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"Exiles at home, neither in exile nor at home". New Insights in Pearse Hutchinson's Image of Spanish Regionalism in the 1950s-1970s[1]

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Abstract:

After his journeys around a continent that was still licking the wounds of WWII, the Irish poet Pearse Hutchinson (1927-2012) chose Barcelona as his residence in different periods in the 1950s and the 1960s. There is considerable agreement in the notion that Hutchinson reflected the parallels between Spain and Ireland and both countries' cultural and language oppression in his poetry (Veiga 2011; Keatinge 2011; Mittermaier 2017). Yet, the understanding of his involvement with Spain and its regions/nations is still limited. While existing literature on this issue relies heavily on the poetic production of the author, little attention has been paid to Hutchinson's uncatalogued papers held at UCC and Maynooth U., which include unpublished poems, personal letters and postcards, annotations and his collection of books. The purpose of this paper is to increase the existing knowledge about the poet's representation of Spain and, in particular, of the regions of Galicia and Catalonia.

Keywords: Irish diaspora, Irish poetry, Pearse Hutchinson, Spain, Spanish regionalism

Although Pearse Hutchinson was born in Glasgow in 1927, he was raised in Dublin, in a "political household" (Coleman 2011, 217) with solid Fenian principles. His mother, Cathleen Sara, was acquainted with Countess Constance Markievicz and she "ideolize[d] Dev[2] (Eamon de Valera) until he

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[2] Hutchinson used to refer to the Irish leader as Dev, even in the letters sent to his parents during his years in Spain.

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began executing republicans" (*ibidem*, 219). Harry Hutchinson, his father, became the treasurer of Sinn Fein in Scotland, but between 1919 and 1921, he was interned in Frongoch[3]. The proximity of Hutchinson's parents to the nationalist movement would have a relevant impact in the poet's image of Spain, in particular, of specific regions like Catalonia and Galicia. The germ of Spain in Hutchinson's imagination was especially premature. At the age of seven, Pearse Hutchinson (1927-2012) wrote on a scrap paper that he found when he was forty one years old, a note addressed to his mother which read: "Mamy I am going to tell you a secret and the secret is that when I am a young man I will take you to Spain and take you to all the cities in Spain" (Hutchinson 1934). Hutchinson never took his mother to the country but certainly his poetry is inextricably linked with her experience abroad, in particular Spain, and this space would become her locus of cosmopolitanism to the same extent that Paris, London or Trieste would be for Beckett, Bowen and Joyce respectively, who left Ireland "to live and work in capital cities of international modernism" (Pearson 2015, 2).

The relevance of his first trip to Spain was such that the author selected a relevant date to show his determination to live in the country, as other Irish writers who sojourned in the country did, such as Walter Starkie (whom Hutchinson met in Madrid in 1951 to ask him for help to find a job in Spain). In Hutchinson's case, it was ironically April's Fools Day of 1951. The fact that Hutchinson found the interconnectedness of Irish nationalism with Catholic puritanism "repellent" (Mittermaier 2017, 284), helps to understand his decision to leave for Spain as an escape or a "break" which "now is essential" [*sic*] (Hutchinson 1951a), but not as "consciously making a literary gesture" (Hutchinson 1971). To Hutchinson, this could have been a way of liberating himself from the puritanical obsession of his mother and from a suffocating society:

> I had fallen in love with the idea of Spain. I'd been on holiday there for three weeks with a friend in 1950 and I discovered that I wanted to live there, and I'd already fallen in love with the language. I wanted to get away from the Irish climate […], and I wanted to live in a sunny country, a warm country. And I also wanted to get — escape — from my mother's influence which severely restricted my freedom, and from the society which was still — John Jordan had a great phrase for it afterwards — it was the 'dark circumscribed fifties' — well the '40s/'50s, it was the same. I had to get away from all that. Now the fact that I wanted to get away from it to Franco's Spain is odd but I had fallen in love with Spain so at least I would be away from my mother, the mommy. (Coleman 2011, 223-224)

[3] An internment camp located in Wales during World War I, which held German prisoners until 1916, when these were replaced by Irish supporters of the Republic. Prominent leaders of the independent movement were also imprisoned there, namely Arthur Griffith and Michael Collins.

Ireland and Spain in fact, were going through a similar progression during the 1950s and 1960s, which involved a large economic expansion, industrialisation and urbanisation. The challenging issues of self-sufficiency as well as the perpetuity of the rural tradition of both countries were being reconsidered. In view of the similar momentum that both countries were facing, it might sound paradoxical that Hutchinson considered his decision to go to Spain as an "escape", especially bearing in mind his rejection of any form of political or cultural subjugation. The poet meditated on this incongruity back in 1951, before living permanently in the country:

> I had fled from Ireland to escape the narrow oppressive, organised religion or pseudo religion of that time and place, and where had I escaped to? To the equally if not more repressive Catholic regime of Salazar and where was I on the way to via Portugal? I was on the way to the monstrous supposed bulwark of Christianity called Franco's Spain. Maybe the absurdity of all that, of my own trajectory had subconsciously brought on the panic. (Hutchinson 2009, Tape 8)[4]

However, Hutchinson considered Spain as "extraordinarily open and charming" (Hutchinson 1997, 26) and explained his attraction to Spain in a radio programme for RTÉ, in which he asserted that, "even under Franco, it could be a wonderful country" (Woods 2000). These ideas would resonate in the poem "Mama Poule" (1972), in which he defined Dublin as a "somnolescent city" (1972, 22) and Irish politics as a "gob of laughter" (*ibidem*). Hutchinson then turned his attention towards Spain as the only breakout from his home country: "He left her there, and boarded the next plane for Granada, where he spent a long time trying in vain to kill pigeons in the public square" (*ibidem*).

