

STILLHETENS ÅNDEDRAG

THE BREATHING OF SILENCE

Stillhetens åndedrag

The breathing of silence

Og lønn vi fikk avstanden fra

And wages we got the distance from

aligned against

Luigi Nono:
'Fragmente - Stille, an Diotima' (1980)

in 1983 recording by

LaSalle Quartet

published on
Deutsche Grammophon (1986)

Bilingual edition

Norwegian original with literal english translation

John Grover

*doch im Alphabet der Gewitter
eingezeichnet neben den Regenbögen -*

*Nelly Sachs
'Aber vielleicht'
'Flucht und Verwandlung'*

Stillhetens åndedrag - Og lønn vi fikk avstanden fra
The breathing of silence - And wages we got the distance from

The english translation is maximally literal relative to the norwegian original

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En tidlig utgave på norsk med studier og materialer til verkets struktur ble utgitt i oktober 2016 under tittelen 'Og lønn vi fikk avstanden fra'

An early edition in norwegian with studies and materials to the work's structure was published in october 2016 under the title 'Og lønn vi fikk avstanden fra'

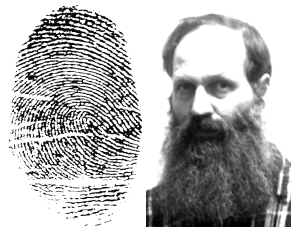
A boy in the street used the word 'mushroom' of poem 64 in the passing.
The poet thanks the birds of Szolnok.

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Preamble

I heard Luigi Nono's "Fragmente - Stille, an Diotima" on radio in probably 1985 and it is possible that it was the LaSalle Quartet's recording of 1983 I heard - although it could perhaps have been a concert recording. I did not (as far as I remember) hear it again before the summer 2017 - well after my poetic work "Stillhetens åndedrag" was completed. The 1983 recording was published on Deutsche Grammophon in 1986 and it is this recording which is the basis for the present alignment against my poetic work. In this published LaSalle Quartet recording (apparently endorsed by the composer) the work is divided into two parts:

Part 1 = 18 minutes and 24 seconds

Part 2 = 19 minutes and 36 seconds

- in total 38 minutes exactly. The alignment against my work in this study is essentially based on that recording. The alignment starts with Part 2 on poem #48 and distributes evenly over the 64 poems - which means that part 1 thereby starts exactly on poem #17 - which is a displacement of 16 poems = one quarter of the 64 poems.

The present study should of course have been published including a CD with the 1983 LaSalle recording - plus ideally a computer program windowing the running text aligned with the music, ideally also with photographic reproduction of the score available. The present budget publication cannot afford that but maybe a later publication of it could.

Nono
PART
2

1.

- 10:05,6 *#solens pike*
- 10:07,3 Det mørkner så tidlig i Szolnok.
10:09,0 Det kom fra en annen planet,
10:10,7 de ordene som måtte sies
10:12,4 når lyset forandret sin lét.
- 10:14,1 Vi lever ennå på jorden
10:15,8 der menneskelivet er skapt
10:17,5 og regnet trommer mot taket
10:19,2 og sjeler kan gå fortapt.
- 10:20,9 Jeg elsker en kvinne på jorden
10:22,6 når stjernene lyser i øst.
10:24,3 Nå mørkner det igjen mot natten.
10:26,0 Nå demrer det igjen mot høst.
- 10:27,7 Det taler til folket derunder
10:29,4 som skyldes et underlig svar.
10:31,1 Kaller Vårherre de munner
10:32,8 ser du det som det var.
- 10:34,5 Har jeg *studier* med deg
10:36,2 dukker opp *for a daily routine*,
10:37,9 teller hun skyenes vei.
10:39,6 Høyt over trekker vogner forbi.

Nono
PART
2

1.

- 10:05,6 *#the sun's girl*
- 10:07,3 It darkens so early in Szolnok.
10:09,0 It came from another planet,
10:10,7 those words which had to be said
10:12,4 when the light changed its character.
- 10:14,1 We live still on the earth
10:15,8 where the human life is created
10:17,5 and the rain drums against the roof
10:19,2 and souls can fall into damnation.
- 10:20,9 I love a woman on the earth
10:22,6 when the stars shine in the east.
10:24,3 Now it darkens again towards the night.
10:26,0 Now it dawns again towards autumn.
- 10:27,7 It speaks to the people thereunder
10:29,4 which is due to a strange answer.
10:31,1 Calls the Lord those mouths
10:32,8 you see it as it was.
- 10:34,5 Have I *studies* with you
10:36,2 pops up *for a daily routine*,
10:37,9 counts she the clouds' way.
10:39,6 High over wagons pull past.

2.

- 10:41,2 *Identifisere Herrren*
- 10:42,9 Fuglenes fottrinn mot taket
10:44,6 hvor månesigden sto tynn
10:46,3 ble avløst av vakthundens vake,
10:48,0 et blikk som gransket din synd.
- 10:49,7 Så regnet det igjen mot taket.
10:51,4 Det skar seg - så stanset det opp.
10:53,1 I fuglenes atmosfære
10:54,8 sto det fra bunn til topp
- 10:56,5 at tiden har stanset din gransken
10:58,2 når ordene taler sitt frø.
10:59,9 Noen kastet vel hansken.
11:01,6 Hun snudde seg - ung og rød.
- 11:03,3 Jeg stiller meg utenfor samfunnets hus -
11:05,0 at det vakreste syn er et sår.
11:06,7 I åndenes indre - en brennende busk
11:08,4 som bjeffer mot sjelens skår.
- 11:10,1 Det stiger det jødiske ut av en bil
11:11,8 du ser mellom visst strå,
11:13,5 vandrer forbi i en jødisk stil
11:15,2 med Savonarola på.

2.

- 10:41,2 *To identify the Lorr*
- 10:42,9 The birds' footsteps against the roof
10:44,6 where the moon-sickle stood thin
10:46,3 were replaced by the watchdog's wake,
10:48,0 a look that scrutinized your sin.
- 10:49,7 Then it rained again against the roof.
10:51,4 It 'cut itself' - then it stopped.
10:53,1 In the birds' atmosphere
10:54,8 it stood from bottom to top
- 10:56,5 that the time has halted your scrutiny
10:58,2 when the words speak their seed.
10:59,9 Somebody must have thrown the glove.
11:01,6 She turned around - young and red.
- 11:03,3 I take up position outside the society's house -
11:05,0 that the most beautiful view is a wound.
11:06,7 In the spirits' inner - a burning bush
11:08,4 that barked towards the soul's shards.
- 11:10,1 There steps the jewish out of a car
11:11,8 you see between withered straw,
11:13,5 walks by in a jewish style
11:15,2 with Savonarola thereon.

3.

- 11:16,9 *Kn*lle*
- 11:18,6 Jeg våker og ber.
11:20,3 Det er tusmørkets ulver.
11:22,0 Det ringer i klokker.
11:23,7 Det suser i rør.
- 11:25,4 Det går i en trappe.
11:27,1 Det går i en dør.
11:28,7 Tider er knappe.
11:30,4 Her var jeg før.
- 11:32,1 Tilstandens timer
11:33,8 våker og ber.
11:35,5 Jeg vet at det rimer.
11:37,2 Jeg hører og ser.
- 11:38,9 Det nakne treet i kvelds-synagogens
11:40,6 og ser med sitt venstre blikk
11:42,3 de gulrøde bær i den dvelende plogens
11:44,0 og mørkne ved i trafikk:
- 11:45,7 Det mørkner mot kveldens tidlige høst
11:47,4 for hagens teater og mur
11:49,1 mot bladgullets tørre magnetiske trøst
11:50,8 og natt-togets bronse-kontur.

3.

- 11:16,9 *C*pulse*
- 11:18,6 I wake and pray.
11:20,3 It is the duskdark's wolves.
11:22,0 It chimes in bells.
11:23,7 It whispers in pipes.
- 11:25,4 It goes in a stair.
11:27,1 It goes in a door.
11:28,7 Times are meagre.
11:30,4 Here I was before.
- 11:32,1 The condition's/state's hours
11:33,8 wake and pray.
11:35,5 I know that it rhymes.
11:37,2 I hear and see.
- 11:38,9 The naked tree in the evening-synagogue's
11:40,6 and sees with its lefthand look
11:42,3 the yellow-red berries in the tarrying plough's
11:44,0 and decayed wood in traffic:
- 11:45,7 It darkens towards the evening's early autumn
11:47,4 for the garden's theatre and masoned wall
11:49,1 against the gold-leaf's dry magnetic consolation
11:50,8 and the night-train's bronze contour.

4.

