

# Rational Geomancy

The Kids of the Book-Machine  
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Steve McCaffery & bpNichol  
Edited with an Introduction by  
Steve McCaffery

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## Research Report 1: Translation

**T**HIS FIRST REPORT IS FRAGMENTARY, FILLED with our dissatisfactions and struggles to find a language. The voice speaking here is not an accurate representation of the dialogue involved. At this point in time it will have to do.

### BEGINNING

Let us see what is to be gained from a break with the one-dimensional view of translation. What we will present are possibilities, probes, alternate directives.

The traditional idea of translation involves a shift in notation to present a common meaning to a linguistically different audience. To base translation on notational shift supposes that the method of codifying reality does not affect our perception of it. Contemporary research indicates, however, very few existing linguistic universals and comparison of different languages suggests there are few, if any, synonymous terms. The Zulus possess no term for the general concept "cow," only specific words denoting "red cow," "black cow" and "white cow." The Mohicans have no term for cutting but several special terms for cutting various objects. The Lapps have no generic term for snow but several words for different types of snow. There is evidently no total unity in the substance of language. Inherited is a linguistic framework which, to a large extent, determines the type of reality we perceive. Denomination and definition arise from a selective handling of perceptual and experiential data. To be born into a particular speech community entails inheriting that community's specific modes of perception and system of values. Indeed, as A. N. Whitehead insists (in speaking of the emotional efficacy of speech):

If two nations speak the same language, this emotional efficacy of words and phrases will in general differ for the two. What is familiar to one nation will be strange for the other nation; what is charged with intimate associations for the one is comparatively empty for the other.

In speaking of translation we are referring to a possible activity both *homolinguistically* based (which is to say as a transmittance and reception within the same language but issuing from discrete

speech communities) and *heterolingually* (i.e. between two different languages).

It is wise however not to push this difference too far in arguing for translation's radical insufficiency. In the light of the most obvious empirical evidence it must be admitted that translations are not only attempted but often, in their own terms, succeed. What is clear is that the problems faced by the translator and the efficacy of the solutions arrived at vary progressively according to the type of text to be translated. Traditional translation works best where the sole demand is that the translator provide a clear and exact transcription of the ideas in the original work and where the two vocabularies have developed identical symbolic distinctions. However, the closer one moves towards the literary arts, where an emotive as well as propositional function of language is involved, the more problematic the issue becomes. Often a writer creates different effects with sound shape and verbal rhythms—direct effects that will be difficult to achieve in a different sound and lexical system. In such cases some form of equivalent method is needed. Croce asserted the extreme view when he stated that a work of literary art could never be translated. Nevertheless there are successful translations that appear to overcome this imputed dilemma, most notably in the works of Ezra Pound and Louis Zukofsky.

Hugh Kenner in his introduction to *The Translations of Ezra Pound* talks of

Pound's conception of what the poet's job is: the rendering, without deformation, of something within him or without, which he has clearly apprehended and seized in his mind ... as the poet begins by seeing, so the translator by reading; but the reading must be a kind of seeing.... Translation is indeed for Pound somewhat easier than what is called "original composition,"

because the time is

spent less on finding words than in bringing the emotion into focus.<sup>1</sup>

Pound in his introduction to the *Cavalcanti Poems* points out that

The perception of the intellect is given in the word, that of the emotions in the cadence. It is only, then, in perfect rhythm joined to the perfect word that the two-fold vision can be recorded.<sup>2</sup>

In Robert Duncan's disagreement with Robin Blaser's translations of Nerval's *Les Chimères*, it is precisely because Blaser retains neither the cadence nor the word that Duncan contests the accuracy of the term "translation" to describe what Blaser has done.<sup>3</sup> Both Pound and Zukofsky assert the centrality of the translator in the translative act. This assertion is important, for what too much translation has ignored is the crucial problem of *how the job at hand* (translation) *specifically relates to the act in progress* (your, my, his, her translating). Let's look at this further.

