

In Galicia, the year 1926 marks the publication of Bouza-Brey's first neo-troubadouresque poem, "Trova infinita", in *Nós*, the most important Galician cultural review of the period. This poem, as well as nineteen others, was included in the epoch-making volume *Nao senlleira*, published in 1933, which marked the emergence of a trend. Fermin Bouza-Brey had become acquainted with the medieval *cantigas* through reading the anthology of Carré Aldao and had at his disposal the *Cancioneiros*, Nunes anthologies, and so forth<sup>6</sup>.

In fact, according to Ramón Piñeiro,

en 'El Idioma Gallego' de A. María de la Iglesia (1886) xa se recolle unha antoloxía bastante representativa da nosa poesía medieval... A poesía dos *Cancioneiros* era conocida en Galicia dende as derradeiras décadas do XIX. Ora, nos primeiros tempos foi máis asimilada polos investigadores e eruditos que polos poetas<sup>7</sup>.

A miniscule anthology of neo-cancioneiristic verse selected on the basis of quality would include at least the following eight poems: "Como esas fontes", by Ramón Cabanillas; "¡Quén dera ser nao senlleira!", "Triadas no mar e na noite" and "Gadalho choutador" by Fermin Bouza-Brey; "Ondas do mar de Viveiro", by Luz Pozo Garza, "Madre, a San Treezon iréi", by Xosé María Álvarez Blázquez; "María Balteira", by Lorenzo Varela; and "O Onte", by Eduardo Blanco-Amor.

Analysis of a few of these poems, most of which may be found in volume four of the *Escolma do poesía galega*, will suffice to give an idea of neo-troubadourism at its best.

In "Como esas fontes" by Ramón Cabanillas, Pero Meogo's deer from the hills comes and stirs the limpid waters of a spring, as in CV 797 = CBN 1192. In this poem, the heart of the I-character is compared to a secret fount, an image with obvious religious, magical and sexual connotations (cf. the *hortus conclusus* of the liturgy)<sup>8</sup>. The whole poem is a simile, a comparison of the *fonte fresca* with the heart of the *eu*, just as the stirring waters mysteriously suggest "una intimidad amorosa de los sexos":

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<sup>6</sup> Data furnished in a personal communication by Ramón Piñeiro after his consultation with Bouza-Brey.

<sup>7</sup> Personal communication from Ramón Piñeiro, July 1, 1965.

<sup>8</sup> According to Ferguson, "The enclosed garden is a symbol of the Immaculate Conception of the Virgin Mary. The symbol is borrowed from the Song of Solomon 4:12, 'A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed'" (GEORGE FERGUSON, *Signs and Symbols in Christian Art*, New York, 1961, p. 42).