

THE LANGUAGE of the CANTIGAS

The *Cantigas de Santa Maria* differ from the extensive prose texts compiled at Alfonso's instigation in their use of Galician, the linguistic form of the North-West of the Peninsula, closely related to ancestral forms of both Modern Portuguese and Modern Galician, and the language of a flourishing medieval poetic tradition. It is this latter fact (rather than any supposed inherent 'lyricality' sometimes aduced) which probably explains Alfonso's choice of Galician.

PRONUNCIATION

It is a hazardous task to attempt to reconstruct the pronunciation of an earlier stage of a language; this is particularly true in the present case, in which a compromise must be made between the need on the one hand to give straightforward advice to performers, and on the other an awareness that, from a philological point of view, there is room for debate on certain matters. The following guidelines are offered, in the hope that they may help musicians at least to avoid some of the potential pitfalls. The needs of performers not familiar with the technicalities of phonetics have been kept in mind.¹

3.1 SIBILANT CONSONANTS

Medieval Galician, as other Iberian languages at that date, is rich in sibilants which must be carefully differentiated. Study of the spelling system, which distinguishes them systematically, will be repaid.

Spelling	Description	Symbol
s-, -s, -ss-	The letter s at the beginning or end of a word, or adjacent to a consonant, represents an 'ess' sound. Care must be exercised by English-speakers so that word-final -s is not allowed to relax into a 'zed' or 'zee' sound. The use of -ss- between vowels in the middle of a word also represents the 'ess' sound in that context. (In this edition, the use of -ss- has been regularised.) The precise character of [s] is difficult to assess, but it should not be allowed to approach an 'esh' sound (so characteristic a feature of Modern Portuguese). Examples: salvar, sennor, amigos, mostrado; passar, posso, assí, disse.	[s]
-s-	The use of a single -s- between vowels <i>within the same word</i> represents a 'zed' or 'zee' sound. This is the only context in which this sound can occur. Examples: rosa, pesar, mesura, quiso [kizɔ].	[z]

¹ A musician-friendly introduction to phonetics will be found in Copeman (1996). McGee (1996) has a section on the pronunciation of medieval Galician. For further relevant items, see bibliography.

- ^{a, o, u}
c^{e, i} The letter c before an e or an i, or with a cedilla before other vowels (as regularised in the spelling of this edition), represents the sound [ts] as it might occur in the English word 'hits'. [ts]
Examples: **preçar, onçón; faleces, profecia, ceo.**
- z The letter z represents the sound(s) [dz], as occurring in the English word 'adze', 'suds', etc. [dz]
Examples: **fazer, razón, franqueza; prez, luz, assaz.**
- x The letter x in Galician represents the 'sh' sound of English 'sheep' [ʃ]
Examples: **leixar, paxón, trouxisti, xe.**
Rare exceptions are to be made in the case of learned words which retain a more latinate pronunciation [gz], usually in the context of the prefix 'ex-'. [gz]
- ^{a, o, u}
g^{e, i} At the relevant date, it may be conjectured that these spellings (j in any context, or g before an e or an i) represent the initial sound in English 'judge', 'jeep'. Examples: [dʒ]
ja, Jesse, juntar, gente, Genesí, seja, lijón, desejar, oge, Virgen.
The change in pronunciation to [ʒ] as in English 'azure', French 'je', would appear to take place after the date of the *Cantigas*.²
- ch This represents the initial sound of English 'cheap'. It *never* has any value which resembles [k] (i.e., the spelling convention is different from that used in Italian). [tʃ]
Examples: **chora, chave, chama; achar, enchoisti.**

3.2 OTHER CONSONANTS

Spelling	Description	Symbol
p	These represent the [p] [t] and [k] sounds of Galician (the [k]-sound is spelled as c before a, o or u, and as qu before an e or an i).	[p]
t		[t]
^{a, o, u} qu ^{e, i}	These are broadly similar to the corresponding English sounds, except that [t] is pronounced with the tongue further forward, touching the top teeth. An important observation is that in Galician these sounds are never accompanied by the strong 'puff of breath' which speakers of English find comes naturally (and may be tempted to overdo, in a mistaken attempt at emphasis or clarity of diction). Examples: poder, apostura; todo, partir; carne, ficar; quis [kis], aquela [akɛla].	[k]
b	These represent the [b], [d] and [g] sounds of Galician (note that the letter g when it has this value, is followed by a silent u before an e or an i).	[b]
d		[d]
^{a, o, u} gu ^{e, i}	These are broadly similar to the corresponding English sounds, except that [d] is pronounced with the tongue further forward, touching the top teeth. Examples: bando, dança, Gabriel, guisa [giza]. The weakening of these sounds to [β] [ð] and [ɣ] when they occur between vowels does not occur until much later in Galician; in this respect, a modern accent (whether Portuguese or Castilian) is not a help.	[g]
f	as in English. e.g., profeta, felón. It is likely that the -f- in the name Mafomet (Cantiga 360, line 47) is pronounced as an 'aitch'.	[f] [h]

² Il est très difficile de savoir si cette évolution s'est produite pendant ou après la période qui nous occupe. Teyssier (1980, p. 35). Other authorities place the change after the year 1500.