- 11:52,5 *Der David kjøpte ølet*
- 11:54,2 En dag som er fylt av grimaser
11:55,9 som legemet mener er sant
11:57,6 som månen i sine faser
11:59,3 vokser og avtar iblant,
- 12:01,0 en dag som er fylt av trengsler
12:02,7 når hjulene skal gå rundt
12:04,4 og vi må forbi våre stengsler
12:06,1 som havet der vannet er grunt,
- 12:07,8 er kropper som lever på jorden
12:09,5 med teoretisk last
12:11,2 som skipene under torden
12:12,9 gir lynet sin dirrende mast.
- 12:14,6 Det regner forgjeves på jorden
12:16,2 hvis vannet er til for å gå
12:17,9 tilbake til havets orden
12:19,6 uten et menneske på.
- 12:21,3 Hvis soler og stjerner skal vandre
12:23,0 på himmelhvelvingens tak
12:24,7 uten å se på hverandre -
12:26,4 da står det mennesker bak.

4.

- 11:52,5 *Where David bought the beer*
- 11:54,2 A day that is filled with grimaces
11:55,9 which the body means is true
11:57,6 like the moon in its phases
11:59,3 waxes and wanes among,
- 12:01,0 a day which is filled with throngings
12:02,7 when the wheels shall go around
12:04,4 and we must pass our barriers
12:06,1 like the ocean where the water is shallow
- 12:07,8 are bodies that live on the earth
12:09,5 with theoretic burden
12:11,2 like the ships under thunder
12:12,9 give the thunderbolt its trembling mast.
- 12:14,6 It rains in vain on the earth
12:16,2 if the water is there for going
12:17,9 back to the ocean's order
12:19,6 without a human being thereon.
- 12:21,3 If suns and stars shall wander
12:23,0 over the firmament's ceiling
12:24,7 without looking at each other -
12:26,4 then there are humans behind.

5.

- 12:28,1 *Når tidene kanter seg*
- 12:29,8 Det lever et lys på jorden.
12:31,5 Det kom fra en indre kilde.
12:33,2 Det kommer til syne i ordene
12:34,9 vi ville sagt hvis vi ville.
- 12:36,6 Det lever i fuglenes væren -
12:38,3 som engler flyr de omkring
12:40,0 og spiser de korn og de bærene
12:41,7 som viser oss lysets ting.
- 12:43,4 Vi hører det når vi gjesper.
12:45,1 Vi ser det i mørkets lys.
12:46,8 Det er som spanjoler som lesper
12:48,5 når mulighetene bys.
- 12:50,2 Det lever et villsvin i hagen.
12:51,9 Det kommer en båt på din vei.
12:53,6 Det er *du* som drømmer om dagen
12:55,3 når tidene kanter seg.
- 12:57,0 Du sier: "Det var da fortæret!"
12:58,7 Du vet at det kommer til slutt.
13:00,4 Da føler du deg beæret
13:02,1 som en nyfødt gutt.

5.

- 12:28,1 *When the times are edging themselves*
- 12:29,8 There lives a light on the earth.
12:31,5 It came from an inner source.
12:33,2 It becomes visible in the words
12:34,9 we would have said if we could.
- 12:36,6 It lives in the birds' being -
12:38,3 like angels they fly around
12:40,0 and eat those corns and those berries
12:41,7 which show us the light's thing.
- 12:43,4 We hear it when we yawn.
12:45,1 We see it in the darkness' light.
12:46,8 It is like spaniards who lisp
12:48,5 when the opportunities are offered.
- 12:50,2 There lives a wild boar in the garden.
12:51,9 There comes a boat on your way.
12:53,6 It is you who dream in the day
12:55,3 when the times are edging themselves.
- 12:57,0 You say: "How is/was it devoured/consummated!"
12:58,7 You know that it comes in the end.
13:00,4 Then you feel honoured
13:02,1 like a newborn boy.

6.

- 13:03,7 *Navelen hennes*
- 13:05,4 Det sto to hunder og bjeffet
13:07,1 når jeg skulle ut på tur.
13:08,8 Jeg trodde de hadde fått teft
13:10,5 av noe som lå på lur.
- 13:12,2 Jeg trodde de hadde forspist seg.
13:13,9 Jeg vandret omkring langs vannet
13:15,6 der guddommen hadde vist seg.
13:17,3 Så reiste jeg ut på landet.
- 13:19,0 Der lå det et tjern og en bondegård
13:20,7 og solen sto lavt mellom trærne
13:22,4 og lyste på høyballens runde år
13:24,1 fra en lyskilde i det fjerne.
- 13:25,8 Så reiste vi videre tilsammen
13:27,5 der høyballene lå tett.
13:29,2 Jeg trodde jeg kjente rammen.
13:30,9 Jeg trodde hun hadde rett.
- 13:32,6 Det var når jeg kom tilbake
13:34,3 slik hundene gjør når de gjør
13:36,0 at hundene bjeffet mot taket.
13:37,7 De bjeffet som aldri før.

6.

13:03,7 *Her navel*

13:05,4 There stood two dogs and barked

13:07,1 when I should go out for a walk.

13:08,8 I thought they had got sensation

13:10,5 of something lying in ambush.

13:12,2 I thought that they had overeaten.

13:13,9 I wandered around along the water

13:15,6 where the divinity had appeared.

13:17,3 Then I travelled out in the countryside.

13:19,0 There was a pond and a farm

13:20,7 and the sun stood low between the trees

13:22,4 and shone on the hay-balls' round years

13:24,1 from a lightsource in the distance.

13:25,8 Then we travelled along all together

13:27,5 where the hayballs lay tight.

13:29,2 I believed that I knew the frame.

13:30,9 I believed that she was right.

13:32,6 It was when I came back

13:34,3 like the dogs do when they bark

13:36,0 that the dogs barked towards the roof.

13:37,7 They barked like never before.

7.

- 13:39,4 *Jesus spiller fløyte*
,
- 13:41,1 En lås er et gammelt mysterium
13:42,8 du kunne gitt prioritet
13:44,5 når du skulle ut av døren
13:46,2 og hun skulle det du vet.
- 13:47,9 Så gripes du av en lengsel
13:49,6 mot noe du vet er sant
13:51,2 i menneskehetens trengsel
13:52,9 når menneske menneske fant.
- 13:54,6 Da gir du henne en fordel
13:56,3 og hører en stemme som sa
13:58,0 at hvis du ser kattens formel
13:59,7 da er den vel foran, da.
- 14:01,4 To fugler flyr under himmelens blå.
14:03,1 Det gjorde han nok med rette -
14:04,8 forteller om englers symmetriske grå,
14:06,5 vakkert i silhuetten.
- 14:08,2 Det er i en speilsymmetrisk rute,
14:09,9 faller på høstens blade.
14:11,6 Tankenes, ordenes, tingenes pute
14:13,3 og andre rørledninger ba det.

7.

- 13:39,4 *Jesus plays the flute*
,
- 13:41,1 A lock is an old mystery
13:42,8 you should have given priority
13:44,5 when you should out the door
13:46,2 and she should [do] what you know.
- 13:47,9 Then you are gripped by a yearning
13:49,6 towards something you know is true
13:51,2 in the humanity's thronging
13:52,9 when human human found.
- 13:54,6 Then you give her an advantage
13:56,3 and hear a voice that said
13:58,0 that if you see the cat's formula
13:59,7 then it is in the front, probably.
- 14:01,4 Two birds fly under the heaven's blue.
14:03,1 In that he probably rightly acted -
14:04,8 tells about angels' symmetric gray,
14:06,5 beautifully in silhouette.
- 14:08,2 It is in a mirror-symmetric square,
14:09,9 falls on the autumn's leaves.
14:11,6 The thoughts', the words', the things' pillow
14:13,3 and other pipelines asked/prayed it.

8.

- 14:15,0 *Den foldede kapselen*
- 14:16,7 Det står i de sorte støvlene
14:18,4 i inngangspartiets dyp
14:20,1 blant hammerne, sagene, høvlene,
14:21,8 blant metrenes arketyper,
- 14:23,5 en melankolisk tilstede vær
14:25,2 hvor eksistens er finitt
14:26,9 at det som var i disse støvlene her
14:28,6 det var livet ditt.
- 14:30,3 Hvor ille ville det være
14:32,0 om noen tok plassen din
14:33,7 og ville forsøke å bære
14:35,4 den kropp som var din.
- 14:37,1 En gudinne fra den greske antikken
14:38,7 som hagens visnede stilke
14:40,4 og bryster som hun i butikken
14:42,1 og plankene fra en Rilke...
- 14:43,8 Det blåser en underlig bris i dag,
14:45,5 fantes det en telefon.
14:47,2 Notisbokens skarpe oransje drag -
14:48,9 gåten på livets stasjon.

8.