Translations that attempt to remove the problem of the translator's function at source by simply ignoring it, eliminate the necessary presence of the translator as a conscious formulating force in the act. As we have noted, Pound saw the translator's role as a living force within the work, through his conception of the translative act as being one of perception and the expression of that perception. (In a very real way we may speak of Pound's translations as being *Pound's* translations.) To ignore the translator's centrality is merely to express an inherent disparity. To the conventional translator his or her "reading must be a kind of seeing." In Pound's case, however, it is a matter of seeing *beneath* the words to the emotional content within their cadence.

For Gertrude Stein translation was more a matter of seeing beyond words to a region of near autonomous composition. In her comments on her translation of Georges Hugnet's *Enfance*, Stein focuses on the critical relationship of the translative to the compositional activity; of opted function to the instant functioning; of the role adopted to the role as it is enacted.<sup>4</sup> Stein realized that "words come out differently if there is no recognition as the words are forming because recognition has already taken place."<sup>5</sup> Like Pound, Stein is aware of translation being on a certain level an easier activity than "original composition," since the perceptions to be expressed already exist in someone else's words and even more because the equivalent words themselves already exist.

Similarly Paul Valéry saw in the phenomenon of translation the means to pure verse and the ultimate separation of sound and sense in execution.<sup>6</sup> For Valéry the act of translation permits the writer to *borrow entirely* his content and *invent entirely* his form. (Compare this with Shakespeare's use of North's *Plutarch* and Holinshed's *Chronicles* that allows the plays to be considered as genuine dramatic translations of history. Taking this a step further, we might argue that parody can be legitimately considered a translative act as well.) In treating the translator's reading of the original text as "a kind of seeing" Pound implies that the text is understood as a real object in the actual world. Thus for Pound, Stein and Valéry, the translative act is an act by words upon words. It is from this point of view (which leads to radically different results than normative translation) that we proceed.

## CONTEXTS

In our own examinations of the translator's function we were brought back to the following myths about the origins of a linguistically diversified world.

### 1. Judeo Christian

Back to the Noachidæ we find that

the whole earth was of one language, and of one speech ... and they said, Go to, let us build us a city, and a tower, whose top *may reach* unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth.... And the Lord said, Behold the people is one, and they have all one language; and this they begin to do; and now nothing will be restrained from them, which they have imagined to do. Go to, let us go down, and there confound their language, that they may not understand one another's speech. So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city. Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth: and from thence did the Lord scatter them abroad upon the face of all the earth.<sup>7</sup>

### 2. The Men from the Mesa

Hopi myth tells of Sotuknang (the instrument of the great creator) giving a different language to each colour of skin as a *respect* for

their human individualities. By these first people speech was used primarily in the vibratory praise of the Creator and only secondarily for human intercourse. In that way the multiplicity of tongues was united in a single function. The myth continues with the story of Lavaihoya, the "Talker," who comes in the form of the mockingbird to confound single purpose and thereby transform language into an instrument of separation and a context of disunity.<sup>8</sup>

### 3. Aboriginal

The Australian natives of Encounter Bay speak of an old woman named Wurruri who lived in the east. Wurruri was an agent of disruption, walking through the villages scattering the fires around which others slept. Eventually she died and the tribes came from all around to rejoice in her death. The people from Encounter Bay were first to fall upon her corpse and eat her flesh at which point they received the gift of intelligible speech. Later when the tribes from the east came and ate the contents of her bowels they began to speak a different language. When the tribes from the north came and ate the remnants they began to speak in a language different from either of the others.<sup>9</sup>

Worth noting are the dominant associations in these three myths: a) Linguistic diversity as a fallen state—Babel. b) Linguistic disunity as a lapse in proper purpose—Hopi. c) Linguistic diversification as a physical and social digestion (i.e. your environment, whatever is consumed by you, shapes your perceptual abilities)—Aboriginal. (This latter legend further suggests that language is an outcome of a death state, that the moment of verbal conceptualization is tied to death, that words are a part of the dead and language the product of life feeding on death.)