There is considerable agreement of the notion that Pearse Hutchinson reflected the parallels between both countries' cultural and language oppression in his poetry (Veiga 2011; Keatinge 2011; Mittermaier 2017). The purpose of this paper is to increase the existing knowledge about the poet's representation of Spain and, in particular, of the regions of Galicia and Catalonia since, while existing literature on this issue relies heavily on the published poetic production of the author, little attention has been paid to Hutchinson's catalogued and uncatalogued papers held at University College Cork and Maynooth University (which include his unpublished poems on the country in English, Spanish and Catalan, his unpublished and unfinished memoir in thirty tapes titled *Iberia*, recorded in 2009 with references to his time in Spain and Portugal in the 1950s, an unpublished memoir titled *Three Cells in Barcelona*, several personal letters and postcards to his family and friends,

[4] Hutchinson would later consider himself "(though this is not a very definitive statement) rather an agnostic – but an agnostic whose agnosticism is roughly 97% atheistical" (Hutchinson 2009, Tape 25).

annotations, notebooks, and his personal collection of books on Galicia). As a result, the understanding of his involvement with Spain and its regions/nations is still limited. Thus, by delving into this extensive documentation, the insights into his ideology provided by the analysis of these papers can be greatly enhanced. It must be mentioned, though, that full access to all items held at Maynooth University was not given due to both copyright issues and the unfinished and ongoing cataloguing process at the time of writing. Thus, the goal of this paper is to place another stone on the path toward improved insight of Hiberno-Spanish cultural relations by offering a close examination of Hutchinson's Catalan and Galician poetry and papers and to enrich this area of study by filling in details.

An early knowledge of Spain and its regions is accredited by Hutchinson in his memoirs through two links: the first one was through his grandfather who received the Freedom of the City of Bilbao after rescuing a ship about to go down in the Bay of Biscay. The second connection came through his attendance at a meeting at the Mansion House in Dublin where a Basque Priest was trying to rally support among the Irish for the Spanish Republic around 1939 or 1940, an event which "made quite an impression upon [him]" (Hutchinson 2009, Tape 1). These events, together with his years at the University College Dublin, when he "fell in love and began to really study and really learn the Spanish language" (Hutchinson 2009, Tape 1), would contribute to his decision to take an extensive tour, which can be tracked through his extremely detailed unpublished memoir as well as through the letters and postcards he sent to and received from his parents and his friends. Hutchinson's European and African route would comprise short visits to Vigo, Portugal, Huelva, Seville, Granada, Algiers and Tangier, Madrid, Paris and London for a three-week holiday in 1950 accompanied by his Trinidadian friend Bert. After coming back to Dublin, Hutchinson recognised the relevance of his first contact with the country:

> Nothing could have possibly been the same, or anything like the same, as it was before that first trip to Spain. I had seen, felt, the heat and light of Spain like no heat or light I had ever known before; I had lived in contact with the people of Spain, their kindliness, friendliness, obligingness. Nowhere I'd been before, London, Paris, Geneva, had I encountered anything like this high Spanish obligingness. Everywhere we went we had, naturally enough, to ask directions of complete strangers, and every time, but one, the Spaniard in question had taken us the whole way to where we were going , or walked part of the way with us, and then given us clear directions. The degree to which this sort of kindness made travelling and sightseeing pleasanter cannot be overstated. (Hutchinson 2009, Tape 5)

A year later, in 1951, he visited Vigo, Portugal, Seville, Granada, Cordoba, Madrid, Barcelona, and Geneva to work for the International Labour Office until 1953. He also took a two-week holiday in Spain in 1952 (visiting

Barcelona, Palma de Mallorca, Valencia, Madrid, Ronda, Granada, Jerez de la Frontera and Seville). Hutchinson had already admitted in a letter from 1951 that he had come to Spain "with more than purely tourist effect" (Hutchinson 1951b), which was reflected in his poetry on the country. After his journey around a continent that was still licking the wounds of World War II, Pearse Hutchinson chose Barcelona as his residence between 1954 and 1957, then from 1961 until 1967, and finally again during the summer of 1969, the year he received the Butler Award for Irish writing. The impact of his Spanish experience was such that all his collections (even his posthumous one published in 2014) include poems in which his years in the country under the regime still resonate and he would even recognise in an unpublished poem (from the 1960s) that "Yet every Iberian returning since / meant some kind of rebirth" (Hutchinson PP/10/2/1/21/31/1[5]).

Hutchinson remarked on the contrasts between his native country and Spain in a letter sent to his parents during his first years in the country in the 1950s (the exact date is unknown), in which the poet admitted to have seen "so little of Ireland, comparatively speaking, and it's kind of loneliness is such a complete foil to the fierce splendors of Spain" (Hutchinson undated a). Later in 1961, after his first period in the country, the Irish poet was " 'determined' to live in Spain 'for ever' " (Hutchinson 2003, 17). Observations on the affinities and parallels between both countries gradually abounded in Hutchinson's correspondence from his early years in Spain onwards to the point that he agreed with what the Venezuelan poet José Rafael Pocaterra[6] used to say to his daughter Soledad Pocaterra (whom he met while living in Barcelona): "the Irish and the Spanish are more, more than any other peoples, to get on together" (Hutchinson 1965).

Hutchinson's identification of the analogies of Spain with his native country led to a progressive construction of his image on politics under Franco's oppressive regime: "If away from your country that I claim to love / in slightly freer countries I speak" (Hutchinson PP/10/2/1/21/43). Yet, he particularly focused on Catalonia and Galicia, and the issue of regionalism in Spain. British Romantic travel writers in Spain like Richard Ford, George Borrow or Henry David Inglis had considered regionalism a synonym of disunion, decadence or isolation. Even well-known 20th century authors like Gerald Brenan (whom he met in Málaga in the late 1950s) detracted the value of the *patria chica* (Brenan 1960, ix) and regarded Spain as an ungovernable place

[5] Unpublished poem (ca. 1960s) from MS. Special Collection, Maynooth, National University of Ireland Maynooth. Henceforth PP/10/2/1/21/31/1.

[6] José Rafael Pocaterra (1889-1955) was a politician and writer from Venezuela. He was imprisoned twice for declaring himself against the government of Cipriano Castro in 1907 and in 1919 for showing his sympathy with the Allies during World War II.

whose population was particularly individualistic, and whose difficulties to deal with the concern on regionalism provided a sense of disunion that hampered the progression of the place as a cohesive nation.

