone tower dark against a Heaven all glowing, / Like seas of glass and fire!” (92-94) But this pleasant image disappears and the protagonist is left with nothing but “Such deep thirst in my soul” (115) for his home and its scenery. The idea is repeated once more when the protagonist and Leonor must abandon Spain. Hemans creates a dramatic scene in which the characters must be exiled from their

home, including biblical references in which Spain is presented as an Eden and they as Adam and Eve, who must leave that paradise. The author creates these dramatic contrasts to denounce the religious intolerance that forces people to leave their homes: “the fond exile's pang, a lingering thought / Of her own vale, with all its melodies / And living light of streams.” (306-08).

Moving away from the subject matter of her previous compositions, Hemans creates a story of exile and religious freedom in which, although the protagonist is exiled in an American forest, it is the Spanish landscape that takes center stage. Unlike the other compositions, there are hardly architectural spaces. It is nature and landscape that dominates this poem, functioning as a space of refuge both mentally and physically for the tortured minds of its characters. American space is never specified while the Spanish is referenced through places such as the Guadalquivir river, the Pyrenees or the Morena crag to represent the grief of the protagonist for having to leave these places that were his home and gave him peace and protection. Although the story takes place in a North American forest, it is the Spanish landscape where the protagonist sets his memories and thoughts, as it is the home of the exiled, an image which has been repeated in her previous poems, and which is perfected in this one. The forest is vast and unidentifiable, but the memories of his homeland are vivid and bring him comfort, reflected in descriptions where Hemans makes use of voice and memory to create an intimate and meditative narrative on religious intolerance and exile where Spain is also romanticized as in her previous compositions, but reaching a much more personal and less grandiloquent tone.

4. CONCLUSION

After analysing these four compositions by Felicia Hemans, I have been able to see a clear evolution from a more grandiloquent and youthful tone in her first poem to a much more refined, mature and intimate one in the last one. This is reflected in her approach to the Spanish landscape and space, although the elements are common to all of them, its treatment has a

slightly different approach in each one of them. Thus, in “England and Spain” we find a patriotic exaltation that wishes to promote a union between Spain and England with the Peninsular War as a backdrop. To this end, these spaces and landscapes are romanticized and Orientalized. The tone of this poem is quite different from the following ones, since it is much more impersonal and the spaces are more general, such as Rome, Albion or Iberia, always linked to a historical, idealized past and to the values of honor and chivalry. This poem has no central story or conflict, so it is more declamatory than narrative, unlike the others.

In her next poem, “The Abencerrage”, Hemans does present a more personal and close story, tragic as in the following ones, and the Orientalizing elements persist in it, especially through the Alhambra palace, magical and luxurious, and the romanticization of the Spanish landscapes, source of peace and tranquillity. Here, the characters are emotionally linked to the spaces, whose loss as a result of a war conflict transforms them into decadent and sad places. The same happens in “The Siege of Valencia”, which also revolves around a warlike tragedy, this time in the city of Valencia, also idealized through Mediterranean and Orientalizing images, and whose loss is also caused by the bellic conflict.

This is not the case with her last poem, “The Forest Sanctuary”, which changes the warlike conflict for the religious one, in a tone of denunciation of the intolerance that forces believers to go into exile because of their ideas. This was one of her most successful poems, and also one of her most mature and reflective ones, as it presents a nostalgic and meditative tone. In it, the spaces and landscapes are not grandiloquent, but closer and more ordinary, always linked to the memories and recollections of the protagonist. However, these memories are also full of Orientalized and romanticized images.

For all this, I have been able to see how Hemans makes use of the spaces and landscapes of Spain in a very artful way, since she presents them to the readers as something distant, exotic and mysterious, but at the same time she manages to exploit pathos and feeling by linking them

to pleasant and positive sensations, when they serve as a refuge for the characters and their mental conflicts. On the other hand, they can also be threatening elements, such as wild nature, or decadent, such as luxurious palaces or towers abandoned and dominated by weeds, because of the conflicts that plague the characters. Therefore, these exotic and distant spaces are a bridge between the homely and the exotic, between the domestic and the foreign, between Spain and England in a time of conflict and political instability.

