Article

'Transluçinating' Medieval Galician-Portuguese Love Lyric: Erín Moure's Stitched Cantigas in *O Cadoiro*

Harriet Cook
King's College London

Keywords

Medieval Galician-Portuguese Lyric
Cantigas
Translation
Erín Moure
O Cadoiro
Cancioneiro
Archive Fever

Palabras clave

Lírica medieval galego-portuguesa
Cantigas
Tradución
Erín Moure
O Cadoiro
Cancioneiro
Mal de arquivo

Abstract

This article explores the visual nature of Erín Moure's 'transluçines' in *O Cadoiro*. As contemporary versions of the *cantigas de amor* (medieval love poems composed in Galician-Portuguese), the 'transluçines' invite us to reflect on the implications of multilingual poetic practice, the transtemporality of a medieval art form and the very nature of translation. This article approaches the 'transluçines' from three angles: the first explores the neologism Moure coins to describe her work with these poems, the second considers how she engages with Derrida's theories on archive fever, and the third looks at the materiality of the 'transluçines' as visual objects that bear pinprick marks and have threads of different colours stitched through them.

Resumo

Este artigo estuda a natureza visual das 'transluçines' de Erin Moure en *O Cadoiro*. Como versións contemporáneas das cantigas de amor medievais, as 'transluçines' invítannos a reflexionar sobre as implicacións da práctica poética multilingüe, a transtemporalidade dunha forma artística medieval e a natureza mesma da tradución. Este artigo analiza as 'transluçines' dende tres ángulos: o neoloxismo acuñado por Moure para describir o seu traballo, a maneira na que a poeta se inspira na teoría do mal de arquivo de Derrida, e finalmente considera a materialidade das 'transluçines' como obxectos visuais que están atravesados por marcas de puntadas e fíos de diferentes cores cosidos sobre o texto.

'Transluçinating' Medieval Galician-Portuguese Love Lyric: Erín Moure's Stitched *Cantigas* in *O Cadoiro*

Harriet Cook

After years of dreaming of going to Portugal to read the two *cancioneiros* of medieval Galician-Portuguese lyric held there, the Canadian poet and translator Erín Moure finally sat down with facsimile copies of the *Cancioneiro da Biblioteca Nacional* and the *Cancioneiro da Ajuda* in Lisbon in early 2004. The former, copied in the early sixteenth century under the auspices of the Italian Renaissance humanist Angelo Colocci, spans the entire spectrum of secular lyric production in Galician-Portuguese and carries some 1,500 poems. The latter, a richly illustrated songbook thought to be contemporary with the heights of this poetic school in the late thirteenth century, comprises just over three hundred songs, the vast majority of which are *cantigas de amor* and sing of love and the intense pain it can cause from the male perspective. As Moure explored these two songbooks for the first time, she recorded her responses to the different forms and voices found within them as well as her reflections on being in Lisbon and visiting the archives at the Palácio da Ajuda and the Biblioteca Nacional. These many encounters subsequently formed the basis for her own twenty-first-century *cancioneiro, O Cadoiro.*

Published three years after her trip to Portugal and designed to make the *cantigas* 'resonate [...] in Canada, in English' (Moure 2007b: 142), this book of poems is a radical and experimental collection based on medieval Galician-Portuguese love lyric. In the postface Moure wrote to accompany it, she reveals how she came to this poetic tradition through a process of falling. 'Cadoiro' in Galician, Moure explains, 'is one word for waterfall. *Cataract*, perhaps. Thus, the *fall*' (2007b: 137). For her, this is precisely where the 'place of poetry' (2007b: 137) sits and having declared that 'whoever writes poetry must be prepared, ever, to fall down' (2007b: 137), Moure turns to her own personal fall, to the transtemporal and explicitly translinguistic place from which she writes her poetry. As Moure 'fell — or leapt' (2007b: 137) into medieval Galician-Portuguese, she would have encountered a language that for some 150 years, from the end of the twelfth to the middle of the fourteenth century, was the main vehicle used for lyric expression across the Christian kingdoms of León, Galicia, Portugal and Castile.[1] During this period, Galician-Portuguese gave poets a language and also a set of metrical and thematic conventions with which they could express themselves. In the realm of secular lyric, these conventions shaped the composition of four main forms of expression: the *cantigas de amor*, the *cantigas de amigo* and the *cantigas de escarnio e maldizer.*[2] Of these, it was the 'tapestries of word and sound, the "wallpaper"-repetitive sonorities of, yes, an unrequited love' (2007b: 138) in the *cantigas de amor* and the *cantigas de amigo* that provided greatest inspiration for Moure as she composed *O Cadoiro.*[3] Both highly codified, these forms were used to express love from two different perspectives, the *cantigas de amor* from that of a forlorn male subject who falls into despair when his feelings are unreciprocated and the *cantigas de amigo* from that of a female subject (though traditionally believed to have been composed by a man) who considers how to respond to such grand gestures.

Written predominantly in English with occasional insertions of French, Galician, Portuguese and Galician-Portuguese, the contemporary *cancioneiro* Moure composed after viewing these *cantigas* is divided into two books which are subsequently separated into multiple sections. 'The

1

A multilingual poet and translator based in Montreal, Moure has used Portuguese and Galician throughout her career. She has also written in or translated from English, French, Portuñol, Portuguese and Ukrainian (in partnership with Roman Ivashkiv). In Galicia, she is perhaps best known for her translations of and collaborative creative work with the poet Chus Pato, and most recently, for her translation of a collection of poems by Uxío Novoneyra (2019), a Galician poet from the late twentieth century who, like Moure, also found inspiration in the *cantigas* (1999).

2

Other minor forms include the *lai*, the *pastorela*, the *tensón* and the *pranto*.

3

In the postface published online to accompany *O Cadoiro*, Moure writes that the *cantigas de escarnio e maldizer* 'remain a question of the future. Which is to say, they will appear in another book, another year' (2007b: 145).

