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—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. b Whereby I, and this seems to me to have always belonged to the hopes of the poem, speak perhaps also in matters of the strange—who knows, perhaps even in the strangest matter. c This “who knows” is the only thing I am able to add here, today to these hopes, as resembling hope. d Perhaps even an encounter of this “strange” with the plain “strange” and “other,” is thinkable—e the poem tattles or rather tests the wind—a word to be related to the creaturely—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 the strange and strangest, that it thinks as being reachable, vacant and let’s say: like Lucile turned toward it, the poem. 

c from: Nr. 17 (C 56-59 [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.
b. It stands fast—after so many extreme formulations, I permit me this exempla formulam, 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 already-no-longer into its always-still. In this in between, in the moment of its becoming free and having been set free, in this state of floating and drifting away is born the ground of the poem—this, its own bottomlessness, the poem sets as its ground.

b. The poem, born in distress, understands itself as an act of freedom. It is a step. The medium in which this step as happens occurs, is language.

from: Nr. 18 (C 35)

<...>

33a This always-still can only be a speaking. But not just language "as such and, especially, in word-based "analogy". It is a necessary individuation that at the same time, however, remains mindful of the borders language draws and of the possibilities language opens up for it. e. This always-still of the poem can indeed only be as 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, d. if it is one person's language-become-shape, it has no essence, presences, presence. e. The poem is lonely and en route. b. what stands is here already, in the encounter—in the mystery of the encounter—<...>

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 neutralized 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. e. 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. if it is one person's language-become-shape, it has no essence, presences, presence. e. The poem is lonely and en route. b. what stands is here already, in the encounter—in the mystery of the encounter—<...>

from: Nr. 14 (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 neutralized 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. e. 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. if it is one person's language-become-shape, it has no essence, presences, presence. e. The poem is lonely and en route. b. what stands is here already, in the encounter—in the mystery of the encounter—<...>

from: Nr. 16 (F 2/5 [C 13])

<...>

33a This always-still is a speaking. It is not just language as such, nor should it be "analogy," b. It is neutralized 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. e. 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. if it is one person's language-become-shape, it has no essence, presences, presence. e. The poem is lonely and en route. b. what stands is here already, in the encounter—in the mystery of the encounter—<...>

from: Nr. 82 (C 12)

<...>