

GEORGES PEREC

The Machine

French working title: *La Machine*. This English translation is based on Eugen Helmlé's German translation (*Die Maschine*, Stuttgart: Reclam 1972), the only complete version of the radio play.

First broadcast on November 13, 1968 by Saarländischer Rundfunk, Saarbrücken, Germany.

Voices:

Speaker

System Control (female)

Processor 1

Processor 2

Processor 3

This radio play seeks to simulate the functioning of a computer programmed to analyze and decompose Johann Wolfgang von Goethe's *Rambler's Lullaby II*. The machine and its system consist of:

1. a number of programs that enable it to approach the poem from different directions, to grasp it in all its diverse aspects, and to execute various linguistic operations that present the poem in a new light;

2. a group of processors that contain:

a) the poem,

b) a bank of instantaneously retrievable data about the poem's author,

c) a comprehensive vocabulary of major world languages,

d) several alphabets that are put together according to a phonological key which enables them to form words,

- e) a syntactical key, i.e., a grammar,
and
- f) a wide selection of poetry from world literature.

Furthermore, the machine possesses a logic module—the system control. It activates the operations designated by the programs in a certain sequence, and examines their progress. The system control has absolute priority over the processors. It can give them commands such as: stop, wait, forward, backward, return, connect, continue, repeat, etc.

The programs containing the necessary instructions guaranteeing the correct execution of the various operations are divided into five protocols, which correspond in turn to the five fundamental logical categories that the machine uses in turn in order to analyze the poem.

Protocol zero (basic knowledge) is essentially statistical in nature: it analyzes and systematizes the linguistic material of the poem in numerical terms.

Protocol one (internal operations) is essentially linguistic in nature: it operates on the lexical material of the poem.

Protocol two (external operations) is essentially semantic in nature: it changes the poem through externally determined restrictions and modifications.

Protocol three is essentially critical in nature: it examines the possible relationships and cross-references between the poem and its author.

Finally, protocol four (explosion of quotations) is essentially poetic in nature: it confronts the poem with the poetry of world literature in order to identify, ultimately, what one might call the essence of poetry.

To the attentive listener it may become clear that this play about language not only describes the functioning of a machine, but also, though in a more concealed and subtle manner, the inner mechanism of poetry.

Wanderers Nachtlied II

*Über allen Gipfeln
ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.
—Johann Wolfgang von Goethe*

Rambler's Lullaby II

Over all hilltops
is rest,
in all treetops
you feel
hardly a breath;
the birds are silent in the forest.
Only wait, soon
you too shall rest.

PROCESSOR 1	PROCESSOR 2	PROCESSOR 3	SYSTEM CONTROL
			processors ready to record
ready to record			
	ready to record		
		ready to record	
			SOUND
			this is Erato speaking.
			in order to program
			your question, insert
			the punch card into
			the reading slit and
			press buttons a and d.
			CLICK
			SOUND
rambler's lullaby			title of the poem
			date of origin
	september 6, 1780		
			author of the poem
		goethe, johann wolf-	
		gang von, 1749–1832	
			original language of
			the poem
	german		
			words of the poem
	over all hilltops		
	is rest,		
	in all treetops		
	you feel		
	hardly a breath;		
	the birds are silent in the forest.		
	only wait, soon		
	you too shall rest.		
			SOUND
			protocol no. 0

	basic information acquired by the numerical systema- tization of the linguistic material
eight	01: number of lines
twenty-seven	02: number of words
	021: number of words per line
three two three two three seven three four	
	022: word average per line
three and a half	
	03: number of metrical feet
thirty-four	
	031: distribution of metrical feet
four two four two four eight four four	
	032: average metrical feet per line
four point twenty-five	
	04: structure of rhymes
ababcddc	
	05: number of letters
one hundred and nine	
	051: number of letters per line
irrelevant	

		052: letter average per line
	irrelevant	
		053: letter average per word
	irrelevant	
		054: frequency of letters
	irrelevant	
		055: lipogrammatical index
	irrelevant	
comma=two	semicolon=one	period=two
prepositions	over in	06: distribution of punctuation marks
adjectives	all all silent	07: syntactical distribution
nouns	hilltops rest treetops breath bird forest	
verbs	be feel wait shall rest	
pronouns	you you	
adverbs	hardly only soon too	
articles	a the the	
		stop SOUND protocol no. 1 internal operations

first group: 11
deformation of
rhythmic inflections
without changing the
words and sequence
111: recitation word
by word

over	all	hilltops
is	rest	
all	treetops	in
feel	hardly	you
breath	the	a
are	silent	birds
the	forest	in
wait	soon	only
too	shall	you
		rest

stop
112: recitation in

over all
 all treetops
 breath the
 the forest
 too shall

hilltops is
 you feel
 birds are
 only wait
 rest

rest in
 hardly a
 silent in
 soon you

groups of two

over all hilltops
 feel hardly a
 the forest only

is rest in
 breath the birds
 wait soon you

all treetops you
 are silent in
 too shall rest

stop
 113: recitation in
 groups of three

over all hilltops is
 rest in all treetops

stop
 114: recitation in
 groups of four

you feel hardly a
breath the birds are
silent in the forest
only wait soon you
too shall rest