'Transluçinating' Medieval Galician-Portuguese Love Lyric: Erín Moure's Stitched *Cantigas* in *O Cadoiro*
Harriet Cook

Fall', 'Windfall', 'Befallen I' and '*devenue le sujet spectral:* L'YRIC POETR'Y' make up the first book of *O Cadoiro* and trace Moure's initial reaction to these two songbooks and her experience of reading them. The first section of the second book, which is the main focus of this article, carries the subtitle 'transluçines from the Ajuda Codex by Calgarii Mourii' and comprises a series of poems that reimagine the *cantigas de amor* and put them into direct dialogue with Jacques Derrida's theories of the *mal d'archive*. It is in this section of the book that we find poems by troubadours like Pero Garcia Burgales and Roi Queimado presented in English with Derrida's French text laced through them.[4] These *cantigas* are then indexed according to a codification system devised by Moure and injected with traces of the medieval script she encountered in the *Cancioneiro da Ajuda*. They are followed by 'Snowfall' which is the final section of the songbook and where we learn of Moure's nostalgia for Canada and its snow. Moure's engagement with the *cantigas* throughout all of these sections aligns closely with a literary movement known as neotroubadourism that began in the middle of the twentieth century when poets in Galicia like Álvaro Cunqueiro and Fermín Bouza Brey found creative inspiration in the *cantigas*. Now encompassing poetry from Galicia, Portugal and Brazil, amongst many other places, neotroubadourism is an ever-growing phenomenon that has, in one of its most recent manifestations, seen a Galician YouTuber release his own 'Cantiga 2.0', a *cantiga* in which the speaker laments that the person they have a crush on has not seen their Instagram story (Silva 2019).

Moure's work with the *cantigas* can easily sit alongside that of these neotroubadour poets. The 'transluçines' in the penultimate section of *O Cadoiro* are particularly exciting in this respect since they invite us to question what it means to translate, or perhaps 'transluçinate', between languages and time zones. They are inherently visual pieces that crisscross between the medieval and the contemporary, between lyric and theory, between the manuscript and the modern book, and between Galician-Portuguese and English. In total, there are around thirty of these poems in *O Cadoiro* and they engage with the work of no less than sixteen medieval poets known to have composed in Galician-Portuguese.[5] The 'transluçines' Moure produces in response to the work of these poets oscillate between being direct translations of their medieval Galician-Portuguese counterparts and slightly looser versions of them too.[6] We find cases, for instance, where Moure subtly changes the meaning of a specific word or amplifies an image from the *cantiga* to give it greater weight in the new 'transluçine'.[7] We also find that the 'transluçines' can take two different forms in this part of *O Cadoiro* — there are those poems which are presented in the 2D way we would expect of a book and then there is a middle section of poems which have more of a 3D aspect to them and seem to have been scanned into Moure's *cancioneiro*.[8] These are the 'transluçines' that have snippets from Derrida's speech on archive fever stitched through them and they are where we find Moure's engagement with the *cancioneiros* as both tangible and visual objects to be most apparent. Here the page is not just a site for words, but for colourful threads, folded strips of paper and shadows too.

The 'transluçines' open up interesting questions around multilingual poetic practice, the influence of medieval culture on contemporary artists, the global significance of a language like Galician and the very nature of what translation as an act entails. While there are many routes into tackling these questions, one of the most pertinent in relation to the 'transluçines',

4

Throughout this piece (unless I am citing directly from Moure's 'transluçines') I will use the spelling conventions adopted on the Universo Cantigas (Ferreiro 2018) database for troubadour names as well as *cantiga* incipits. Where it is not possible to cite a *cantiga* from the Universo Cantigas database as it has not yet been published there, I cite from the MedDB database. The classification system I use follows that set out by Giuseppe Tavani in *Repertorio metrico della lirica galego-portoghese* (1967) and used on the Universo Cantigas database.

5

These are Joan Soarez Coelho, Pero Garcia Burgales, Fernan Garcia Esgaravunha, Joan Perez d'Avoin, Roi Paez de Ribela, Joan Vaasquiz de Talaveira, Vaasco Rodriguez de Calvelo, Nuno Rodriguez de Candarei, Pedr'Eanes Solaz, Pero da Ponte, Martin Soarez, Nuno Fernandez Torneol, Joan Nunez Camanez, Roi Queimado and Airas Carpancho.

6

'[L]ovely i lament with great. grief', for example, is a relatively free version of Pero Garcia Burgales's 'Senhor, queixo-me con pesar' [125, 53]: the first stanza of the 'transluçine' text follows the *cantiga* while the second departs from it, adding ideas of light to Burgales's song. 'Thus in such ache has me', on the other hand, is much closer to the *cantiga* it is based on, 'Pois m'en tal coita ten Amor' [75, 17, also 157, 42] (likely attributable to Joan Perez d'Avoin).

given how they are presented in *O Cadoiro*, is through the visual. Designed as inherently aesthetic pieces, these are poems that call equal attention to what we see and what we cannot see, very literally in terms of what is presented to us on the page and then in more metaphorical ways too by reminding us that we can never fully 'see' our medieval past (in the same way medieval troubadours could never really 'see' the lady they first fell in love with again). To explore the visual nature of the 'transluçines', I have divided the rest of my article into three sections. The first will consider the neologism Moure coined to describe her work with the *cantigas* in the *Cancioneiro da Ajuda*. The second will explore how Moure engages with archive fever in *O Cadoiro*, firstly in terms of how she stitches Derridean text over her 'transluçines', secondly in terms of the archive fever she does (or perhaps does not) experience and thirdly in terms of the extent to which she uses archive fever as a theoretical lens through which to examine courtly love. In the third section of this article, we will look at some of the other visual choices made by Moure in her composition of the 'transluçines', namely the pinprick marks we find dotted around certain poems and the way she uses typography to capture elements of the medieval script in the *Cancioneiro da Ajuda*. It will also touch upon the index Moure has created for *O Cadoiro* and the impact this has not only on how we read her poems, but also the *cantigas*. Ultimately, my aim in presenting the 'transluçines' in this way is to offer various points of entry into the questions I raised at the beginning of this paragraph and which I hope will be explored by scholars across medieval, Galician and translation studies for many years to come.