Works Cited

- Altschul, Nadia R. "Chapter 1. Medieval Belonging and Oriental Otherness in Figurations of Iberia". *Politics of Temporalization: Medievalism and Orientalism in Nineteenth-Century South America*, Philadelphia: University of Pennsylvania Press, 2020, pp. 21-38.
- Álvarez Junco, José. *Mater Dolorosa*. Google Books, Penguin Random House Grupo Editorial España, 15 July 2010, books.google.es/books?id=VScEuNb4XMC&printsec=frontcover&dq=mater+dolorosa+jose+alvarez+junco&hl=es&sa=X&redir_esc=y#v=snippet&q=romantizado&f=false. Accessed 7 Aug. 2022.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Google Books, Verso, 1991, books.google.es/books?id=4mmoZFtCpuoC&printsec=frontcover&hl=es&source=gb_s_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 12 June 2022.
- Anderson, John M. "The Triumph of Voice in Felicia Hemans's *The Forest Sanctuary*." *Felicia Hemans*. Palgrave Macmillan, London, 2001, pp. 55-73.
- Bainbridge, Simon. *British Poetry and the Revolutionary and Napoleonic Wars: Visions of Conflict*. Oxford (GB); New York, Oxford University Press, 2003.
- Behrendt, Stephen C. "Certainly not a Female Pen': Felicia Hemans's Early Public Reception." *Felicia Hemans*. Palgrave Macmillan, London, 2001, pp. 95-114.
- Bell, Claudia and John Lyall. *The Accelerated Sublime: Landscape, Tourism, and Identity*. Google Books, Greenwood Publishing Group, 2002, books.google.es/books?hl=es&lr=&id=ZT1JtX0kVUUC&oi=fnd&pg=PR5&dq=the+sublime+landscape&ots=KS1VtTp71B&sig=7thfHBtpMtFg9gYCTKz0DRA4Vac#v=onepage&q=fear&f=false. Accessed 8 July 2022.
- Benítez-Alonso, Elena M. "El exilio español en Londres: Heterodoxias de religión y prensa.

Blanco White y Felicia Hemans." *Ámbitos. Revista Internacional de Comunicación*, no. 43, 2019, pp. 115-134.

Butrón Prida, Gonzalo. "El Cádiz Sitiado de 1823: Un Espacio Político Bajo Presión."

Bulletin d'Histoire Contemporaine de L'Espagne, no. 54, 2020, pp. 1-17.

Coletes Blanco, Agustín and Alicia Laspra Rodríguez. *Libertad Frente a Tiranía: Poesía*

Inglesa de La Guerra de La Independencia (1808-1814) : Antología Bilingüe. Google

Books, Grupo Planeta (GBS), 2013,

[books.google.es/books?id=DyqWAqAAQBAJ&printsec=frontcover&dq=Libertad+frente+a+tiran%C3%ADa:+Poes%C3%ADa+inglesa+de+la+Guerra+de+la+Independencia+\(1808-1814\).+Antolog%C3%ADa+biling%C3%BCe&hl=es&sa=X&redir_esc=y#v=onepage&q&f=false](https://books.google.es/books?id=DyqWAqAAQBAJ&printsec=frontcover&dq=Libertad+frente+a+tiran%C3%ADa:+Poes%C3%ADa+inglesa+de+la+Guerra+de+la+Independencia+(1808-1814).+Antolog%C3%ADa+biling%C3%BCe&hl=es&sa=X&redir_esc=y#v=onepage&q&f=false). Accessed 12 June 2022.

Coletes Blanco, Agustín. "A "Romantic Land" Twice Invaded, and Twice Supported: Byron,

Hemans, Moore, and "Hafiz" on Spain, 1808–14 and 1820–23." *The Byron Journal*, vol. 48, no. 1, 2020, pp. 33–44.

Cronin, Richard. "Felicia Hemans, Letitia Landon, and "Lady's Rule." "Romantic *Women*

Poets. Brill, 2007, pp. 209-239.

Duggett, Tom. "'By Gothic Virtue Won": Romantic Poets Fighting the Peninsular War."

Gothic Romanticism. Palgrave Macmillan, New York, 2010, pp. 97-142.

Feldman, Paula R. "The Poet and the Profits: Felicia Hemans and the Literary Marketplace."