stop
115: recitation in
groups of six

over all hilltops is rest
in
all the treetops you
feel hardly
a breath the birds
are silent

in the forest only wait
soon
you too shall rest

stop
116: recitation in
groups of eight

over all hilltops is rest
in all treetops
you feel hardly a
breath the birds are
silent in the forest
only wait soon you

too shall rest

stop
117: recitation in
groups of twelve

over all hilltops is rest
in all treetops you feel
hardly a
breath the birds are

silent in the forest
only wait soon you
too shall rest

stop
118: recitation in
groups of twenty-four

THE POEM IS READ VERY FAST AND WITHOUT STRESS
BY ONE SINGLE VOICE

stop
protocol no. 1
second group: 12
change of sequence
121: inversion

rest shall too you
soon wait only
forest the in silent are birds the
breath a hardly
feel you
treetops all in
rest is
hilltops all over

stop
122: vertical arrange-
ment, the poem is read
from top to bottom

over is in you
hardly the only you
all rest all feel
a birds wait too
hilltops treetops breath
are soon shall
silent rest in the forest

stop
123: horizontal
arrangement, that is,
change of line
sequence

you too shall rest
 hardly a breath
 you feel
 is rest
 in all treetops
 over all hilltops
 only wait soon
 the birds are silent in the forest
 stop
 124: randomized
 distribution
 1241: aleatory
 permutation
 the individual words of
 the poem are reordered
 at random

- 1 becomes 7
- 2 becomes 15
- 3 becomes 24
- 4 becomes 12
- 5 becomes 26
- 6 becomes 22
- 7 becomes 10
- 8 becomes 27
- 9 becomes 3
- 10 becomes 18
- 11 becomes 16
- 12 becomes 5
- 13 becomes 9
- 14 becomes 25
- 15 becomes 11
- 16 becomes 1
- 17 becomes 23
- 18 becomes 6
- 19 becomes 13
- 20 becomes 2

22 becomes 8

21 becomes 19

23 becomes 14

24 becomes 4

25 becomes 17

26 becomes 20

27 becomes 21

1242: answer

all birds you
 a shall
 wait feel rest
 hilltops in
 are rest you
 too hardly over soon in breath all
 the treetops the
 is silent forest only

stop
 protocol no. 1
 third group: 13
 aleatory recreation
 the programming
 of the vocalic, conso-
 nant, and syntactical
 strands enable the
 processors to
 reconstruct the poem

a
 b
 c
 k
 l
 m
 n
 o
 ob ob

obedience is the
 mother of success

stop
back to processor 2

ova
ove
ove

ovary
oven
ovenready
over
over

overa
overa

overab
overact
overaf
overal

overall
above all

germany above everything
in the world

SOUND
stop
back to processor 1

overa
overall
over all
a

b
c
f
g
h
h

ha
he
hi

hij

hik
hil
hil

hila
hile
hili

hill
hill

hillto
hillto

hilltop
hilltop

hilltops

stop
recapitulation

over

all

hilltops

processor 1 continue

a
b
e
I
I

in
ir
is

is

recapitulation

over all hilltops is

a

b
d

continue

s
t

back

r
r

rabies
raccoon
race
respite
response
rest

over all hilltops is rest
the rest is silence

stop
processor 1 continue

a
b
e
l
l

in
in

ina
ina

inal

in all
over all hilltops is rest in all

hill
hillt

stop
continue

kill
killt

mea
meat

tea
treat
treetop

treetops

recapitulation

over all hilltops

is rest

in all treetops

in

is

they

we

it

she

he

me

you

you

stop

switch to processor 3

a

b

c

d

e

f

f

fa

fal

fe

fea

fec

fed

fed

feda

fede

fedi

fedo

fedu

feeda

	feede		
	feedi		
feef			
	feef	feef	
feeg			
	feeg	feeg	
feek			
	feek	feel	
feel			
feel		feel you	
			stop
			inversion
you feel			
	you don't feel		
			stop
			back to processor 1
you feel no			
			recapitulation
over all hilltops			
	is rest		
		in all treetops	
you feel			
	h		
	ha		
	hai		
	hai		
	heil hi		
			stop
			back to processor 1
h			
h			
h			

ha
hardly
hardly

hardly a

hardly a

h
g
f
d
c
b

br
br
bra
brac
brad

stop
back to processor 1

bre
breath
hardly a breath

hardly a breath

hardly a breath

SOUND
recapitulation

over all hilltops
is rest
in all treetops
you feel
hardly a breath

p
q
r
s
t

th

		the	
		the	
the g			
the f			
the e			
			stop continue
the e			
the d			
the c			
the b			
the b			
	the bi		
		the bird	
the birds			
			stop
			processor 2 continue
	the birdies		
			stop
			processor 3 continue
		the birds	
a			
	ar		
		are	
			stop
			switch to processor 2
	b		
	d		
	t		
	v		
			back
	s		
	s		
	sad	sa	
		sade	
sag			