From *Cantiga* to Transluçine

The first section of the second book of *O Cadoiro* bears the title 'BefaLLeN II: *transluçines from the Ajuda Codex by Calgarii Mourii*' (2007a: 91). Though Moure never explicitly defines what a 'transluçine' is, we can clarify the sort of creative process that underlies it by considering her poetic practice in other texts alongside the postface that accompanies *O Cadoiro*. Indeed, one key route into understanding what the neologism 'transluçine' might mean can be found in *Secession / Insecession*, one of the many collaborative projects Moure and the contemporary Galician poet Chus Pato have worked on together. In this biographical text, Moure and Pato recount significant moments in their lives as political subjects and young women growing up on either side of the Atlantic (Canada and Spain). On the right-hand side of each double-page spread we find 'Secession' which is defined as 'a biopoetics by Chus Pato' 'translated from the Galician into Canadian English in Montreal and Kelowna by Erín Moure' (2014: 6). 'Insecession', Moure's response to Pato, sits on the left of the page and is presented as 'an echolation-homage and biopoetics by Erín Moure' where 'each text in Canadian English responds to a Pato text, with one added Chinook wind' (2014: 7). As she does in *O Cadoiro* where she distinguishes her work with the *cantigas* from Richard Zenith's as their translator (2007b: 138), Moure draws a line here between her role as translator of 'Secession' and as 'echolator' of 'Insecession'. The word 'echolation', just like 'transluçine', reveals how Moure engages with translation in both books as a sensorial experience, one that focuses on what we hear in *Secession / Insecession* and on what we see in *O Cadoiro*. In the first of these two books and as Pato's words

7

One example of this is '[O]f when i of my lovely one' (based on 'Des quand'eu a mia senhor entendi' by Vaasco Rodriguez de Calvelo [155, 2]) where Moure adds 'as a man' to the fourth verse ('friends it was as a man i left. forsook' (2007a: 121). Another is 'So if I now were dead. i know well' which re-genders and re-names the protagonist of Roi Queimado's 'Se eu ora morto for' [148, 17].

8

In a parenthetical aside (which does not specify exactly which museums Moure's poems may have been exhibited in), Robert Sheppard suggests that these pages were once displayed 'as objects outside of the book, in a Bergvall-like gallery space' (2016: 95).

and images travel from Galicia across the Atlantic Ocean to Montreal and Kelowna, from Galician and into the English language, Moure records their echo. However, the 'one added Chinook wind' in Moure's 'Insecession' means that what we hear is this echo mixed with a new sound, one that was not there in Pato's original text but has been added by Moure.

It is the fact that Moure's 'echolation' carries an added wind or sound that we must carry forward when we think about the 'transluçine'. Both orthographically and etymologically, it reminds us of the term 'translucent' and if we map the definition of 'translucence' onto the process of creating a 'transluçine', we might start to perceive it as a blurred image of the medieval past. To a certain extent, this is true as Moure's poems do capture material and textual traces from the 'Ajuda Codex' and its poems. Yet, the cedilla under the 'c' of 'transluçine' reminds us to think more carefully about how Moure's creative process functions. In the same way her 'echolations' incorporated 'one added Chinook wind' (Pato and Moure 2014: 7), Moure's 'transluçines' also incorporate added elements and this is visually represented by the diacritical mark that sits beneath the term she coins. The added 'ç' reminds us that we must always be attuned to what Moure is adding to all that she captures from the 'Ajuda Codex' and one of the clearest examples of this can be seen as we turn to the middle section of 'transluçines' and catch sight of the strips of paper sewn onto the page.

To understand what a 'transluçine' is, we must also question the extent to which we can see it as an act of translation. While there are certain poems that can be matched word-for-word to specific *cantigas*, there are others that go beyond the source text, adding new images to it or endowing its medieval Galician-Portuguese words with subtly different English meanings. The way Moure engages with translation in the 'transluçines' is perhaps best expressed when we look to the way she explains how the *cantigas de amor* engage with their 'banality' or, in other words, their conventionality: 'They embrace banality on banality's terrain and then exit it on some other field entirely' (2007b: 141-42). If we replace the word 'banality' here with 'translation', we move closer to understanding how Moure's poetic practice sits on a spectrum where different processes come together. The 'transluçines' do 'embrace' translation and present the 'Ajuda Codex' in a different language, one that Charles Bernstein has defined as being 'multilexical' and 'multilingual' (2010). However, we would be misconstruing these poems if we viewed them as an act of translation whereby the cantigas could pass from one language into another, unchanged and without any creative mediation. Though they may be translucent, the 'transluçines' are far from being entirely transparent. Not all light from the medieval past is able to pass through them and it is precisely in these moments of blurred and blocked light from the past that Moure's creative practice really unfolds. It is here that she adds not a 'Chinook wind' to the *cantigas*, but new sources of light that can redirect our focus and cast unexpected shadows, giving new meanings to these medieval poems in the process and fusing past and present together.

Adding Derrida to the *Cantigas*

In a blog post for the poetry forum Jacket2 titled 'Transnational Literacies', Moure opens her piece with an image captioned 'pont d'archive'. Here we see the crack between two rocks filled with strips of paper in an image that

strongly evokes how Moure uses *Mal d'archive* in the 'transluçines'.[9] In the post itself, Moure explains that:

> The body that translates, that reads, is a sited body. Folded and creased, stapled, sewn and décousu: it is both disenfranchised and enabled by its temporal and cultural location. No body escapes this. We are culturally and ideologically marked, and we read and translate the texts of others through these markings, altering the very texts that we read and translate to reflect our own intentionality. There is no innocent translation. (Moure 2012)

The idea of a reading and translating body being 'folded and creased, stapled, sewn and décousu' reflects exactly what we find in the way Moure presents Derridean text on the pages of her 'transluçines'. As we engage with the French words she has folded, creased, sewn and 'unsewn' into the 'transluçines', we read the *cantigas* through Moure's *markings*. These are markings that reveal her deep interest in theory and suggest that in her eyes, there is much to be gained from reflecting on the possible connections between archive fever, courtly love and translation. The conversation Moure creates as such between herself as 'transluçinator' of the *cantigas*, the medieval troubadours as their earliest known composers and Derrida is one which we have to try and unlock if we are to fully understand Moure's 'intentionality' in writing the 'transluçines' and sharing them with us.

