30a Again and again we write the 20 January, "our" 20 January.

30b Under such dates do we write, from such dates we write ourselves today—perhaps most clearly in the poem. Most clearly: that means with all the clarity we owe—or believe we owe—to what we have experienced both on the outside and the inside, and thus to what still needs to be reckoned with under this or that figure.

from: Nr. 17 (C 36-39 [F4])

31a I speak, as I am permitted to speak of poems, in matters concerning me: I speak, I know, in matters concerning me: thus poems are indeed: mono-tone, "nobody becomes what he is not."

b But I do think—and this thought can hardly surprise you anymore at this point—, I think that it has always been—part of the poem’s hopes to speak exactly in—also in an alien, i.e., in an other’s matter—who knows, perhaps in the matter of a totally other’s. c This "who knows"—it is arguably related to what has preceded it once already—, this "who knows" is the only thing that I am able to add, here, today to the old hopes as resembling hope, hopeful. d Perhaps even an encounter of this "strangest of all"—totally other’s—, I am using here a familiar auxiliary verb—with the not all too distant "other" is thinkable, e—the poem carries and tests the wind—a word to be related to the creatively—through such thoughts. f Nobody can tell how long the breath pause—and with it the testing—will last; the "swift," which has always been outside, has gained speed; the poem knows this; it heads straight for a strange and a strangest, that it thinks as being vacant, and let’s say: like Lucile turned toward it, the poem.<...>

from: Nr. 17 (C 36-39 [F4])

32a The poem shows, and this has, I believe, in no way to do with the—not to be underestimated—difficulties of word choice, the faster fall of syntax or the more lucid sense for ellipsis—, the poem shows, unmistakably, a strong tendency to fall silent.

32b Certainly the poem—he poem today—shows, and this, I believe, has not only indirectly, with the—not to be underestimated—difficulties of word choice, the faster fall of syntax or the more lucid sense for ellipsis—the poem shows, unmistakably, a strong tendency to fall silent.
Ts. "L"

30a Perhaps one can say that each poem has its own \( ^{20} \text{January} \) inscribed in it? Perhaps what's new in the poem \( ^{2} \text{written} \) today is exactly this: theirs is the clearest attempt to remain mindful of such dates?

\(<\text{new page}>\)

b But don't we all write ourselves from such dates? And toward what dates do we write ourselves?

c  

d  

31a But the poem does speak! It stays mindful of its dates, but—it speaks. For sure, it always only speaks on its own, perhaps its very own behalf. \( ^{*} \) it is monotone. Nobody becomes what he is not in this line by Hofmannsthal.

b But I do think—and this thought can hardly surprise you at this point—, I think that it has always been part of the poem's hopes to speak on behalf of exactly this "strange"—no, I cannot use this word this way—that in the matter exactly on an other's behalf—who knows, perhaps on behalf of the of a totally other.

c This "who knows"—to which I see that I have now arrived at—, is all I can add, here, today to old hopes.

d Perhaps, I have to think—[tell myself now]—perhaps an encounter, an agreement of this "totally other" with a not all too distant, with a very close "other" is—I am using here a familiar auxiliary verb—, it perhaps even thinkable—thinkable again and again.

e The poem tarries and tests the wind—a word related to the creaturely—through such thoughts.

f Nobody can tell how long the breath pause—the testing and the though—will last. The "swift," which has always been \( ^{\_} \) outside \( ^{\_} \) has gained speed; the poem knows this; but it heads straight, arguably, for that "other"—that it considers reachable, able to be set free, perhaps vacant, and turned—let's say: like Lucille—toward it, [or only—].

32a Certainly, the poem—the poem today—shows, and this, most-peak I believe, has to do though only indirectly with the—not to be underestimated—difficulties of syntax word choice, the faster fall of syntax or the more lucid sense for ellipsis,—the poem shows, unmistakably, a strong tendency to fall silent.

\(<\text{four spaces in Ts. "L"; three in Dsl. "1," here one is marked}>\)
b It stands fast—a, after so many extreme formulations, permit me this extreme formulation, the poem stands fast at the edge of itself, it calls and brings itself, in order to be able to exist, ceaselessly back from its already-no-longer to its always-still, in the moment of its becoming free and having been set free, in this state of floating and drifting away it spans the ground of the poem—this, its own bottomless, the poem sets as its ground. 

7b the poem—born in distress—thinks understands itself as an act of freedom. <new attempt> The medium, in It is a step. The medium in which this step so-happens occurs, is language.

from: Nr. 18 (C 33)

...... 33a-c the [Rather] in the poem as the poem of the one who knows that he speaks under the angle of inclination of his Being, that the language of his poem is neither “analogy” nor just language as such, but language actualized, simultaneously voiced and voiceless, set free in the sign of a radical individuation that at the same time, however, remains mindful of the borders language draws and of the possibilities language opens up for it. d The poem is one person’s language-become-shape, it has objectivity, presentness, presence; it stands into time.

from: Nr. 17 (C 36-39 [F4])

...... 33a This always-still is a speaking. It is not just language as such, nor should it be “analogy.” b It is actualized language, simultaneously voiced and voiceless, set free in the sign of a radical individuation that at the same time, however, remains mindful of the borders language draws and of the possibilities language opens up for it. c It is the poem of the one who does not forget that he speaks under the angle of inclination of his Being, the angle of inclination of his mortality; d it is one person’s language-become-shape, it has objectivity, presentness, presence. <new attempt> 34a is The poem is lonely and en route. b, but stands is already, here already, in the encounter—in the mystery of the encounter. — j

from: Nr. 82 (C 12)
Ts. "L"

b Permit me. It stands fast—after so many extreme formulations, permit me this one too,—the poem stands fast at the edge of itself; it calls and brings itself, in order to be able to exist, ceaselessly back from its already-no-longer into its always-still.

<new page>

33a This always-still can only be a speaking. But not just language as such and presumably not indeed no word-based analogy either.

33b But language actualized, set free under the sign of a necessary individuation that at the same time, however, remains mindful of the borders language sets and of the possibilities language opens up for it.

c This always-still of the poem can indeed only be found in the work of the poet who does not forget that he speaks under the angle of inclination of his Being, the angle of inclination of his mortality creatureliness.

d Then the poem is—even more clearly than previously—one person’s language-become-shape,—and, according to its essence, presentness and presence.

==

54a The poem is lonely. It is lonely and en route. Its author remains added to it.

b But doesn’t the poem therefore already at its inception stand in the encounter,—in the mystery of the encounter?

51 as such, <yearbook>
52 <Ts. "L": Fair copy of corrected sentence in top margin>
53 <Dsl. "I": paragraph 33b marked in margin with serpentine lines.>
54 necessary radical, <corrected in proofs>
55 borders language sets <Ts. "D"; marked in left margin: "?">

<corrected in proofs>

50 <double space in Dsl. "I" and first edition, in yearbook, single space>