- h Never pronounced (except in the combination **ch**). In this edition, unpronounced 'h' has been dropped from the spelling.
- l As in English. e.g., **loar, Salomón**. [l]
At the end of a syllable (and in a few other contexts, such as next to [k] or [g]) it is likely that this was pronounced with greater raising and fullness of the *back* of the tongue. In an extreme form the resultant effect may even resemble a w-sound (a Cockney accent is helpful to create this effect); thus **mal**, sounding almost 'mau'. So also: **foł, alteza**. [ɫ]
- ll Technically, a prepalatal lateral. In layman's terms, pronounced as an 'l' closely associated with a 'y' or an 'i' sound; similar to the *lli* in the English word *million*, but with a closer fusion of the two elements. This is the same sound as is spelled 'lh' in modern Portuguese, 'gl' in Italian, etc. Examples: **fillo, moller, lle**. [ʎ]
- m As in English. Examples: **mundo, madre, demo, amor**. [m]
- n Similar to English *n*, but with the tongue farther forward, almost touching the back of the upper teeth. Examples: **nosso, noite, natura**. [n]
See also below under nasalisation (§3.5).
- nn Technically, a prepalatal nasal. In more impressionistic terms, it may be considered as an 'n' closely associated with a 'y' or an 'i' sound; it is similar to the *ni* in the English word *onion*, but with a closer fusion of the two sounds (cf 'll' above). The sound is the same as that which is spelled 'nh' in Modern Portuguese, 'ñ' in Modern Galician and Castilian, 'gn' in Italian, etc. (The symbol [ɲ] is here preferred.) [ɲ]
Examples: **meninno, sennor, Espanna, tenno, mannaninna**.
It is likely that there was considerable variability in the pronunciation of **nn**; when weakly articulated after an 'i', it might sound more like a nasalised 'y'-sound.
- qu^{a, o} In these combinations the **u** is sounded, to give [kw]. To be carefully distinguished from qu^{e, i} which is simply [k]. [kw]
Examples: **quando, enquanto, qualquer** [kwaŋkɛr]
- gu^{a, o} Similarly, the **u** is here sounded to give [gw]. [gw]
Examples: **agua, guardar**.
- r, rr These sounds are flapped or trilled, but the number of flaps of the tongue depends upon the position of the sound within the word:
1) a single **r** not at the beginning of a word requires the tongue to be flapped against the roof of the mouth behind the teeth. [r]
e.g., **tirar, será, porén, corpo**.
2) a single **r** which is at the beginning of a word must be trilled. [rr]
e.g., **rogo, reinna, requeza** [rrekedza].
3) a double **rr** must also be trilled, if anything even more vigorously. [rr]
e.g., **ferro, acorre, morre, onrada**.
- v As in English. Examples: **Virgen, salve, Eva, vencer, deve**. [v]
The pronunciation which would be used in Modern Castilian is not appropriate.
- y The letter **y** is frequently found in the sources with the function of a vowel, identical to that of **i**. In this edition, the use of **i** has been generalised in such contexts, and **y** reserved for cases of unstressed **i** between vowels (in technical terms, where /i/ constitutes a syllable-boundary). It may be pronounced as a 'y' sound similar to that found in English (phonetically: the semiconsonant [j]). [j]
Examples: **mayor, goyo**.

3.3 VOWELS

The vowels of Medieval Galician require clear articulation, with attention to the position of the stress within a word (see § 3.6 below). The Galician vowel-system is more complex than that of Spanish or Latin, and any initial temptation to give written vowels what may loosely be termed their Latin values should be further refined as follows:

Spelling	Description	Symbol
<p>a</p>	<p>Similar to French à, modern Spanish or Italian a, or to the vowel sound in the English word <i>rack</i> (Northern English pronunciation, rather than Southern English or North American), without approaching an 'ah'.</p> <p>Examples: salvar, batalla, passada, sagrada.</p> <p>It is a matter of conjecture whether a more closed variety [ɐ] occurred in unstressed position or in the presence of nasal consonants in Galician at this date (as in Modern Portuguese). At all events, a written a should not be allowed to become totally relaxed (resembling the vowel in English 'the').</p>	<p>[a]</p>
<p>e</p>	<p>A number of distinctions should be made in pronouncing these two letters, depending on their position in relation to the main stress and other factors.</p>	
<p>o</p>	<p>1) In stressed position these two vowels frequently sound as Modern Spanish e and o (similar to French é and ô, or to the vowel sounds in the English words <i>gate</i> and <i>goat</i> but without the second element or 'diphthong glide' which occurs in English).</p> <p>Examples (stressed syllables in each case): este, sede, fazemos, nome, todo, amor.</p>	<p>[e] [o]</p>
	<p>2) In <i>other</i> stressed syllables, the required sound is noticeably more open, resembling the vowels in English <i>get</i> and <i>got</i>. To spot cases in which this occurs requires a certain degree of philological skill, since the distinction is not apparent from the spelling. A knowledge of Modern Portuguese (or, indeed, Galician) is a useful guide for those who have it. For those with a knowledge of Castilian, the 'open' pronunciation may in general be expected where Castilian would have a diphthong <i>ie</i> or <i>ue</i>:</p> <p>Examples with [ɛ]: vella, perde, ferro, inferno; with [ɔ]: pode, nova, logo. (compare Castilian: <i>vieja, pierde, hierro, infierno</i>; <i>puede, nueva, luego</i>.)</p> <p>But this is far from infallible: sempre has [e] and dona has [o] (Castilian <i>siempre, dueña</i>).</p>	<p>[ɛ] [ɔ]</p>
	<p>3) In <i>unstressed</i> syllables, particularly at the end of a word, it is open to debate whether the vowels written e and o should be raised towards [i] and [u] respectively.³ Evidence for such raising of the vowel may be gleaned from variant spellings of a form such as fuste ~ fusti (Cantiga 90) and nos ~ nus (unstressed pronoun). When an affected vowel is sung on a long note, it is doubtful if such raising should be rigorously applied.⁴</p>	<p>[ɛ] [ɔ]</p>
<p>i and u</p>	<p>When not in combination with other vowels to form diphthongs, the vowels written i and u are pronounced as they would be in modern Spanish or Italian, although in unstressed positions they are pronounced with less tension.</p> <p>Examples: alí, mi, fezisti; culpa, fuste, escura.</p> <p>The written vowel u is silent in the groups que, qui, gue, gui [ke], [ki] etc.</p> <p>Note that there is no vowel-sound in Galician similar to that represented in French by the letter 'u' standing alone.</p>	<p>[i] [u]</p>

In this edition, written accents may be added to show which vowel is stressed or to distinguish words otherwise identical (acute accent), or to clarify syllabification (diæresis or micron); they do not in principle affect the quality of a vowel-sound (the conventions thus differ from those of French, German, Irish, and other languages in which accents are used to differentiate sounds). It should be noted, however, that the stressed pronouns **nós** and **vós** have 'open' vowels [nɔs, vɔs], whereas the weak forms **nos, vos**, will have close vowels (tending to further raising if not prolonged: [nɔs, vɔs]).

³ 'The chronology of the raising and reduction of atonic vowels is one of the most intractable problems of Portuguese phonology.' Parkinson (1988, p. 137).

⁴ The likely phonetic effect of the musically-enforced prolongation of otherwise weak vowels has not, so far as it has been possible to ascertain, been given consideration by philologists.

3.4 VOWELS IN CONJUNCTION

The words given in §3.3 as examples do not contain any cases of vowels adjacent to each other. In order to consider what happens when vowels come together, it is necessary to make a distinction between strong vowels (a, e, o) and weak vowels (i, u); the latter category is considered weak because the relevant vowels are susceptible to combining with others to form diphthongs, losing in the process their status as nucleus of a separate syllable. The following cases arise:

1) when two strong vowels come together, they are regarded as belonging to separate syllables, and in singing will have separate notes. Thus: **á**ngeo (three syllables), **lumeada** (four), **ceo** (two), **loemos** (three). Similarly **creatura**, **perdoança**, **ao**. The same applies even when the two vowels are identical: **seer** (two syllables), **maa**, and of course **loor**.

2) When a strong vowel is followed by a weak vowel, a diphthong (i.e., two vowel sounds within the same syllable, and therefore on the same note) is normally the result. In this way the characteristic 'falling diphthongs' (those in which the more prominent vowel comes first) are brought about, which so distinguish Galician and Portuguese from their neighbour Castilian. The possible cases are:

ai ei oi au eu ou

In terms of pronunciation, the two component vowels must both be clearly heard, with the values already given. In singing, however, it would be a mistake to try to apportion a strict arithmetical subdivision of the note to each 'segment' of the diphthong, with a sudden switch of vowel sound. The best advice which can be given is that the transition between the two should be a gentle glide, and that it should be left relatively late. An instructive parallel case may be drawn by examining how the English possessive 'mine' would be sung on a long note: we are here dealing with a diphthong very similar to the **ai** of Galician; but just as any attempt to sing the English word as 'ma-éen' (with a sudden shift between the two halves, arithmetically measured) would be artificial, so would similar treatment of a diphthong in Galician. Examples of words containing diphthongs:

mais	sei, rei	coita	caudela	seu, deu	cosa
	verei	foi		predeu	poblou
	leixar	pois		judeus	outro

In the case of **ei**, **eu**, and also **oi**, **ou**, the two qualities of **e** and **o** are an additional complicating factor, and it is difficult to give concise rules. Suffice it to say that in the case of **eu**, when used as a past tense ending in verbs the pronunciation of the **e** will be closed [ew]; elsewhere, it will tend to be open [ɛw].