When we look to the postface for *O Cadoiro*, we find Moure describing exactly how she made this conversation possible in the act of 'folding and creasing' Derrida into her 'transluçines':

> As I worked, I began to corrupt and invent Derridean lament into the text'ure of the paper, creating three-dimensional readings, volumes, and even performances, interactions with other people, with stone walls, with spaces and texts and voices. (Moure 2007b: 143)

While the idea that Moure has corrupted and invented Derridean lament may at first seem puzzling, reading the text that appears on the strips of paper reveals that Moure is not lifting lengthy citations from *Mal d'archive*, but instead presenting us with multiple miniature units from his text. Each comma within the printed text often heralds a change in terms of which part of *Mal d'archive* Moure is citing from and yet, the units do not necessarily always appear in the same order we find in the original Derridean text – a string of several units may come from different parts of one page in *Mal d'archive*, for example, and then the next may be taken from one or two pages earlier. By cutting Derrida's text and re-ordering his words in this way, Moure engages in the act of corruption she mentions. Yet, at the same time, she also invents something new, her own re-worked version of Derrida that carries new meanings precisely because of how she pieces together the small units to create something that reads akin to a new sentence.

One of the main questions raised by the 'transluçines' that have these strips of paper sewn through them connects with Moure's creative practice. In the poem she attributes to 'Rodrigu Eannes Redondo?', for example, '[B]y mine own self i know the power', the strip of text placed in the blank space that sits between the end of the poem and the numbers and authorial name below deals with the act of translating:[10]

9

The image can be viewed on Jacket2's website here: https://jacket2.org/commentary/transnational-literacies.

10

Moure's 'transluçine' corresponds to 'Per m. sei eu o poder que Amor' (Johan Perez d'Aboin [75, 15] also [157, 38]).

> admettez qu'un chercheur (1), mémoire d'une traduction (2), laisser l'origine se presenter elle-même (3), c'est l'instant le plus aigu (4 + 5), moment et non processus (6), et là serait le "progrès" (7), d'un rapport (8?), sans meditation et en retard (9), une fois le travail de traduction intense et réussi (10), aussi une jouissance (11), peu connue (12). (Moure 2007a: 102, my numbering)

As indicated below, the words Moure uses here are all taken from Derrida's *'Première these et première surenchère'* in *Mal d'archive:*

> Admettez qu'un chercheur (1) en voyage arrive dans une region peu connue (12) dans laquelle un champ de ruines avec des restes de murs, des fragments de colonnes, de tablettes aux signes graphiques estompés et illisibles, éveillerait son intérêt. (Derrida 2017: 145, my underlining and numbering)

> L'archéologue alors a réussi à faire que l'archive ne serve plus à rien. Elle *arrive à s'effacer,* elle devient transparente ou accessoire pour laisser l'*origine* se presenter elle-même (3) en personne. En direct, sans meditation et sans retard (9). Sans même la mémoire d'une traduction (2), une fois l'intense travail de traduction réussi (10). Et là serait le "progrès" (7) d'une "anamnèse". Le temps que Freud consacre à ce long voyage dans un champ de fouilles dit aussi quelque chose d'une jouissance (11). Il la voudrait interminable, il la prolonge sous prétexte de pédagogie ou de rhétorique. (Derrida 2017: 144-45, my underlining and numbering)

> Il faut encore y souligner quelques mots pour en marquer le moment à mes yeux le plus aigu (5). Moment et non processus (6), cet instant n'appartient pas au déchiffrement laborieux de l'archive. C'est l'instant (4) quasiment extatique dont rêve Freud, quand le succès même d'une fouille doit encore signer l'effacement de l'archiviste: *l'origine alors parle d'elle-même.* (Derrida 2017: 144, my underlining and numbering)

In her combination of these units from Derrida, Moure subtly speaks about her own creative process and the first noun, 'chercheur', provides an interesting starting point for drawing on this self-referential aspect to her engagement with Derrida. If we look for 'chercheur' in *Mal d'archive*, we are presented with the description of a voyager who travels somewhere they are not familiar with and whose interest is piqued by a field of ruins. In many ways, this echoes Moure's journey to medieval Galician-Portuguese lyric: she too went on a voyage, travelling to Lisbon to read the medieval manuscripts she had dreamt of, and she too found in these songbooks lyric forms she had previously been unfamiliar with. Like the voyager in Derrida's text, Moure is similarly fascinated by the 'ruins' she finds in the facsimile copies of the *Cancioneiro da Biblioteca Nacional* and the *Cancioneiro da Ajuda* or, as she describes them in her poem 'written upon an erasure *rriam'*, the 'partially erased' and 'partially obliterated' words of these songbooks (2007a: 72). It is her fascination with these moments of erasure that mirrors the *chercheur'*s interest in the crumbling walls, broken bits of column and unintelligible tablets they find, helping to bring the two figures closer together and inviting us to reflect on the extent to which

Moure herself experiences a form of archive fever as she encounters the 'ruins' of the *cantigas*.