Although Pearse Hutchinson did not provide an open position on the claim for separatism existent in these regions during his years living in Spain or even in his extensive poetic production on the country, the poet disclosed a progressive and ongoing stance for freedom and democracy and a particular attention to situations of oppression and despair in these places. Pearse Hutchinson believed that "only fools could be only proud, or only ashamed, of their own country. Or of a segunda patria" (Hutchinson 2002b, 89)[7]. This assertion would influence Hutchinson's image of Spain in relation to his native country: as opposed to British travel writing, which tended to epitomise Spain in terms of inferiority when compared to England, his poetry would, on the contrary, tend to avoid a textual attitude in terms of either supremacy or inferiority in relation to Ireland, thus establishing a position of understanding and empathy towards different regions in Spain. The following poem illuminates Hutchinson's awareness for this concept of "patria chica" that criticises a misrepresentation of Spanish regionalism:

Oh if only the stranger on the train,
as it trundled through the all-but-Spanish-coloured
Sussex Downs,
when I,
fresh from interminable journeys on Spanish trains
where everybody asked everybody else about their patria
chica,
asked him where he was from,
had instead of getting embarrassed
cried out proud:
'I'm a Kentish girl myself!' (Hutchinson 2002a, 271)

The issue of regionalism affected the poet's image of the country to the point that he would assert that "Spain made [him] irreversibly political" (quot-

[7] This is related to Hutchinson's sense of patriotism: His poem "Shamrock and Harp" (2008) criticises Ireland's emblems and considers them a "dangerous beast of prey" (Hutchinson 2008, 50). Yet in 1975, in a television review for the *Irish Times* (for which he briefly worked as a television critic for six months), the poet stated his discontent with RTE's inclusion of the Irish anthem after the daily transmissions and his sense of relief when it was substituted by poetry readings. Hutchinson affirmed that, "it's the imposition that offends. No single tune or song sums up once and for all the meaning and beauty of any nation (thanks be to God: it would be a poor nation that could be so quickly portrayed – or betrayed)" (Hutchinson 1975, 8). His feeling about patriotism would be utterly opposed to that of British patriotism shown by travellers in Spain, especially evident in their comparisons with the country.

ed in Woods 2000). As a consequence, throughout his poetry, Hutchinson provided a negative enactment of European and global pro-fascist government's oppressive ideological mechanism[8]. Thus, with this thought, it is not surprising that the issue of regionalism in Catalonia and Galicia would become one the most relevant subject-matters of Hutchinson's poetry on Spain.

"This Country" (first published in 1963) is one of the most illuminating poems about Hutchinson's image of Spain concerning this issue. Although the poem has been understood as a representation of Hutchinson's "ambiguous attitude towards his host country" (Mittermaier 2017, 288) and as drawing "Irish and Spanish linguistic dilemmas" (Keatinge 2011, 155), the notion of the heterogeneity of the territory becomes the cynosure of the poem, as well as the process of evolution of this territory as a nation:

Cicada, chameleon, lagarto:
exotic names have come to mean
more than exotic creatures: they mean Spain:
a youthful healing of some northern shame,
a southern place that happened to be Spain,
which then, its callower use outgrown, became
a real place, that could be loved and hated,
half-understood, abused, accepted, left. (Hutchinson 1982, 20)

It could be claimed that the terms "Lagarto", "chameleon", "cicada" would refer to the diverse places and peoples that can be found in the territory, which to him, highlighted Spain's particular cultural and historical heterogeneity and richness as well as oppression[9]. Besides, Hutchinson might have intentionally included the ambiguous French word "contrée" in this poem because of its twofold and interchangeable meaning: "region" or "country", which reinforces Hutchinson's "polyglot versatility" (Keatinge 2011, 149). An unpublished and untitled poem previous to "This Country" vividly exposes Hutchinson's itinerary through different Spanish regions and the same awareness on diversity:

[8] As a result, his poems oozed with references of conflicts in Cuba ("Homage to José Martí", 1972), China ("Inter-Crevice Memo", 1975), Mexico ("To Bring Posada Back from the Grave", 1975), Guinea-Bissau ("European Prayer", 1975), Amsterdam ("Flames", 1985), Italy ("Music", 1990; "Midnight", 2008), Northern Ireland ("A Memory of Belfast in 1974", 1995), Australia ("Anna Bligh", 2014), to name a few.

[9] In Hutchinson's Galician papers held at University College Cork, he marked two references to "lagartos" in two collections of short stories: Anxel Folé's book *A Lus do Candil* (1953), and Ramón de Valenzuela's *O Naranxo* (1974), which may have inspired Hutchinson's poem.

In Granite, in Curry, Cicada,
By Cockroach, Olive, Iguana,
Through Octopus, Red-weed, Mica,
Inciting Lizard, Pine, Chameleon,
Invoking Valerian, Jasmine, Scorpion,
Because of Squid, Focaccia, Dandelion
?Chiffon? Goatskin, Gorge:
Plant. Beast. Rock. Bread.
?Hermanos? Well, Cul-d'-Jatte-Or.
The Stilt Runners… (Hutchinson PP/10/2/1/21/10)

These lines tackle Hutchinson's Spanish experience as a wanderer and keen observer, using similar terms to refer to different regions and cities, and they also expose the poet's pacifism with his intent for a possible reconciliation in spite of opposed ideologies.

Hutchinson's devoted relationship to Spain cannot be grasped without considering his concern with language diversity, the disruption of linguistic imperialism and cultural authority, and his relationship with minorities. He used several languages to write his poems (German, French, Spanish, Catalan, Galician, English, Gaelic, Italian, Dutch, and even other vernacular voices like Milanese) as a means to reinforce the demand of countries and/or regions to defend their linguistic inheritance and as a source of "spiritual self-replenishment" (Coleman 2009)[10]. Yet, the unpublished poem written in Spanish "El Poeta Disputa con sí Mismo" included in a notebook from the 1950s (the exact date is unknown) reveals his early anxiety when writing in a language he learned during his years as a student in UCD: "¿Cómo te atreves palurdo / a cantar en esta lengua que balbuceas / peor aún que yo mismo, / peor que traductor de postales?" (Hutchinson PP/10/2/1/12/18)

The Irish poet believed that "when one language has been displaced – to a great extent replaced – by another, conquering language, those natives who do not [*sic*] desert the older tongue, the natives tongue, are often driven, in that tongue or in the both tongues, into obliqueness" (Hutchinson 2002b, 90), a claim that could be applied to both Ireland in relation to Great Britain, and Catalonia and Galicia in relation to Spain. Both places experienced the dislodgment of the language(s) for political strategies of unification, which propelled Hutchinson to identify the previous colonial situation of Ireland in the hands of the United Kingdom, with that of regions like Galicia and

[10] Even in a special edition of the journal *Amastra-N-Gallar* (entirely devoted to Hutchinson), contributions in different languages were included. Moreover, letters included in Hutchinson's papers in the UCC and Maynooth University were used to advise his Catalan and Galician friends in their translations, and he also collaborated in the promotion and divulgation of Galician and Catalan literature in Ireland.