Keats-Shelley Journal, vol. 46, 1997, pp. 148–76.

Gilfillan, George. *A Second Gallery of Literary Portraits*. Google Books, J. Hogg,

1850, books.google.es/books?id=sPExAQAIAAJ&printsec=frontcover&hl=es&source=gbp_summary_r&cad=0#v=snippet&q=high-souled&f=false. Accessed 12 June 2022.

Heinowitz, Rebecca Cole. "The Spanish American Bubble and Britain's Crisis of Informal

Empire, 1822–1826." *Romanticism and the Anglo-Hispanic Imaginary*. Brill, 2010, pp.183-212.

Hemans, Felicia D. Browne, & Rossetti, W.M. *The Poetical Works of Mrs. Hemans*. *Internet Archive*, New York: Crowell, archive.org/details/poeticalworks00hemaiala/mode/2up. Accessed 16 Apr. 2022.

Hemans, Felicia Dorothea. *Poems of Felicia Hemans*. *Google Books*, William Blackwood and Sons, 1872, books.google.es/books?id=yU4CAAAAQAAJ&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 16 Apr. 2022.

Hemans, Felicia Dorothea. *Tales and Historic Scenes in Verse*. *Internet Archive*, London: J. Murray, 1819, archive.org/details/taleshistoricsce00hemaiala/page/88/mode/2up. Accessed 16 Apr. 2022.

Hemans, Felicia Dorothea. *The Siege of Valencia: A Dramatic Poem; the Last Constantine With Other Poems*. *Google Books*, J. Murray, 1823, books.google.es/books?id=sWoOAAAIAAJ&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 16 Apr. 2022.

Hemans, Felicia Dorothea. *The Works of Mrs Hemans; with a Memoir of Her Life, by Her Sister [H.M. Owen]*. *Google Books*, 1844, books.google.com/cu/books?id=780IAAAAQAAJ&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 12 June 2022.

Hemans, Felicia. *Felicia Hemans: Selected Poems, Prose and Letters*. *Google Books*, Broadview Press, 2002, books.google.es/books?id=vDioBaHhYQC&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 16 Apr. 2022.

Hemans, Felicia. *The Forest Sanctuary and Other Poems*. *Google Books*, W. Blackwood,

[1854,books.google.ad/books?id=W7BbAAAAQAAJ&printsec=frontcover&hl=es&source=gbg_summary_r&cad=0#v=onepage&q&f=false](https://books.google.ad/books?id=W7BbAAAAQAAJ&printsec=frontcover&hl=es&source=gbg_summary_r&cad=0#v=onepage&q&f=false). Accessed 16 Apr. 2022.

Internet Archive. *The Edinburgh Monthly Review 1819-08: Vol 2 Iss 2*. Internet Archive, Open Court Publishing Co, 1 Aug. 1819, archive.org/embed/sim_edinburgh-monthly-review_1819-08_2_2. Accessed 12 June 2022.

Jeffrey, Francis. "Felicia Hemans." *Edinburgh Review*, no. 50, 1829, pp. 32-47.

Kelly, Gary. "Death and the Matron: Felicia Hemans, Romantic Death, and the Founding of the Modern Liberal State." *Felicia Hemans*, 2001, pp. 196-211.

Kelly, Gary. "Introduction." *Felicia Hemans: Selected Poems, Prose and Letters*. Broadview Press, 2002, pp. 15-85.

Kennedy, Deborah. "Hemans, Wordsworth, and the 'Literary Lady.'" *Victorian Poetry*, vol. 35, no. 3, 1997, pp. 267-85.

Lasch, Christopher. "Memory and Nostalgia, Gratitude and Pathos." *Salmagundi*, no. 85/86, 1990, pp. 18-26.

Lootens, Tricia. "Hemans and Home: Victorianism, Feminine 'Internal Enemies,' and the Domestication of National Identity." *PMLA*, vol. 109, no. 2, 1994, pp. 238-253.

Mambrol, Nasrullah. "Spatial Criticism: Critical Geography, Space, Place and Textuality." *Literary Theory and Criticism*, 4 July 2017, literariness.org/2017/07/04/spatial-criticism-critical-geography-space-place-and-textuality/.

