

George Gordon, Lord Byron 1788-1824 – *Cain: A Mystery*

Palabras claves	Apuntes	RCC
Preface	...the book of Genesis does not state that Eve was tempted by a demon, but by "The Serpent" and that only because he was "the most subtle of all the beasts of the field." ...The wives of Cain and Abel are not called by their names. The assertion of Lucifer, that the pre-Adamite world was also peopled by rational beings much more intelligent than man, and proportionably powerful to the mammoth, etc., etc., is, of course, a poetical fiction to help him to make out his case.	Lord Byron señala a unas lagunas bíblicas y las utiliza para cuestionar los principios de nuestra fe y debatir la naturaleza de la maldad. También, las utiliza para afirmar cierta licencia poética en su versión nueva de Génesis. A la vez, llama nuestra atención al discurso de Lucifer para destacar los mecanismos retóricos, su exageración y el grado de ficción ya presente en el libro Génesis.
Obra dramática	(While hailing God) ADAM. Son Cain! my first-born - wherefore art thou silent? (Regarding being expelled from Eden) CAIN. Why not? The snake spoke truth; it was the Tree of Knowledge; It was the Tree of Life: knowledge is good, And Life is good; and how can both be evil? CAIN. Because my father could not keep his place in Eden? What had I done in this? He is all-powerful, must all-good, too, follow? I judge but by the fruits- and they are bitter- Which I must feed on for a fault not mine. Why should I fear him more than other spirits, Whom I see daily wave their fiery swords Before the gates round which I linger oft,	Caín cuestiona la posibilidad de que la maldad pudiera tener origen en la bondad. Caín cuestiona la justicia de una ley que permita juzgar/castigar a los hijos por los crímenes de sus padres. Caín reconoce el poder de la naturaleza en sí y cómo las fuerzas de la naturaleza son tan temibles como Dios en sí.

In Twilight's hour, to catch a glimpse of those
Gardens which are my just inheritance,
Ere the night closes o'er the inhibited walls

CAIN. You know my thoughts?

LUCIFER. They are the thoughts of all
Worthy of thought; - 'tis your immortal part
Which speaks within you.

LUCIFER. Goodness would not make
Evil; and what else hath he made?

CAIN. The mind which overwhelms me: never till
Now met I ought to sympathize with me.

'Tis well - I rather would consort with spirits.

CAIN. Through thrice a thousand generations! never
Shall men love the remembrance of the man
Who sowed the seed of evil and mankind
In the same hour! They plucked the tree of science
And sin - and, not content with their own sorrow,
Begot me - thee - and all the few that are,
And all the unnumbered and innumerable
Multitudes, millions, myriads, which may be,
To inherit agonies accumulated

[...]

CAIN. Here let me die: for to give birth to those
Who can but suffer many years, and die -
Methinks is merely propagating Death,
And multiplying murder.

LUCIFER. I pity thee who lovest what must perish.

CAIN. And I thee who lov'st nothing.

And have I not in what I showed,
Taught thee to know thyself?

CAIN. Alas! I seem
Nothing.

LUCIFER. And this should be the human sum
Of knowledge, to know mortal nature's nothingness;

Lord Byron destaca el hecho de que el pensamiento forma parte natural del ser humano. Si el ser humano fue creado en la imagen de Dios, entonces cuestionar la omnipresencia y omnipotencia de Dios también tendría que ser natural. Cuestiona si la duda que surge del pensamiento podría ser "mala". Y si no es mala, entonces ¿porqué se asemeja tanto a la verdad que Lucifer reveló en el Jardín de Edén?

Lord Byron utiliza la voz de Caín para llamar nuestra atención a la paradoja de la creación: placer y tormenta en el acto de procreación.

Lord Byron examina la verdad sobre la creación que reveló Lucifer y lo sintetiza en un concepto muy parecido al nihilismo de Nietzsche.

Bequeath that science to thy children, and
'Twill spare them many tortures.

Evil and Good are things in their own essence,
And not made good or evil by the Giver;
But if he gives you good - so call him; if
Evil springs from him, do not name it mine,
Till ye know better its true fount; and judge
Not by words, though of Spirits, but the fruits
Of your existence, such as it must be.

CAIN. Another sacrifice! Give way, or else
That sacrifice may be -

ABEL. What mean'st thou?

CAIN. Give -

Give way! - thy God loves blood! - then look to it: -
Give way, ere he hath more!

ABEL. In his great name,
I stand between thee and the shrine which hath
Had his acceptance.

CAIN. If thou lov'st thyself,
Stand back till I have strewed this turf along
Its native soil: - else -

ABEL [opposing him]. I love God far more
Than life.

CAIN [striking him with a brand, on the temples, which he
snatches from the altar].

 Then take thy life unto thy God,
Since he loves lives.

CAIN [solus]. And who hath brought him there? - I - who
abhor The name of Death so deeply, that the thought
Empoisoned all my life, before I knew
His aspect - I have led him here, and given
My brother to his cold and still embrace,
As if he would not have asserted his
Inexorable claim without my aid.
I am awake at last - a dreary dream
Had maddened me; - but he shall ne'er awake!

Para Lord Byron, la muerte de Abel resulta de un combate ideológico y trágico entre Caín y Abel (ateísmo versus devoción) y no tanto como un deseo fratricidio.

	Resumen	