sail
salute
secure
seduce
sidle
sight
signer
silage
silage
silage

silent

the birds are silent

the birds are silent in the

a
k
b
e
d
f
f

fo
fo

for
fore
forest

the birds are silent in the forest

recapitulation

over all hilltops
is rest
in all treetops
you feel
hardly a breath
the birds are silent in the forest

o

on

only

wood
 wood
 wade
 wade
 wait
 wait
 waiting
 waiting
 waitingf
 waiting for godot
 waitse
 waitsi
 waitso
 waitso
 waitsoo
 waitsoon
 wait soon
 wait soon
 only wait soon
 only wait soon
 over all hilltops
 is rest
 in all treetops
 you feel
 hardly a breath
 the birds are silent in the forest
 only wait soon
 you
 inversion
 silent
 stop
 mistake
 feel

rest			back
	rest		
		shall rest	
only wait soon			
you			
	too shall		
		rest	
			recapitulation
over all hilltops			
is rest	over all hilltops		
in all treetops	is rest	over all hilltops	
you feel	in all treetops	is rest	
hardly a breath	you feel	in all treetops	
the birds are silent in			
	hardly a breath	you feel	
the forest	the birds are silent in		
		hardly a breath	
only wait soon	the forest	the birds are silent in	
you too shall rest	only wait soon	the forest	
	you too shall rest	only wait soon	
		you too shall rest	
			stop
			SOUND
			protocol no. 1
			fourth group: 14
			expansion
			141: doubling
over over all all hilltops hilltops			
is is rest rest			
in in all all treetops treetops			
you you feel feel			
hardly hardly a a breath breath			
the the birds birds are are silent silent in in the the forest forest			
only only wait wait soon soon			
			continue

you you too too shall shall rest rest

stop
protocol no. 1
fifth group: 15
restrictions
151: apheresis
omission of the first
word of each line

all hilltops
rest
all treetops
feel
a breath
birds are silent in the forest
wait soon
too shall rest

stop
152: apocope
omission of the last
word of each line

over all
is
in all
you
hardly a
the birds are silent in the
only wait
you too shall

stop
153: redundancy

restriction to the end
rhymes

hilltops
rest
treetops

feel
breath
forest
soon
rest

stop
154: ellipsis
omission of the first
and last word of each
line

all
(...)
all
(...)
a
birds are silent in the
wait
too shall

stop
protocol no. 1
sixth group: 16
change of form
161: negation

not over all hilltops
is rest
not in all treetops
you feel
hardly a breath
the birds are not silent in the forest
only don't wait soon
you too shall not rest

stop
162: question and
answer

what is over all hilltops?

rest

do you feel a breath in all treetops?

hardly

where are the birds silent?

in the forest

when shall you rest?

soon

who rests too?

you you

stop

protocol no. 1

seventh group: 17

permutations

171: permutation with

three words

rest, forest, feel

feel rest in the forest

rest forest in the feel

feel forest in the rest

forest rest in the feel

rest feel in the forest

forest feel in the rest

stop

172: permutation with

four words in the

manner of ludwig harig

birds feel rest silent

silent birds feel rest

birds feel rest silent

feel rest silent birds

silent feel rest birds

feel rest birds silent

rest birds silent feel

birds silent feel rest

silent rest birds feel

rest birds feel silent

birds feel silent rest

feel silent rest birds
birds rest feel silent
silent birds rest feel
rest feel silent birds
feel silent birds rest
birds rest silent feel
rest silent feel birds
feel birds rest silent
silent rest feel birds
rest feel birds silent
feel birds silent rest
birds silent rest feel

saved

saved

saved

stop
end of protocol no. 1
SOUND
please save 1

stop
SOUND
protocol no. 2
external operations
whereby either words
of the poem are
changed according to
prescribed rules, or
structures are used for
certain words of the
poem that are
normally alien to them.
first group: 21
repositioning of letters
211: anagram
the letters of nouns,
verbs, and adjectives

are repositioned and
thus produce words
with new meaning

over lal hillpots
si ster
in lal resetpots
you leef
hardly a rebath
the dribs era islent in the foster
only wita soon
you too halls ster

stop
212: metathesis
sound changes are
made in nouns and
verbs

over all pillhots
si sert
in all troptees
you flee
hardly a bearth
the brids aer sinlet in the froste
only tiwa soon
you too hasll ster stop

protocol no. 2
second group: 22
change of meaning
through replacement
of letters
221: prothesis
formation of a new
sound, a new syllable
at the beginning of the
word

lover call shilltops

tis nocest
sin ball lotreetops
heyoun feel
cowhardly ya obreath
scathe sbirds fare bsilent tin lathe upforest
whyoun kuwait monsoon
heyoun tatoo asshall crest

stop
222: epenthesis
insertion of sounds in
the word center

oveer alal hillstops
its reast
ion alal treestops
yogu febel
hairdly a brepath
thee birods aree siltent ion thee foxrest
onely wasit solon
yogu togo shmall reest

stop
223: paragram
change of letter in a
single word which
produces a comical
meaning