- 14:15,0 *The folded capsule*
- 14:16,7 It stands in the black wellingtons
14:18,4 in the entrance-room's depth
14:20,1 among the hammers, the saws, the planes,
14:21,8 among the metres' archetype,
- 14:23,5 a melancholic present stay
14:25,2 where existence is finite
14:26,9 that that which was in these wellingtons here,
14:28,6 that was your life.
- 14:30,3 How bad would it be
14:32,0 if somebody took your place
14:33,7 and would try and carry
14:35,4 that body which was yours.
- 14:37,1 A goddess from the greek antiquity
14:38,7 like the garden's withered stalkes
14:40,4 and breasts like she in the shop
14:42,1 and planks from a Rilke...
- 14:43,8 There blows a strange breeze today,
14:45,5 if only there existed a telephone.
14:47,2 The notebook's sharp orange traits -
14:48,9 the riddle on the life's station.

9.

14:50,6 *Den strålende informasjonsmasten*

14:52,3 Sylinderlåsen står opp ned
14:54,0 i forhold til andre før.
14:55,7 Du må installere den ordentlig
14:57,4 slik låsesmedene gjør.

14:59,1 Den står som den halve månen
15:00,8 som lyser på land i natt.
15:02,5 Du vinker med ene hånden
15:04,2 som en rasekatt.

15:05,9 Du sier du gjerne vil elske
15:07,6 slik dyrene gjerne gjør,
15:09,3 som månene når de er fulle
15:11,0 eller en avlyttingsmast.

15:12,7 En hvit transportbil passerer
15:14,4 den tredje i livs harmoni.
15:16,1 En hvithåret kvinne masserer
15:17,8 i velbalansert symmetri.

15:19,5 Den bærer den jordiske knute
15:21,2 under de buskede bryn.
15:22,9 Det er den himmelske skute
15:24,6 i det forbausende syn.

9.

14:50,6 *The radiant information mast*

14:52,3 The cylinder lock stands upside down
14:54,0 relative to others before.

14:55,7 You must install it properly
14:57,4 such as the locksmiths do.

14:59,1 It stands like the half moon
15:00,8 that enlightens the land tonight.
15:02,5 You wave with a single hand
15:04,2 like a pedigree cat.

15:05,9 You say you would like to love
15:07,6 like the animals like to do,
15:09,3 like the moons when they are full
15:11,0 or a surveillance mast.

15:12,7 A white transportation car passes
15:14,4 the third in life's harmony.
15:16,1 A whitehaired woman massages
15:17,8 in well balanced symmetry.

15:19,5 It carries the earthen knot
15:21,2 under the bushy eyebrows.
15:22,9 It is the heavenly ship
15:24,6 in the surprising view.

10.

- 15:26,2 *Den snøglitrende fasaden*
- 15:27,9 Pilen treffer sitt mål
15:29,6 med en dirrende sang
15:31,3 som fløy det en humle-ål
15:33,0 midt i dens klang,
- 15:34,7 som var du en still-bereds klage
15:36,4 over det ganske land.
15:38,1 Pilen er tatt av dage.
15:39,8 Det går an.
- 15:41,5 Solen går ned og går opp
15:43,2 slik som den må,
15:44,9 som var den en kropp
15:46,6 du aldri kan få
- 15:48,3 med seil fra en tid til en annen,
15:50,0 som lokomotivets konsert.
15:51,7 Nå seiler den inn i randen -
15:53,4 forteller hva landet er verdt.
- 15:55,1 Så snur den store skute
15:56,8 mot kystens klipper og rev
15:58,5 høyt oppe i himmelens rute
16:00,2 som støvet som blir til vev.

10.

- 15:26,2 *The snow-glittering façade*
- 15:27,9 The arrow hits its goal
15:29,6 with a trembling song
15:31,3 like flew there a bumblebee eel
15:33,0 in the mid of its sound,
- 15:34,7 like were you a still-prepared's elegy
15:36,4 over the total land.
15:38,1 The arrow is defunct / taken off its days.
15:39,8 That is possible.
- 15:41,5 The sun goes up and goes down
15:43,2 such as it must,
15:44,9 as were it a body
15:46,6 you never can get
- 15:48,3 with sails from one time to another,
15:50,0 like the locomotive's concert.
15:51,7 Now sails it into the edging -
15:53,4 tells what the land is worth.
- 15:55,1 Then turns the great ship
15:56,8 towards the coastline's cliffs and reefs
15:58,5 high up in the heaven's square
16:00,2 like the dust that turns into tissue/web.

11.

- 16:01,9 *Hun med den dirrende underkjeven*
- 16:03,6 Du burde lære
16:05,3 den evige klang.
16:07,0 Kan du la være
16:08,7 den ene [...]?
- 16:10,4 Et og annet strikk
16:12,1 gåkke her da.
16:13,7 Babylon [fikk]
16:15,4 Kina [KA].
- 16:17,1 Det åpne vindus
16:18,8 inntil bak.
16:20,5 Holidox hus
16:22,2 hund tak.
- 16:23,9 Det er jo en ordentlig mus,
16:25,6 som fundetagenes rov.
16:27,3 Han satte igjen noen sko i et hus
16:29,0 og landjorda der du sov.
- 16:30,7 Nå finnes det mange som må det -
16:32,4 sin fremtid med tiden forud.
16:34,1 Ja, jeg kan gå med på det:
16:35,8 Sin tro på den hellige Gud.

11.

- 16:01,9 *She with the trembling mandibula*
- 16:03,6 You should learn
16:05,3 the eternal sound.
16:07,0 Can you let be
16:08,7 that single [...]?
- 16:10,4 One and another loop
16:12,1 wont go here.
16:13,7 Babylon [got]
16:15,4 China [KA].
- 16:17,1 The open window's
16:18,8 close into behind.
16:20,5 Holidox house
16:22,2 dog roof.
- 16:23,9 But it is a real mouse,
16:25,6 like the prey of the 'fundetage'.
16:27,3 He left a few shoes in a house
16:29,0 and the land's earth where you slept.
- 16:30,7 Now there are many who must it -
16:32,4 their future with the time passed.
16:34,1 Yes, I can agree to that:
16:35,8 One's faith in the holy God.

12.

- 16:37,5 *Rommet i rommet*
- 16:39,2 Det var bare den halve krake
16:40,9 jeg kunne se
16:42,6 når den fløy over taket
16:44,3 over vinduet.
- 16:46,0 Jeg hadde satt meg ned
16:47,7 i en kafe
16:49,4 når fire kinesere
16:51,1 kom inn som tre.
- 16:52,8 Det var ingen annen grunn
16:54,5 enn denne idé -
16:56,2 at verden faktisk er rund
16:57,9 som bare det.
- 16:59,6 Du får passe på meg, sier kvinnen
17:01,2 og regnskapets innerste kløft.
17:02,9 R ligger langt utfor innen
17:04,6 hvis regnskapet ble for sløvt.
- 17:06,3 Meister i år er en fører.
17:08,0 I himmelen får vi vår lønn.
17:09,7 Han ser på TV når han kjører
17:11,4 og alt det som sitter dønn.

12.

- 16:37,5 *The space in the space*
- 16:39,2 It was only half of the cro'
16:40,9 I could see
16:42,6 when it flew over the roof
16:44,3 over the window.
- 16:46,0 I had been sitting down
16:47,7 in a cafe
16:49,4 when four chinese
16:51,1 came in like three.
- 16:52,8 There was no other reason
16:54,5 than this idea -
16:56,2 that the world factually is round
16:57,9 just like that.
- 16:59,6 You can look after me, says the woman
17:01,2 and the accounts' innermost cleft.
17:02,9 R resides far outside inside
17:04,6 if the accounts were getting too blunt.
- 17:06,3 Meister this year is a guide/driver.
17:08,0 In heaven we get our wages.
17:09,7 He watches TV while he drives
17:11,4 and everything that is like 'dønn'.

13.

- 17:13,1 *Villgjess*
- 17:14,8 Jeg har sett villgjess flyve
17:16,5 høyt over menneskers land.
17:18,2 Jeg talte dem opp til tyve
17:19,9 slik bare villgjess kan.
- 17:21,6 Da hørte jeg en av dem rope:
17:23,3 Vil du bli med oss nord?
17:25,0 Gjessene flyr sin metope
17:26,7 høyt over menneskers ord.
- 17:28,4 Langsamt fløy de sin bue
17:30,1 til V-formens vinkel var rett.
17:31,8 Intet kan gjessene kue.
17:33,5 Intet har mennesket sett.
- 17:35,2 Og tallet er litt for mye.
17:36,9 Det skjedde at ingen forstår.
17:38,6 Så kan jo noen fornye -
17:40,3 den er i sitt første år.
- 17:42,0 Det listes mange foreninger.
17:43,7 Det sier den andre logikk.
17:45,4 I katalogens forgreninger
17:47,1 kalles det bare et trick.

