

J.R.'s working of sacred curing songs from the Society of the Mystic Animals (also called: Society of Shamans), taking into account all elements of the original (including the non-verbal) but translating the melody in particular into equivalent visual patterns that hold the page. The twelve opening songs are sung by the *hajaswas* or leader of the event; the others are "individual" songs following the *hajaswas*' directions to "open the bag of songs & sing whichever you want." The pumpkin rattle passes counter-clockwise around the circle, each one taking it in turn & singing a Society song of his choice. Songs can be grouped in sets by coincidence of melody & similarities in content, but on a given occasion they may happen in any order. In these versions, R.J.J. provided the basic translations (sometimes the idiom as well), & J.R. worked them into paginal structures. By this process it is our hope that the originals (wherein resides the power) remain with the Senecas, where they in fact belong.

The Seneca name for the ceremony is I'dos (pron. ee-dos); the common term for it in English is "Shaking the Pumpkin."

Addenda. (1) "Seneca poetry, when it uses words at all, works in sets of short songs, minimal realizations colliding with each other in marvelous ways, a very light, very pointed play-of-the-mind, nearly always just a step away from the comic (even as their masks are), the words set out in clear relief against the ground of the ('meaningless') refrain. . . . Given the 'minimal' nature of much of the poetry (one of its *strongest* features, in fact) there's no need for a dense response in English. Instead I can leave myself free to structure the final poem by using the English of my Seneca co-translator as a base: a particular enough form of the language to itself be an extra tool for that 'continuation of journalism by other means' that Walter Lowenfels defined poetry as being in the first place." (J.R., "Total Translation: An Experiment in the Translation of American Indian Poetry," in *Pre-Faces & Other Writings*, pages 76-92). The resemblance of Seneca verbal art to concrete & minimal poetry among us was another (if minor) point these translations were making.

(2) Work on this series was carried out under a grant-in-aid from the Wenner-Gren Foundation for Anthropological Research. Other workings begun under their auspices appear on pages 4 & 294-297, above.