oven ali hillcops
in test
on ail truetops
yol fell
harply o breadth
tie binds ape sirent is thy fonest
olly want sonn
yol tao shell rust

stop
224: tmesis
each syllable is

repeated with the
consonant w

owovewer alwll hilwilltopwops
iwis reswest
iwin alwll trewreetopwops
yowou feeweel
harwardlwy awa breatwreath
thwhe birdwirds arwre siwilenwent iwin thwhe foworesswest
onwnlwy waiwait soowoon
yowou towoo shalwhall reswest

stowop
third group: 23
isomorphisms
231: isovocalism
change of nouns
starting from their
vowels

over all io	over all irony
is e	is fear
in all e e o	in all feetshops
you feel	you feel
hardly a ea	hardly a tear
the i are silent in the oe	the pigs are silent in the golem
only wait soon	only wait soon
you too shall rest	you too shall rest
	repeat
	over all irony
	is fear

in all feetshops
you feel
hardly a tear
the pigs are silent in the golem
only wait soon
you too shall rest

stop
SOUND
232: isoconsonantism
change of the nouns
starting from their
consonants

over all h-l-t-p-s

over all halation posts

is r-s-t

is resentment

in all t-r-t-p-s

in all tyrant piss

you feel

you feel

hardly a b-r-t-h

hardly a baritone hell

the b-r-d-s are silent

in the f-r-s-t

the bearded dissidents are silent in the
ferry station

only wait

stop
back

over all halation posts

is resentment

in all tyrant piss

you feel

hardly a baritone hell

the bearded dissidents

are silent in the ferry
station
the bearded dissidents
are silent . . .

stop
back

only wait soon
you too shall rest

stop
SOUND
233: isosyntaxism
general change of
nouns according to
fairy tale motifs

over all castles

is sleep

in all hedges of thorn

you feel

hardly a king's son

the princesses are si-
lent in the spinning
room

only wait soon only wait soon
you too shall rest you too shall rest

stop
234: s plus n
nouns are replaced by
the *n*th noun
following in the
dictionary
2341: n equals 5
the selection is made
from cassell's latin
dictionary

over all hinges
is restoration

in all trespassers
you feel
hardly a brevity
the bitches are silent in the forgetfulness
only wait soon
you too shall rest

stop
2342: n equals 10
the selection is made
from cassell's latin
dictionary

over all formulas
is resurrection
in all tribunals
you feel
hardly a bride
the blackberries are silent in the formation
only wait soon
you too shall rest

stop
2343: n equals 15
the selection is made
from university of
chicago spanish
dictionary

over all histrionics
is reticence
in all tricks
you feel
hardly a bricklayer
the bleachers are silent in the fortification
only wait soon
you too shall rest

stop
235: v plus n
verbs are replaced by

the *n*th verb following
in the dictionary
2351: *n* equals 3
the selection is made
from cassell's latin
dictionary

over all hilltops
beams rest
in all treetops
you feign
hardly a breath
the birds beam silent in the forest
only walk soon
you too shall restrict

stop
2352: *n* equals 12
the selection is made
from the thesaurus

over all hilltops
bears rest
in all treetops
you festoon
hardly a breath
the birds bear silent in the forest
only want soon
you too shall retch

stop
protocol no. 2
fourth group: 24
contamination of the
semantic field
the poem is treated on
different linguistic
levels
first type: 241
translations

sur tous les sommets
le repos règne—
aux cimes des arbres
tu sens à peine
passer un souffle;
les oiseaux dans les bois se taisent.
toi aussi bientôt
tu reposeras.

sopra ogni vetta
è pace,
in ogni albero
non senti
neanche un sussurro;
gli uccelli tacciono nel bosco,
aspetta, presto
avrà pace anche tu.

stop
second type: 242
proverbialisation
2421: hilltop

hilltop set, harm get

Ye shall know them by
their hilltops

actions speak louder
than hilltops

2422: rest

rest for all

come to rest country

do what tastes rest

2423: treetops

once a treetop always
a liar

where there's a tree-
top, there is a way

fine treetops make
fine birds

2424: breath

put a breath in your
tank

in for a penny in for a
breath

make it breath

2425: bird

barking birds don't
bite

his bird is no bed of
roses

kill two birds with one
hammer

stop

back

kill two birds with one
stone

2426: forest

all cats are forests in
the dark

make love not forests

all forests lead to
rome

stop

third type: 243

according to lewis

carroll

resolution of the

theme in ten logical

sentences which allow

one single conclusion

1. the only animals in
this forest are birds

2. every animal that
likes to watch the
moon is a rambler

3. if you despise an
animal, stay away
from it

4. no animal is silent,
unless it roams
through the night

5. all birds love the
silence

6. fish do not ramble

7. no animal will ever
follow you, except
those in this forest

8. only animals that
are silent love peace

9. you despise the
animals which do not
follow you

10. all animals which
roam through the
night like to watch
the moon

stop
SOUND
conclusions

all animals which roam through the night love to watch the moon
all animals which like to watch the moon roam through the night
all animals which like to watch the moon are ramblers
all animals which roam through the night are ramblers
fish are not ramblers
fish do not roam through the night
no animal is silent unless it roams through the night
fish do not roam through the night
fish are not silent
only the animals which are silent love peace
fish do not love peace
all birds love peace