3) With regard to cases of **iu** and **ui** (two weak vowels together), the view may be taken here that they should have similar treatment to the diphthongs already described, that is, with the first vowel treated as the more prominent. Thus in the word **viu** (one syllable) the **i** will predominate (phonetically: [viw] rather than [vju]; impressionistically, **viiuu** rather than **vuuuu**). Similarly the first syllable of **cuidar** ([kuj] rather than [kwi]; **kuuui** rather than **kwiii**).

Other cases: **mui**, **muit**, **puide**, **fruito** (all with [uj]); **resorgiu**, **partiu**, **compriu** (all with [iw]).

4) It sometimes happens that the formation of a diphthong is impeded, and the two vowels remain in separate syllables ('in hiatus'; the extra syllable is relevant, not least, for the syllable-count of the verse). In this edition, such cases are marked with a diæresis (¨) on the weak vowel. So: **saüde** ([sa-u-de], three syllables on three notes), **reüna** [rre-i-ña]. Similarly: **paraíso**, **säiria**, **enchoiste**, **deidade** (all with four syllables), **joizo**, **traüdo**. No change of vowel *quality* is implied by the diæresis.

5) The reverse of the case presented in (3) above is that of weak vowel before strong. Here an **i** and any following vowel must be taken as belonging in *separate* syllables. Thus: **alegria** (four syllables); **béstia** (three). Similarly **piadade**, **desobediença**, **criada**, **gorriosa**, **Gabriel**. So too words with **u** plus vowel, such as **duas**, **cruel** (two syllables), **ruños** (three). Cases after [k] or [g], however, such as **quando**, **guardo**, are best regarded as spellings of the velarised consonants [kw], [gw].

6) In the relatively rare cases of weak-before-strong in which the weak vowel becomes the first element of a rising diphthong, the weak vowel is marked in this edition with a micron (˘). In such cases the weak vowel is articulated quickly, and prominence given to the strong vowel. The principal occurrences concern the feminine possessive **müa**, pronounced as one syllable (phonetically [mjä]; impressionistically 'mya'), and some parts of the verb **saber**, viz. **sábüa** (two syllables), **sabüades** (three). A rare case of this happening across a word boundary occurs in Cantiga 200, line 41, with **mü acorra** (phonetically [mjä-ko-rra]). For a string of cases, see line 40 of Cantiga 401.

3.5 NASALISATION

Nasalisation is a major feature of the pronunciation of Medieval Galician. It is also one of the most complex. The Latin nasal consonants *n* and *m* develop in a variety of ways in Galician: in some contexts the nasal remained as a consonant, though extending nasal quality to a preceding vowel; in other contexts, nasality of a vowel might be the only trace of an otherwise lost nasal consonant; in yet other contexts, new types of consonant emerge. What follows is intended for singers who do not wish to be burdened with too much historical phonology.⁵ Taking as a starting point the spelling as it appears on the page, the following practical advice can be given:

A) Cases where the consonant is written:

1) in word-initial position, and in medial position between vowels, a written *n* or *m* retains its consonantal value. Thus: **nosso, naçe; dona, reino; Maria, máis; devemos, chama.**

The same is the case after *l* or *r*: **alma; carne** etc.

2) When a nasal consonant occurs in word-final position (generally written *-n* in this edition), nasalisation of the preceding vowel is produced; this must be achieved *without* otherwise altering the vowel quality; in other words, the change sometimes brought about by nasalisation in French (seen in pairs such as *vit ~ vint* [vi ~ vē] in which the second vowel undergoes a dramatic change of quality as well as nasalisation) must not occur. This is probably easier to achieve if some vestigial or weakly-articulated nasal consonant is also included (see below). Examples abound; see line-ends in Cantiga 30 (stanzas 3–4); n° 120 (all line-ends), n° 170 (st. 3–4), etc.

3) Before a consonant within a word, a nasal consonant will nasalise the preceding vowel; if the following consonant is a stop [p, t, k, b, d, g], the nasal consonant will itself be retained in pronunciation (in this edition, such a consonant is written *m* before [p] or [b]).

