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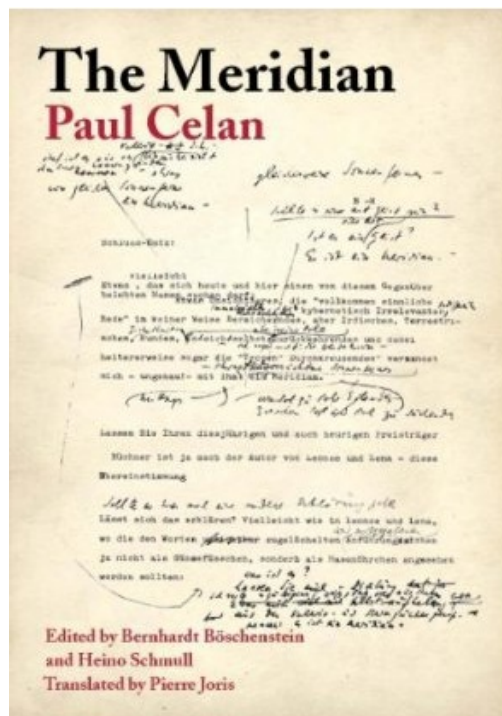
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brotherliness with ~~new page, dated: "8.19.60"~~ [respect before] this other, in the turning toward this other, even there where the other appears as the hooked-nosed and misshapen—in no way almond-eyed—accused by the "straightnosed" ....

33/111, 401, 747,  
845  
394



Ms. B 3a 241 463◀▶547

The poem comes into being through intercourse with something that remains {I}invisible to us: through intercourse with language. It



Ts. C 5,3 242 26◀▶587

a meeting with language is a meeting with the invisible 256



Ms. F 55,1 243 535◀▶307

Something of the foreknowledge of language falls to the one who is attentive: the invisible of the "point of crystallization"



Ms. F 115,2 244 ▶427  
=909

-i- co-appearance of language in the poem or: language as co-appearing (the poem as translucent) background =



from 22.8.60, Ms. Workbook II, 21 [10] 245 =809

T.<he> poem as epiphany of language. 468



Ms. C 14,1 246 516◀

Opinion is more than reflection

-i- The poem is monotone/monotonic || 658

Ms. C 14,2 247 ▶682

There is a fate of the words of the poem prefigured by language—~~whi~~, as there is Censure and Economy for, Emile Benveniste(,) has shown it for οὐσία, for thought.



from 22.8.60, Ms. Workbook II, 21 [19] 248 ▶233  
=818

-i- Language as the language of the one who speaks // 502  
the one who speaks as the speaker of the language =  
in this antinomy—without synthesis—stands the poem.



►671  
=763 249 *Workbook II, 15 [1]* Ms.

27; 272, 808 || The assonance of language (as a whole) in the poem—[→ Timbre =  
= untransferable]

◆◆◆

744◀►596 250 *F 29,2* Ms.

We converse with language—despite and with all the “speakers”

◆◆◆

326◀►118 251 *F 65,4* Ms.

-i- Carefulness in the intercourse with language, in light of the [real] opening-up of language—

◆◆◆

338◀►386 252 *C 10,2* Ts.

The floating, [the lightness] i.e. the floating away of many a poem recalls [—and that is, like high art a dream of great magic] the state of levitation. [“With it I saw the power of heaviness end”]

He who attains this state as language and through language—through as poem—, will realize—this dream and what’s great in it lives on!—, will realize art—I am quoting a saying by A. Schönberg, I quote it according to T. Adorno—“Art doesn’t come from being able to, it comes from having to. You see, there is also this kind of etymology: not through what has been derived from the imperceptible root do we have the true and the ground; we become aware of it through the root-distant branch [the branch that stands into time], the branch driven into time by the root.

587

◆◆◆

349◀►744 253 *F 28,2* Ms.

Art—I quote here, following Th. W. Adorno{,}—a word {—}by Arnold Schönberg—, art doesn’t come from being able to, it comes from having to. There is also this etymon: not the one derived from a root, but that has not been visible for a long time, but the one perceived on the branch—

◆◆◆

383◀►215 254 *F 27,1* Ms.

Levitation  
[B-R]

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587◀ 255 *C 6,1* 9.10.60, Ts.

26, 27, 239, 259 Levitation / for sublation, hovering, status nasc. 9. 10. B-speech

9.10.60, Ts.

C 6,2

256

Re metaphor, image etc:

The pictorial is by no means something visual; it is, like everything else connected with language, a mental phenomenon. [Language: is that not an encounter with the invisible] It is, even in what is furthest from the voice, a question [to] of the accent; in the poem the perception of its soundpattern also belongs to the perceived image. [By the breath-steads in which it stands, you recognize it, by the crest-times] That is by no means the same as this or that cheap impressionistic tone-painting, timbre etc. It is, here too, a manifestation of language, a speech-art that has to be heard in the written, i.e. the silent (The language-grille, which is also the speechgrille, makes this visible.)

9.10.60, Ts.

C 6,3

257

►80/303

--- The state of the free-soaring, of the sublated is levitation 27  
 Crest-times  
 Time-figures 211



Ms. C 14,4 258 682◀►701

The action of the precipitation of language from language is an arbitrary action. {i} by the single direction of this arbitrariness—it can be recognized by the [unnoticeable, but consequent] deviation from the morphological, syntactic and semantic categories—;



Ms. ÜR 6.12,19v [1] 259

The poem estranges. It estranges by its existence, by the mode of its existence, it stands opposite and against one, voiceful and voiceless simultaneously, as language, as language setting itself free, as language in statu nascendi—as Valéry once said—, [and around the] middle of language are grouped,—“each word calls for a counter .... 11/708, 33/111, 422 55, 271, 336, 398, 507;32/74, 239, 255



Ms. F 10,2 260 340◀►556

Language in statu nascendi, language setting itself free



Ms. F 30,3 261 113◀►557

↘ -i-  
 as stage direction: vacant lots—rubble etc. 740, 745, 843

possible only as language