fish are not birds
the only animals of this forest are the birds
fish are no animals of this forest
no animal will follow you except those of this forest
fish will never follow you
you despise the animals which do not follow you
you despise fish
if you despise an animal stay away from it
always stay away from fish

stop
repetition of the
conclusion

always stay away from

fish

always stay away from

fish

always stay away from

fish

stop
fourth type: 244
change of meaning
through regrouping
the material of the
letters according to
raymond queneau's
method
2441: the first reading
somewhat reproduces
the poem, the second
one is about some
girls

PROCESSOR 1 READS
SIMULTANEOUSLY
THE WORDS OF THE
POEM

o, vera, lulu hill. tops! isis nest! in a lull tree,
tipsy . . . o, u feel hard lyra's breast. the birdies
are silent . . . in the forest on lyra's waist—sodomy!
out! o, o shallow beast.

stop
protocol no. 2
fifth group: 25

expansions
first type: 251
expansion through
analogy
each word of the
poem is replaced by a
semantically similar
word
2511: hilltop

ridge

parnassus

horn

range

elevation

mountains

peak

zenith

summit

pass

height

climax

apex

olympus

stop
2512: rest

break

siesta

tranquillity

picnic

holiday

retirement

harmony

weekend

death

calm

spa

		relaxation	
silence			
	vacation		
		peace	
			stop
			2513: treetop
eyrie			
	crow's nest		
		cloud	
roof			
	mountain pasture		
		culmination	
nest			
	lookout		
		spire	
ridge			
	height		
		ledge	
masthead			
	peak		
			stop
			2514: bird
brood			
	chick		
		feathered	
sparrow			
	cuckoo clock		
		wader	
poultry			
	kentucky fried chicken		
			stop
			2515: forest
wood			
	jungle		
		grove	
thicket			

	bush		preservation
primeval forest			
	eyrie		brush
knee timber			
	acid rain		shrubbery
owl			
	state park		
			stop
			2516: application
			synonymization
over all ridges			
	over all parnassuses		
		over all summits	
is tranquillity			
	is vacation		
		is peace	
in all crow's nests			
	in all mountain pastures		
		in all clouds	
you feel	you feel	you feel	
hardly a breeze			
	hardly a wind		
		hardly air	
the brood is silent	in the shrubbery		
	the poultry is silent	in the state park	
		the wader is silent	in the bush
only wait soon	only wait soon	only wait soon	
you too shall rest	you too shall rest	you too shall rest	
			stop
			second type: 252

over all hilltops
 is rest
 in all treetops
 you feel
 hardly a breath

annul question
 annul question
 annul question

mount everest 29, 035
 k2 28, 253

lhotse 27, 920
 makalu 27, 765

dhaulagiri 26, 794
 manaslu 26, 758

ussr 1131
 south america 957

metaphorical expansion
 each line is to be re-
 placed by an even
 more poetic expres-
 sion
 processor 1

stop
 annul question

SOUND
 question annulled
 third type: 253
 encyclopaedic diversi-
 fication
 2531: hilltop

kangchenjunga 28, 169

cho oyu 26, 906

nanga parbat 26, 658
 stop
 2532: forests
 area in million hectare

		africa 753	
north america 733			
	asia 520		
		europa 141	
pacific region 96			
	central america 74		
			stop
			2533: proportion of the total surface area in percentage
brasil 61%			
	finland 52%		
		sweden 52%	
canada 37%			
	usa 33%		
		germany 27%	
czechoslovakia 26%			
	argentina 25%		
		russia 20%	
france 20%			
	belgium 17%		
		india 16%	
netherlands 6%			
	great britain 5%		
		italy 3.5%	
			stop
			2534: birds
swimming birds			
	goose		
	swan		
	pelican		
	duck		
	penguin		
	cormorant		
wading birds			
		flamingo	

flightless birds

- sand piper
- curlew
- ibis
- heron
- peewit

ostrich

rhea

emu

cassowary

kiwi

dodo

fowl-like birds

- chicken
- guinea fowl
- partridge
- gobbler
- pheasant
- turkey hen

doves

- turtle dove
- wild dove
- field dove
- ring dove
- culver
- crown dove

climbing birds

- woodpecker
- green woodpecker
- macaw
- cuckoo
- parrot
- cockatoo

passerine birds

- sparrow
- kingfisher

	swallow		
	lark		
	blackbird		
	raven		
birds of prey		eagle	
		condor	
		falcon	
		vulture	
		buzzard	
		owl	
			stop
			end of protocol no. 2
			SOUND
			please save
saved			
	saved		
		saved	
			SOUND
			wait
SOUND			
	SOUND		
		SOUND	
CLICK			
	CLICK		
		CLICK	
			SOUND
			protocol no. 3
			biographical elements
goethe			
	goethe		
		goethe	
goethe's birth			
	goethe's schooling		
		goethe's baptism	
goethe's childhood			

goethe's marriage
 goethe's children
 goethe's lovers
 goethe's travels
 goethe's tastes
 goethe's political impact
 goethe's houses
 goethe's suits
 goethe's last thought
 light more light
 stop
 continue
 goethe's death
 goethe's funeral
 goethe's posterity
 judgements about
 goethe
 stop
 judgements about
 goethe

milosc: the father of so many dead beauties has never been understood, neither in germany nor elsewhere. eckermann, whom heinrich heine called the poodle, has left us the worst caricature of the master, an idealized portrait by a stupid student.