Examples: **sempre; quanto; encarnar; nembrar; grande; menguar; confortada; vencisti; enserrar; onrrada; cansada; ángeo.**

4) The consonant written *nn* has been described above (§3.2). It is a new consonant, generated where an existing nasal followed stressed *-i-*. It appears that it may have been weakly articulated, or else that pronunciation vacillated between a lax and a tense articulation of it. A weak articulation suitable to substitute for [ñ] might be described as a 'nasal y-sound' [j̃], in which the tongue never quite touches the roof of the mouth.⁶

B) Cases where nasalisation is represented by a til:

If a til (~) is shown over a vowel, the vowel should be nasalised (with no other change of quality).

If the vowel is part of a diphthong, the nasalisation should be extended to cover the whole diphthong.

If the vowel is adjacent to another, but syllabic distinctness is required, it is possible to imagine an attenuated nasal consonant (or an approximant, in which the articulators never come into contact) following the nasalised vowel. The precise nature of such a weak articulation will depend very much on the phonetic context. The following are suggested:

i) a weakly articulated [m], in which the lips do not meet (sounding, then, rather like a nasal w-sound [w̃]). This is appropriate in contexts following *ũ* (nasalised [u]) and perhaps also *õ*.

ii) a weakly articulated palatal nasal, (impressionistically, a nasal y-sound) of the sort already described for an attenuated pronunciation of *-nn-*. This might arise naturally in contexts following *ĩ* (nasalised [i]) and perhaps also *ẽ*.

⁵ Nasalisation in Medieval Galician is one of those areas on which one writes either a single page or a thousand. It is difficult to avoid allusions to historical processes whereby, for example, Latin 'bona' passes from [bōna] to [bōna] to [bōa] and ultimately (in Modern Portuguese) to [boa]. The precise development of the nasal is affected by numerous factors: its position as word-final, medial preconsonantal, or intervocalic; and the quality of the preceding vowel and its position in relation to the tonic stress. What standard presentations are apt to neglect is the likelihood (as with all cases of sound change?) that there was much free variation between speakers, and even in the speech of one individual, involving weak articulations which might be present to a greater or less degree, or not at all. An attempt is made to incorporate this into the advice given.

⁶ The manuscript spelling hesitates unremittingly between *-nn-* and *-ỹ-*, even in rhyming position. Thus Cantiga 310, in ms E, rhymes *espyнна, pequenyнна, menyнна, agyнна, man[n]any[r̃]a, meez̃ya* and *mesq̃ya*. In the present edition all occurrences of these words, and others comparable (including the very common 'Reinna') have been regularised with a *-nn-* spelling, to represent what can hardly be other than a single phoneme.

iii) a weakly articulated 'ng' sound [ŋ], articulated without the back of the tongue coming into contact with the soft palate. This might arise naturally once again following a nasalised [u]; it might also prove appropriate in word-final position, or when a nasal consonant is to be (partially) deleted before a consonant.

The whole point is that the situation with regard to nasals was probably very fluid. One can imagine *virgüidade* articulated as any one of [vir- dʒĩ- i- da- dɛ], [vir- dʒĩ- ʝi- da- dɛ] or [vir- dʒĩ- ŋi- da- dɛ], and *ũa* as [ũ- a], [ũ- ŋa] or [ũ- ʋa], perhaps not quite reaching [ũ- ma].

3.6 WHERE TO STRESS A WORD

In Galician, one syllable in each word (except for words inherently weak: articles, object pronouns and the like) is pronounced with a perceptibly stronger stress than the other syllables. Vowels in syllables which do not receive the main stress may require a change in articulation (see §3.3 above), and for this reason it is important to be able to position the stress correctly. The syllable to be stressed can always be predicted from the spelling (unlike English, cf. *telephone, telephonist, telephonic*):

To find out where the stress falls, a word should first be divided into syllables, bearing in mind any cases of diphthongs or hiatus (see §3.4 above). For words which do not carry any written accent (´), the following rules then apply:

- a) a word is stressed on the last syllable:
 - if it ends in a consonant *other than n or s*;
 - if it ends in a diphthong (i.e., a vowel-plus-semiconsonant; see §3.4 for a list).
- b) a word is stressed on the second-last syllable:
 - if it ends in **-n** or **-s** (frequently plural-markers for verbs and nouns respectively);
 - if it ends in a vowel (but not a diphthong, that is, *i* or *u* preceded by another vowel); this includes cases where the vowel in the syllable to be stressed is marked with a diæresis, as *re-ï-nna* (stressed on the *-ï-*).
- c) a word given in this edition with a final apostrophe (signifying the deletion of a final vowel) should be stressed on the last (surviving) syllable (which would be second-last if the final vowel were reinstated).

When the stress falls on a syllable containing a diphthong, it falls on the strong vowel within that diphthong. In the special case of two weak vowels together (as in the stressed verb-ending **-iu**), the first should be stressed, and prolonged if sung to a long note; thus *pariu* [pa-ri^w].