Mention should also be made of the Greek Gorgon myth, where it is the head of many tongues turns man to stone; the diversification of languages that petrifies the human response and incarcerates the sensory life of the individual.<sup>10</sup>

These myths, we believe, point to a genuine linguistic predicament: without language there can be no human community, yet with it we encounter the greatest obstacle to its formation in the form of diversity of speech. Thus our search for other modes of

translation takes as a central concern the elimination or limitation of this problem: the post-Babel condition of man that so many mythologies reflect.

### POSSIBILITIES

If we no longer consider translation as being necessarily an informational service—the one tongue's access to other tongues—then it can become a creative endeavour in its own right. Moreover, it is no longer necessarily dependent on a heterolinguistic context. In a homolinguistic situation, the translative act need not involve the subjective formulation of verbal, notational equivalents, for the vocabulary is settled as an objective phenomenon before any creative departure. The shift of notational systems (with its attendant problems) are eliminated at the outset. Thus translation becomes the act of organizing space, semantic balances and the emotional weight between individual word-objective-phenomena; the exploration of syntactic possibilities; the modification of pressures among and between words—configurational modification:

was all is ear given worlds inhabits low  
 as high that rich touch poor the spoken mouth should  
     wise and meditated heart shall be this  
 understands this ear inclined that parable will  
 open dark and said as harped the strings why fear is  
 touch again that days unequal and that evil  
 compassed foot to heel as boasted rich which theirs in  
 boasted questions can by means redcem the brother gave  
 the ransomed one not one should precious soul is stopped  
     should still is lived corrupts as no eye wise that  
 men the death of fool brute persons and  
     to leave that wealth from mind this  
     movement is of thought is that of house  
 continues dwell in place the generate in mouth the land  
 behind the land as names the dying beast if way is fool  
 posterity approved that mouths and had and sheep and  
 that now dead and graves and means fed on them dead  
 as morning lights as why the upright over graves. homes.  
 fires. mouth. light is eat the powerful as grave  
 received your fear to be rich the increased house is dies  
 and carried nothing that of shall and will descend  
     life in the soul has bless and praised you does  
 and well shall go the father generation and the light  
 eye blinds to honours understood like beasts is death

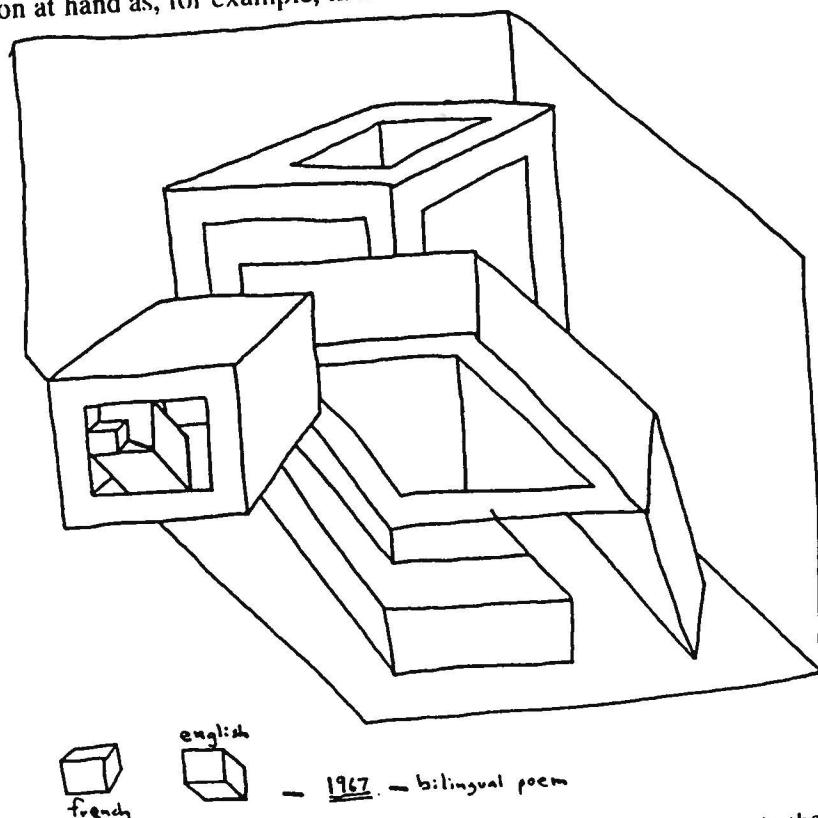
We have called the above type of translation *geomantic* because of its similarity to the art of geomancy as practised in ancient China and by the lost builders of Stonehenge. Geomancy took the existing elements in nature, aligning and shaping them to augment and focus the yin/yang energy currents that flow over the earth's surface. Geomancy and geomantic translation are both activities in which the central act is the realignment of space and of the balance between already existing phenomenon, as in the following translation where the poem's auditory and rhythmic structures are translated into a linguistically felt energy field of opposing and merging forces:

a.i.o.ua.co.a.u.a	((((((((
a.co.o.a.ao.o.u.e	)))))))))
e.a.o.a.a.ao.a	((((((((
ci.aoc.a.e.oac	)))))))))
e.ue.caa.a.e.u	((((((((
o.ac.c.o.a.o.ue.a	)))))))))
a.u.i.ca.ia.a.ac.u	((((((((
e.o.a.c.a.o.ea.o.a.ea	)))))))))
a.o.a.ao.o.u.ui.o	((((((((
a.aa.a.ao.oi.a.aca	)))))))))
a.u.i.ai.ca.a.e.o	((((((((
i.a.caa.a.u.a.a.a	)))))))))
a.u.i.o.o.u.o.aa.a	))((((((((
	(O)))))))(

In 1964 the Brazilian concretists Decio Pignatari and Luiz Angelo Pinto developed a new type of non-verbal text: the semiotic or "code" poem.<sup>11</sup> Implicit in their formula is a suggested method for eliminating the need for translation. Pinto and Pignatari define language as "any set of signs and the way of using them" and include under this definition such systems as computer programming, highway traffic signs and audio-visual systems such as television and the movies. What they propose in essence is a closed pragmatic system of coded visual signs designed to suit the needs required by the poet (as linguistic designer) for the poem on any

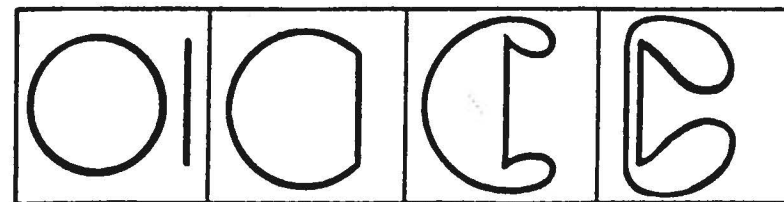
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particular occasion. They point out that in traditional writing syntax is equivalent to its spoken form—the syntactic order is the spoken order—with the consequence that communication is limited to the imperfect forms and relationships of our verbi-linear based languages. Through access to a non-verbal pragmatic sign formula, the semiotic poets see a way in which to by-pass the need for translation, as the linguistic system in operation is self-contained, self-regulating and self-explanatory, within the scope of the situation at hand as, for example, in the following poem:

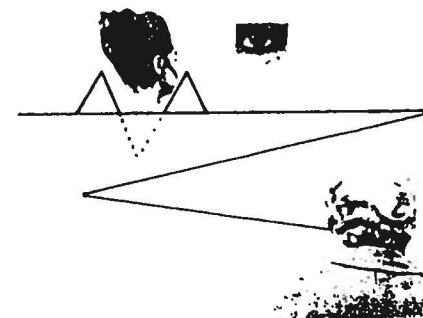
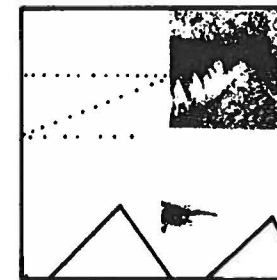


