Some Notes Towards Finding a View of the New Oral Poetry

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As its title suggests, this essay does not pretend to be a comprehensive statement on its subject, but it does propose to explore an aspect of contemporary poetry that appears to many poets and critics (at least to those with a genuine interest in the contemporary) to be one of the chief definitive qualities of that poetry. I should state immediately that by "new oral poetry" I mean poetic work made specifically, but obviously in varying degrees, with an awareness of a *live* audience to whom that work could be read aloud, or of a reader-audience who could interpret that poetry in print in such a way as to approximate in the mind's ear an oral performance of it in any voice the reader-audience chooses but ideally in the voice of the poet him/herself. Like many working definitions, this one may be in for a hard time, but at least it stresses the significance of the *audio* in both kinds of audience and indicates the existence of a phenomenon in our current poetry which we are really just beginning to make use of and to understand.

The term "oral poetry," of course, brings to mind associations with the theory of the formulaic composition of primary epic: the creation *in performance* of traditional heroic narratives by specially trained poets in many parts of the world in all periods of history, although

it is the Homeric and the medieval epics that have received the most attention. Though I will discuss this theory later, I will not do so in great detail or with the purpose of making extravagant claims as to its relevance to the contemporary picture. I will try to make some rudimentary connections that might help clarify the nature of a singular dynamic of contemporary poetry, if not justify my calling it the new oral poetry. The qualifier "new" refers to the period of roughly the last ten to fifteen years in which a great deal of our poetry and poetry translations have been composed in a context characterized by an extraordinary and increasing amount of activity and interest in the public reading of poetry.

Although there are some accounts of this activity, very little has been written about it and its significance. This is not surprising, for it can be very difficult to write about something that is still happening, rather, has just begun to happen — and there are always those who will not acknowledge its happening, or, if they do, will either refuse to admit it has any significance or argue we have no business dealing with it and should leave it to the future. (Such are some of the misconceptions of the fundamental gestures of criticism.) For my part, I will start by recalling some of the reading activities that I personally experienced, along with offering whatever understanding I have had of the implications of those activities for the writing and reading of poetry. It is a story that is only part of the whole story, but I think it is typical of what was happening on a larger scale. This account will also cover a time and places in which David Antin and Jerome Rothenberg were present. I will be specifically concerned with their work in the last part of this essay, but I would say now that the development of both these poets over the last decade authoritatively demonstrates the presence and power of the sense of poetry and poetics I am calling "the new oral poetry."

In an important way, the reading activity that began in the late fifties was intimately related to the publication activity that was generating at the same time. A sense of alienation from the concepts of poetry that were guiding most of the "big" little magazines of the period moved a number of young poets to found, edit, and publish their own magazines — in New York, for example, LeRoi Jones' (Imamu Amiri Baraka) *Yūgen*, Gilbert Sorrentino's *Neon*, Jerome Rothenberg's *Poems from the Floating World*, and *Trobar*, which Robert Kelly and I edited. The word alienation is only partially accurate — it was not so much a negative reaction to the established magazines that motivated us to start our own as it was a recognition that we had to start them because our work and our concepts of it deserved and demanded their own forms, even (especially!) in publication identity and format. It was not that we could not accommodate ourselves to the others, which we could not, but that accommodation was just plainly out of the question. Essentially, it was a self-affirming, not an other-negating act. How this conviction on the part of a number of poet-publishers throughout the country helped bring about

the explosion of little magazines and presses in the early and mid-sixties is an old story by now. It was a turning point. Similarly, the first readings I recall being actively involved with were very different from those I had attended as an undergraduate in upstate New York or at the Poetry Center when I moved to New York City in 1956. These latter readings were usually something of a cross between a lecture and a dramatic-reading. Proscenium or podium oriented, they emphasized the distance between the poet and audience, and though they go on to this day (which is fine and even necessary, I suppose), they hit their high point (or was it a swan song?) in the reading tours of Dylan Thomas.