Catalonia from the first years he visited Spain: "I began to sense, dimly at first, that the Madrid/Castilian/Centralist slogan, 'España no es más que una' [Spain is One and only One], mightn't be altogether true" (Hutchinson 2003, 16). Thus, Hutchinson's empathy towards cultural and linguistic oppression in Catalonia and Galicia during the 1950s and 1960s could have been influenced by his perception of Ireland's own fragmented identities. The different societies of the island, the suppression of Gaelic language during the colonial period, and the impossibility of the population to articulate their cultural and linguistic legacy without restraint, provided Hutchinson with a manifest bond with Galicia and Catalonia. Like Galician and Catalan cultural agents, the Irish poets aimed at confronting the contradictions "of an unresolved cultural and political identity" (Smith 2005, 88)[11].

When referring to the different languages spoken in Spain, Hutchinson differentiated Castilian from Galician and Catalan as a means to reinforce the identity of these two linguistically mutilated places, since in his poetry, Hutchinson showed a "special and deep affinity with the countries of Spain where the author lived for many years" as shown in the cover of *Selected Poems* (1982)[12]. Hutchinson questioned in depth the ludicrousness of the linguistic despotism in these two diglossic communities in particular and rummaged through the history of linguistically divested places of the territory, because he "adumbrate[d] the sense of cultural dispossession through linguistic dispossession" (Goodby 2000, 76). His vision led to a total identification with the condition of Catalan and Galician on the same footing as Scottish or Gaelic for having faced a prolonged phase of rejection. The poem "Questions" assesses the slight differences between all these languages:

Mock those well you may;
but listen have you lived where
you look behind before you dare
speak your own language?
Where mica's granite, piss wine?
Where later — hate as futile as it's fierce —
you've barely to glance at your neighbour before you dare
speak your own language? (Hutchinson 1969, 50)

[11] The poet called English "the language of money, and therefore of survival" (Hutchinson 1990, 13), which would define his relationship with the language first imposed and later adopted by the Irish population.

[12] Hutchinson used to refer to the Spanish language as Castilian (Hutchinson undated b). Additionally, he used the word "countries" persistently to vindicate the notion of Catalonia and Galicia from the rest of the Spanish territory.

The overtone of the poem bestows his bitterness for the imbalanced authority in Ireland and Galicia and Catalonia. Some of the friends Hutchinson made from these two regions (namely Celso Emilio Ferreiro and Jaume Fabre) manifested their concern about the situation in Northern Ireland in the letters sent to Hutchinson, which showed the identification with the cultural violence and repression experienced in Galicia and Catalonia. By the same token, the poem "Resistance" (2014), assessed the restrictions imposed by the Church and the civil institutions to christen Galician and Catalan people with local names, prevailing the "official imperial versions" (Hutchinson 2014, 41), because in narratives of encounter, "naming" implies power and that power "confers and limits identity, shape and place" (Bartkowski 1995, xxv)[13]. The poem "The Frost is All Over", might encapsulate Hutchinson's approach to the atmosphere of historical linguistic persecution in an international context: the verses "To kill a language is to kill a people" and "to kill a language is to kill one's self" (Hutchinson 1975, 42) express Hutchinson's sensitisation with the anguish of diglossic territories and the fight of oppressed regions for the prevalence of their own identity[14].

According to the first tape included in his unpublished memoir, the first place in Spanish territory where Hutchinson set foot was Vigo in 1950 and then in 1951, a place that he had come "in [his] own way to love" (Hutchinson 2009, Tape 7). Although it was a brief visit to take the boat to Portugal, he became conscious of the similarities between the massive emigration experienced in Galicia – as a consequence of extreme poverty and repression – and Ireland:

> Neither their faces nor their cheap suitcases, often fastened around with ropes or even string, were at all unlike the cases and faces of my own compatriots on the Liverpool boat from Dublin or the mail boat to Holyhead and the jam-packed train to Euston station. Now indeed were they at all unlike those Galician or Irish emi-

[13] The issue of "naming" is frequently found in Hutchinson's poetry, as in the poem "Brown with no Whites" (1985), in which the incongruences of marginalization derived from naming are exposed. Hutchinson applied the topic of naming to revolve around the oppression that England exerted towards Ireland in the poem "Affection" (1985). Likewise, Spain was not overlooked by Hutchinson in relation to naming. "The Flames are False" (1982), "Only the Hell is Real" (1982) and "She Made her False Name Real" (1982) dealt with linguistic dismemberment and name changing, which implied the conversion of Catalan names to their Castilian equivalent.

[14] Hutchinson's interest in and respect of languages was also reflected in the many documents found in the archives of both UCC and Maynooth University, in his emphasis on the correct spelling of words, proper names or places, including diacritical marks, which demonstrates that he was not only "an Irish poet who was connected to Galicia or Catalonia, […] but *someone* in Ireland who experienced the existence of these 'minority' regions in any active way" (McLoghlin 2013).

grants, the Andalusians I was later to see travelling in the cheap slow trains with their hard wooden seats, all over Andalusia and up to Madrid and even Barcelona. (Hutchinson 2009, Tape 7)

In both cases, the population migrated to the United States, also referred to by the poet (Hutchinson 2003, 16). The cultural parallels between Galicia and Ireland fostered his enthusiasm to learn about the history, traditions and literature of the region, a fact that was very significant in Hutchinson's poetry. In fact, his papers on Galicia reveal that Hutchinson kept an extensive bibliography on the region as part of his personal collection. Hutchinson learnt about Galician-Portuguese poetry and he perused all volumes and brochures on Galician history, traditions and literature, and also on the conflicts related to the Galician language. The poet's interest in Galician poetry inspired him to read the classics of Galician medieval poetry, or 19th and 20th century writers like Uxío Novoneyra (1930-1999)[15], Xosé Luís Méndez Ferrín and his pseudonym Heriberto Bens (1938-), Ramón Cabanillas (1876-1959), Ramón de Valenzuela (1914-1980), Ánxel Fole (1903-1986), or Rosalía de Castro (1837-1885), especially those who wrote against cultural and linguistic oppression. However, Hutchinson was also interested in contemporary and emergent poets like Xulio Calviño (1947-) or Martín Veiga (1970-). Hutchinson's papers also disclose the poet's close relationship with the Galician artist Emilio Araúxo (1946-) until his death, since they used to exchange letters (Araúxo 2003; 2005; 2007; 2008a; 2008b) discussing poetry and translation, and Hutchinson frequently collaborated in the journal *Amastra-N-Gallar*[16], edited by the Galician poet. Hutchinson's personal Galician collection included many notes and comments, some of them related to his belief in the revitalisation of local languages.