13.

- 17:13,1 *Wild geese*
- 17:14,8 I have seen wild geese fly
17:16,5 high over humans' land.
17:18,2 I counted them up to twenty
17:19,9 such as only wild geese can.
- 17:21,6 Then I heard one of them shout:
17:23,3 Will you come with us north?
17:25,0 The geese fly their metope
17:26,7 high over humans' words.
- 17:28,4 Slowly they flew their bow/curve
17:30,1 untill the V-form's angle was right.
17:31,8 Nothing can the geese cow.
17:33,5 Nothing has humankind seen.
- 17:35,2 And the number is a little too much.
17:36,9 It happened that nobody understands.
17:38,6 Then somebody can renew -
17:40,3 it is in its first year.
- 17:42,0 There are many congregations listed.
17:43,7 That tells the other logic.
17:45,4 In the catalogue's branchings
17:47,1 it is called only a trick.

14.

- 17:48,7 *Due*
- 17:50,4 Hvorfor ser du på lysbryteren
17:52,1 når du vet at den er i orden?
17:53,8 Det kommer vel ingen og snur på den
17:55,5 mens du har din tanke i torden?
- 17:57,2 Når duen lander ved synagogen
17:58,9 og slår sine hvite vinger,
18:00,6 på begge sider av vindebroen
18:02,3 har jorden blitt tørr som kingel.
- 18:04,0 Vårherre kjenner hvert minste blad
18:05,7 som føyer seg rundt på jorden
18:07,4 og faller fra trærne ved byens bad
18:09,1 og vet at det er i orden.
- 18:10,8 Motoren dreier bestandig
18:12,5 som jernbanetorgets mystikk.
18:14,2 Treet, der det er vandig,
18:15,9 hører en kosmisk musikk.
- 18:17,6 Vannet kommer fra roten
18:19,3 og går av på siste stopp.
18:21,0 Motoren er på moten
18:22,7 og fortiden sier du opp.

14.

17:48,7 *Dove*

17:50,4 Why do you look at the light-switch
17:52,1 when you know that it is in order?
17:53,8 There probably wont come anybody and turn it [around]
17:55,5 while you have your thoughts in thunder?

17:57,2 When the dove lands by the synagogue
17:58,9 and beats its white wings,
18:00,6 on both sides of the drawbridge
18:02,3 the earth has turned dry like cobweb.

18:04,0 The Lord knows every tiny leaf
18:05,7 that curls around on the earth
18:07,4 and falls from the trees by the city bath
18:09,1 and knows that it is in order.

18:10,8 The motor is turning always
18:12,5 like the railway station square's mysticism.
18:14,2 The tree, where it is waterous,
18:15,9 hears a cosmic music.

18:17,6 The water comes from the root
18:19,3 and leaves on the last stop.
18:21,0 The motor is in fashion
18:22,7 and the past you give notice to quit.

15.

- 18:24,4 *Fink*
- 18:26,1 En elektrisk læresats
18:27,8 tok av fra flyplassen
18:29,5 og måtte bære pass
18:31,2 fra flykassen.
- 18:32,9 Det var en enkel stålullmann
18:34,6 med reir ombord
18:36,2 som hadde bygget får-ulv-vann
18:37,9 som tror.
- 18:39,6 Det ligger oceaners dyp
18:41,3 i sandeltre
18:43,0 og det er bavianers typ
18:44,7 i mandelse.
- 18:46,4 Motoren summer bestandig.
18:48,1 Vi skal gjøre så godt vi kan
18:49,8 der treets kjerne er vandig
18:51,5 og leve i annet land.
- 18:53,2 Det stiger fra intet
18:54,9 større enn når den var
18:56,6 drevet av vindtett
18:58,3 i livets konsular.

15.

- 18:24,4 *Finch*
- 18:26,1 An electric doctrine
18:27,8 took off from the airport
18:29,5 and had to carry passport
18:31,2 from the airport funds.
- 18:32,9 It was a simple steel-wool-man
18:34,6 with nest aboard
18:36,2 who had built sheep-wolf-water
18:37,9 that believes.
- 18:39,6 There are oceans' depth
18:41,3 in sandalwood
18:43,0 and there are baboons' type
18:44,7 in almondsee.
- 18:46,4 The motor buzzes forever.
18:48,1 We will do as well as we can
18:49,8 where the tree's core is waterous
18:51,5 and live in another land.
- 18:53,2 It rises from nothing
18:54,9 larger than when it was
18:56,6 driven by windproof
18:58,3 in life's consular.

16.

- 19:00,0 *Rødstrupe*
- 19:01,7 Han som gikk gjennom takene
19:03,4 kom fra en annen tid -
19:05,1 forstenet bakenfor lakenene,
19:06,8 forvandlet i ultrarapid.
- 19:08,5 Det ordet kom vel fra Tranströmer
19:10,2 i et dikt om et halvgått år
19:11,9 hvor lakenet er som dens drømmer
19:13,6 som ikke har liggesår.
- 19:15,3 Det vandret en engel på jorden
19:17,0 som visste at vår eksistens -
19:18,7 for alltid forseglet bak ordene -
19:20,4 er ventetiden i *mens*.
- 19:22,1 Og bølgene slår mot
19:23,8 en stamme på morken rot
19:25,4 slik følgene går mot.
19:27,1 Du taler den ikke imot.
- 19:28,8 Det ruller derover
19:30,5 fra asfaltens sorte får,
19:32,2 de rullende vover:
19:33,9 Ny kunnskap fra gamle ljåer.

16.

- 19:00,0 *Robin*
- 19:01,7 He who went through the roofs
19:03,4 came from another time -
19:05,1 petrified behind the bedsheets,
19:06,8 transformed in ultra rapid.
- 19:08,5 That word probably came from Tranströmer
19:10,2 in a poem about a half-run year
19:11,9 where the bedsheet is like the dreams of the one
19:13,6 who does not have a bedsore.
- 19:15,3 There wandered an angel over the earth
19:17,0 who knew that our existence -
19:18,7 forever sealed behind the words -
19:20,4 is the waiting-time in *mens*.
- 19:22,1 And the waves are washing against
19:23,8 a tree-trunk on decayed root
19:25,4 such as the consequences go towards.
19:27,1 You do not speak against it.
- 19:28,8 It rolls thereover
19:30,5 from the asphalt's black sheep,
19:32,2 the rolling waves:
19:33,9 New knowledge from old scythes.

Nono
PART
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17.

- 00:00,0 *Svarttrost*
- 00:01,7 Det er vel et stort mysterium
00:03,4 om stedet der Moses sto
00:05,1 ved tornebuskens arterium -
00:06,8 at stedet var delt i to.
- 00:08,5 Den ene delen var hellig
00:10,2 med jordbunn og friske gress,
00:11,9 den andre var også hellig
00:13,6 men ugresset var som gjess
- 00:15,3 som hadde sitt utspring i tiden
00:17,0 som ingen kunne forstå
00:18,7 som del av vår friske viden.
00:20,4 Tiden er det som må.
- 00:22,1 Skapet er landskap hvis speilet er grått.
00:23,8 Det er evighet i en plan.
00:25,4 Kosmos er landskap hvis toget har gått
00:27,1 et hus fra det ene og det annet.
- 00:28,8 I denne imaginære visjon
00:30,5 som leker rundt dette vann
00:32,2 i den grånende kikkerts rasjon:
00:33,9 Jeg kunne vært hennes mann.

Nono
PART
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17.

00:00,0 *Blackbird*

00:01,7 It is probably a great mystery
00:03,4 about the place where Moses stood
00:05,1 by the thornbush' arterium -
00:06,8 that the place was divided in two.

00:08,5 The one part was holy
00:10,2 with soil and fresh grass,
00:11,9 the other was also holy
00:13,6 but the weed was like geese

00:15,3 which had their origin in the time
00:17,0 which nobody could understand
00:18,7 as a part of our sane knowledge.
00:20,4 Time is that which must.

00:22,1 The cupboard is landscape if the mirror is gray.
00:23,8 There is eternity in a plan.
00:25,4 Cosmos is landscape if the train has gone
00:27,1 a house from the one and the other.

00:28,8 In this imaginative vision
00:30,5 that plays around this water
00:32,2 in the graying telescope's ration:
00:33,9 I could have been her husband.

18.

00:35,6 *Gulspurv*

00:37,3 Min behagelig hvite skjorte
00:39,0 er som lyset på veggen.
00:40,7 Tapetene er blitt borte
00:42,4 men barndommen sitter i heggen.