In the spring of 1960, immediately after the publication of the first issue of *Trobar*, we planned a poetry reading series at the Cafe Cino in Greenwich Village. The magazine had been founded and named there, and its owner, the late Joe Cino, was all for the readings. In fact, it was just at that time that Cino was introducing various kinds of artistic programs in the place, a policy which culminated in the Cafe Cino's becoming one of the great Off-Off Broadway theaters for the next few years. As in the production of the magazine, the reading series had an urgency and a sense of commitment to it that was enhanced even more by the belief that what we were doing in both areas was really all of a piece. In retrospect, it seems to me we were answering a serious calling, which is probably true, but it was an exhilarated rather than a somber seriousness.

Among those who participated in that Cino series were David Antin, Clayton Eshleman, Jack Hirschman, Robert Kelly, Jerome Rothenberg, and Armand Schwerner. The ambience was simultaneously informal and intense, proceeding from the convictions that to read to a live audience was an act that naturally followed the writing of poetry and that such face to face communication was mutually demanding and edifying. Speaking for myself, that prevailing sense of *communitas* and its power to incorporate poets and audience into an intimate, interacting group was one of the greatest and most valuable lessons of the experience. It was out of such an ethos that the high point of the Cino readings came. The program of Medieval Poetry and Jazz was a collaborative reading-performance involving a small jazz ensemble, a group of us already associated with the Cino readings, and Paul Blackburn, some of whose translations from the Old Provençal of the troubadours provided the heart of the poetry selections. That night (and our preparations for it) was significant because on one count it enlarged our awareness of the range of possibilities for the performance of poetry, which continues today in the freedom with which poets try all kinds of mixes, and on another count because it marked — in my memory at least — the beginning of Blackburn's historic role in New York readings.

Obviously, it was not the first time poetry had been read to jazz — that had been done before, and rather expertly, and was to be done again. But it was, to my knowledge, the first time that translations of

medieval European poems and original Middle English lyrics were read with jazz accompaniment, that a group of poets was concerned with the problems of preparing for performance the work of old and, in some cases, anonymous poets rather than their own. I am not implying that this was a selfless act or a bit of poetic altruism, but I am saying that it was something we were very much interested in doing. As such, it reveals a wish to establish a connection with medieval poetry. (I'll have more to say later about the implications of this affinity for the medieval literary situation.) For the moment, I would only remark that our doing that program implies that a poetry which was set to music (*trobar*, the Old Provençal word for poetry, literally means "to find" or "to invent" and thus suggests the activity of setting words to music or vice-versa) and was intended for public performance, either by the poet-composer himself or by his *jongleur*, held a strong attraction for us. Looking back, I'm struck by it both as sign and as a stimulus of things to come, the extraordinary burgeoning of poetry readings in New York City and throughout the country. Pound, of course, had done a great deal to make younger poets aware of the Middle Ages and what they had to offer. Paul Blackburn, in a way, succeeded him — and in the matter of translating the troubadours, surpassed him — in this role, but Blackburn was to perceive another role for himself.

A lot of people were responsible for developing the poetry-reading tradition from 1960-70 in New York City, but I think that Blackburn only was a seminal figure. I cannot think of many series or programs in that period that he didn't help in some way; in my memories of the places he keeps coming up, advising, organizing, reading, inspiring, providing a model, starting and running a program. Certainly, many people deserve credit for their parts in this history, and Allen De Loach has provided a chronicle of the activity on the Lower East Side, 1960-65, in the introduction to his anthology *The East Side Scene*. Yet when I survey that aspect of my own past right down to the present, I find Blackburn at the center of it — running the readings at the Cafe Le Metro, then setting up a great series at St. Mark's Church (only to be inexplicably passed over for the position of director when the church received a grant from the government — though he went right on supporting the Poetry Project there), starting the series at Dr. Generosity's, which continues, and a few more shorter-lived programs, which provided an impetus and format for current programs like the one at the West End.

