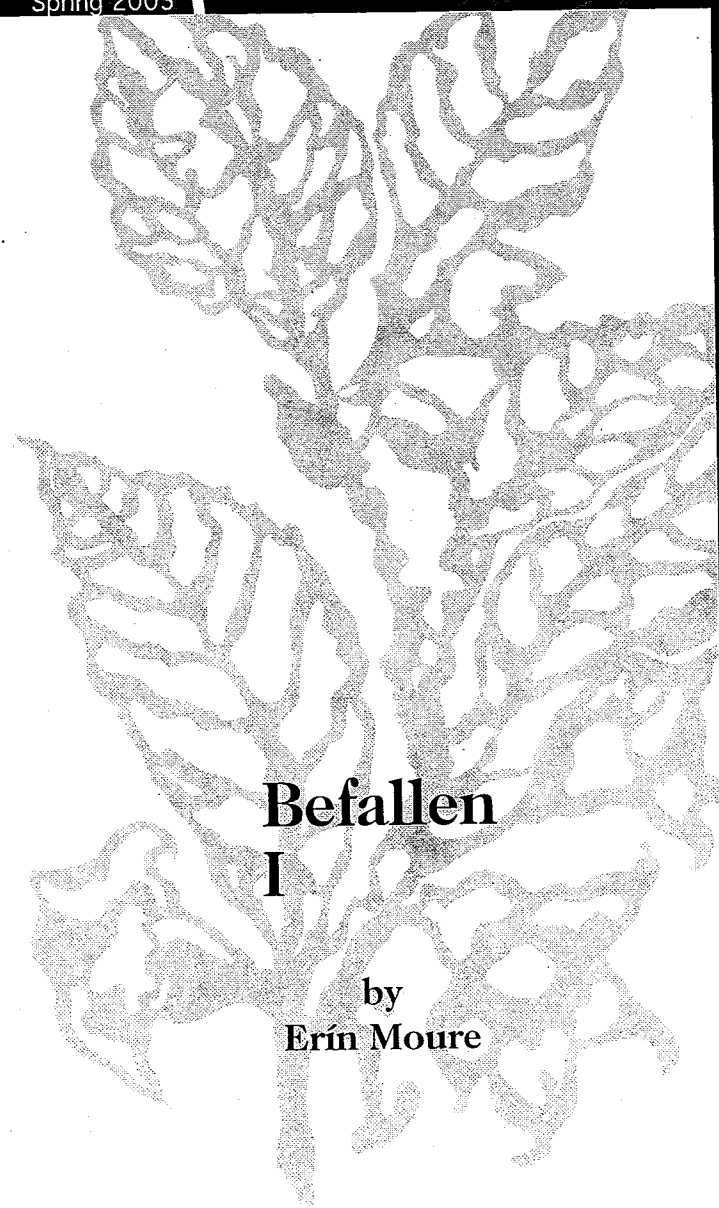


Spring 2005



Befallen
I

by
Erín Moure



belladonna* books

458 Lincoln Place, Suite 4B Brooklyn, NY 11238

www.belladonnaseries.blogspot.com



deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

"Befallen I" is an excerpt from *O Cadoiro*, a work in progress.

**Befallen
I**

**by
Erín Moure**

Befallen I © Erín Moure 2005

belladonna* production and design, Bill Mazza.

It is set in Geneva, ITC Calson Medium and Bold, and ITC Officina Sans.

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mail order add 50¢ postage per item.

belladonna* pamphlets are published periodically by belladonna* books.

belladonna*74 is published in an edition of 125—15 of which are numbered and signed by the poet—for her Belladonna* reading with Lisa Robertson at the Zinc Bar, NYC, on April 22, 2005.

belladonna* is a reading series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multi-cultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, dangerous with language.

Rachel Levitsky and Erica Kaufman, editors, belladonna* books.

458 Lincoln Place, #4B Brooklyn, NY 11238

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belladonna* catalog

2000

1. Mary Burger, *Eating Belief* ^{00P}
2. Camille Roy, *Dream Girls* ^{00P}
3. Cecilia Vicuña, *Bloodskirt*,
trans. Rosa Alcalá ^{00P}
4. Fanny Howe, parts from *Indivisible*
5. Eleni Sikelianos, from *The Book of Jon*
6. Laura Mullen, *Translation Series* ^{00P}
7. Beth Murray, *12 Horrors* ^{00P}
8. Mei-mei Berssenbrugge, *Audience* ^{00P}
9. Laura Wright, *Everything Automatic* ^{00P}