00:44,1 Lyset er vevet om kroppen
00:45,8 slik tiden går gjennom et vindu,
00:47,5 som kanten holder om proppen
00:49,2 i kjøkkenbenkenes hindu.

00:50,9 Det er bare dette ene
00:52,6 som drømmene prøver å samle
00:54,3 på eksistensenes scene:
00:56,0 At tidene ikke blir gamle

00:57,7 høyt over skapets hemmelighet
00:59,4 og fyller den med den jord,
01:01,1 løpe på strengenes evighet
01:02,8 og fyller bevingede ord.

01:04,5 Dine øyne er en lebensflekk
01:06,2 når nymfen fyller mitt syn
01:07,9 du ikke kan gjette, hvis brevet er vekk
01:09,6 med høye buede bryn.

18.

00:35,6 *Yellow sparrow*

00:37,3 My pleasantly white shirt
00:39,0 is like the light on the wall.
00:40,7 The wallpaper is gone
00:42,4 but the childhood remains in the bird cherry.

00:44,1 The light is woven around the body
00:45,8 like the time goes through a window,
00:47,5 like the edge that holds around the cork
00:49,2 in the kitchenbenches' hindu.

00:50,9 It is only this single thing
00:52,6 that the dreams are trying to collect
00:54,3 on the stage of the existences:
00:56,0 That the times do not grow old

00:57,7 high over the cupboard's secret
00:59,4 and fill it with that earth,
01:01,1 running on the strings' eternity
01:02,8 and fill winged words.

01:04,5 Your eyes are a Lebensfleck
01:06,2 when the nymph fills my vision
01:07,9 which you cannot guess, if the letter is gone
01:09,6 with high curved eyebrows.

19.

- 01:11,2 *Kråke*
- 01:12,9 Det hender i nostalgien
01:14,6 at hjertet angrer på ord
01:16,3 som skyldtes den svake siden
01:18,0 av legemet på vår jord
- 01:19,7 og sjelen den hadde bodd i
01:21,4 i alle de lange år
01:23,1 som tankene hadde berodd i
01:24,8 som tankenes banesår:
- 01:26,5 Det hjertet kunne fortelle
01:28,2 i tankenes monogram
01:29,9 er hjertets renhet å velge
01:31,6 det som bringer oss fram.
- 01:33,3 De vakreste kvinner verden har sett -
01:35,0 at det som er 23,
01:36,7 det er verden som ønsker en slik kvartett
01:38,4 og 21 i sin ved.
- 01:40,1 Man vil ikke ha teorien i bunn
01:41,8 som om de forsøkte å nå
01:43,5 det som skyldes materiens skjebne, en hund
01:45,2 uten englene på.

19.

- 01:11,2 *Crow*
- 01:12,9 It happens in the nostalgia
01:14,6 that the heart regrets words
01:16,3 that were due to the weak part
01:18,0 of the body on our earth
- 01:19,7 and the soul that it had resided in
01:21,4 throughout all those long years
01:23,1 which the thoughts had retained/remained in
01:24,8 like the thoughts' lethal wound:
- 01:26,5 What the heart could tell
01:28,2 in the thoughts' monogram
01:29,9 is the heart's purity to choose
01:31,6 that which brings us forwards.
- 01:33,3 The most beautiful women the world has seen -
01:35,0 that that which is 23,
01:36,7 it is the world who wants such a quartet
01:38,4 and 21 in its wood.
- 01:40,1 One does not want the theory on the ground
01:41,8 as if they attempted to reach
01:43,5 that which is due to the matter's fate, a dog
01:45,2 without the angels thereon.

20.

01:46,9 *Svane*

01:48,6 Man lever for det øde
01:50,3 som over vannet går
01:52,0 som lyset blir til føde
01:53,7 og årene blir år.

01:55,4 Det lever i det stille
01:57,1 som liljene på vann,
01:58,7 som linsen i din vilje
02:00,4 når bare alt går an.

02:02,1 Det står i strandens sivstrå
02:03,8 som fingre på en hånd,
02:05,5 som klokkesandens tid må
02:07,2 renne i din ånd.

02:08,9 Det er hestehodets galakse
02:10,6 og overgår sin symmetri
02:12,3 som rullet det ut fra en akse
02:14,0 for ranslenes barbari.

02:15,7 Nå har den en lugg i sin panne
02:17,4 under solsikkers bølgende hav.
02:19,1 En trehund bjeffer mot vannet
02:20,8 under himmelens blå konkav.

20.

- 01:46,9 *Swan*
- 01:48,6 One lives for the desolate
01:50,3 that over the water goes
01:52,0 like the light turns into nourishment
01:53,7 and the years turn into year[s].
- 01:55,4 It lives in the silent/silence
01:57,1 like the lilies on water,
01:58,7 like the lens in your will
02:00,4 when only anything is possible.
- 02:02,1 It is in the strand's sedge straw
02:03,8 like fingers on a hand,
02:05,5 like the clocksand's time must
02:07,2 run in your spirit.
- 02:08,9 It is the horsehead's galaxy
02:10,6 and transcends its symmetry
02:12,3 as if it rolled out from an axis
02:14,0 for the schoolbags' barbarism.
- 02:15,7 Now it has a forelock in its brow
02:17,4 under sunflowers' undulating ocean.
02:19,1 A wooden dog barks towards the water
02:20,8 under the heaven's blue concave.

21.

02:22,5 *Hakkespett*

02:24,2 Gud skapte vel menneskets sfære
02:25,9 for at noen skulle få se
02:27,6 hvor vakker en vårveld kan være
02:29,3 med hemmelighetene.

02:31,0 Det finnes et avtrykk i tiden
02:32,7 som skyggen forteller deg om
02:34,4 at alt har sitt avtrykk siden
02:36,1 når bare du vender deg om.

02:37,8 Det står i den gamle fabrikk
02:39,5 med rustent gjerde omkring
02:41,2 at vårveldene med skyggen
02:42,9 er himmelens innerste ring.

02:44,6 Det visne halm former en maske
02:46,3 under skogholtets lave profil,
02:47,9 over eføyens grønne flaske
02:49,6 hvis bare du skjønnte litt til.

02:51,3 Vårherre har kristnet de franske
02:53,0 over sitt grønne gull.
02:54,7 Dette kristnede gull - det er ganske
02:56,4 magiske indre Catull.

21.

02:22,5 *Woodpecker*

02:24,2 God probably created the human sphere
02:25,9 in order for somebody to see
02:27,6 how beautiful a spring evening can be
02:29,3 with the secrets.

02:31,0 There exists an imprint in time
02:32,7 which the shadow tells you about
02:34,4 that everything has its imprint later
02:36,1 when only you turn around.

02:37,8 It is in the old factory
02:39,5 with rusty fence around
02:41,2 that the spring evenings with the shadow
02:42,9 is heaven's innermost ring.

02:44,6 The withered straw forms a mask
02:46,3 under the grove's low profile,
02:47,9 over the ivy's green bottle
02:49,6 if only you understood a little more.

02:51,3 The Lord has christianized the french people
02:53,0 over its green gold.
02:54,7 This christian gold - it is quite
02:56,4 magic inner Catull.

22.

- 02:58,1 @at
- 02:59,8 De kommer i små pakker
03:01,5 til tankenes sakristi.
03:03,2 De sier at verden er vakker
03:04,9 i tankenes ungdomstid.
- 03:06,6 Hun kommer med sine strofer
03:08,3 og leser de høyt for meg.
03:10,0 Hva synes De selv, herr Grover?
03:11,7 Har ordene dannet seg
- 03:13,4 i løpet av dette diktet?
03:15,1 Jeg synes hun sitter parat
03:16,8 og tenker at noe sviktet.
03:18,5 Det gjorde det akkurat.
- 03:20,2 Det har regnet i dag - denne dråpen -
03:21,9 og plutselig stiller de svakt
03:23,6 for ordene i denne dåpen -
03:25,3 at stenen var åndens tak.
- 03:27,0 Det blinker gull på min side.
03:28,7 Det drømte - og lydbåndet gikk
03:30,4 imellom det grønne vide.
03:32,1 Vi har det også slik.

22.

02:58,1 @at

02:59,8 They come in small packages
03:01,5 to the thoughts' sacristy.
03:03,2 They say that the world is beautiful
03:04,9 in the thoughts' youth time.

03:06,6 She comes with her written lines
03:08,3 and read them aloud for me.
03:10,0 What do you think yourself, Mr.Grover?
03:11,7 Have the words taken shape

03:13,4 in the course of this poem?
03:15,1 I think that she sits in readiness
03:16,8 and thinks that something gave way.
03:18,5 That it precisely did.

03:20,2 It has been raining today - this drop -
03:21,9 and suddenly they are in a weak position
03:23,6 for the words in this baptism -
03:25,3 that the stone was the spirit's ceiling/roof.