Hutchinson's poetry reflected on the social reality of Galicia during the 1950s and 1960s and the difficulties of the population derived from Franco's dictatorship. Galicia was used as a kind of laboratory by Francoism, because the regime insisted on exhibiting a country unanimously identified with the conciliatory aim of the central administration. Nonetheless, the complex and polyhedral reality presented divergent political sectors in the region, and a multifarious, passive and uncommitted Galician population to whom the regime tried to appeal.

Hutchinson was thoroughly acquainted with the historical and cultural similarities between Galicia and Ireland, as well as with the twinning of Celtic territories. In his personal collection he kept a copy of number 8 of

[15] Maynooth collection on Hutchinson includes a translation into English of *Elexía do Caurel*.

[16] This journal has been edited by Emilio Araúxo since 2001. Its primary aim is the promotion of contemporary poetry. It is not commercialised.

Boletín Mensual da Cultura Galega, Órgao da Sociedade "NÓS"[17] (5 December 1921), whose ideals against oppression were inspired to a great extent by De Valera's doctrine of "Ourselves Alone" and the fight for independence of the Irish population. The volume included a homage to Terence MacSwiney[18] for giving his life in the name of Ireland's fight for freedom, and asserted that Irish and MacSwiney's nationalism held common ground based on love, comprehension and idealism (Editorial Department Group Nós 1921). The poem "Irlanda!" by Cabanillas, positions the country as a mythical place whose population has performed a heroic deed. More interesting for the purpose of this research would be the final section of this manifesto in which Vicente Risco[19] (as director) devoted a three-page text to enquire into the economic, geographical, historical and cultural similarities between Ireland and Galicia: "as catro divisiós d'Irlanda: Ulster, Connnaught, Munster e Leinster, corresonde ás catro provincias de Lugo, Coruña, Pontevedra y Ourense" (Risco 1921). Their motto, "Like Ireland, stand up and walk"[20] taken from Cabanillas' poem, "A Brañas" (1917), showed an elegiac tone, which tried to promote the uprising of the Galician people. His interest in the parallels between the two places (Galicia and Ireland) was reflected in his poetry, "non resulta estraño, polo tanto, que os irlandeses se sintan moi vinculados a España, un país do que recibiron axuda na época da persecución e durante os anos que houbo carencia de ensino" (Keating 1990, 8)[21].

Alfonso Castelao had a prominent place in Hutchinson's vision of Galician culture, politics and history[22]. Hutchinson considered this Galician leading figure "a man of independent mind" (Hutchinson, annotation written in *Verbos de Chumbo* 1992, UCC archives). His profound knowledge of Castelao's complete works, biographies, discourses, conferences and critical collections, as well as his "interest in his progressive radicalization" (Hutchinson, annotation written in *El Primer Castelao* 1972, UCC archives) have

[17] Grupo Nós (meaning "ourselves") was composed of a group of Galician writers whose aim was to confer on Galician letters and culture a higher level of intellectual relevance. The group was created in the first third of the 20th century and its director was Vicente Risco.

[18] Terence Joseph MacSwiney (1879-1920) became the major of Cork in 1920, during the Irish War of Independence. He was arrested and sent to prison by the British forces the same year and died after 74 days on hunger strike.

[19] Vicente Martínez Risco y Agüero (1884-1963) was a Galician politician and writer. He was one of the most relevant figures in the history of Galician literature.

[20] "Como en Irlanda, érguete e anda". Hutchinson's Archives at UCC holds a copy of the poet's poster with this slogan.

[21] "It does not result odd, thus, that the people of Ireland feel more linked with Spain, a country from which they received asylum in the times of persecution and lack of education" (my translation).

[22] Alfonso Daniel Rodríguez Castelao (1886-1950) was a Galician writer, politician and painter who was considered the founder of the Galician nationalism.

provided a reflection on Hutchinson's poetry insofar as both shared a realistic, acute and ironic point of view on language politics. Castelao asserted that "Ningún idioma alleo – por ilustre que sea – poderá eispresar en nome do noso os íntimos sentimentos, as fondas doores e as perdurables epranzas do pobo galego; se ainda somos diferentes e capaces de eisistir, non é máis que por obra e gracia do idioma"[23] (quoted in Freixeiro Mato 1997, 24). This statement might reveal Hutchinson and Castelao's shared recognition of language as the essential concern of the identity of a social group.

Similarly, Celso Emilio Ferreiro was another Galician poet with a wide presence in Hutchinson's personal library[24]. It could be claimed that the celebrated work *Longa Noite de Pedra* (1962) might have also influenced his poetry on Galicia, Catalonia, and Spain at large[25]. Ferreiro identified both Ireland and Galicia as brother countries: "It also makes me happy the idea of publishing in Galician or Scottish journals, countries which, together with Ireland, we consider brothers because of our common Celtic roots" (Ferreiro 1970)[26]. In his personal copy of Ferreiro's collection, Hutchinson marked sixteen poems, all of them revealing heartrending desolation[27]. The oppression, open pacifism, social denunciation, fear and silence, the loss of the land but also a sense of hope, freedom and the celebration of nature, are also some of the main themes in Hutchinson's poetry, which evidences the impact of his interest in Galician letters on his poetry. Hutchinson's poem titled "Galician Folk-Songs" was dedicated to Ferreiro (in exile during the Spanish Civil War) and, denounced the repression of Galician culture and language exerted under Franco's regime using the trope of a scribe as the oppressor: "There's great rejoicing in hell: / the scribe has gone to his rest: / The quill and the ink-well / are dancing on his desk" (Hutchinson 1975, 29).

[23] "Any alien language – even if it is the most prestigious – will be able to express the inner feeling, deep and resilient hope of the Galician people; we are different and we are able to resist, but by the work and grace of the language" (my translation).

[24] Celso Emilio Ferreiro Mínguez (1912-1979) was a Galician politician and writer whose main work was *Longa Noite de Pedra* (1962), a collection of poems with a profound social content.

[25] In fact, in a letter sent to Hutchinson in 1970 from Caracas (Venezuela), Ferreiro asked him to translate this poetry collection into English since, to him, the main aim was to gain a larger dissemination of Galician letters abroad.

[26] "También me hace feliz la idea de publicar algo en revistas galegas o escocesas, países que, con Irlanda, nosotros consideramos hermanos por nuestra común raíz céltica" (my translation).

[27] "Libremente", "El Perro Rabioso", "Monólogo del Viejo Trabajador", "Una Vez", "Carta a mi Mujer", "El Árbol", "Prometeo Encadenado", "Ahora es el Tiempo de Pensar", "Invierno", "No", "Niño Huérfano con Caballos al Fondo", "El Hórreo", "Un Pobre por la Calle de la Ciudad", "Hermanos", "Nunca Podré Olvidarlo", "Los Sometidos".