Having established that there are significant parallels between Moure and Derrida's archaeologist, we are left with unravelling the extent to which they perform the same work when they come across their respective 'ruins'. For Moure's version of Derrida's *chercheur*, what stands out as being most important is that through their excavation work, they are able to reveal the origin of the ruins ('laisser l'*origine* se presenter elle-même'). However, throughout *O Cadoiro* and most significantly in her postface, Moure firmly states her belief that the origin of the *cantigas* is irretrievable. She readily implies that their origin (implicitly their oral and performed format) is lost and that the 'archaic place of absolute commencement' (Derrida 1996: 91) of the songbooks cannot be found again:

> Reading the songbooks, I was very aware of reading a copy of a copy of a copy. [...] I began to recognize that the idea of an "original" poem is ever-elusive, the original exceeds our grasp *always*.
>
> I looked to discern, in my own way, the first copyist's (who was of course never first at all) markings, looked for the surfaces the copyists might have seen, and then reproduced – and how they "made" the forms before my eyes. (2007b: 140)

Yet, if we follow the definition of archive fever given by Derrida in June 1994 when he presented a lecture at the international colloquium 'Memory: The Question of Archives', we see that for him, experiencing archive fever means feeling nostalgia for the origin and seeking to retrieve it at all times:

> It is to burn with a passion. It is never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive, even if there's too much of it, right where something in it anarchives itself. It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement. (1996: 91)

The fact that Moure questions the concept of originality in the way she does means that we cannot apply this definition of archive fever in its entirety to what she experiences when she is in the archives in Lisbon. Although it seems like the *chercheur*'s trip to the ruins saw them fulfil their desire to reach the archive and uncover the 'origin', the same does not happen in *O Cadoiro*. Instead, and as Robert Sheppard has described, Moure is able to 'cure herself of the fever' by refusing to engage with nostalgia in the way Derrida deems to be most symptomatic of archive fever:

> Moure cures herself of the fever by resisting 'nostalgia' (antiquarianism or the desire to produce 'straight' translations) by overruling any desire 'to return to the origin', by fusing and confusing notions of the original and translation in a creative transformation and augmentation of the *cantiga* genre in general and its poems in particular. (2016: 96)

By 'resisting "nostalgia" and 'overruling' that same fascination with the origin that absorbs Derrida's *chercheur*, Moure opens her work up to what Sheppard has described as a 'creative transformation and augmentation' of the *cantigas*, taking us back once again to the idea that there is an 'added Chinook wind' in the 'transluçines' which we must uncover if we are to fully grasp their purpose.

One manifestation of this wind can be found in how Moure invites us to consider the ways Derrida can be used to understand courtly love. Through establishing subtle experiential parallels between Derrida and the narratives of specific *cantigas*, Moure's 'transluçines' offer thought-provoking solutions to how we might read courtly love in terms of the same kind of nostalgia and intense desire that define archive fever. One example of this can be found in the 'transluçine' '[L]ong time yet my country i ve not' which Moure attributes to 'Pero Garcia Burgales' and indexes as 'CIII (129,20)' (2007a: 100). This 'transluçine' is a version of Pero Garcia Burgales's 'Que muit'á ja que a terra non vi' [125, 41] and can be seen below:

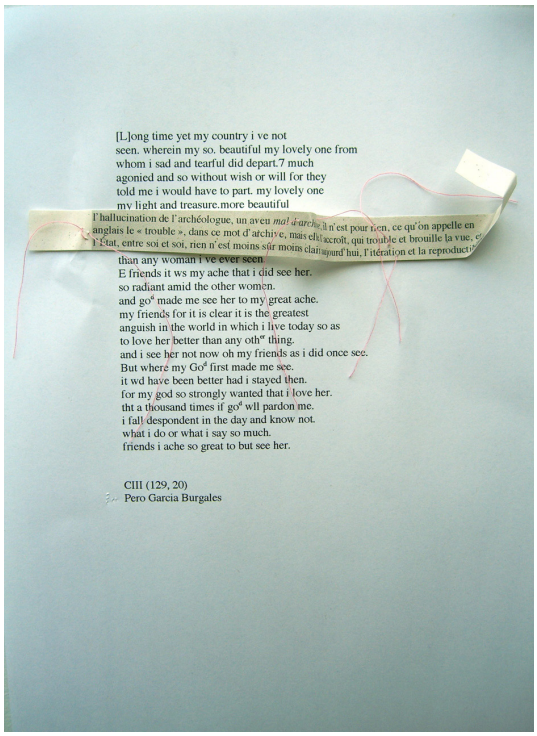

Figure 1. '[L]ong time yet my country i ve not'. Reproduced with permission from Erín Moure and House of Anansi Press (O Cadoiro, *Moure 2007a: 100)*

In the poem, the lyric subject explains how the lady he loves is more beautiful than any other and states that he has suffered so much since the day God first put her in his line of vision. The lover yearns to see her again and until that moment, he is left contemplating the image of her that he holds in his mind.

The emphasis both in Burgales's poem and Moure's 'transluçine' falls on the importance of light and the ability to see somebody else. The beloved is described in Moure's English version of the poem as his 'light and treasure', as 'so radiant amid the other women', and the verb 'see' is repeated eight times in the poem. Perhaps the most intriguing use of 'see' can be found in the line 'and i see her not now oh my friends as i did once see' since the opposition between past and present here reflects how the image the lover contemplates in his present is different to the one he saw the first time he laid eyes on his beloved. In the way she places Derridean text on top of this 'transluçine', Moure reveals what she thinks about the lover's quest to recover this initial moment. The most significant words

she lifts from Derrida in this respect are 'qui trouble et brouille la vue' and 'l'itération et la reproduction' since these foreground a sense of distortion, both visually and textually. Initially, Moure invites us to reflect on how the lover's 'sight' of his beloved has been blurred and troubled, suggesting that the image he now contemplates (which has become the object of his intense yearning) is largely one that he has constructed. It cannot be the same as the 'original' since it has been subject to that troubling and blurring Moure highlights through the Derridean text she uses here. Then, when we see the paper swallow the word 'reproduction', we are reminded that the 'original' image cannot be retrieved in its entirety: in the same way the final three letters of this word have disappeared, so too have elements of the original moment he first saw his beloved.