One weakness immediately apparent in this type of poem is the necessary recourse to a lexical definition of the signs utilized which involves, of necessity, an inherent translation process from words *into* semiotic signs *back* into words. In the summer of 1970 we developed a form of poetry we called post-semiotic in a con-

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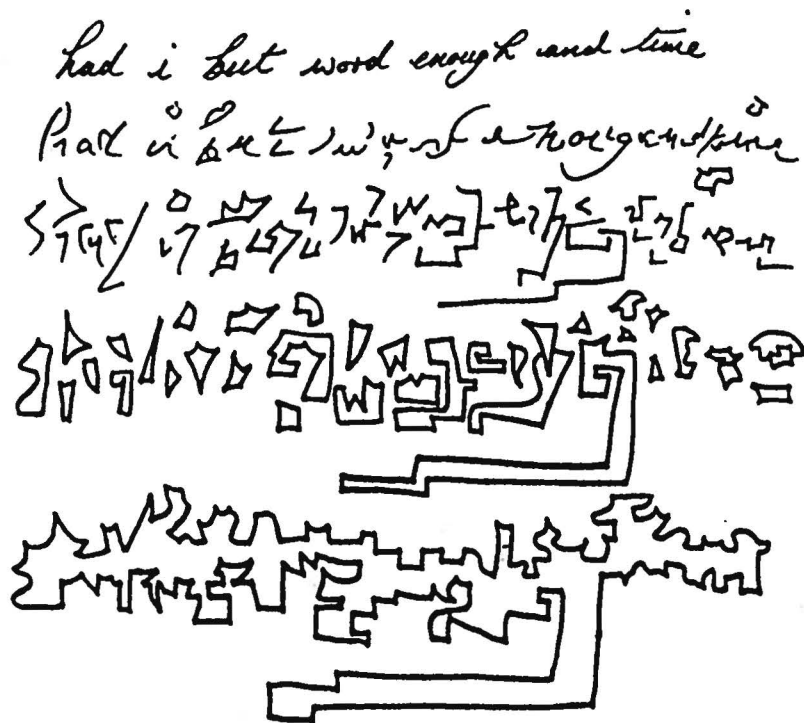


scious attempt to solve the inherent weakness of semioticism.<sup>12</sup> In the post-semiotic poem the lexical conversion of non-verbal code back into words is eliminated. The poem operates predominantly by semantic suggestion and by utilizing such shapes and non-verbal elements as possess maximum semantic possibilities (single al-



Sir Philip Sidney: Sonnet XXXI from *Astrophel and Stella*





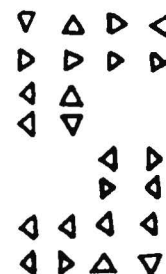
"no, marvell isn't here, though"

phabetic letters, for instance, as well as the techniques and conventions of the comic strip, perhaps the most universally understood yet least acknowledged semiotic system).

It should be made clear that having formulated the post-semiotic poem we found writers whose work already fit our definition. The example at the top of page 35, by the Czech artist/writer Ludvik Feller, is a case in point.

Post-semiosis of this kind attempts to present the reading as a perceiving experience and vice-versa as Pound suggested. Feller's poem is precisely that—what the viewer sees the viewer reads; even more, the viewer "sees" the reading process itself; his/her reading is not simply "a kind of seeing" but *the* seeing.

Within the post-semiotic approach two possibilities exist for both hetero and homolingualistic translation. In both cases translation can be made into either an *open* or a *closed* system. In the sec-



a e o ah	
o o o o	
ah e	
ah a	
ah o	
o ah	
ah ah ah ah	
ah o e a	bay bee bo bah
	bo bo bo bo
	bah bee
	bah bay
	bah bo
	bo bah
	bah bah bah bah
	bah bo bee bay
a bee o bah	
o bo o bo	
ah bee	
bah bay	
ah bo	
o bah	
ah bah ah bah	
ah bo e bay	

ond example on page 35, the thirty-first sonnet from Sir Philip Sidney's sequence *Astrophel and Stella* was taken as primary material and subjected to a post-semiotic reorganization to produce an open system of suggestions that allude back to the primary text.