03:27,0 It glints from gold on my side.
03:28,7 It dreamt - and the magnetic tape ran
03:30,4 inbetween the green wide.
03:32,1 We also have it like that.

23.

- 03:33,8 *Språk*
- 03:35,4 Jeg har sett lyset fra rennestenene
03:37,1 der jeg har sett det er vann.
03:38,8 Det er en melding til menneskene
03:40,5 at *cats cradle* går jo an.
- 03:42,2 Der svinger lyset i baner
03:43,9 som følger solens taktikk
03:45,6 når strålene går som svaner
03:47,3 som flyter på vannets musikk.
- 03:49,0 Det ligger i håndens bygning
03:50,7 som strålene i ditt hår
03:52,4 at virkelighetens skygning
03:54,1 er tallet på dine år.
- 03:55,8 Om gåten syntes uløselig -
03:57,5 høstens dager er som en vårdag
03:59,2 i et logrende veikryss. Der løser vi
04:00,9 som er en detalj av en årsak
- 04:02,6 den ene veien, den andre óg -
04:04,3 Hun står der og venter med kake,
04:06,0 fortolker mysteriet i undringens tog
04:07,7 når du er på vei tilbake.

23.

03:33,8 *Language*

03:35,4 I have seen the light from the streets' gutters
03:37,1 where I have seen there is water.
03:38,8 It is a message to the humans
03:40,5 that *cats cradle* is of course possible.

03:42,2 There the light turns in trajectories
03:43,9 which follow the sun's tactics
03:45,6 when the rays go like swans
03:47,3 that float on the water's music.

03:49,0 It lies in the hand's construction
03:50,7 like the rays in your hair
03:52,4 that reality's shadowing
03:54,1 is the number of your years.

03:55,8 If the riddle seems unsolvable -
03:57,5 the autumn's days are like a spring day
03:59,2 in a tail-wagging road intersection. There solve we
04:00,9 who are a detail of a cause

04:02,6 the one way, the other as well -
04:04,3 She stands there waiting with cake,
04:06,0 interprets the mystery in the wondering's train
04:07,7 when you are on your way back.

24.

- 04:09,4 *Periskop*
- 04:11,1 Obst Obst Obstfelder:
04:12,8 Tallet er tre.
04:14,5 Fruktene som de nedfeller
04:16,2 teller du med.
- 04:17,9 Snøen ligger som silke
04:19,6 over det ganske land.
04:21,3 Syklene går som Rilke
04:22,9 der hvor man sykle kan.
- 04:24,6 Det ligger en katt under benken
04:26,3 utenfor skolens hus.
04:28,0 Kanskje er dette lenken
04:29,7 jeg satte som flaggermus.
- 04:31,4 Hva dine øyne har lest og sett
04:33,1 der engen grønnes i sving
04:34,8 kalles *zenoiske gåte-flett*:
04:36,5 Mysterienes innerste ring.
- 04:38,2 Det låter som vindene blåser
04:39,9 med kvist i arkaisk nebb,
04:41,6 som gjess som flyr over åser
04:43,3 med hjemmeside på web.

24.

- 04:09,4 *Periscope*
- 04:11,1 Obst Obst Obstfelder:
04:12,8 The number is three/wood.
04:14,5 The fruits that they wind-down-fall
04:16,2 you will include in the count.
- 04:17,9 The snow lies like silk
04:19,6 over the total land.
04:21,3 The bicycles go like Rilke
04:22,9 there where one bicycle can.
- 04:24,6 There lies a cat under the bench
04:26,3 outside the school's house.
04:28,0 Maybe this is the chain
04:29,7 I put up as a bat.
- 04:31,4 What your eyes have seen and read
04:33,1 where the meadow greens in a curve
04:34,8 is called *zenoic riddle-plait*:
04:36,5 The mysteries' innermost ring.
- 04:38,2 It sounds as if the winds are blowing
04:39,9 with twig in archaic beak,
04:41,6 like geese that fly over hills
04:43,3 with homepage on the web.

25.

04:45,0 *I neste fart*

04:46,7 Grantreet kan du ha rede i
04:48,4 under lanternenes PEB
04:50,1 slik at naturen, hvis den blir ledig,
04:51,8 synger med svarttrostens nebb.

04:53,5 Virkelighetens bannere blinker.
04:55,2 Bruker du brenslene opp
04:56,9 ser du at skogenes grønnhet vinker
04:58,6 bak sperregrensens tropp.

05:00,3 Der hvor veienes rundhet svinger
05:02,0 leser kjerubene kart.
05:03,7 Derfor folder de ut sine vinger -
05:05,4 fordi du er neste fart.

05:07,1 Det låter som bølgene vasker
05:08,8 tyve år etter at gråten var glemt,
05:10,4 som asken som blir til aske.
05:12,1 Revolusjonens harpe er stemt.

05:13,8 Det låter som hjulene dreier.
05:15,5 Trærne har brunt under svevende grønt,
05:17,2 som fuglene flyr over heier
05:18,9 seg som om seksti år var blitt skjønt.

25.

04:45,0 *In the next speed*

04:46,7 The spruce you can have a nest in
04:48,4 under the lanterns' PEB
04:50,1 such that the nature, if it gets free,
04:51,8 sings with the blackbirds' beak.

04:53,5 Reality's banners blink.
04:55,2 If you spend all the fuel
04:56,9 you will see the forests' green-ness wink
04:58,6 behind the cordons' troops.

05:00,3 There where the roads' roundness turn
05:02,0 the cherubs are reading maps.
05:03,7 Therefore they unfold their wings -
05:05,4 because you are the next speed.

05:07,1 It sounds as if the waves are washing
05:08,8 twenty years after the weeping was forgotten,
05:10,4 like the ash that turns into ashes.
05:12,1 The revolution's harp is tuned.

05:13,8 It sounds as if the wheels are turning.
05:15,5 The trees have brown under their swaying green,
05:17,2 like the birds that fly over hills
05:18,9 itself as if sixty years were been understood.

26.

- 05:20,6 *Ballongantenne*
- 05:22,3 Jeg var blitt redusert til én
05:24,0 åtteogtredve på noe vis.
05:25,7 Visdommen er en sen
05:27,4 alderdom til mitt lys.
- 05:29,1 Fingeren var på telefonskiven
05:30,8 der det var Obbas salut:
05:32,5 TEAM kunne gjøre det - timene
05:34,2 teller vi opp til slutt.
- 05:35,9 Her kan du se konsekvensene
05:37,6 av dine regnbuers form.
05:39,3 Dette er stedet som menneskene
05:41,0 kaller sin norm.
- 05:42,7 Det sies at ingen bør flette.
05:44,4 Et barn gråter mot langsom musikk
05:46,1 når foten satte på stighbrettet
05:47,8 i revolusjonens tårer og blikk.
- 05:49,5 Det er solen som kjenner giraffen -
05:51,2 å si hva tilværelsen sa
05:52,9 om lønnen ble gitt til affen
05:54,6 og den skulle granske ditt ja.

26.

- 05:20,6 *Balloon-antenna*
- 05:22,3 I had been reduced to one
05:24,0 thirtyeight in some way.
05:25,7 The wisdom is a late
05:27,4 old age to my light.
- 05:29,1 The finger was on the telephone dial
05:30,8 where there was Obbas' salute:
05:32,5 TEAM could do it - the hours
05:34,2 we count up in the end.
- 05:35,9 Here you can see the consequences
05:37,6 of your rainbows' form.
05:39,3 This is the place which the humans
05:41,0 call their norm.
- 05:42,7 It is said that no-one should plait.
05:44,4 A child weeps against slow music
05:46,1 when the foot put on the stepboard
05:47,8 in the revolution's tears and looks.
- 05:49,5 It is the sun who knows the giraffe -
05:51,2 to tell what existence said
05:52,9 if the wages were given to the affe
05:54,6 and it should consider your yes.

27.

- 05:56,2 *Så var det århundrets tabbe*
- 05:57,9 Med teaterstykket ville hun vandre.
05:59,6 Men teatret ville ikke ha sånt.
06:01,3 Den genren lurer de andre -
06:03,0 ganske effektivt når det er lånt.
- 06:04,7 Det er dårligste form for treverk.
06:06,4 Jeg trodde at trikken hadde gått:
06:08,1 Six hallusinasjoner som én. Den var sterk!
06:09,8 Der møtte jeg Brinken og Brodt.
- 06:11,5 De stykkene hadde hun verpet.
06:13,2 Og nå - der ser ut som om
06:14,9 jeg har skjerpert
06:16,6 Balloon og Balkong.
- 06:18,3 Vi lever vårt liv under solen
06:20,0 i veikantens dype replikk
06:21,7 for alt det vi gjorde på skolen -
06:23,4 notisbokens hvite mystikk.
- 06:25,1 Hva skjedde på jernbanetorget?
06:26,8 Som brillene i ditt syn:
06:28,5 Logikken som avlytter Norge
06:30,2 over de buede bryn.