When an object pronoun is added to a verb by means of an intervening hyphen, it does *not* affect the stress-pattern of the word to which it is added (this practice adopted in this edition conforms to Modern Portuguese rather than Modern Galician norms in this respect). In a case such as *dize-lo*, stress is positioned as if the **-r** of the infinitive were present (*dizer*, stress on final syllable).

3.7 THE WRITTEN ACCENT

The acute accent (´) is used in this edition to mark the stress in cases which deviate from the rules given above. Cases occur particularly with the future tense of the verb (*averán, farán, connocerán; rogará, vencerá, levará*), with nouns ending in **-n** (*afán, corazón*), and a few other cases (*ángeo*, three syllables). A number of adverbs are also irregularly stressed (*aquí, demáis, porén, atán, assí*). For clarity, the spellings *sáb ã* ([sa-bja], first syllable stress) and *oíu* [o-iw] have been adopted.

The accent is also used with a secondary function, that of distinguishing pairs of words which would otherwise be indistinguishable. Thus:

e 'and'	é 'is' (3rd singular verb);
a 'to'; 'the' (article fem. sg.)	á 'has' (3rd singular verb); 'there is';
da 'of the' (fem. sg.)	dá 'gives' (3rd singular verb);
de 'of'	dé 'him to give' (3rd sing. subjunctive);
desse 'of that' (demonstrative adjective masc. sg.)	désse 'were to give' (3rd singular verb imperfect subjunctive);
nos 'us' (weak object pronoun)	nós 'we' (subject pronoun) or 'us' (after preposition);
vos 'you' (weak object pronoun)	vós 'you' (subject, or after preposition);
mas, mais 'but'	más, máis 'more'.

3.8 CONTINUITY and 'LIAISON'

Galician is a language in which words flow into one another; the English-speaker's tendency to regard words as discrete units, with no phonetic 'interference' between them (particularly when striving for clarity, as in singing), differs fundamentally from the way syllables are constructed in Galician.

In practical terms, it is necessary to be on the lookout for words beginning with a vowel. When these occur, any consonant at the end of the preceding word is (so to speak) 'borrowed', and effectively crosses the word-boundary so that it is heard as the beginning of the following word. This principle may be extended so that all syllables, as far as possible, begin with a consonant, but end with a consonant only when it cannot be 'pushed on' to the next syllable, as exemplified in the following tentative transcription of Cantiga 10:⁷

[rɾɔ - za - das - rɾɔ - zas // e - fror - das - fro - res
do - na - das - do - nas // se - ñor - da(s) - se - ño - res

rɾɔ - za - de - beɪ - da - de - de - pa - re - tser
e - fror - da - le - gri - a - e - de - pra - dzer
do - na - ē(m) - muj - pi - a - dɔ - za - se - er
se - ñor - ēn - to - ʎer - kɔj - ta - se - do - o - res

a - taɪ - se - ñor - de - vɔ - me - muj - ta - mar
ke - de - to - do - ma - lo - pɔ - de - gwar - dar
e - pɔ - de - ʎos - pe - ka - dos - pɛr - dō - (w)ar
ke - fadz - no - mūn - do - pɛr - ma - o(s) - sa - bo - res

de - ve - mo - la - muj - ta - ma - re - sɛr - vir
ka - pu - ña - de - nos - gwar - dar - de - fa - lir
de - si - do - se - rros - nos - fadz - rre - pen - tir
ke - nɔs - fa - dze - mos - ko - me - pe - ka - do - res

es - ta - do - na - ke - te - ño - por - se - ñor
e - de - ke - ke - ro - se - er - tro - ba - dor
se - ew - pɛr - rē(m) - pɔ - sa - ver - se - wa - mor
do - wa - o - de - mo - o - sow - tro - sa - mo - res]

UNDERSTANDING EARLY GALICIAN

The reading of thirteenth-century Galician will present few problems to those with a knowledge of Modern Portuguese. Whilst it is beyond the scope of the present book to provide a linguistic introduction adequate for those who have no knowledge of cognate languages, the following notes have been prepared as a help to those who come to the *Cantigas* with, say, some knowledge of Modern Castilian, or who may perhaps be readers of troubadour lyric in Provençal. It is astonishing how much of an obstacle something as basic as the definite article can be, and how rich are the rewards for memorising a few basic elements.

Galician NOUNS and ADJECTIVES exhibit gender—either masculine or feminine, with **-o** and **-a** being frequently-found endings respectively; other endings make gender less easy to predict. Plurals are in **-(e)s**. The Latin case-system has fallen away.