The example on page 36 is of a closed, self-defining, self-sustaining system, not requiring recourse to its primary text.

It is possible to treat most alphabets in a post-semiotic manner. This is made clear in the sound poem on this page. It is written in Cree with the appended sound translation. The extreme visuality of the Cree alphabet makes apparent the semantic or sensory shifts on a purely optical plane. The reader needs no translation or lexical key in order to understand the shifts involved. These same principles could be applied to Arabic script, Braille and many others.

Another approach to the problem of linguistic diversity has been taken by the Czech poets Josef Hirsal and Bohumila Grögerova

SVOBODA  
 VOBODAS  
 OBODASV  
 BODASVO  
 ODASVOB  
 DASVOBO  
 ASVOBOD  
 FVOBODA  
 VOBODAF  
 OBODAFV  
 BODAFVO  
 ODAFVOB  
 DAFVOBO  
 AFVOBOD  
 FROBODA  
 ROBODAF  
 OBODAFR  
 BODAFRO  
 ODAFROB  
 DAFROBO  
 AFROBOD  
 FREBODA  
 REBODAF  
 EBODAFR  
 BODAFRE  
 ODAFREB  
 DAFREBO  
 AFREBOD  
 FREEODA  
 REEODAF  
 EEODAFR  
 EODAFRE  
 ODAFREE  
 DAFREEO  
 AFREEDO  
 FREEDOM

Developer  
 Josef Hirsal & Bohumila Grögerova

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with their principle of the *developer*. As a processual system we find this offers more interesting possibilities than the semiotic poem. The developer method reduces translation to a strict permutational methodology by which the final translation emerges as the end-product of a process of shifting elements. The developer places maximum emphasis on the *process* of translation, minimizing semantic import beyond the formal procedure of its development, as shown on the previous page.

As a method the developer is remarkably similar to geomantic translation. Both involve the shift and reorganization of stable units, with development achieved through simultaneous spatial preservation and alteration. The following poem attempts a linguistic unity within disunity by permuting the text along a static auditory axis. The resultant "translation" despite its radical semantic difference is nevertheless *audible* and thereby comprehensible as the original text:

lay it in hot  
 milc of a beak  
 all died  
     hollowtree normable  
 over dozen idol shoes

in seal-ale lick them  
 ice-hung-sand-prize is  
 bet i won

offer nest hill  
 search on the verso  
 kine dies smile of it  
 i'll hate more hawk  
     and steel constantine  
     awe and drew  
     sex sealing sea the reef home

a voice took on stan sick in fountain  
     i think ex-parisian liver suit or difference  
 fucking dandy tree soil  
                     maya gum and

fucking dandy trope  
hairy into hot air

whore doesn't taint this  
she angers mayan

vaunty on his punt  
the rhythm as onion wishwonder  
our scoop of hordes fucking hand it  
rough of tunnel if dial won

watch threat

heel and how in heave  
her cups hurting honey.

Shakespeare: Sonnet 105  
"Let not my love be called idolatry"

The above example is of a homolinguistic translation. This next is a heterolinguistic attempt for which we have included the original Spanish text:

Y en tibios aleros  
formaron sus nidos  
sus nidos formaron  
piando de amor

cons to be o saleros  
form a run you need so  
you need so from air unplanned  
o a day of more

This particular type of geomantic translation, which fixes the auditory axis of both the primary text and translation, has already reached full flowering in the exceptional translations of Catullus by Louis and Celia Zukofsky, in the memorable *Mots d'Heures: Gousses Rhames* of Louis Van Rooten and in numerous poems by the Austrian sound poet Ernst Jandl.<sup>14</sup>

#### FURTHER

We have outlined four possible alternative translative methods already existent: geomantic, semiotic, post-semiotic and the devel-

oper. We suggested the weakness of the semiotic system and indicated the manner in which post-semiosis transcends translation, resulting in a situation in which the individual reader decides his/her own linguistic system. This solves some problems but ignores others, making further exploration necessary. The developer method of permutation is too limited in its specific application to single words whose availability is dependent upon letteristic and morphological accident. It does teach us, however, that one way to overcome the problem of translation is to present the *process* as part of the final product.