He gave readings of his own work in just about every room and forum in the city as well as doing a couple of cross-country tours. A superb reader and planner, he meticulously and tactfully arranged schedules by rotating the resident city poets and working in every visiting or passing-through poet he heard about. He regarded open readings as important as the solos and made every one feel morally obligated to attend them. Above all, I do not recall his ever playing "socio-poetic" games with

the readings. He gave a tremendous number of poets the chance to read, and he strongly insisted they be treated as professionals — with dignity and payment for their work. I am not describing a saint, a status Blackburn hardly aspired to, but I am trying to convey the sincerity of his commitment to poetry, which transcended self and friends, though he encouraged and valued in all practitioners their services to the art and was especially delighted when they happened to be his friends. If the New York readings of that time had their *genius*, it was surely he, arranging and introducing, and faithfully *recording* every word. His tape collection, now held by the library of the University of California at La Jolla, is probably the most extensive "record" of American poetry from the late fifties to the time of his death in 1971.

It was a long decade in which a lot of thoughts about the new possibilities for poetry were in the air, some reaching back to earlier twentieth century movements like surrealism and dada, and others coming out of more recent concerns. I won't get into the problem of sifting them historically and philosophically here, which, after all, is a good part of what *boundary 2* is dedicated to, but I do want to mention some that strike me as being pertinent to this subject. The idea of "a poetry of utterance" that emerged from Black Mountain College, usually spoken for by Olson and Creeley, Kerouac's "spontaneous prose," Ginsberg's *personal* performance of his work and his later experiments with improvisations in musical forms such as the blues, Rothenberg's poetics of "Deep Image," Olson's highly influential essay on "Projective Verse," all these energies and more went into the shaping of American poetry. However diverse, they all share a strong interest in poetry as something *said, spoken* — they are not satisfied with the idea of the poem as something that finally or merely winds up on a page. Perhaps because of this diversity, not one or the total gives me the handle I want. But Blackburn, who was extremely clued in to all these energies, steadily recording poets in performance strikes me as the best *exemplar* of the time. So much was happening and he was concerned with getting it down so others who were not there could *hear* it, or that those who were could hear it again — to hear always in the here. Though we never discussed it, I am sure he understood the significance of the tape recorder as a new agent of transmission and tradition, for without it one of the most important dimensions of that poetry could not have been preserved or passed along. If I may invoke the well-known Saussurean distinction between *la langue* and *la parole*, the "read" or "performed" poem intensifies (partly by restoring its original linguistic context) the distinction between the individual work of literature as *la parole* and literature as *la langue*: now the poem as an oral as well as a printed event stands even more individuated from its literary system or tradition. Although, as the last words of the preceding sentence imply, it would be a serious mistake to think *la langue* and *la parole* are not meaningfully connected, understanding the new distinction I am

suggesting obtains between them is an important step towards realizing that "the new oral poetry" is in fact oral, that we have the theoretical and practical tools to study the relationship between the performed poem and its tradition, which I believe connects with that of the older oral poetry in addition to initiating its own, as well as between the more familiar printed poem and its tradition.

The tape recorder preserves what would otherwise have been (and is often thought of as) the most ephemeral element of the poem's existence: its performance in public by its maker. As these performances become more meaningful for poets and audiences so, too, do their recordings, for it is not just a matter of making a record but it is rather the preservation of a performance which can be renewed – at one remove – for new audiences over and over. I have suggested that an awareness of this has affected both poets and audiences – while it does not exclude it, the concern with the sonic features of a poem is not the definitive factor here. Poets may write with a greater anticipation of reading the poem in public, thereby extending the scope and nature of the audience they have, or are actually creating, in mind while they are writing the poem. This "fictionalized" audience is too complex and mysterious to explore right now, nor is it as timely for the purposes of this essay as the audience from its own point of view, which I will discuss momentarily.