Muñoz Sempere, Daniel. "Góticos, traductores y exiliados: La literatura sobre la Inquisición española en Inglaterra (1811-1827)." *Cuadernos de Ilustración Y Romanticismo*, no. 13, 2005, pp. 141-169.

Nichols, Anne. "Glorification of the Lowly in Felicia Hemans' Sonnets 'Female Characters

of Scripture.” *Victorian Poetry*, vol. 48, no. 4, 2010, pp. 559–75.

Laspra Rodríguez, Alicia. "Fictionalizing History: British War Literature and the Asturian Uprising of 1808." *Romanticism and the Anglo-Hispanic imaginary*. Brill, 2010, pp. 109-132.

Laspra Rodríguez, Alicia. "Paisajes y las gentes: la mirada de los británicos sobre Valencia." *Hispania Nova: Revista de historia contemporánea*, vol.1, 2020, pp. 283-312.

Orozco Díaz, Emilio, «De lo humano a lo divino. (Del paisaje de Garcilaso al de San Juan de la Cruz)», en *Boletín de la Universidad de Oviedo* (1945), pp. 99-123. Recogido en *Paisaje y sentimiento de la naturaleza en la poesía española*, Madrid: Ed. Prensa Española (col. El Soto), 1968, pp. 107-138.

Percy, Thomas. *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets, Together with Some Few Later Date*. Google Books, Routledge, 1857, books.google.es/books?id=63BPAAAACAAJ&pg=PA169&lp_g=PA169&dq=Gentle+river#v=onepage&q&f=false. Accessed 22 July 2022

Punte, María José. "Locus amoenus de la contemporaneidad. La isla como metáfora". *RILCE*, vol. 29, no.1, 2013, pp. 115-135.

Purinton, Marjean D. "Teaching Orientalism through British Romantic Drama: Representations of Arabia." *Romantic Border Crossings*. Routledge, 2016, pp. 135-146.

Rossetti, William Michael. *Lives of Famous Poets*. *Internet Archive*, London E. Moxon, 1878, archive.org/details/livesoffamouspoe00rossuoft. Accessed 12 June 2022.

Rothstein, David. "Forming the Chivalric Subject: Felicia Hemans and the Cultural Uses of History, Memory, and Nostalgia." *Victorian Literature and Culture*, vol. 27, no. 1, 1999, pp. 49–68.

Rowton, Frederic. *The Female Poets of Great Britain: Chronologically Arranged: With*

- Copious Selections and Critical Remarks*. *Google Books*, Carey and Hart, 1854, books.google.es/books?id=7zZxAAAAIAAJ&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 12 June 2022.
- Rudy, Jason R. "Hemans' Passion." *Studies in Romanticism*, vol. 45, no. 4, 2006, pp. 543–62.
- Saglia, Diego, and Haywood, Ian. "Introduction: Spain and British Romanticism." *Spain in British Romanticism*, 2017, pp. 1–16.
- Saglia, Diego. "35. Felicia Hemans, The Forest Sanctuary (1825)". *Handbook of British Romanticism*, edited by Ralf Haekel, Berlin, Boston: De Gruyter, 2017, pp. 620-634.
- Saglia, Diego. "Ending the Romance: Women Poets and the Romantic Verse Tale." *Romantic Women Poets*. Brill, 2007, pp. 153-167.
- Saglia, Diego. "Felicia Hemans, Spain and Cosmopolitan Liberalism." *Spain in British Romanticism*. Palgrave Macmillan, Cham, 2018, pp. 139-155.
- Saglia, Diego. "'A Deeper and Richer Music': The Poetics of Sound and Voice in Felicia Hemans's 1820s Poetry." *ELH*, vol. 74, no. 2, 2007, pp. 351–70.
- Saglia, Diego. "'O My Mother Spain!': The Peninsular War, Family Matters, and the Practice of Romantic Nation-Writing." *ELH*, vol. 65, no. 2, 1998, pp. 363-393.
- Saglia, Diego. "Imag(in)ing Iberia: Landscape Annuals and Multimedia Narratives of the Spanish Journey in British Romanticism." *Journal of Iberian and Latin American Studies*, vol. 12, 2006, pp. 123 - 146.
- Saglia, Diego. "Orientalism." *A Companion to European Romanticism*, 2007, pp. 467–485.
- Saglia, Diego. "The Exotic Politics of the Domestic: The Alhambra as Symbolic Place in British Romantic Poetry." *Comparative Literature Studies*, vol. 34, no. 3, 1997, pp. 197–225.
- Saglia, Diego. "The Society of Foreign Voices: National Lyrics, and Songs for Music and