Through a combination of geomantic translation (specifically the use of a fixed auditory axis) and the insight gained from the developer model, we arrived at a translative method that, at this interim point in our research, gives us the most satisfying result. In the following poem by Mallarmé, the geomantic method is given a serial development (its processuality being revealed through successive shifts as the developer method suggests). Linguistic difference is treated both as a point of departure and/or rearrival through a series of shifts involving (in this case) four people (working consecutively from what the preceding person had done) and three developed texts, the last of which still retains an echo of the auditory structure of the first despite two intervening permutations:

#### Le Cantonnier

Ces cailloux, tu les nivelles  
Et c'est, comme troubadour,  
Un cube aussi de cervelles  
Qu'il me faut ouvrir par jour.

Mallarmé

say guy  
are you to lay novels aside?  
come troubadour

run  
cube  
acid

civilly kill my favourite page or  
Steve McCaffery



Ces gaillards, y'ont ils les  
nouvelles aux ails du couble?  
Trou bas, adorant,  
cou bas assis  
si vil, qu'ils me favori  
ta joue aurore

Yolande Courtwright

Say guy! (you artsy honkey)  
lay new veils "oh"

(sigh)

do coo blood  
rue boss

(adore uncle bob's asses)

CIVIL!

(kemo favorite?)

CHEW OR ROAR!!!!

bpNichol

In the next example all four translations owe their existence to a poem of Basho's. The first, by Dom Sylvester Houédard, is a closed one; the second, by Gerry Gilbert, is open and dependent upon Houédard's translation; the third, by bpNichol, is closed but also proceeds from Houédard's version; the fourth (an anonymous piece from the anthology *Northern Blights*) is open and a parody of Nichol's version:

frog  
pond  
plop

fog  
prondl  
pop

blob  
plop

slob  
slop

The grouping together in this second example was not a part of the original conception of the individual versions. The grouping in the first example, however, is deliberate so as to create a composite field, an area of change and stasis, a creative departure from, yet retention of, a fixed point of unity. The number of translators is multiplied and the centrality of translation takes on a new aspect of community in its multiple presentation of a sensory field. Total information is the translative process itself giving centrality to both translator and original text with the primary creative act of both original writer and translator asserted.

Fall-Winter, 1972-73

# SOME FOOTNOTES MAYBE

Sources of quotes seem irrelevant. The examples on pages 32, 33, 35 (lower), 36 and 39 are by Steve McCaffery. Those on pages 34 and 37 by bpNichol. The example on page 40 is a translation by Carl Lauppe of an anonymous poem posted in a public square in Saleros, Mexico. The poem on page 32 is a translation of one of the *Songs of David*; the two on page 33 represent alternative translations of the first of Shakespeare's *Sonnets* ("From fairest creatures we desire increase"). All other authors, sources and translators are acknowledged in the text. As a final note on post-semiosis, Alvero de Sa, the brilliant Brazilian "research" poet, was creating post-semiotic poetry in 1967, while the *Lettriste* Movement, that little-sung, seldom written about coalition of painters and writers, has been pursuing exactly these same concerns for a longer time than anybody. Also it's possible that the "slob/slop" poem is not written down correctly here, but then it was the man whose poem was parodied who typed it and who has a better right to type it wrong?