claudel: a big solemn donkey, this goethe

bertram: a mountain massif of the mind

schlichtegroll: he became early a man in his art; in all other aspects he remained permanently a child

nietzsche: the last german whom I have respect for

napoleon: you are a man, herr goethe

schopenhauer: goethe remained until the end of his life articulate, intellectually strong, and active.

	chateaubriand: a man I admire, but whom I	
do not like	kästner: herr goethe has great talent	
		stop
		goethe and a
goethe and architecture	goethe and aristotle	
	goethe and art	
goethe and bacon		b
	goethe and béranger	
	goethe and beer	
goethe and byron		
	goethe and catholicism	c
	goethe and children	
goethe and cousin		
	goethe and death	d
	goethe and democracy	
goethe and despotism		
	goethe and education	e
	goethe and the fatherland	f
goethe and fame		
	goethe and faust	
	goethe and freedom	
goethe and the french		
	goethe and geology	g
	goethe and the germans	
goethe and mrs. goethe nee vulpius		
	goethe and götz	h
	goethe and god	
goethe and hegel		

	goethe and herder	
		goethe and homer
goethe and hugo		
	goethe and italy	i
		goethe and the
		jews
goethe and kant		j
		k
	goethe and knebel	
		goethe and
		kotzebue
goethe and lavater		l
	goethe and literature	
		goethe and luther
goethe and marriage		m
	goethe and mathematics	
		goethe and memory
goethe and mérimées		
	goethe and jean-henri	
	meyer	
		goethe and the monads
goethe and morphology		
	goethe and morality	
		goethe and
		nature
goethe and newton		n
	goethe and occultism	o
		goethe and
		painting
goethe and pederasty		p
	goethe and the	
	people	
		goethe and pesta-
		lozzi
goethe and philology		p
	goethe and philosophy	
		goethe and poetry

goethe and
protestantism

goethe and reason r
goethe and religion

goethe and the
republic

goethe and riemer s
goethe and saxony-
weimar

goethe and schiller

goethe and schiller
goethe and schiller

goethe and schiller

goethe and schiller
goethe and schiller

goethe and schiller

goethe and schiller
goethe and schiller

goethe and schiller

goethe and schiller
goethe and schiller stop
continue

goethe and scholars

goethe and schlegel
goethe and science

goethe and
shakespeare

goethe and sickness
goethe and
sophocles

goethe and the soul

goethe and mme.
stael

goethe and tobacco

goethe and suffering t
goethe and tasso

goethe and theater
 goethe and the theo-
 ry of colors v
 goethe and van eyck
 goethe and voltaire
 goethe and war w
 goethe and welfare
 goethe and zacharias
 werner
 goethe and werther
 goethe and wieland
 goethe and wilhelm
 meister
 goethe and women xyz
 goethe and xy
 goethe and zelter
 stop
 goethe's thoughts
 supposed to and wanting to without being able
 supposed to and being able without wanting to
 wanting to and being able without being supposed to
 classicism is health
 romanticism is disease
 i must be free in
 thinking and
 creating
 the message well I hear, my faith alone is weak
 man is not born so that he may be free
 man still must err, while he doth strive
 much the same thing says the pastor, too
 only with slightly different words
 the church hath a good stomach
 grey is, young friend, all theory:
 and green of life the golden tree
 he who possesses science and art also has
 religion

what we possess in black and white,
we can in peace and comfort bear away
when words men hear, in sooth,
they usually believe
much the same thing says the pastor, too
most admirable weapons words are found,
on words a system we securely ground
oh god! how long is art, how short our life
man's concentrated woe oerwhelms me here
because not all flowery dreams came true
however absurdly the grape juice foams and sputters
in the end it turns into some sort of wine
here am i man, i feel it here
a good man in his darkest aberration,
of the right path is conscious still
ah, i am weary of striving
mastery is seen most clearly when constrained
work of intellect and art are not meant for
the rabble
so this was at the poodle's core!
bring much, you something bring for various classes
by mass alone can you subdue the masses
who never ceases striving we are able to redeem
stop
end of record no. 3
please save
saved
saved
saved
SOUND
protocol no. 4
explosion of quotes
aleatorical search
through free
association
PROCESSORS 1, 2, 3, AND SYSTEM CONTROL SPEAK IN FREE