One of the more intriguing results of what I have been calling the new oral poetry is its influence on the way some poets commit their poems to paper. Blackburn's careful and thorough voice notations, for example, distinctly guide the reader's "hearing" of the poem whether he reads it silently or aloud. Spacing, punctuation and other typographical symbols, italics and other devices help the reader "get" the poem's voice(s) and modulations. An excellent first example of how this works is the elegiac *The Mint Quality*. It seems to me that recently more and more poets regard the sheet or page – unlike Mallarmé's empty paper whose whiteness defends itself – as a temporal analogue *in space* for the actual performance *in time* of the poem. The poem's printed form directs its own oral expression. Poets are becoming increasingly skillful in showing readers how to handle their poems. I am not saying this use of the printed page is always necessary or desirable, but I am saying it is one of the sharpest effects of the oral impulse in contemporary poetry. And I am saying that our ability to record our poets (notice how few "notoriously" bad readers of their own poetry there are these days) affords us a new and exciting approach to their work. The tape recorder is not a toy or a luxury, it is an instrument of human art and knowledge. Students of modern literature should take some cues from students of anthropology, sociology, music, and history, who have advanced learning in their areas with this machine, if not from their famous colleagues who went out into the field with cruder recording instruments to attempt to understand the manner of

composition and transmission of what was generally termed at that time as heroic poetry or folk-epic.

My preceding sentence refers, of course, to the work of the late Milman Parry and his one-time student Albert B. Lord of Harvard, names that are synonymous in this country with the theory of oral literature. (I should add that European scholars were also approaching the question of oral composition at about the same time.) Using South Slavic texts of heroic poems that were still being composed orally in the thirties, Parry and Lord sought to demonstrate the dynamics of the oral epic song or poem — meaning a poem that is actually being composed while it is being performed. What they discovered about the nature and transmission of this poetry and its traditions provided the basis for their analyses of the Homeric and some medieval epics, and their own method of transcribing individual Serbo-Croation oral epics supplied a possible model of the way in which other oral poems came to be written down. Their theory received its fullest presentation in Lord's book *The Singer of Tales*, published some time after Parry's accidental death. The following quotation gives their definition of an oral poem:

> Stated briefly, oral epic song is narrative poetry composed in a manner evolved over many generations by singers of tales who did not know how to write; it consists of building of metrical lines and half lines by means of formulas and formulaic expressions and of the building of songs by the use of themes. . . . By formula I mean "a group of words which is regularly employed under the same metrical conditions to express a given essential idea." This definition is Parry's. By formulaic expression I denote a half line constructed on the pattern of the formulas. By theme I refer to the repeated incidents and descriptive passages in the songs. (p. 4)

I quote this passage for the general information of anyone who wishes to know the basic working definition Parry and Lord derived from their study of the poetry of the South Slavic *guslar* (an improvising epic poet), not as a summary or epitome of this complex book, which is still the best single introduction to the subject.

Naturally, being instrumental in changing the course of literary studies, Parry and Lord have had their disciples, skeptics, and detractors. Actually, the literature about oral literature abounds with quarrels over the definitions and significance of terms, especially those explained in the quotation above. But the fundamental quarrel lies elsewhere. So far as I can see, just about everybody who writes about the *subject* (some scholars still write about the poems with little or no reference to oral theory) agrees that the poems in question *were* at one time in some form oral

compositions; the disagreements come over the questions of the manner and extent to which the extant texts of the poems manifest their oral heritages.