The poems "Teaching Mathematics" (2008) and "Believers in a Possible Freedom" (2008) exposed the deleterious effect of political and cultural oppression and the anguish of the Galician population during the regime. In the first poem, a teacher mourned the fugacity of the good results of the elections in 1936 and, in the second poem, the politician and journalist Cándido Carreiras visited the writer Leiras Pulpeiro's grave to leave flowers on the day of the proclamation of the Second Republic in Spain in 1931, with the hope of a new stage in the history of Spain and Galicia:

And when they got there Cándido
went down on his knees, and laid
the flowers on the friend's gravestone,
and proudly, not too quietly,
he told their old comrade in hope:
'The Republic has come!
The Republic has come!'
They believed in a possible freedom. (Hutchinson 2008, 45)

Both poems included the expression "they believed in a possible freedom", related to the collapse of freedom in Galicia after the outbreak of the Civil War in 1936 but also the optimism for regaining the lost freedom after the end of the regime.

If Galicia had a powerful effect on Hutchinson's representation of Spain, Catalonia had even more presence in his poetry. His relationship with Catalonia was much closer than that established with Galicia, a fact motivated by his sojourns in the city of Barcelona[28]. Hutchinson's first time in the city was in October 1951 after rambling around Portugal, Andalusia and Madrid; by that time, the poet had limited resources: "My surviving wealth consisted of the clothes on my […], a blue duffel-bag full of books, jotters, and garments, a half-empty litre-bottle of white wine, a one-way ticket to Geneva, and no money at all" (Hutchinson undated d)[29]. Then he lived in the city between 1954 and 1957, and again from 1961 until 1967, years, which he claimed to be "depressed" (Hutchinson PP/10/2/1/21/57(2)), and finally during the summer of 1969. However, his first contact with the region took place during his time working at the International Labour Office in Geneva from

[28] In fact, many poems included in the volume *The Soul that Kissed the Body* (1990) recalled Hutchinson's time in Barcelona during the 1950s and 1960s with nostalgia. In his unpublished papers, the poet was recognised to have "fallen – irredeemably – in love with Barcelona" (Hutchinson undated b).

[29] This would recall Walter Starkie tours around Spain as a wanderer when going around the country in the 1930s and 1940s. Starkie abandoned his life as a recognised academic and dressed like a beggar to go around different regions in Spain.

1951 to 1953, where he met a number of Spanish republicans, one of them a Catalan[30]. In his first journey to Spain in 1950-1951, in a letter to his parents, Hutchinson described Catalans as "determined people, but rather Swiss in their attachment to labor" (Hutchinson undated b). He then contrasted the Catalans and the Andalusians: "the fiesta de la Merced, and everything is organized and has to be paid to be seen. When I think, in contrast, of the spontaneity of the Andalusians" (Hutchinson 1951b).

Although the poet did not identify Catalonia with an Iberian replica of Ireland (Hutchinson 1997, 23), his reflections on his experience in Barcelona stem from some parallels he establishes between the two places on the issue of oppression and a claim for rights:

> On March 1966, at 11 am, I learnt from a Spanish (not Catalan) friend that the IRA had finally got Nelson. I don't normally read the papers in Spain, so it was real news to me. […] I wasn't surprised to hear, that night, from a Catalan pupil, the first I'd heard of it – that there were 200 students besieged, in sanctuary, in the Capuchin monastery in Sarriá. With among other "intellectuals" – is there any uglier, solemner word? Perhaps "homosexual", "alcoholic", "prostitute"? – Salvador Espriu […], Tapies […], Moragas […], Pere Quart. They had gone there to discuss how to break the Falange Grip on the SEU, the student body; but also to assert Catalan rights. (Hutchinson PP/10/2/1/21/57(1))

Hutchinson also linked some aspects of the Spanish and the Irish character of the population in a conversation between a Catalan and an Andalusian, during which Hutchinson recalled that "the Andalusian said that even if a Catalan has a million pounds in the bank he can't resist rising out to work all day. This seemed to him, as to me, insanity of a high order. How they can talk, the Spaniards! They bear even the Irish, and therefore Banagher" (Hutchinson undated b).

On his first visits to Spain, and during his visit to Gerona in 1951, Hutchinson considered the city "odd: a garrison town with no bars […]. Fine cathedral. Fierce advertising. Stenchy river. Wonderful air" (Hutchinson 1951c). Regarding Barcelona, in 1951, the poet says that "to be quite honest, I don't like this city much, it's industrial and a port" (Hutchinson 1951b). However, after some time working and living in the city, he felt "some slight misgivings about Catalonia, seen as a world apart, a bit 'outlandish', too complex and wealthy to be ignored and too different to be taken lightly" (Parcerisas 2002, 7). Subsequently, Hutchinson started to read about the history, culture and literature of Catalonia and became proficient in the Catalan language, which made him consider the place "a kind of fly in the Spanish ointment" (Hutch-

[30] Hutchinson also met the Mexican poet Octavio Paz who was, by the time, the first secretary of the Mexican Embassy in Bern.

inson 1997, 23). Hutchinson's sensibility about the languages of Spain, and specially Catalan, became so relevant from his first visit to the region: "Speaking a language new to me: Catalan. I just about knew it existed. […] The general attitude of Irish and English Hispanists in those days was one of distaste towards all things Catalan. Catalans, we were told, were 'not real Spaniards'. And therefore, it went without saying, beyond the Pale" (Hutchinson undated d). In his first year in Barcelona Hutchinson also revealed his attitude towards the repression established in Catalonia by General Franco (whom he called "Frankie Frog" in his personal notes, PP/10/2/1/21/57(1)):

> I admire the people's grit – tho, unlike Ireland, the street names and official titles on bldgs., etc, are nowhere given in other than the conquerors language, again, unlike Ireland, nobody speaks it – all Catalan – unless, of course, to other Spaniards or foreigners like me, who can't. They certainly deserve their independence – and I, if I were a Spaniard, wld [sic], be only too delighted to give them in." […] "They are not at all Spanish, or like the Spanish: the language sounds very ugly and characterless, the people are not as good-looking or as pleasant, they remind me both in appearance and dourness of the Scots, they are almost Swiss in their money – and work, worship, etc., etc. (Hutchinson 1951b)

The extract indicates the strong rejection of the poet of authoritarianism and his identification with Irish oppression before the island gained its independence from Great Britain. Hutchinson's interest in Catalan letters increased vividly after some time living in Barcelona to the point that, after meeting Patrick Kavanagh (who worked for the British Institute in Barcelona) in 1955, they endeavoured to hold two Catalan poetry readings (in 1955 and 1962, the latter with John Whybrow as the successor of Kavanagh), a challenging venture during the regime. These readings fostered the promotion of Catalan language and literature in Spain and abroad.