In foregrounding this potential for distortion via Derrida, Moure suggests that we can read the troubadour's emotions as a form of *mal d'archive:* the lover experiences intense desire for the 'archive', i.e. seeing his beloved as he once saw her, yet this, in Moure's eyes, is presented as being impossible. Here is perhaps where we start to understand some of the 'intentionality' that underpins the 'transluçines' (Moure 2012). Moure is not producing what Sheppard has defined as 'straight translations', but instead 'transformed and augmented' (2016: 96) versions of the *cantigas* that encourage us to think afresh about these poems and the emotional experiences they depict. In adding Derridean text to her poems, she is able to present some of the more complex emotions associated with courtly love and she describes exactly this in her postface:

> In Jacques Derrida's *Mal d'archive,* which I read wandering the streets of Lisbon in the February rain, I discovered a *mal d'archive* that his words do not anticipate, one which in *tone* approaches the Galician/ Portuguese untranslatable word *saudade.* Derrida "sounds like" the medieval *cantigas de amor.* (2007b: 143)

For Moure, Derrida sounds like the past and for us then as her readers, the *cantigas* start to sound like Derrida. As they do and as we listen to this echo or 'added Chinook wind', we are invited to reconsider these poems and think again about the range of psychic angst experienced by the troubadours who composed them.

Re-Creating the Archive: Moure's New Index of Cantigas and her Pinpricked Pages

It is not just the strips of Derridean text on Moure's 'transluçines' that add these new layers of meaning to the *cantigas*. They are complemented throughout the middle section of these poems by pinprick marks and an incredibly eye-catching approach to the indexing and authorial attribution of each poem. As Isabel Moore has rightly suggested, 'Book Two's "Befallen II" offers *O Cadoiro*'s most explicitly typo-graphic anatomy in the punctured and punctuated *transluçines of Calgarii Mourii'* (2012: 48). Puncturing the pages of the 'transluçines' with a needle and imitating this act in the punctuation she adds to the text of these poems, Moure draws our attention to the materiality of the facsimile songbooks she studied in Lisbon. Her purpose in doing so seems to be to capture the act of reading the *cantigas* not in their original format, but as a 'copy of a copy of a copy' (2007b: 140).

Indeed, when we look at the 'transluçines', one of the first parts of the page to stand out (after the strips of Derridean text) are the small constellations of pinprick marks dotted around the poems. As an allusion to the work facsimilists must carry out in order to re-create manuscripts, these pinprick marks serve to capture the elements of the facsimile songbooks that reveal they are copies of an 'original'. In other words, Moure is seeking to capture those markings from the 'original' manuscripts that were transferred to their facsimile copies. Having created her 'transluçines' and replicated the songbooks to the extent she can, Moure's 'facsimile' page is then, according to Sheppard, exhibited in a museum (2016: 95) prior to being scanned and added to *O Cadoiro*. In the same way Moure felt that she was 'reading a copy of a copy of a copy' (2007b: 140), our act of reading the 'transluçine' is therefore defined by similar layers of copying. The physical marks we find in *O Cadoiro* sit on pages that were copied from the 'transluçines' Moure exhibited in a museum, which were copied from the facsimile copies she worked with in Lisbon, which were copied from the 'original' manuscripts, which, for Moure, were never original at all but only ever a copy of something that had been transmitted orally. In other words, and as Moure herself has put it, 'the original exceeds our grasp *always*' (Moure 2007b: 140).

The inaugural speech Chus Pato gave to mark her investiture into the Royal Galician Academy in September 2017 reveals another possible means of interpreting Moure's pinprick marks. Pato, in Moure's translation of her speech, says that:

> Millennia pass over the voice, over the words and once again the needles return to poke into and embroider the fabric of the voice, the oral fabric articulated in the voice, then someone, anyone, writes
>
> *Cloud*
> *Fir* (Pato 2018: 10)

Here she considers the close connections between voice and text, most importantly the way in which a needle can return, after multiple thousands of years, to 'poke into and embroider the fabric of the voice'. Moure's pinprick marks are not simply saved for marginal moments on the page but begin to form part of the text itself as she replicates how the manuscript presents certain phrases if they appear more than once in the poem. Here is where we see the needle which punctured the page start to 'embroider the fabric of the voice' and infiltrate the text of Moure's poems. This is particularly the case in those 'transluçines' that follow the middle section of the photographed or scanned poems and one significant example of this is '[B]y god my lovely in great ache', a poem that Moure attributes to 'Nuno Fernandez Torneol' and corresponds to his 'Par Deus, sennor, en gran coita serei' [106, 13]. The eleventh line of this poem, 'As f.y.m.e.d.a.t.y.s.b.r.n.', directly mirrors, as it does in the *cantiga* in the *Cancioneiro da Ajuda*, the fifth and sixth lines of the poem: 'from yours my eyes depart. and / to yours so beautiful return not.' (Moure 2007a: 114). It is through adding these full-stops to her page that Moure is able to weave the visual and the textual together, calling to mind the medieval script in front of her and rendering it in ways that are accessible to her as she works both with her keyboard and a needle.

Looking closely at the 'transluçines' also reveals how Moure has archived her work in a way that is reminiscent of early approaches to

indexing the *cantigas*. In her postface, Moure reveals that she views the 'archival numbering' and names of troubadours she finds in the *cancioneiros* as part of their text:

> The exchange from one language to another occurs, above all, on the level of tropes, soundscapes. At the same time, the poems incorporate formal structures of archive (use archival numbering, and the names of troubadours, as part of what is "written"), the material substrate of the *cantigas*. (Moure 2007b: 142–43)

In response to this, at the end of each of the 'transluçines' sits a combination of Roman numerals and Arabic numbers. These numbers are so much a part of Moure's work in *O Cadoiro* that when she read seven of these poems aloud for the site *Lyrikline*, they formed part of her reading.[11] Taking one 'transluçine' as an example, we can explore which indexing systems Moure adheres to and which she departs from. '[O]ne day I saw my lovely one' ends with: 'CXCI (175.2) [282] #342' (2007a: 104). Here the Roman numerals, 'CXCI', reveal that Moure has based this 'transluçine' on 'Un dia que vi mia senhor' by Roi Paez de Ribela which is conventionally given the code A191 according to its position in the *Cancioneiro da Ajuda*. The numbers that appear in brackets, '(175.2)', go on to replicate Giuseppe Tavani's indexing system. However, if we follow these, we find that there is no *cantiga* 175, 2. Instead, what Moure seems to do here is pay homage to Tavani's index system without adhering to it entirely. The next numbers, '[282] #342', then seem to replicate the classificatory system proposed for Galician-Portuguese lyric by Jean-Marie D'Heur (1975), but neither of them leads us back to A191. What we can see, however, is that A191 is listed as 282 in Elza Paxeco Machado and José Pedro Machado's edition of the *cantigas* (1949–64). We can also see that the same cantiga's reference in the *Cancioneiro da Biblioteca Nacional* is B342 so although Moure is not exactly imitating the systems devised by these four philologists, she is making a clear effort to capture and reflect the significance of their work.