Earlier I said I had no grand claims as to how this theory connects with the new oral poetry. Yet, if both are real, we must begin to search for and to measure the connections and relationships that may be there. It is one thing to make the observation that David Antin's improvisational talking poems seem to have some affinity with other kinds of oral composition, but it is another to make a thorough study of the issue. Since the theory of oral literature has already had a significant influence on the way we think about other literature, only the most parochial mentalities would oppose its application to contemporary poetry. I believe experts in oral literature should be invited to admit the main subject of this number of *boundary 2* to their discipline. Scholars who can conceive of *Beowulf* as a *written* poem according to an *oral poetic* because that was the only poetic available to the Anglo-Saxons even after the advent of literacy, can surely become interested in poetry that attempts to revive its oral side, some of it actually approaching a purely oral nature, i. e., giving a decided emphasis to the oral performance of the work over its written form.

I have already suggested that the most significant and general analogy between the new and older oral poetry that I have found is the one between the medieval poet and his audience and the contemporary poet and his. Much of what I've been driving at in this essay comes down to being not so much a question of the transference of the techniques (even if we knew them for sure) of authentic oral poetry to the contemporary as it is a question of the renewal of a special poet-audience relationship. The relationship today parallels the one in the Middle Ages. In the medieval period we have poetry composed (primarily) by literates who actually felt they were in a real sense "publishing" their work when they performed it or had it performed before their audience for the first time; they *wrote* their poems, understanding they would be performed and also that they would be copied and read. Chaucer is a perfect example of a medieval poet who is confident and comfortable with his role of reader of his work to his audience, but he shows signs of uneasiness when it comes to his poetry's future in manuscript. "Chaucer's wordes unto Adam, His Owne Scriveyn," and the ending of the *Troilus* (5. 1793-99) state his fears about the dangers of copying and the mutability of language, but in the passage in which he apologizes for having to tell the *Miller's Tale*,

> ['Or elles falsen som of my mateere.
> And therfore, whoso list it nat yheere,
> Turne over the leef and chese another tale;' (3175-77)

he reveals a remarkable awareness of the fact that he has two audiences, his court audience, to whom we are quite certain he read his work, and a

growing middle-class audience who could afford to buy manuscripts, which were being produced more cheaply than ever before. He is not nodding but deliberately conflating those two audiences when he says, "if you don't want to *hear* it, *turn* the page and choose another tale," as he acquiesces to the necessity of recognizing both of them. Poetry in the Middle Ages moved from the authentically oral, to the written but orally performed, to the copied and ultimately printed text which was disseminated to a growing audience of readers. The converse is true of our own time. We have been raised on the authority and integrity of the printed text. But the direction I've been discussing here indicates that while we may still accept and respect that authority we do not necessarily feel we need to limit ourselves to it.

This is not just the sentiment of poets but of audiences as well, for the audiences for the new oral poetry have played an active and important role in its development. Nobody with much experience at readings will accept anymore that mindless argument that listening to a poem being read is a far less gratifying or informative experience than reading it in printed form. That is the belief of someone who has been to a very few readings, but those who have gone to many — and there are a lot of us, poets and non-poets alike — know that one's proficiency at listening develops the more one attends. The current audience is possibly the best listening one in this century; there are people who can hear a poem once and understand it as well as anybody who studies it in the same, even greater, amount of time. As audiences have refined their listening, poets, I think, have responded by giving more consideration to the oral aspects of their work. Again, I am not suggesting that the oral and written aspects of contemporary poetry need be polarized or succumb to the fatal law of the excluded middle. Personally, listening to poetry read by the men and women who wrote it has not had a deleterious effect on my private reading of their work. In fact, it has made me a better reader, for hearing them I make a kind of mental tape recording (this activity does good things to the memory, too) of their voices which I can reapply (check the anagram in the last word) to my hearing of their poems in my mind's ear. At least, it is a choice I have. The audience for the new oral poetry derives from and exists simultaneously in the older audience for the printed poem. How this dual role affects it, how the merging of the concepts of the poem as written thing and as spoken thing affects their separate (or united) traditions are serious questions that should be taken up. But for the moment we need only remark that that audience is growing in size and in its responsiveness to the poets who relate to it.