2002

21. Deborah Richards, *Put A Feather In It*
22. Norma Cole, *BURNS*
23. Jocelyn Saidenberg, *Dusky*
24. Gail Scott, *Bottoms Up* ^{00P}
25. Carla Harryman, *DIMBLUE* and *Why Yell*
26. Anne Waldman, *[THINGS] SEEN/UNSEEN* ^{00P}
27. kari edwards, *a diary of lies* ^{00P}
28. Bhanu Kapil Rider, from *The Wolf Girls of Midnapure* ^{00P}
29. Rosmarie Waldrop, *Trace Histories* ^{00P}
30. Tina Darragh, from *rule of dumbs*
31. Chris Tysh, *Mother, I*
32. Jennifer Moxley, *The Occasion*
33. Zhang Er, *Cross River . Pick Lotus*
34. Tonya Foster, *A Swarm Of Bees In High Court*
35. Lauren Gudath, *Animal & Robot*
36. Alice Notley, *IPHIGENIA*

2004

53. Joanna Fuhrman, *Belladonna* Moraine*
54. Nada Gordon, *SOng of My OWnself*
55. Catherine Daly, *Surplice*
56. Caroline Bergvall, *GONG*
57. María Negroni, *Art and Fugue*
58. Lourdes Vázquez, *May the transvestites of my island who tap their heels*
59. Belladonna* Bilingue: Womens Work In Translation (vol. 1)
60. Belladonna* Bilingue: Womens Work In Translation (vol. 1)
61. Jaime Gordon, *A Month of Love*
62. Rachel Daley, *You and Me Story*
63. Latasha N. Nevada Diggs, *Manuel is destroying my bathroom...*
64. Joan Retallack, *THE REINVENTION OF TRUTH*
65. Renee Gladman, *Untitled, Woman on Ground*
66. Nicole Brossard, *Matter Harmonious Still Maneuvering*

2001

10. Lisa Jarnot, *Nine Songs* ^{00P}
11. Kathleen Fraser, *Soft Pages*
12. Rachel Blau DuPlessis, *Draft 43: Gap*
13. Nicole Brossard, *Le Cou de Lee Miller/ The Neck of Lee Miller* ^{00P}
14. Lee Ann Brown, *The 13th Sunday in Ordinary Time/Reverse Mermaid* ^{00P}
15. Adeena Karasick, *The Arugula Fugues VII-VIII* ^{00P}
16. Aja Couchois Duncan, *Commingled: Sight*
17. Lila Zemborain, *PAMPA* ^{00P}
18. Cheryl Pallant, *Spontaneities*
19. Lynne Tillman, chapters from *Weird Fucks* and "Dead Talk" ^{00P}
20. Abigail Child, *Artificial Memory*—
vol 1 & vol 2 (\$6 set) ^{00P}

2003

37. Caitlin Mcdonnell, *Dreaming the Tree*
38. Eileen Myles, *We, the Poets*
39. Suzanne Wise, from *The Blur Model*
40. Lydia Davis, *Cape Cod Diary*
41. Elaine Equi, *Castle, Diamond, Swan*
42. Maggie Nelson, *Something Bright, Then Holes*
43. Summi Kaipa, "One: I Beg You, Be Still" from *Was. Or Am.*
44. Julie Patton, "Car Tune" & *Not So Bella Donna*
45. Joan Larkin, *Boston Piano*
46. Minnie Bruce Pratt, *The Money Machine: Selected Poems*
47. Anne Tardos, *A Noisy Nightingale Understands a Tiger's Camouflage Totally*
48. Michelle Naka Pierce, *48 Minutes Left*
49. Veronica Corpuz, *Untitled*
50. Leslie Scalapino, "Can't" is 'Night'
51. Jen Benka, *A Revisioning of the Preamble*
52. Susan Briante, *Neotropics: A Romance in Field Notes.*

2005

67. Eileen Tabios, *THE ESTRUS GAZE(S)*
68. Susan Howe, *118 Westerly Terrace*
69. Corina Copp, *Play Air*
70. Lyn Hejinian, *Lola*
71. Mercedes Roffé, *Theory of Colors*
72. hassen, *Salem*
73. Mónica De la Torre, *Doubles: An Excerpt*
74. Erin Moure, *Befallen I*
75. Lisa Robertson, *First Spontaneous Horizontal Restaurants*

Pamphlets published in conjunction with the Belladonna* reading series and are 6 to 20 pages. Books are \$4 ea.; \$6 signed editions; add 50¢ postage per item. Checks payable to Rachel Levitsky.

The record of how a language actually breathed in its human (now vanished) correlates

« tout le sens »

venant toujours d'ailleurs

"at my own grief. 7 that of my heart"

*Assy querei
buscar
uiuer
outra uida, que prouarei,
emeu desor da cabarey.*

Nun Eannes Cerzeo
(B-135)



What is an archive? (Grief.) What is a book? (Trespass.)
A book's where breath's seal is broken, breaks. The anatomic
structure of a body is not allowed to occur (but must)...