ALTERNATION:

the forest stands dark and silent
and from the meadows rises a
wondrous white mist

claudius

i am a tree
i can no longer stand straight
it clung to me and rocked
as if all winds of the world clung to me and rocked—
blood seeped into my roots—
all birds which were nesting in my treetop
had bloody nests.
every night i start bleeding again—
my root climbs out of its grave

nelly sachs

IN FREE ALTERNATION:

their property is peace and silence
which would praise even angels

hölderlin

nothing emanates from the dark
neither flight, nor wind, nor voice
except when in the distance from the woods
in sudden bursts
a cooing stream crumbles on the rubble
the echo is then moved by the waterfall's burst

stuart merrill

like floating clouds
gray oaks twist
in the nearby woods
among the mist

verlaine

j'ai revu ma forêt captive des hivers
s'éveiller mollement à de tièdes haleines
déjà dans l'air plus beau les grands arbres sont verts
et le parfum des bois s'exhale vers les plaines

severine

nothing moves around him, save a swarm
of cranes who guide him

schiller

are the cranes returning to you

hölderlin

cranes who plow through the air high above
arrive in migratory swarms screaming

liliencron

at half past three, a single bird

um halb drei trug ein einzelner vogel

unto a silent sky

einem schweigenden himmel

propounded but a single term

das einzige wort

of cautious melody

einer behutsamen melodie vor

emily dickinson

all round they hearken

and scarcely breathe

no bird is singing

nietzsche

up into the silence the green

silence with a white earth in it

hoch droben im schweigen das grüne

schweigen mit einer weissen erde darin

cummings

in the woods there is a bird;

his singing stops you, and you blush

there is a clock that never strikes

there is a little swamp, with a nest of pale animals

IN FREE ALTERNATION:

there is a cathedral that sinks, and a lake

that rises above it

there is a little ribbon-covered cart,

abandoned in the hedge

rimbaud

the world becomes dream, and the dream becomes world

novalis

under which thick haze is the glow extinct
you walk off, the silence is turning into your mouth
to that street on which your steps die away

rimbaud

along, one day, came a big red bear
who knew nothing of the local customs
because he came from overseas
and gobbled up the birds in the forest
and the birds of the forest were silent no longer
on every treetop is unrest
in every hilltop can be heard,
this time, a breath.

brecht

my stomach—is surely an eagle's stomach

nietzsche

out of the clouds now rose in the distance silvery alpine peaks

klopstock

that only would I call my summit, that hath
remained for me my last summit

nietzsche

je demeure ton sceptre o géante abattue
veuve d'éclairs avec la nuit

olivier larronde

si j'étois dans un bois poursuivy d'un lion
si j'étois à la mer au fort de la tempeste,
si les dieux irritez vouloient presser ma teste
du faix du mont olympe et du mont pelion . . .

théophile de viau

not because we think, will, or feel, do we exist;
and not because we exist, do we think, will, or feel.
we are because we are; we feel, think, and will,
because outside of ourselves something other
than ourselves exists too.

schiller

wide, tall and splendid
is the panoramic view of life,
from mountain-range to mountain-range
floats the eternal spirit
full of promise of eternal life

goethe

and like a conflagration
that devours houses, it flares
up heedless, and does not spare
space

IN FREE ALTERNATION:

and a steaming cloud,
widely in ferment, covers
the helpless wilderness.

hölderlin

los pétalos del tiempo caen inmensamente
the petals of time fall immensely
como vagos paraguas parecidos al cielo
like vague umbrellas looking like the sky
una confusa huella sin sonido ni pájaros
a confused trace without sound or birds
un desvanecimiento de perfumes y razas
a dissipation of perfumes and races

neruda

REPEATED FREQUENTLY:

but soon we shall be song

hölderlin

IN FREE ALTERNATION:

kuraki yori aus dem dunkel hors de la nuit out of the dark
kuraki michi nizzo

auf den dunklen pfad

dans un sentier sombre into a dark path

irinubeki

muss ich jetzt treten

je dois pénétrer

i now must enter

haruka ni terase

leucht mir von fern

éclaire moi de de ton

shine on me from
afar

lointain fringe

yama no ha no tsuki

mond des gebirges

lune sur la crête de

moon of the mountain

la montagne

izumi shibiku

the poet resembles this prince of cloud and sky
who frequents the tempest and laughs at the bowman;
when exiled on the earth, the butt of hoots and jeers,
his giant wings prevent him from walking.

baudelaire

is there a silence screaming

ist dort ein schreiend schweigen

over your tongue screaming

das über deine zunge schreit

screaming your words own screaming

das deine worte niederschreit

crying in the wilderness

und brüllend in der wüste schreit

tell me is there

sag mir ob es so ist

oh dark bird lost in the blue-falling night

o dunkler vogel verloren in der blau-fallenden nacht

and the red hammer of my blood

und der rote hammer meines blutes.

white

so when zarathustra thus ascended the mountain,
he thought on the way of his many solitary wanderings from youth onwards,
and how many mountains and ridges and summits he had already climbed.

nietzsche

when facing a secret word,
the entire false existence flies off

novalis

there are no nouns in the hypothetical *ursprache* of tlön, which is the source
of the living language and the dialects;