Hutchinson translated five poems from Francesc Vallverdú into English, all of them about the topic of words and language[31]. Yet, his first volume was a collection of translations from Josep Carner[32] in 1962 as a "protest against the distortion that happens when only the dominant culture gets noticed" (Ní Chuilleanáin 2011, 105). Although an extensive analysis of the influ-

[31] Francesc Vallverdú (1935-2014) was a poet, translator and sociolinguist who promoted the right to use the Catalan language freely. Hutchinson's papers at Maynooth University include his translations of the poems titled "LLI", "V", "VI", "Our Humanity" and "Coffee and Cigars" (PP/10/2/1/12/18).

[32] *Josep Carner: Poems* (1962), Oxford, The Dolphin Press. Carner (1884-1970) was the most representative literary figure of the *Noucentisme*, a Catalan cultural and ideological movement that took place during the first quarter of the 20th century, which defended the professionalization of the Catalan language. During the Spanish Civil War he was exiled in Mexico and then in Belgium. He never returned to Catalonia. Carner and Hutchinson exchanged letters in 1960.

ence of Catalan and Galician poetry on Hutchinson's production is beyond the scope of this research, in *Watching the Morning Grow* (1972), references to the figure of a squirrel were frequent, which might show Hutchinson's inspiration in the Catalan poet: Carner used the concept of the squirrel as a symbol of freedom. Carner's interaction with Hutchinson's poetry is manifest especially because of Hutchinson's identification of the Catalan fight for cultural freedom with that experienced by Ireland and due to the significance that both poets bestowed on "humble things, the importance of public spiritedness sustained in silence, of self-denying integrity" (Parcerisas 2002, 9).

Similarly, Hutchinson considered *La Pell de Brau* (1960) from Salvador Espriu[33] "one of the greatest works of the 20th century" (Hutchinson 2003, 22). Hutchinson's close relationship with Salvador Espriu was evidenced through the several letters they exchanged between 1956 and 1960 (held at Maynooth University), which also portrayed the rigid prohibition of the use of Catalan and a subsequent relative relaxation during the 1960s, together with the general isolation of the Spanish territory. The Catalan poet wrote his first letters to Hutchinson in Spanish but later correspondence was written in Catalan by both poets, with Hutchinson using a "potable catalá" (Espriu 1960). Both worked on translations to Catalan and Gaelic and Hutchinson affirmed that he was, to him, "a poet of a lifetime, one of the very few, a poet for a whole life, uno de los míos in fact. His bleak serenity, and bleak music, his refusal, in a desperate situation, to give in entirely to despair, spoke to me even more persuasively than Beckett. I knew at once that his work was essential [*sic*] to me, and the only way into it was to learn the language" (Hutchinson undated c). Hutchinson not only mastered the Catalan language, but also wrote some poems in this language. Four unpublished poems were written, in which he highlights the particularity of the region in terms of recognition by the Spanish nation: "Començaré amb una confessió… / Que la Catalunya no era Espanya / He trobat-quina sorpresa! – que / no era tan sols una 'junction' sino un lloc-viu, interessant" (PP/10/2/1/12/18)[34]. The term "lloc-viu" (alive place) reinforces Hutchinson's image of Catalonia as a vivid and multicultural place and the Catalan as a language, which would survive the restrains of the regime.

There are plenty of references to Catalonia in the 1950s and 1960s in Hutchinson's poetry and especially to the prohibition to speak Catalan, a language he loved, as stated in the second unpublished poem: "¿Me permites

[33] Salvador Espriu (1913-1983) was a poet, playwright and novelist whose career was curtailed after the outbreak of the Spanish Civil War. He devoted around twenty years of his life to working as a public notary and, in spite of his anti-regime political vision, he never left Catalonia. *La Pell de Brau* is regarded as a symbol of the injustice experienced during the regime in Catalonia.

[34] "I will start with a confession: … / Catalonia was not Spain / I found it as a surprise! – that / it was not just a 'junction' but an alive place, interesting" (my translation).

tutearte, / idioma amado? / ¿I vos, catalá, / m'estimau? / Amb tant que us estimo! / Vella plata / da minha i alma –" (Hutchinson PP/10/2/1/12/18)[35]. As in the poem "Achnasheen" (1975), in which Hutchinson paralleled the harmful effects of linguistic mutilation upon both Ulster and Barcelona, where Gaelic and Catalan languages were the victims of political and religious conflicts, another of his unpublished poems in Catalan parallels the subsistence of Catalan with Gaelic in Ireland:

Com a teoría: jo soc irlandés, allá
tenim idioma propi, nostre, vell,
orgullos, i va morint(se). Conec catalans
que son molt pessimistes en tót això del
sobreviure del catalá; pero puc asegurar
que, comparat amb l'irlandes, es en una
situació gloriosísima.
[…]
El simple fet de que, a pesar de tants
obstacles, tal idioma pot tenir un capital –
lo esencial per a ta sobrevivença ó una
llengua – m'ha seduit, sense remei.
Tants pis per tots. (Hutchinson PP/10/2/1/12/18)[36]

Although the poem "The Palace of Injustice or the Swallow's Well" (1990) "recalls his frightening brush with the Spanish authorities in 1962" (Mittermaier 2017, 287) after being imprisoned for one night together with two Irish friend[37], and denounces "injustice and fear during the final years of the Franco regime" (Veiga 2011, 144), the linguistic conflict is present as the poem exposes the distress caused by bureaucratic obstacles to stay in the city for a longer period, and criticised the political corruption and the milieu of fear in using the Catalan language. Likewise, in "A Rose and a Book for Sant Jordi" (1972), he defended the right of Catalan citizens to express in their own language and referred to the Galinsoga

[35] "Can I address you as 'tú', / loved language? / And you, Catalan, / do you love me? / I love you so much! / Old silver / of my heart –" (my translation).

[36] "As a theory: I am Irish, there / we have our own language, ours, old, / proud, and it is dying. I know Catalans / that are very pessimistic about / the survival of Catalan; but I can assure / that, compared to the Irish language, it is in a / glorious situation. […] The simple fact that, despite so many / obstacles, this language can have a capital – / the essential for your survival or a / language – , it has seduced me, without remedy" (my translation).