The DEFINITE ARTICLE exhibits four forms: **o** (MASC. SING.), **a** (FEM. SING.), **os** and **as** (MASC. and FEM. PLUR.). Prepositions combine with the article as follows:

de of, from, gives **do, da, dos, das** (used also to express possession);
a to gives **ao, aa** (or the contraction **à**, transcribed with an accent), **aos, aas** (às);

⁷ In the preparation of the transcription, the view has been taken that the general raising of non-tonic vowels, the provision of intra-hiatic epenthetic glides (as distinct from residual nasals) and the chronology of tonic-vowel metaphony ([esta] or [esta]?) are matters so fraught with difficulty that the singer (for whom many vowels are either musically extended, or else receive a musical stress) is better off not contemplating them. The transcription gives in parentheses cases of weak or optional nasal articulations, as also cases of geminates presumably requiring simplification; a few cases of contextual assimilation have been tacitly supplied.

en in gives **eno, ena, enos, enas** or **no** (not to be taken as a negative particle!), **na, nos, nas;**
por through, for, gives **polo, pola, polos, polas.**

Similar contractions may take place with other prepositions.

The same four forms **o, a, os, as** may also combine with the RELATIVE **que** to give **o(s) que...**, **a(s) que... the one(s) who(m)/which..., (s)he (they) who...;** the FEM. SING. is especially frequent in the present texts: **a que... she who(m)..., her who...** (i.e., as either subject or object in either clause).

The same four forms **o, a, os, as** may yet again appear as PRONOUN OBJECT of a verb. In this function their position in the sentence is a matter of greater freedom than might be expected. Thus **preçou-a he treasured her** 150.10 and **onrrou-a he honoured her** 150.15, as against **a sobia he raised her** 180.49. They may be attached to elements in the sentence other than the verb; thus **nenos (nen = nor),** 120.7, **nona podemos loar we cannot praise her** 170.6, and **Queno osmaria? Who would estimate it?** 180.40. When these forms are used enclitically after certain consonants (final **-s** and **-r**), their etymological initial **l-** reasserts itself, displacing the final consonant of the previous word; thus **no-la deu he gave her to us** (for **nos + a**) 310.28; and **sirvamo-la let us serve her (sirvamos + a)** 270.7. The definite article may be affected by the same set of changes: **faz ressocita-los mortos makes the dead revive (ressocitar + os)** 280.9. At times, two possibilities exist side by side: **no-la** and **nos a,** 190 *passim*. The third-person forms are completed with indirect object forms **lle/le/lli/li** (singular indirect object, often elided to **ll'** before a vowel) and **lles** (plural indirect object). These may combine with a following direct object pronoun to give forms such as **llo (lle + o, it to him); llas (lle + as)** etc. The third person REFLEXIVE **xe** is invariable for number and case.

Besides the third-person forms, the weak pronoun system employs forms in other persons indiscriminately for direct, indirect or reflexive object: **1 me /mi** **2 te/ti** (**che** is an alternative indirect object form); **4 nos [ɲɔs]; 5 vos [vɔs]**. Combinations of INDIRECT OBJECT PLUS DIRECT OBJECT take forms such as **mios [mjɔs] (mi + os), tio (ti + o), cha (che + a)**. Although the system is complemented by the locative **i** and the particle **en/ende** (which may have partitive force), these tend to function as mobile adverbs rather than conjunctively.

Of STRONG PRONOUNS, the subject form is used for emphasis, contrast, or stressing the personal nature of a comment, but is otherwise omitted: **1 eu; 2 tu; 3 el, ele MASC., ela FEM.;** **4 nós [ɲɔs]; 5 vós; 6 eles/elas.** This series overlaps with that used as a disjunctive (i.e., prepositional) object, which runs: **1 mi, min; 2 ti; 3 el, ele MASC., ela FEM.;** REFL.: **si; 4 nós; 5 vós; 6 eles/elas.** A special series of compounded forms exists in the case of the preposition **con with:** **1 migo /comigo; 2 tigo /contigo; 3 REFL. sigo / consigo; 4 nosco / conosco / connosco; 5 vosco / vusco / convosco; 6=3.**

POSSESSIVES show divergent forms for the two genders; thus **meu/mia [mja]** or **minna;** (note however that **mia** could also be **mi** INDIRECT OBJECT + a 'it', FEM. Sg. DIRECT OBJECT); **teu/ta; seu/sa.** They are preceded by the definite article when used pronominally (except as complement), and sporadically when used adjectivally.

The verbal system is too complex to be presented here in detail, retaining (apart from the Latin passive, which has been lost) almost the full array of Latin tense and mood paradigms. The following salient points may be noted:

Of the indicative tenses, the Latin PRESENT, IMPERFECT, PERFECT (or PRETERITE) and PLUPERFECT survive, in evolved form, with functions basically intact. The PLUPERFECT is a remarkable conservative feature. As a narrative tense, the PRETERITE is frequently replaced by a periphrastic construction made up of the verb TO GO plus INFINITIVE. Thus **nos foi deitar she did cast us** 60.7; **fomos todos caer all of us did fall** 270.33; at times the 'motional' component may still have force.