27.

- 05:56,2 *And then there was the century's blunder*
- 05:57,9 With the theatre play she wanted to wander/exit.
05:59,6 But the theatre didnt want such things.
06:01,3 That genre cheats the others -
06:03,0 quite efficiently when it is borrowed.
- 06:04,7 It is the poorest form of woodwork.
06:06,4 I believed that the tram had left:
06:08,1 Six hallucinations like one. That was a strong one!
06:09,8 There I met Brinken and Brodt.
- 06:11,5 Those pieces she had [egg]-laid.
06:13,2 And now - it looks as if
06:14,9 I have sharpened
06:16,6 Balloon and Balcony.
- 06:18,3 We live our life under the sun
06:20,0 in the roadside's deep comment/theatre-line
06:21,7 for all that we did in the school -
06:23,4 the notebook's white mysticism.
- 06:25,1 What happened on the railway station square?
06:26,8 Like the spectacles in your view:
06:28,5 The logic that taps Norway
06:30,2 over the curving eyebrows.

28.

- 06:31,9 *Fra et inderlig sted*
- 06:33,6 Som en svarttross i min hage
06:35,3 synger hun sin sang:
06:37,0 Hun sitter på telefonens mage
06:38,7 og synger gang på gang.
- 06:40,4 Hvorfor det tretter? Fortvilet -
06:42,1 det blir fortegnet sterkt
06:43,7 og når den er hvilet
06:45,4 blir den til verket.
- 06:47,1 Kesant? Ugresset i min hage
06:48,8 lukes av rivens tann.
06:50,5 Nå synger hun natt og dage
06:52,2 veiens og tidens sand.
- 06:53,9 Det indre er aldri det ytre.
06:55,6 Du tror ikke det går an
06:57,3 hvis noen som ser det bytter det?
06:59,0 Det er vel det som er vann.
- 07:00,7 Det indre er alltid det ytre
07:02,4 som rørte seg i et dyp,
07:04,1 som kosmos-antennenes lyttere
07:05,8 i sjelens arketyper.

28.

- 06:31,9 *From an inner place*
- 06:33,6 Like a blackbird in my garden
06:35,3 she sings her song:
06:37,0 She sits on the telephone's belly
06:38,7 and sings over and over again.
- 06:40,4 Why it tires? Disconsolate -
06:42,1 it is strongly aberrantly drawn
06:43,7 and when it is rested
06:45,4 it is turned into the work.
- 06:47,1 Aintrue? The weed in my garden
06:48,8 is picked by the rake's tooth.
06:50,5 Now sings she night and daytime
06:52,2 the road's and the time's sand.
- 06:53,9 The inner is never the outer.
06:55,6 You do not believe it is possible
06:57,3 if some-one who sees it replaces it?
06:59,0 That is probably what water is.
- 07:00,7 The inner is always the outer
07:02,4 that moved in a depth,
07:04,1 like the cosmos-antennas' listeners
07:05,8 in the soul's archetype.

29.

- 07:07,5 *Bukse på seg*
- 07:09,2 Det som du ikke forstår
07:10,9 er tilstanden i ditt rike.
07:12,6 Det som du ikke formår
07:14,3 forblir det ene og det like.
- 07:16,0 Du skyver det inn med din høyre hånd
07:17,7 og vet det er dverger.
07:19,4 De bodde jo her - med pannebånd
07:21,1 og utsatte verger.
- 07:22,8 Du sparker det opp med din høyre fot
07:24,5 som håret sier han opp.
07:26,2 Du ser at de ville, de kunne, de lot
07:27,9 sjelen din bo i din kropp.
- 07:29,6 Du reiser med Östersjöbanen
07:31,2 i sjelenes mytologi
07:32,9 og gifter deg med en annen
07:34,6 og tolker på nytt, fordi
- 07:36,3 du må forpakte oss ærlig
07:38,0 i bølgende åkerglans.
07:39,7 Så kan du jo reise kjærlig
07:41,4 bevissthetens egen sans.

29.

- 07:07,5 *Trousers on self*
- 07:09,2 What you do not understand
07:10,9 is the state of your kingdom.
07:12,6 What you cannot obtain
07:14,3 remains the one and the same.
- 07:16,0 You push it in with your right hand
07:17,7 and know it is dwarfs.
07:19,4 They used to live here - with headband
07:21,1 and postponed/endangered custody holders.
- 07:22,8 You throw it up with your right foot
07:24,5 like the hair gives him notice [up].
07:26,2 You see that they wanted, they could, they let
07:27,9 your soul live in your body.
- 07:29,6 You travel with the Östersjö line
07:31,2 in the souls' mythology
07:32,9 and marry another
07:34,6 and interprets anew, because
- 07:36,3 you must enlease us honestly
07:38,0 in undulating field radiance.
07:39,7 Then you can travel/raise lovingly
07:41,4 the consciousness' own sense.

30.

- 07:43,1 *38 Grinzing*
- 07:44,8 Leser du? Vi trodde
07:46,5 at noen ville bo
07:48,2 i disse hus. Vi bodde
07:49,9 jo i den samme tro.
- 07:51,6 Så blir jo natten lange
07:53,3 og engen var så grønn.
07:55,0 Der trodde vi oss bange
07:56,7 for våre netters søvn.
- 07:58,4 Hypnotisk er det. Vittig.
08:00,1 I dine alpers drøm.
08:01,8 Du er anstendig, midt i
08:03,5 ditt liv - en samesøm!
- 08:05,2 Men aldri var boktrykkerkunsten
08:06,9 av høstens kornåkergull
08:08,6 en del av menneskebrunsten
08:10,3 når nymånen engang blir full:
- 08:12,0 "Det lukter sitron av agurken"
08:13,7 og ser ut over landskapet,
08:15,4 forteller at roten er murken,
08:17,1 ruller med mannskapet.

30.

- 07:43,1 *38 Grinzing*
- 07:44,8 Are you reading? We believed
07:46,5 that somebody would live
07:48,2 in these houses. We were housed
07:49,9 in the same faith.
- 07:51,6 Then turns the night 'longe'
07:53,3 and the meadow was so green.
07:55,0 There we believed ourselves 'afraide'
07:56,7 for our nights' sleep.
- 07:58,4 Hypnotic is it. Witty.
08:00,1 In your alps' dream.
08:01,8 You are decent, in the midst of
08:03,5 your life - a lappseam!
- 08:05,2 But never was the book-printing art
08:06,9 of the autumn's cornfield gold
08:08,6 a part of the human sexual drive
08:10,3 when the new moon once becomes full:
- 08:12,0 "There's lemon smell from the cucumber"
08:13,7 and looks out over the landscape,
08:15,4 tells that the root is decayed,
08:17,1 rolls with the crew.

31.

- 08:18,7 *Damen med hunden*
- 08:20,4 Når høsten er kommet
08:22,1 i teorier
08:23,8 med tørrkniven krummet
08:25,5 som skjorterier -
- 08:27,2 det må kunne unngås
08:28,9 at kraven blir våt.
08:30,6 Når pyttenes is trås
08:32,3 i morgensens båt
- 08:34,0 går skipene lange
08:35,7 på himmelens hvelv
08:37,4 som kingelens sange.
08:39,1 Du ser det jo selv.
- 08:40,8 Det rakes løv av en kvinne
08:42,5 på englenes eksistens,
08:44,2 som brynes det noensinne
08:45,9 hvis englene kom overens.
- 08:47,6 Det sykler en kvinne i det fjerne
08:49,3 og skapte den harmoni
08:51,0 som bygger fra egen hjerne
08:52,7 i hodebunn og symmetri.

31.

- 08:18,7 *The lady with the dog*
- 08:20,4 When the autumn has come
08:22,1 in theories
08:23,8 with the dryknife curved
08:25,5 like 'shirteries' -
- 08:27,2 it must be avoidable
08:28,9 that the collar gets wet.
08:30,6 When the puddle's ice is trodden
08:32,3 in the morning's boat
- 08:34,0 the ships go long
08:35,7 on the heaven's vault
08:37,4 like the cobweb's songs.
08:39,1 You see it yourself.
- 08:40,8 There are leaves raked by a woman
08:42,5 on the angels' existence,
08:44,2 as if sharpened it ever
08:45,9 if the angels came to an agreement.
- 08:47,6 There bicycles a woman in the distance
08:49,3 and created that harmony
08:51,0 which builds from own brain
08:52,7 in scalp and symmetry.