O que é espectral no cancionero é o sopro. Ce souffle, *a*
respiración non pas entre mais dans les mots. "Cela parle, un
fantôme."

Eq~talhatarda becomes "e quant' alá tarda"
"e quant' el tarda"
"e quanta lh atarda"

Visually, she sent herself into apopléxica, desléxica, until
'do' and 'go' looked identical to her.

[1184] #1236
Pae Caluo

That the improvident won't go away
Tristamor d tres!
Wanting to punctuate a life, or call it.
Tristamor q no podemos andar

Together – this moment –
Trees?

Sibilence.

Trees

Sibilence.⁴

[290_50] #350
Johan Lopez D'Ulhoa

I don't even have death to fear
midday though
scares me there's a haunt^{ed} and people
waiting for books
noisily

(sheet of paper)

⁴ The troubadour repeats and corrects the song.

What if I talked to you again?
Could the street sing any wider?
The raisonnement of my canción's
ever been lacking

Where lyric foils me, the poem
the poem
the poem
[the transcription is excelente and mui limpa]
[the escriptor has at last been paid]

the foil

I can't get better when I can't see you
Or I can, and I will. It's no secret I've
been trying, my cough is less now
there's a bird in the tree,
the rain's but mist – *orbollo* –
and Caroline has brought me a sheaf of paper.
When I can't see you, and I will.
To tell you this secret: bird, tree, will:

sheaf of paper.

[30]
Nun Eanes Cerzeo

Please waken. I am suffering from so many
consonants, consoants, and I am
not a good sufferer.
My modem works not and god awakens me,
light over Lisbon.
There should be rhymes. I spent such hours!
A field and sunlight, water dripping from a roof
and marsh grasses.
Please waken. Come see this light with me, for I
am not a good sufferer.³

[18]
Diego Moniz?

[1236] #1288 Fernan Do Lago

I promised I would not go to that hermitage
Until he too could go
The lake itself might need to wander
to reach him

That he be there
A lake sacred and undeciphered.
Hurt and error by the shore?

(I've such great desire for that lake!)

Sancta María, Sancta
do Lago [h]e mi gram ben

the creek fills with rain and a sheaf of water

(But I won't go there until he comes.)

³ "Por que istos son cantigas
e estamos no verao." (fevereiro)

[272] Rodrigu Ianes Rrendondo

A sleeping poem. I can't love you
asleep or...

[heartache where the beloved is the world?]

“perplexity and silence”

You who would tarry by me
Do I make you tarry? Three thoughts
Immense and impossible make me
Call you. Did you say “go elsewhere”?
That no, no rhyme?

I didn't think so.
“Cacofeton.”²

[17]
Ayras Moniz D'Asme (Eiras?)

² hu~a palavra que se non deue meter na cantiga/ que he tanto come palavra fea e sôa mal na boca/ e algumas uezes tange en ela cacoirian, ou lixo/ que nom conuem de seer metudo en boa cantiga.

*peut-on se satisfaire, la science comme tel, s'interroger ici,
qui ne veut parler aux fantômes, rendre compte ou n'en
rendre raison*

here a strange note:

"G (plus repetition"

[290] Johan Lopez D'Ulhoa

Are you going to love lyric as you said
or be belligerent?
Shove lyric!
Try to let one or more of them die,
in the verse, fallatiously.

That the improvident won't go away
Tristamor d tr-es!
trees?

Sibilence.

trees.

Sibilence.

All the pleasure in few such words
words' renamence, wants

to its trove rove.

Is this scorn? or merely
bad manners,
unwillingness,
a false engagement
Up your ass!

I will go where the river pools to wash *camisas*,¹
right at dawn.

I'm going to wash soft gauze as soon as new light enters
At the deepest pool I'm going to wash them
Let me go, I need to be alone at
Dawn

Such light there is
and from the pool I see the fall of waters
If only I could see a boat
just a small boat where the river enters my sea!
One small mark, one, such light there is

And I'll raise the chemise I held then
and light air will wash it memory's light
Dawn

Cataract I see you! *o meu cadoiro*,
falling (lucent)

Let me go, let me see
you, white dories of dawn

I'm going to Santiago to pray, perhaps I'll see my love.
I'm going to burn candles, and with such heartache,
there I'll wait to see my love.

In the sanctuary I'll burn candles and
I'll dance

if I see my love

In the sanctuary I'll pray before lit candles
Such heartache
dancing heartache

till I see my love.

¹ The first time "shirts" appear in a lyric poem.