As this issue of *boundary 2* proposes to demonstrate, David Antin and Jerome Rothenberg are two poets who have been profoundly involved with the evolution of the new oral poetry. They were both participants in the early New York reading scene, and both have developed their work since that time in ways which reflect their continuing involvement with

the oral aspects of poetry-making. From a certain point of view, they may appear to represent the two polarities of the performing poet doing-his-poetry in public today. On one hand, Rothenberg works through the position (persona, I think, would be an inappropriate term) of the communal or tribal poet, speaking not for or as himself but for his community or as a humanly realized projection of its sacred self. This is most evident in works like the *Seneca Journals, Poland/1931*, in his translations, recordings and anthologies of tribal poetries, and in his magazine *Alcheringa*. He subsumes himself in the myth, in the history and rites of an older, larger self, and what emerges is a voice with all that other power within it, a power no one man can hope to draw from or retain in his own *ego*. While this quality is most prominent in his more recent poetry and translations, it has its roots in his earlier poems, where one rarely finds even a lyric that is essentially autobiographical; still we should remember that most successful poetry is predicated on unusual self-knowledge. Antin, on the other hand, seems to be autobiographical and personal in exactly the ways Rothenberg is not. The *Talking* poems, which gradually slide out of the *Meditations* (the diachronic view is still good for some points), confront us with a man talking about the things he is interested in, defying us to prove his talking is not poetry. He talks about artists and the art world, the university, poetry, trips related to these activities and institutions, he satirizes, analyzes, applies mathematical theory to life-experience, he recollects, and more recently talks about marriage, the death of friends, but all the time he is really talking about himself, as person and as poet, because to think is to talk is to make poetry. This "talking" is finally an act of intense self-definition and because it is a personal act performed in public it breaks down the public-private barrier and arouses not embarrassment but fellow-feeling in the audience. In other and fewer words, I think both poets, in radically different ways, are exploring themselves and, by involving them, helping their audiences to do the same.

The last sentence is not meant so much to be reductive as it is intended to introduce my final comments on these poets and the new oral poetry. What strongly links two such dissimilar poets in my mind is the one great similarity that we find in their modes of presentation. Possibly, they are the two most authentically oral poets around, which is to say that they have composed works that exist primarily as oral-aural experiences for them and their audiences. They cannot, of course, go the whole way of the true oral poet (though I do not think it an absolute impossibility) because they live in a world of print and they do print their poems. Yet, for me, the most authentic "publication" of Rothenberg's *Horse Songs of Frank Mitchell* or Antin's *Talking* happens in their oral performances. The *Horse Songs* are the outstanding example of Rothenberg's work in which the printed text is a hopeless degeneration and distortion of the oral expression. When Antin "talks," he always brings a tape recorder. Why?

Obviously, so that he can later transcribe the poem. Not so obviously, because this "talker of tales" (in the poems but especially in extra-poetic statements he can be almost perversely but not oppressively anti-song) knows that the recorder is his only means of preserving his performance — the text off of his transcription will not do. He can and does repeat himself from poem to poem (one could try to look for formulas, instances of thematic attractions, etc.), but he knows that there are no other talkers out there to say *the poem*, as he knows it, again. There probably never will be, since for a long time now *the poem* has been many poems. Or as Zukofsky puts it, each poet writes his own long poem for his entire life. But Rothenberg, Antin, many other poets, and the audience have shown that our poetry can still *live* — indeed *come alive* — in oral performance, that when a poem is communicated sensuously, a physical fact, the possibility of discovering and hearing all those voices that are within us is that much greater.