The Latin FUTURE paradigm has fallen, and as elsewhere in Romance, its place has been taken by a new form compounded of INFINITIVE plus HABERE to give both a future (using the PRESENT of **aver**) and a conditional (using an abbreviated IMPERFECT of **aver**). The two elements have not completely coalesced, and may be cleft by a tnetic object pronoun (the so-called 'SPLIT FUTURE'). Thus **servi-la-an they will serve her** 120.10, and, in CONDITIONAL, **prazer-m-ia, it would please me** 100.27.

In the subjunctive, which is of very frequent use in all tenses, the Latin PRESENT SUBJUNCTIVE survives with functions more or less intact. The Latin pluperfect subjunctive appears as the main paradigm for use in secondary sequence, effectively now an IMPERFECT SUBJUNCTIVE, recognisable with its ubiquitous **-ss-**. The Latin imperfect subjunctive has undergone a parallel shift, and appears

as a FUTURE SUBJUNCTIVE, for use in dependent clauses when the main verb has future reference. Alongside these has developed a CONJUGATED INFINITIVE, with nominal function but retaining the ability to express its grammatical subject. Thus *mereces d'averes sa compania, you deserve [for-you]-to-have his company* 340.57-8.

Word order is notably more flexible than in English. To a certain extent the syntax may be clarified by the marking of the DIRECT OBJECT with the preposition *a* (a sort of dativisation of the accusative), but this feature is not used nearly as extensively as in modern Castilian.

A NOTE ON THE TRANSLATIONS

The inclusion of translations in the present edition has been undertaken for the sole purpose of assisting those who wish to understand the original. For that reason, the translations have no literary pretensions whatsoever; indeed, in an attempt to follow the original as closely as possible, the impression may frequently be given of a stylistic rollercoaster. A number of features should be noted. First, sentence-lengths have been kept, even when the syntax is long or convoluted. Syntactic inversion has been reproduced where at all possible, to allow a closer following of the original text, even though immediate comprehensibility of the English has sometimes suffered. The frequently used verbal periphrasis TO GO + INFINITIVE, though not in most instances directly translatable, has been transmuted into an English periphrasis with the auxiliary *to do*, in an effort to flag the construction (so, for example, *foi profetar* becomes *he did predict*). Notes on specific items of vocabulary have not been given except in a few cases (even though the method employed by Montoya in his 1988 edition might have provided an admirable model); below, however, the opportunity is taken to comment below on a few frequently-employed words whose sense may not be immediately clear.

A SIX-WORD GLOSSARY

senor The literal meaning is *lord*, or *overlord*, within a feudal context. Although the gender of the word is masculine, Alfonso employs it (in accordance with Provençal precedent) to refer to the Virgin Mary, in whose service he has placed himself both as vassal and devotee. Given the oddness of using the word *Lord* in English, the preferred translation has been *Liege*, even though the idea of a *Liege Lady* may strike a strange chord in those familiar with feudal society.

galardón Part of the vocabulary of courtly love, referring to the *reward* or *recompense* which the lover hopes to gain as a result of his devotion to his beloved. In the devotional transformation which Alfonso works on the idea of 'service' to his 'Lady', such a reward is spiritual, and is equated to the gift of salvation and a place in heaven. The technical translation *guerdon* has sometimes been employed, for it brings with it the flavour of courtliness.

valer In a literal sense, *to be worth...*, *to be of worth*, *to be of value* (frequently with an indirect object). But as used in the *Cantigas* the verb takes on other layers of meaning, *to assist*, *to be a help [to]*, and so by extension *to defend*. A translation which has been used in some contexts is 'to avail', which is of course cognate. The related noun *valor* has been rendered as *value*, *assistance*, etc., as required.

criada The feminine of the past participle of *criar*, with its double (but interrelated) sense of *to create* and *to bring up [in one's household]*. The participial form thus relates either to the act of creation (*creature*, *a created being*) or to the act of bringing up (*one who is suckled*) or to the household position (*a servant*, *a handmaid*). Clearly in discussing Mary, more than one of these senses may be present at once, for she is both God's creature or creation, and (in her own words) his handmaid.

ben As an adverb, the sense is clearly *well*. When used as a noun, precise translation becomes difficult, and a range of near equivalents must be employed according to context: *good*, *goodness*, *blessing*, *bounty*, ... In a more concrete sense, *gift*. The same problem of translation occurs with other virtue-words: *mercee*: *mercy*, *act of mercy*, *kindness*, *benefit*, *blessing*...

avogada The rôle of Mary as intercessor between God and man is well established in the Christian tradition. For Alfonso, the term 'advocate' takes on a quasi-judicial sense, with Mary arguing the case (*razōar*) for the sinner before God who sits in judgment.