Moure's interest in their indexes, particularly that of Tavani, is also reflected in the list she includes at the end of her postface and calls 'O meu cadoiro – os nomes: 161 troubadours, 150 years, 1693 poems'. Although the numbers she gives to poets in her 'cadoiro' sometimes coincide with Tavani's index system, this is not always the case, which is what we find here: 'Roy Paez de Ribela' appears in her index as '150' and in Tavani's as '147' but is listed below the 'transluçine' as '175'. Moure clarifies in her postface why this happens:

> In response, I wrote plaints of my own, enacting, mixing and echoing, translating but two or three poems and enclosing them among those that are sheer invention, and attributing my own poems impulsively to whichever troubadour's name was most proximate in my notebooks. (2007b: 142)

Her 'impulsive' attribution of troubadours' names to *O Cadoiro* foregrounds multiple questions around the nature of authorship. These questions are certainly not unique to her 'transluçines' but seem particularly relevant here since the 'Ajuda Codex' is a nameless manuscript. In his work on *O Cadoiro*, Rob McLennan touches on this and describes how Moure translates 'Galician-Portuguese into an argument about authorship'

11

Fifteen readings by Moure are available on *Lyrikline*, seven of which are from *O Cadoiro:* <https://www.lyrikline.org/en/poems/lisbon-sleeping-12613>.

(2007). It is precisely those moments where she writes the name of a randomly chosen troubadour at the end of her 'transluçines' which capture the essence of this argument. Having adopted a role akin to archivist and with her index in hand, Moure asks us to consider how *cantigas* have been attributed to certain poets. It is then in signing her 'transluçines' according to impulse that she exposes one of the potential limits she finds in the archive, namely that the information we often take as being 'original' and 'true' (in this instance, authorial attribution) is only ever 'original' and 'true' in as much as we believe the archive to be 'original' and 'true'.

As she captures her own archive fever in this way, she also captures that of another reader of the *cantigas*, Angelo Colocci. Prior to the 'transluçines' and immediately preceded by the title *'devenue le sujet spectral:* L'YRIC POETR'Y' sits Moure's poem 'written upon an erasure *rriam*'.[12] This poem reveals her interest in the orthographical forms and annotations that appear in the facsimile *cancioneiros* she viewed in Lisbon. As Moure delves into the written words and symbols she finds, she points towards how she will recreate these features of the archive in her songbook:

> partially erased
> written upon an erasure
> with a horizontal line
> written upon an erasure in the right margin partially obliterated
> partially smudged written also in left margin
> erasure between these words erasure of the i after s
> second e superposed above er.
> in left margin in light ink: 7. (Moure 2007a: 72)

Perhaps the very first philologist to have studied medieval Galician-Portuguese lyric, Colocci was behind the *Cancioneiro da Biblioteca Nacional* and the last of the ink marks Moure mentions here. Many scholars recognize that his philological work was defined by a quest to find the origins of the Italian language. Antonio Augusto Domínguez Carregal, for example, notes that 'Colocci busca, então, apoio em outras línguas poéticas medievais, como o galego-português, o occitano ou o próprio italiano antigo, para justificar as suas escolhas para a configuração do italiano ilustre' (2008: 38). The *Cancioneiro da Biblioteca Nacional* in particular bears traces of his quest for the Italian language in its margins and sees him mark the page in multiple ways, including with one symbol that looks like an inverted number 7. This marking first appears in the manuscript on B f. 27r to the left of the fifth line in the first stanza of Vaasco Fernandez Praga de Sandin's 'Par Deus, senhor, sei eu mui ben' [151, 13] and it goes on to become one of the most common annotations he uses. In 'written upon an erasure *rriam*', we find Moure reveal her awareness of this marginal annotation.

However, this is not the only place we find the number 7 used by Moure in *O Cadoiro.* Her 'transluçines' are also dotted with it. Here they appear in those places we find a Tironian et used in the 'Ajuda Codex'. In the last five lines of the 'transluçine' attributed to 'Vaasco Rodrigues de Caluelo' and indexed as 'CCXCV (244,1)', for example, we find:

> As you would wish it will be
> that you may do me hurt 7 good
> 7 thus it is all in your will

12

As Moure notes in her thanks (2007a: 135), this poem first appeared in French in an anthology published by Nicole Brossard (2006: 106–07).

to do what you would wish to do
For my lovely one i.i.n.i.m.p. (Moure 2007a: 107)

This replicates what happens on Folio 83v of the *Cancioneiro da Ajuda* where we see the Tironian et appear in the exact same verses in Vaasco Rodriguez de Calvelo's 'Per vos veer vin eu, senhor' [155, 6] (the *cantiga* this 'transluçine' is modelled on). Through the ways she uses the number 7 in the 'transluçines', we can see that Moure is seeking to visually recreate the archive and also perhaps capture a sense of Colocci's own 'archive fever' for the 'origins' of the Italian language. She does so with the tools she has to hand – a computer, some strips of paper, a needle, a set of coloured threads and her knowledge of multiple languages. In using these tools, she depicts herself not only as a translator of sorts of the *cantigas*, but also as their contemporary facsimilist and indexer, all three roles fusing into one as she carries out her unique work as a 'transluçinator' of medieval Galician-Portuguese lyric.