Bibliographic Note

For information and samples of work from the early sixties on New York's Lower East Side, see *The East Side Scene, 1960-1965*, edited with an introduction by Allen De Loach (Garden City: Doubleday/Anchor, 1972); see also Carol Bergé, "An Informal Timetable of Coffee-house Activities in New York," *Magazine-2* (New York: Crank Books, 1965). I have borrowed the phrase "fundamental gestures of criticism" from the title of the provocative article by Jean Starobinski, "On the Fundamental Gestures of Criticism, *New Literary History*, 5 (1974), 491-514 (trans. Bruno Braunrot). On the fictionalizing of audience, see Walter J. Ong, S.J., "The Writer's Audience Is Always a Fiction," *PMLA*, 90 (1975), 9-21. Paul Blackburn's poem *The Mint Quality* was first published in *Trobar*, 5 (1964), pp. 2-4, contrary to Clayton Eshleman's statement in his review of *Early Selected Y Mas* in *boundary 2*, Vol. 2, 3 (Spring, 1974), 645. The Mallarmé reference is to the lines, "Ô nuits! ni la clarté déserte de ma lampe/Sur le vide papier que la blancheur défend," in his poem *Brise Marine*. On oral literature, see Albert B. Lord, *The Singer of Tales*, Harvard Studies in Comparative Literature, 24, (Cambridge, Mass.: Harvard Univ. Press, 1960), and paperback reprints. See also the article by Michael Curschmann, "Oral Poetry in Medieval English, French, and German Literature: Some Notes on Recent Research," *Speculum*, 62 (1967), 36-52: Curschmann, basically anti-Lord, supplies excellent references on European research. A broader approach with useful references will be found in the article by Robert Kellogg, "Oral Literature," *New Literary History*, 5 (1973), 55-66. Recent studies that might interest the reader are Joseph J. Duggan, *The Song of Roland, Formulaic Style and Poetic Craft* (Berkeley: Univ. of California Press, 1973); and Jeff Opland, "*Imbongi Nezibongo*: The Xhosa Tribal Poet and the Contemporary Tradition," *PMLA*, 90 (1975), 185-208. From the poet's point of view, see the recent remarks on oral poetry by Gerard Malanga, "Lingua Franca et Jocundissima," *Poetry*, 123 (1974), 236-41; and David Henderson, "Oral Poetry," *Coda: Poets & Writers Newsletter*, 2, No. 4 (March, 1975), 1-2. Needless to say, oral literature is already building up a hefty bibliography. On Chaucer's awareness of his audiences, see Robert W. Hanning, "The Theme of Art and Life in Chaucer's Poetry," in the forthcoming collection *Geoffrey Chaucer*, ed. Economou, McGraw-Hill Contemporary Studies in Literature.