IN FREE ALTERNATION:

there are impersonal verbs qualified by monosyllabic suffixes or prefixes
which have the force of adverbs. for example, there is no word corresponding
to the noun moon but there is a verb to *moonor* to *moondle*. *the moon rose
over the sea* would be written *hlör u fang axaxaxas mlö*, or, to put it in order:
upward beyond the constant flow there was moondling. (xul solar translates it
succinctly: *upward, behind the onstreaming it mooned*). the previous passage
refers to the languages of the southern hemisphere. in those of the northern
hemisphere (the eleventh volume has little information on its *ursprache*), the
basic unit is not the verb, but the monosyllabic adjective. nouns are formed
by an accumulation of adjectives. one does not say moon; one says airy-clear
over dark-round or orange-faint-of-sky or some other accumulation. in
the chosen example, the mass of adjectives corresponds to the real object.
the happening is completely fortuitous. in the literature of this hemisphere
(as in the lesser world of *meinong*), ideal objects abound invoked and
dissolved momentarily, according to poetic necessity. sometimes, the faintest
simultaneousness brings them about. there are objects made up of two sense
elements, one visual, the other auditory—the color of a sunrise and the
distant call of a bird.

j. l. borges

you suffer and keep silent, unknown to them

hölderlin

no breath of wind stirs any longer the branches'
clandestine green. the moon has silenced their voices,
but through the grief of the half-open leaves cold kisses
and blue stars are glowing in the night

arthur paugris

it is the air that returns the breath
there where you are not, happiness flowers

g. p. schmidt

cold is the evening's breath

a magnificent tree with strong branches
as the leaves announce the silence without a sound

claudius

in the night
the water lily is
a lamp on a quiet lake
where the green viper
is a wet lightning

jean de lassus

oh, solve me the riddle of life,
the tormenting primordial riddle
that so many heads before me have pondered
heads in hieroglyph miters
heads in turbans and black birettas
periwigged heads, and thousands of other
poor, perspiring heads of humans:
tell me, what is the meaning of man?
where has he come from? Where is he going?
who dwells up there on the golden stars?

pichette

the waters murmur their eternal murmur
the wind is blowing the clouds are fleeting
the stars are gleaming indifferent and cold,
and a fool waits for an answer.

heinrich heine

over all hilltops

heinrich heine

and i still don't know
if i am a falcon, or a
storm, or a great song

is rest

rilke

hope is shining like
a straw in a barn

	in all treetops	verlaine
		shouldn't the answer rather be: i forgot the question?
you feel		bataille
		my head is as empty as a theater where i just performed
	hardly a breath	kierkegaard
		i am approaching poetry: but in order to miss it.
		bataille
	the birds are silent in the forest	i don't know who speaks and i don't know who dares to conclude the infinite poem
only wait, soon		bataille
	you too shall rest.	
SILENCE		
tsui ni yuku	dass es einen weg	
	qu'il y ait un chemin	
		that is a road
michi to wa kanete		

gibt den wir eines ta-
ges alle nehmen

qu'un jour nous de-
vions tous prendre

which some day we
all travel

kikishikada

davon hatt' ich einst
gehört

je le savais déjà

i had heard before

kino kyô to wa

doch nie geglaubt

mais je ne croyais pas

yet i never expected

omowazarishi

ihn selbst so bald zu
gehen

qu'il me faille le
prendre si tôt moi-
même

to take it so soon
myself

narahisa

SILENCE

created out of silence
in silence
through silence
each poem leads us again and again
towards silence

over all the rests
is rest
in all the rests
you hardly rest
a rest
the rests rest in rest

only rest soon
you too shall rest

friede	friede	friede	friede
friede	friede	friede	friede
reposo	reposo	reposo	reposo
reposo	reposo	reposo	reposo
quiet	quiet	quiet	quiet
quiet	quiet	quiet	quiet
silence	silence	silence	silence
silence	silence	silence	silence
schweigen	schweigen	schweigen	schweigen
schweigen	schweigen	schweigen	schweigen
sosiego	sosiego	sosiego	sosiego
sosiego	sosiego	sosiego	sosiego
rest	rest	rest	rest
rest	rest	rest	rest
paix	paix	paix	paix
paix	paix	paix	paix
ruhe	ruhe	ruhe	ruhe
ruhe	ruhe	ruhe	ruhe
peace	peace	peace	peace
peace	peace	peace	peace
descanso	descanso	descanso	descanso
descanso	descanso	descanso	descanso
silentium	silentium	silentium	silentium
silentium	silentium	silentium	silentium
stille	stille	stille	stille
stille	stille	stille	stille
tranquillité	tranquillité	tranquillité	tranquillité
tranquillité	tranquillité	tranquillité	tranquillité
calma	calma	calma	calma
calma	calma	calma	calma
verstummen	verstummen	verstummen	verstummen
verstummen	verstummen	verstummen	verstummen

paz

paz

paz

paz

paz

paz

paz

paz

pzzz

pzzz

pshsh

pshsh

pshsh

shsh

shsh

shshshsh

Translated by Ulrich Schönherr