Conclusion

What remains now is for us to ask ourselves what the impact of Moure's additions to the *cantigas* is. There are many possible responses to this question: Kirsty Hooper has spoken about *O Cadoiro* in terms of networks of relation and what it means for Galicia's place in the world (2011), Moore has looked at the book in relation to queer studies (2012) and Sheppard in relation to a concept he calls 'lyric resistance' (2016). My own response to Moure's cancioneiro and the 'transluçines' within it ties into the realm of contemporary medieval studies and what *O Cadoiro* can mean for how we understand our own place in time. In their book *The Contemporary Medieval in Practice,* Clare Lees and Gillian Overing explored how the work of writers like Moure can be experienced 'as forms of translation that, in turn, translate us; they enable us to be in transit, and to remain open to the generative possibilities of both the contemporary and the medieval' (2019: 93). For those who read *O Cadoiro,* as it was for me, the possibility of being 'translated' by Moure's 'transluçines' is high. These are poems that make us think deeply about our own place in time and about how the past can be brought forward into the present. They invite us to witness times, places, languages and people coming together and to see how one singular transtemporal community can be united by a form of poetry that began to thrive eight hundred years ago. As they do so, they revive these poems, inspire us to think afresh about the complexities of emotions captured by the medieval troubadours who composed them and perhaps most excitingly of all, remind us to look out for all those ways in which we can glimpse translucent moments from our medieval past in our lives today.

Works Cited

BERNSTEIN, Charles, 2010. *Program Two: Conversation with Charles Bernstein*, online podcast recording for *Close Listening*, 21 February 2010 https://media.sas.upenn.edu/pennsound/authors/Moure/Moure-Erin_Close-Listening_conversation_2-21-10.mp3 [accessed 3 October 2022]

BROSSARD, Nicole, ed., 2006. *Baiser vertige* (Montreal: Héxagone).

DERRIDA, Jacques, 1996. *Archive Fever: A Freudian Impression*, trans. by Eric Prenowitz (Chicago: University of Chicago Press).

__, 2017. *Mal d'archive* (Clamecy: Galilée).

D'HEUR, Jean-Marie, 1975. *Recherches internes sur la lyrique amoureuse des troubadours galiciens-portugais (XIIe–XIVe siècles). Contribution à l'étude du "corpus des troubadours"* (Liège: Publications de la Faculté de Philosophie et Lettres de l'Université de Liège).

DOMÍNGUEZ CARREGAL, Antonio Augusto, 2008. 'Análise de algumas das notas lingüísticas de Angelo Colocci aos cancioneiros galego-portugueses B e V', *Cadernos do CNLF* 11/5: 34–40.

FERREIRO, Manuel, ed., 2018. Universo Cantigas. Edición crítica da poesía medieval galego-portuguesa. Universidade da Coruña, http://universocantigas.gal/ [accessed 3 October 2022] ISSN 2605–1273.

HOOPER, Kirsty, 2011. *Writing Galicia into the World: New Cartographies, New Poetics* (Liverpool: Liverpool University Press).

LEES, Clare and Gillian OVERING, 2019. *The Contemporary Medieval in Practice* (London: UCL Press).

MACHADO, Elza Paxeco and José Pedro MACHADO, 1949–1964. *Cancioneiro da Biblioteca Nacional: antigo Colocci-Brancuti. Leitura, comentários e glossário*, 8 vols (Lisbon: Revista de Portugal).

MOORE, Isabel A, 2012. 'Lyric Fever: Erin Mouré and the Queer Anatomy of Lyric Life', *Mosaic: An Interdisciplinary Critical Journal* 45/1: 35–53.

MOURE, Erín, 2007a. *O Cadoiro* (Toronto: House of Anansi Press).

__, 2007b. *'O Cadoiro postface'*, https://cdn.shopify.com/s/files/1/0276/4619/t/19/assets/OCadoiropostface.pdf [accessed 3 October 2022].

__, 2012. 'Transnational literacies', *Jacket2*, https://jacket2.org/commentary/transnational-literacies [accessed 3 October 2022].

__, *Lyrikline*. https://www.lyrikline.org/en/poems/lisbon-sleeping-12613 [accessed 3 October 2022].

NOVONEYRA, Uxío, 1999. *Arrodeos e desvíos do Camiño de Santiago e outras rutas* (A Coruña: Xunta de Galicia).

__, 2019. *Book of the Courel: The Uplands*, trans. by Erín Moure (Montreal: Zat-So Productions).

PATO, Chus, 2017. 'Baixo o límite', http://publicacions.academia.gal/index.php/rag/catalog/book/319 [accessed 3 October 2022].

__, 2018. *At the Limit*, trans. by Erín Moure (Montreal: Zat-So Productions).

PATO, Chus and Erín Moure, 2014. *Secession by Chus Pato: The Erín Moure Translation. With, Insecession by Erín Moure, her Chus Pato echolation* (Toronto: BookThug).

SHEPPARD, Robert, 2014. 'Robert Sheppard: On Erin Moure's O Cadoiro', http://robertsheppard.blogspot.com/2014/03/robert-sheppard-on-erin-moures-o-cadoiro.html [accessed 3 October 2022].

__, 2016. *The Meaning of Form in Contemporary Innovative Poetry* (Basingstoke: Palgrave Macmillan).

SILVA, Miguel, 2019. *Neotrobadorismo 2.0: Rosalía, J Balvin e Álvarez Blázquez*, online video recording, 11 February 2019, https://www.youtube.com/watch?v=6_CPIC2MH6Q [accessed 3 October]

TAVANI, Giuseppe, 1967. *Repertorio metrico della lirica galego-portoghese* (Rome: Edizioni dell'Ateneo).

ZENITH, Richard, trans., 1995. *133 Galician-Portuguese Troubadour Poems in Galician-Portuguese and English* (Manchester: Carcanet in association with Calouste Gulbenkian Foundation and Instituto Camões).