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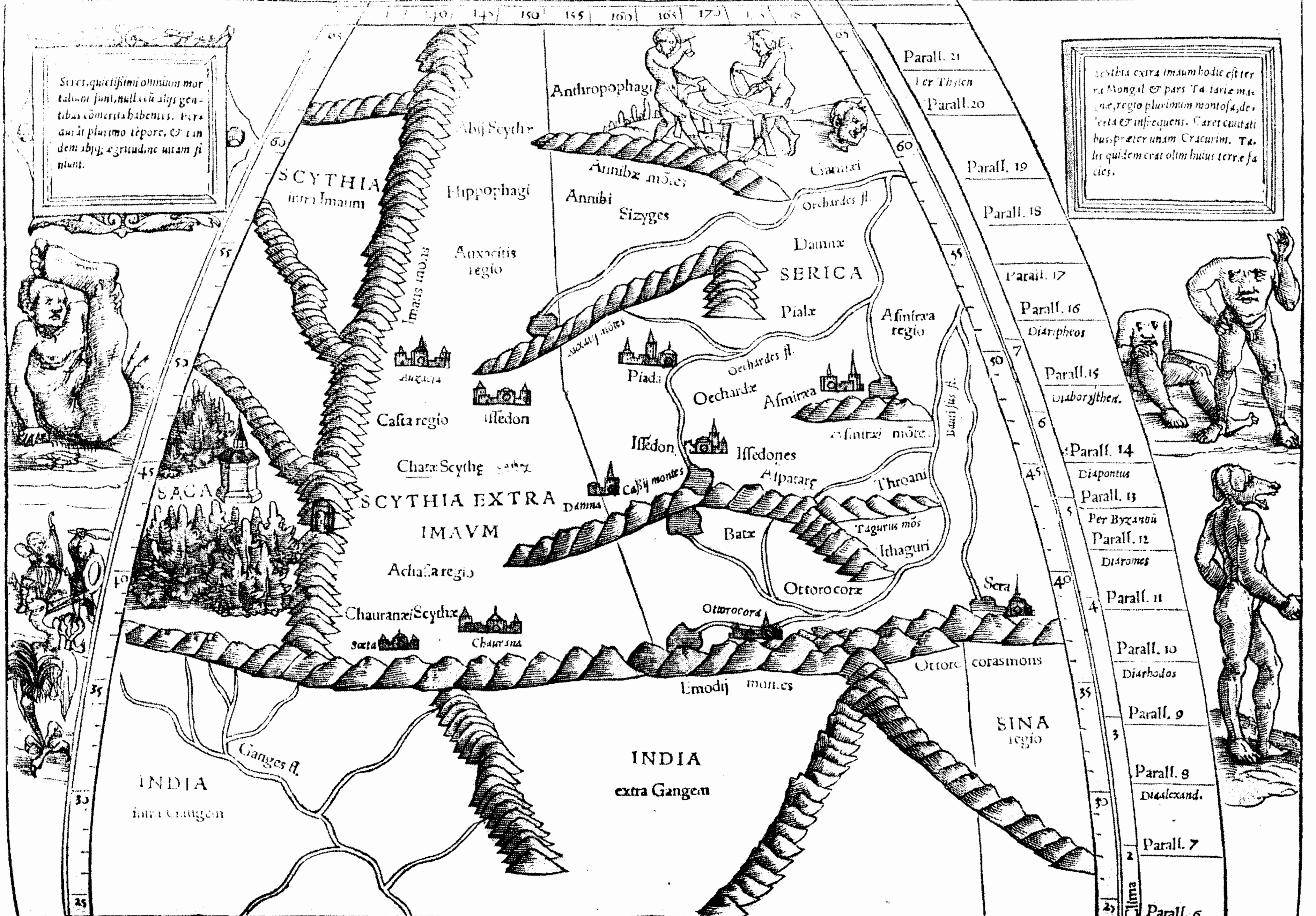
Seres, quietissimi omnium mortalium sunt, nulla cũ alijs gentibus cõmercia habentes. Peraguñt plurimo tẽpore, & eandem absq; ægritudine uitam finiunt.
Scythia extra imaum hodie est terra Mongal & pars Tartariæ magnæ, regio plurimum montosa, deserta & infrequens. Caret ciuitatibus præter unam Cracurim. Talis quidem erat olim huius terræ facies.
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SCYTHIA
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Hippophagi
Annibæ mõtes
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Garinæi
Oechardes fl.
Damnæ
SERICA
Auxacitis
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Imaus mons
Pialæ
Asmiræa
regio
Auxacij mõtes
Auzacia
Piada
Oechardes fl.
Oechardæ
Asmiræa
Casia regio
Issedon
Asmiræi mõtes
Bautis flu.
Issedon
Issedones
Charæ Scythæ
Casij montes
Aspacaræ
Throani
SACA
SCYTHIA EXTRA
IMAVM
Damna
Batæ
Tagurus mõs
Ithaguri
Achasa regio
Ottorocoræ
Sera
Chauranæi Scythæ
Ottorocora
Sœta
Chaurana
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Diaborysthen.
Parall. 14
Diapontus
Parall. 13
Per Byzantiũ
Parall. 12
Diaromes
Parall. 11
Parall. 10
Diarhodos
Parall. 9
Parall. 8
Diaalexand.
Parall. 7
Parall. 6
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