

(XIII)

**Sei** allem **Abschied** **voran**, als **wäre** er **hinter**  
**dir**, wie der **Winter**, der **eben geht**.  
Denn unter **Wintern** ist **einer** so **endlos** **Winter**,  
daß, über**winternd**, dein **Herz** über**haupt** über**steht**.

**Sei** immer **tot** in Eury**dike** -, **singender** **steige**,  
**preisender** **steige** **zurück** in den **reinen** **Bezug**.  
**Hier**, unter **Schwindenden**, **sei**, im **Reiche** der **Neige**,  
**sei** ein **klingendes** **Glas**, das sich im **Klang** schon **zerschlug**.

**Sei** - und **wisse** **zugleich** des **Nicht-Seins** **Bedingung**,  
den **unendlichen** **Grund** deiner **innigen** **Schwingung**,  
daß du sie **völlig** **vollziehst** dieses **einzige** **Mal**.

Zu dem **gebrauchten** **sowohl**, wie zum **dumpfen** und **stummen**  
**Vorrat** der **vollen** **Natur**, den **unsäglichen** **Summen**,  
**zähle** dich **jubilend** **hinzu** und **vernichte** die **Zahl**.

*Characteristics:*

*Groups of 7 or 6 syllables, in various constellations.*

*2 or 3 stressed syllables in each group. (Secondary stresses not indicated)*

*RED: Must be translated at exactly the same position in the poem.*

*BLUE: Fine if the same position results. (Fine too if initial consonants coincide)*

i first consider the original in terms of stress patterns, pulse, sound patterns. and then try to let that fade into the background, to be at an almost subconscious level. like singing all the notes without worrying what the text happens to mean. and using the tune as a sounding board.

i spend a most of the time in search of rhyme words. each attempt sets me off shuffling the pack of meanings, grammar, choice of vocabulary, etc. at a conscious level, trying to let the first phase come back up to the surface in support or denial of the present attempt, i normally work one or two lines at a time. but an ABBA rhymes scheme is clearly going to affect how many lines i have to swallow at one go.

the basic idea is that they are many, many ways of expressing the intention of a line in terms of both head and heart. it is not only the meaning of words but their emotional impact, the denotation and the connotations together that will convince or fail to convince the reader, fail to create the illusion of the same poem, despite being expressed in a different medium.

i also disregard all of the above at times, so it is more a declaration of intent than a rigid set of principles. (e.g. my 'be' in line 7 is one syllable earlier than in the original)

(XIII)

**Be** in **advance** of each **parting**, **treat** it as **soundless**  
**past**, like the **winter** that **soon** is **gone**.  
For among **winters** a **winter** **awaits** so **boundless**  
that, if **well-wintered**, your **heart** will **despite** all **live on**.

**Be** ever **dead** in Eury**dice** -, **singing** while **rising**  
**praising** while **falling** back **into** what's **sheer** in its **ground**.  
**Here**, midst the **dwindling**, **be**, in the **realm** of **demising**,  
**be** a **clear-sounding** **glass** that **shatters** while in **mid-sound**.

**Be** – and **know** the **condition** of **being's** **negation**,  
the **quite** **infinite** **source** of your **own** **oscillation**,  
that you **fulfil** it **completely** **this once** in **one phase**.

To all that's **used** up and **likewise** the **dull** and the **numbing**  
**bounty** of **nature's** great **hoard**, the **unspeakable** **humming**,  
**joyfully** **reckon** yourself, and that **number** **erase**.