[37] This event is explained in the unpublished memoir titled *Three Cells in Barcelona* held at Maynooth University.

incident[38] as an example of the triumph of freedom and popular pressure for justice:

Proud Galinsoga, the boss-man countryman,
the overpaid hireling, the white-collar jackboot-in-office,
called the word loud and clear, over and again,
just as the people were learning, at last, again,
the almost-forgotten, almost-undreamt-of-feeling of freedom to sing
to God in their own language. (Hutchinson 1972, 26)

The poem "Enriqueta Bru" (2002) also grounded in the issue of the Catalan language. Hutchinson remarked on the "Castilian tyranny" over the Catalan language through the story of a twenty-four-year-old woman in the mid-1960s. Hutchinson's profound compassion regarding the subjugation of Catalonia during Franco's dictatorship because he was a "civic poet" (Hutton 2006, 54), was exemplified through the use of pronouns "she" and "I":

but at last, in some shops,
even in some shop-windows,
books in her native tongue:
la vella plata, the long-
banned speech
we talked in, she and I,
when once a week I came. (Hutchinson 2002a, 256)

The inclusive use of "I" would also infer Hutchinson's identification of language oppression in similar terms in both Ireland and Catalonia, as well as a deep comprehension of the situation faced by the Catalan population during the Francoist regime, to the point that Hutchinson asserted that "through languages I love the people who made them" (Hutchinson 1997, 28). Enriqueta Bru also embodied those citizens who decided to stay in Catalonia during post-war Spain and tried to subsist in a coerced environment, a situation defined by the poet as "exiles at home, neither in exile nor at home" (Hutchinson 2002a, 258). The fourth unpublished poem in Catalan (untitled) summarises his position as a writer who felt comfortable with Castilian/Catalan on the one hand, and English/Gaelic on the other:

[38] Luis Martínez de Galinsoga was appointed director of the Spanish newspaper *La Vanguardia* in 1939 by the Francoist regime. After attending mass in Barcelona in 1959, Galisoga protested at the use of Catalan in a religious ceremony, and it was said that he uttered the words "All Catalans are shit". As a consequence, a group in the Catalan community organised a campaign against the newspaper in 1960, and Galinsoga was removed from his position.

T'escrit poems en quatre llengues,
cuyo dominio sobre mi voz
no es pot dir, exactament, perfecte
salvo, quizá, la maternal, primera
pero es, i tu illentens aixo,
vull/tranquil, que l'entengui
todo el gran/ancho mundo de las 4,
que es massa gran el meu amor
para que en uno solo idioma quepa
por rico que esto, el otro, sea:
em cal que tot el mon amplíssim. (Hutchinson PP/10/2/1/12/18)[39]

The poem "Ode to the Future" evoked Hutchinson's "cultural proximity" (Coleman 2011, 70) with the Catalan publisher Josep Queralt I Clapes[40] and epitomises Hutchinson's devotion to friendship by including Queralt's epigraph to him: "he donat la meva vida al amor des amics" (Hutchinson 1972, 40). Hutchinson lamented that the bonds of friendship founded during his years in Barcelona were severed when his residence permit's renewal to stay in the city was declined by the administration and admitted with irony the difficulties in returning to the city as long as the dictator was alive and the regime still maintained a tight administrative control: "The man who struck down friendship / had still twelve years to live" (Hutchinson 1990, 81).

Although we are assured that Hutchinson chose the poems included in the volume *Done into English* (2003) because he "liked it" (Hutchinson 2003, 25), his translations from relevant Galician and Catalan poets could be regarded as the epitome of his impressions and interest in the cultural manifestations of subjugated places, probably because of the equation between "the discrimination experienced by Catalans and Galicians in Spain and that experienced by Jews or so-called people of colour in other European locations" (Keatinge 2011, 163). Hutchinson selected poems like Rosalía de Castro's "Come all ye men and women", or "This man goes and that man goes", Celso Emilio Ferreiro's "Freely", "The Kingdom" or "Old Workman Speaking", Josep Carner's "Fidelity", "Absence", or "An Old Man Returns", and Salvador Espriu's poems from *La Pell de Brau*. Subsequently, his selec-

[39] "I write to you poems in four languages, / whose mastery over my voice / it is not, so to say, perfect / except maybe the mother tongue, the first / but it is, you try this, / I want/ quiet, it to be understood / by the great/wide world of the 4, / that my love is so great / that fits in just one language / no matter how rich this one, the other, be: / I need the whole wide world" (my translation).

[40] Josep Queralt I Clapes (1896-1965) was a property manager with political and cultural concerns who founded the publishing house Edicions Proa in 1928, which promoted the dissemination of European modern novels in Catalan. He was exiled to France after the outbreak of the Spanish Civil War, where he lived until his death.

tion of poems illuminated his concern on restraint, subjugation, separatism, exploitation, exile, and estrangement of the place. His translations and the inclusion of words from different languages in his poems result in the conclusion that Hutchinson might be considered not only a bilingual poet but also a "trans-lingual poet" (O Gormaile 2006, 91). The unpublished poem "A Long Lasting Slavery" from 1967 encapsulates his final statement on his policy on language and injustice since the four languages (English/Gaelic and Spanish/Catalan) coalesce:

Freedom is hard to find.
To begin with, it doesn't exist.
When I started writing in Irish
a man who should have known better
asked me why.
When I went on writing in English too
a man who never know better
asked me why.
Such ignorance enslaves both them and us.
When a Catalan friend of mine
bred to Castilian wrote in Castilian
Some called him traitor.
When he took to Catalan
feeling if in him
some called him false.
Freedom is hard to find, but believe
that looking for it we arrive
at something like it. (Hutchinson PP/10/2/1/21/23)

Overall, Hutchinson's connection to Catalonia and Galicia and his poetry related to these regions reveal a deep knowing look at the social situation and language restrictions. Although his poems alike denounced injustices in both Catalonia and Galicia, his poetry on Catalonia was based on his real experiences in Barcelona, while those poems related to Galicia were more absorbed by his interest in the history and cultural apparatus of the region. To sum up, the perusal of Hutchinson's personal archive would further support that Hutchinson's particular interest in the issue of regionalism in Spain would also demonstrate a relevant separation from British narratives of encounters, which developed the generalised idea that considered that the claim for independence of regions like Catalonia and Galicia jeopardised a sense of patriotism and made the country an ungovernable and fragmented place. His archive at Maynooth University is still in the process of cataloguing and there are several unpublished poems related to democratic Spain in the 1990s and 2000s (after another trip to the country), an area of research that is well worth considering.

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