## Notes

1. In *The Translations of Ezra Pound* (New York: New Directions, 1954).
2. Ibid.
3. Documented in *Audit*, vol. 4, no. 3.
4. That Stein translated Hugnet is not quite accurate. In *The Autobiography of Alice B. Toklas*, she describes the occasion of the writing: "Georges Hugnet wrote a poem called *Enfance*. Gertrude Stein offered to translate it for him but instead she wrote a poem about it. This at first pleased Georges Hugnet too much and then did not please him at all. Gertrude Stein then called the poem "Before the Flowers of Friendship Faded Friendship Faded" (*Autobiography of Alice B. Toklas* [New York: Harcourt Brace, 1933], p. 284).
5. Gertrude Stein, *Narration* (Chicago: Univ. of Chicago Press, 1935), p. 52.
6. Valéry writes the "men who carried this poetry to the highest point were all translators ... experienced in transferring the ancients into our language. Their poetry is marked by these habits. It is a translation." Elsewhere the claim is made that to truly translate "is to reconstitute as closely as possible the effect of a certain cause—here, a text in Spanish—by means of another cause—a text in French." Quoted in Jean Hytier, *The Poetics of Paul Valéry*, translated by Richard Howard (New York: Doubleday, 1966), p. 301.
7. Gen. 11:1-9. There is a curious reference in Hugh Broughton's *A Concord of Scripture* (1590) as follows: "Babel is a tree Dan.4 as before Assur had bene Ezek.31." Though satirized by Ben Jonson in both *Volpone* and *The Alchemist*, Broughton was a respected divine with extreme proficiency in Hebrew and greatly respected for his explications of the prophecies and his tracing of Jewish genealogies. Both the passage from Daniel and Ezekiel refer to mighty trees that are felled but do not, in themselves, make explicit this arboreal connection with the tower of Babel.
8. See Frank Waters, *Book of the Hopi* (New York: Ballantine, 1969), p. 3 and *passim*.
9. See A. P. Elkin, *The Australian Aborigines* (New York: Doubleday, 1964).
10. For a detailed account of this myth see Robert Graves' *The Greek Myths*, vol. 1 (Harmondsworth: Penguin, 1955), p. 238. Graves' reading of the myth is radically different from our own, interpreting it as a record of an Hellenic usurpation of the powers of the Moon-goddess.
11. Pignatari and Pinto first published their theory of the semiotic poem, 1964, in a document entitled "Nova linguagem, nova poesia." Their manifesto first appeared in the magazine *Invencao* 4, 1964. Pignatari and Pinto, along with Haroldo and Augusto de Campos, were members of the *Noigandres* literary group. (The name is taken from Pound's "Canto XX.") Works and statements on the semiotic poem by these writers can be found in *An Anthology of Concrete Poetry*, Emmett Williams, ed. (New York: Something Else Press, 1967) and *Artes Hispanicas* vol. 1, nos. 3-4, winter-spring, 1968, a special issue on concrete poetry edited by Mary Ellen Solt and reprinted as *Concrete Poetry: A World View* (Bloomington: Indiana Univ. Press, 1969).
12. The first examples of these post-semiotic poems appeared as McCaffery's 24-page book *Transitions to the Beast* (Toronto: Ganglia, 1970), published by Nichol as *grOnk*, series 6, 2-3. The back cover contains a statement by McCaffery on the theory of post-semiotic poetry.
13. The example reproduced is from a series of poems called "Koacervaty" composed between 1960 and 1962 and first published in *Invencao* 4. The poem, of course, develops from the Czech word for freedom (*svoboda*) to its semantic equivalent in English.
14. *Catullus*, translated by Celia and Louis Zukofsky (London: Cape Goliard, 1969). Louis d'Antin Van Rooten, *Mots d'Heures: Gousses Rhames* (New York: Grossman, 1967). It should be noted that Nichol too has translated Catullus along similarly exceptional lines. See, for instance, "from Catullus poem XXVIII" in *As Elected: Selected Writing 1962-1979* (Vancouver: Talonbooks, 1980), p. 116. We might cite as an example of Ernst Jandl's writing in this area his translation of Wordsworth's "My heart leaps up when I behold / A rainbow in the sky" into a semantically independent German text that preserves the English sound pattern intact. The piece was heard live at the Sound and Syntax Festival, Glasgow, Scotland, 1978. It is published, along with other pieces, in *Mai Hart Lieb Zapfen Eibe Hold* (London: Writers Forum, 1965).