- Hemans's International Poetics." *Women's Writing*, vol. 21, no. 1, 2 Jan. 2014, pp. 110–127.
- Saglia, Diego. *Poetic Castles in Spain: British Romanticism and Figurations of Iberia*. Amsterdam; Atlanta, Ga., Rodopi, 2000.
- Said, Edward W. *Orientalism*. Google Books, Knopf Doubleday Publishing Group, 2014, books.google.es/books?id=npF5BAAAQBAJ&printsec=frontcover&dq=orientalism+edward+said&hl=es&sa=X&redir_esc=y#v=onepage&q&f=false. Accessed 12 June 2022.
- Sánchez, Juan. "England and Spain and the domestic affections: Felicia Hemans and the politics of literature." *Studies in Romanticism*, vol. 53, no. 3, 2014, pp. 399-416.
- Serrano, María del Mar. "Viajes y viajeros por la España del siglo XIX." *Geocrítica*, no. 98, 1993, pp. 5-58.
- Simpson, David. *Romanticism and the Question of the Stranger*, Chicago: University of Chicago Press, 2013.
- Sussman, Charlotte. "Epic, Exile, and the Global: Felicia Hemans's The Forest Sanctuary." *Nineteenth-Century Literature*, no. 65, vol. 4, pp. 481–512.
- Sweet, Nanora Louise Ziebold. *The bowl of liberty: Felicia Hemans and the Romantic Mediterranean*. 1993. University of Michigan, PhD Thesis.
- Sweet, Nanora. "Spanish Orientalism: Felicia Hemans and her Contemporaries." *Romanticism, Reaction and Revolution: British Views on Spain, 1814-1823*. Peter Lang, 2019, pp. 271-287.
- Sweet, Nanora. "The Forest Sanctuary: The Anglo-Hispanic Uncanny in Felicia Hemans and José María Blanco White." *Romanticism and the Anglo-Hispanic Imaginary*. Brill, 2010, pp.157-182.
- Sweet, Nanora. "“Hitherto Closed to British Enterprise”: Trading and Writing the Hispanic

- World circa 1815.” *European Romantic Review*, vol. 8, no. 2, 1997, pp. 139–147.
- Sweet, Nanora. “Felicia Hemans’ “a Tale of the Secret Tribunal”: Gothic Empire in the Age of Jeremy Bentham and Walter Scott.” *European Journal of English Studies*, vol. 6, no. 2, 2002, pp. 159–171.
- Sweet, Nanora. “Gender and Modernity in The Abencerrage: Hemans, Rushdie, and “the Moor’s Last Sigh.”” *Felicia Hemans*, 2001, pp. 181–195.
- Swinburne, Henry. *Travels through Spain, in the Years 1775 and 1776... By Henry Swinburne*. Google Books, P. Elmsly, 1787,
books.google.co.cr/books?id=vTOIkqgl5LwC&printsec=frontcover#v=onepage&q=ENTIRE%20AND&f=false. Accessed 8 July 2022.
- Taylor, Barbara D. "The Search for a Space: A Note on Felicia Hemans and the Royal Society of Literature." *Felicia Hemans*. Palgrave Macmillan, London, 2001, pp. 115-123.
- “The Edinburgh Monthly Review.” *Google Books*, Waugh and Innes, 1820,
books.google.es/books?id=XXUAAAAAYAAJ&printsec=frontcover&hl=es#v=onepage&q&f=false. Accessed 16 Apr. 2022.
- Valladares, Susan. "Romantic Englishwoman and ‘the Theatre of Glory’: The Role of the Peninsular War in Forging British National Identity." *MoveableType*, vol. 4, 2008, pp. 105-120.
- Wolfson, Susan J., ed. *Felicia Hemans: Selected Poems, Letters, Reception Materials*. Princeton University Press, 2010.