32.

- 08:54,4 *Tittel*
- 08:56,1 At jeg ble plutselig hennes tre
08:57,8 betyr at hun så meg som gut.
08:59,5 Kan man se seg selv som fordel til venstre?
09:01,2 Det var der ballen kom ut.
- 09:02,9 Når du spiller ordet - er det lov da?
09:04,6 Det er en venn av meg, det.
09:06,2 Du har dem vel grundig på tråden da.
09:07,9 Det blir vel dyrt det da, det.
- 09:09,6 Og hvor Norge har vært hen?
09:11,3 I tidenes dal...
09:13,0 Men jeg forstår den:
09:14,7 Det er en regnestav!
- 09:16,4 Så løftet jeg pannen fra pennen
09:18,1 og vingene slår momentant.
09:19,8 Tankene tenker på vennen,
09:21,5 er hva småfuglene fant.
- 09:23,2 Da griper jeg hjertets spade.
09:24,9 Jeg ser ikke hva jeg vil -
09:26,6 som vokser i hei og hadet.
09:28,3 Slik ble vår verden til.

32.

08:54,4 *Title*

08:56,1 That I suddenly became her tree
08:57,8 means that she saw me as 'boye'.
08:59,5 Can one see oneself as advantage to the left?
09:01,2 That is where the ball came out.

09:02,9 When you play the word - is it permitted then?
09:04,6 It is a friend of me, that one.
09:06,2 You have them thoroughly on the line, I suppose.
09:07,9 That will be expensive, I'd guess.

09:09,6 And where Norway has been?
09:11,3 In the times' valley...
09:13,0 But I understand it:
09:14,7 It is a sliding ruler!

09:16,4 Then I lifted the brow from the pen
09:18,1 and the wings beat instantaneously.
09:19,8 The thoughts think of the friend,
09:21,5 is what the small birds found.

09:23,2 Then grab I the heart's spade.
09:24,9 I see not what I want -
09:26,6 that grows in hello and goodbye.
09:28,3 In this way our world took shape.

33.

- 09:30,0 *Mors dag*
- 09:31,7 Mama - føttene dine går foran meg
09:33,4 som en grønn tråd,
09:35,1 som dollaren når den formerer seg,
09:36,8 som dollarens gode råd.
- 09:38,5 Jeg kan ikke ha hatt Kants Messer i den.
09:40,2 I sakristiet ligger den nå.
09:41,9 Den deler opp tanken og talen og tiden.
09:43,6 Den måler opp hva den må.
- 09:45,3 Tror du at tingene finnes i verden
09:47,0 uten en rød tråd?
09:48,7 Tankenes flytevest spinner den, er den.
09:50,4 Tankene så hva de så.
- 09:52,1 Det står vel i 24,
09:53,7 i løvtreets fine granitt,
09:55,4 har 22 i sin slire,
09:57,1 i oppmerksomhetsfeltet mitt.
- 09:58,8 En vanndråpe faller mot ermet
10:00,5 satt opp på en ramme av jern,
10:02,2 vandrende opp langs skjermen.
10:03,9 Men himmelens visshet er fjern.

33.

09:30,0 *Mother's day*

09:31,7 Mama - your feet go before me

09:33,4 like a green thread,

09:35,1 like the dollar when it procreates,

09:36,8 like the dollar's good advice.

09:38,5 I cannot have had Kant's Messer in it.

09:40,2 In the sacristy lies it now.

09:41,9 It partitions the thought and the speech and the time.

09:43,6 It measures what it must.

09:45,3 Do you believe that the things exist in the world

09:47,0 without a red thread?

09:48,7 The thoughts' life jacket spins it, is it.

09:50,4 The thoughts saw what they saw.

09:52,1 It is probably [told] in 24,

09:53,7 in the leaf-tree's fine granite,

09:55,4 has 22 in its sheath,

09:57,1 in my field of attention.

09:58,8 A waterdrop falls against the sleeve

10:00,5 put up on a frame of iron,

10:02,2 wandering up along the screen.

10:03,9 But heaven's certainty is distant.

34.

- 10:05,6 *Vassa*
- 10:07,3 Det står så stille som rennende vann,
10:09,0 som stater i telepati
10:10,7 når alle sier: "Det går ikke an
10:12,4 å høre din tanke si
- 10:14,1 hva hjertet tenker i skumringens lys.
10:15,8 Vi vet at i kroppens organ
10:17,5 er hjernens tanke hva hjertet bys.
10:19,2 Vi vet at det ikke går an".
- 10:20,9 Da teller de tanken der to blir én
10:22,6 i mavens fantastiske gulp.
10:24,3 Da faller språket som synkende sten
10:26,0 under ringer i hjertets kulp.
- 10:27,7 Som når en grense forsakes,
10:29,4 skumsprøyten synes for oss,
10:31,1 viker det sanne tilbake,
10:32,8 kastet blant annet boss,
- 10:34,5 og ordene begynner å halte
10:36,2 som var den en hjørnetann
10:37,9 tilbake til barndommens spalte:
10:39,6 "Hun er en evighets-and".

34.

- 10:05,6 *Waded*
- 10:07,3 It stands as still as running water,
10:09,0 like states in telepathy
10:10,7 when everybody says: "It is not possible
10:12,4 to hear your thought say
- 10:14,1 what the heart thinks in the dusk's light.
10:15,8 We know that in the body's organ
10:17,5 the brain's thought is what the heart is offered.
10:19,2 We know that it is not possible".
- 10:20,9 Then they count the thought where two turns into one
10:22,6 in the belly's fantastic belch.
10:24,3 Then falls the language like sinking stone
10:26,0 under rings in the heart's deep pool.
- 10:27,7 As when a border is renounced,
10:29,4 the sea-foam is visible to us,
10:31,1 retreats the true,
10:32,8 thrown among other garbage,
- 10:34,5 and the words start limping
10:36,2 as were it a canine tooth
10:37,9 back to the childhood's column/opening:
10:39,6 "She is an eternity duck".

35.

- 10:41,2 *Savonarolas tanke*
- 10:42,9 Mennesker reiser i rom.
10:44,6 Jeg sitter og hviler blant dem
10:46,3 og jeg grubler og tenker på om
10:48,0 jeg noensinne har gått frem.
- 10:49,7 Fuglene reiser i tid
10:51,4 som byggekunstenes hjem.
10:53,1 Savonarola var i
10:54,8 tanken som tenkte dem.
- 10:56,5 Husene tett i tett
10:58,2 bak løvverkets grønne skur
10:59,9 skildrer mitt synske vett.
11:01,6 Tiden ligger på lur.
- 11:03,3 Dette landskapet skygger sitt grønt
11:05,0 og hang med hodene tyngre,
11:06,7 forteller om det du nettopp har skjønt
11:08,4 at når vi kom frem var vi yngre.
- 11:10,1 Dette landskapet henger sitt brunt
11:11,8 som dreier sitt hode om.
11:13,5 Rovfuglen kaster sitt legeme rundt
11:15,2 mellom det hvite skum.

35.

- 10:41,2 *Savonarola's thought*
- 10:42,9 Humans travel in space.
10:44,6 I sit and rest among them
10:46,3 and I ponder and think if though
10:48,0 I have ever progressed.
- 10:49,7 The birds travel in time
10:51,4 as the home of the art of building.
10:53,1 Savonarola was in
10:54,8 the thought that thought them.
- 10:56,5 The houses tightly and tightly
10:58,2 behind the foliage's green shed
10:59,9 describe my clairvoyant intelligence.
11:01,6 The time lies in ambush.
- 11:03,3 This landscape shadows its green
11:05,0 and hung with its heads heavier,
11:06,7 tells of what you have just understood
11:08,4 that when we arrived we were younger.
- 11:10,1 This landscape hangs its brown
11:11,8 which turns its head around.
11:13,5 The bird of prey throws its body around
11:15,2 inbetween the white foam.

36.

- 11:16,9 *Viserens klubber*
- 11:18,6 Han smeller pennen i bordplaten:
11:20,3 "Vi kan ikke tenke oss noe mer
11:22,0 *latterlig* enn denne jordplaten
11:23,7 som bøyer seg opp og ned!"
- 11:25,4 Da skriver du talen om i skrift
11:27,1 og pennen krummer seg om
11:28,7 den første bokstaven... den andre... din stift
11:30,4 slipper papirflaten som
- 11:32,1 holder pigmentet fast i sin hånd,
11:33,8 den hule hånd med de linjer
11:35,5 som skriver bokstaven på himmelens bånd:
11:37,2 Italias sypresser og pinjer!
- 11:38,9 Diktene startet så lykkelige
11:40,6 ved kanten av Szentmártonkáta.
11:42,3 Det er det som var det fryktelige -
11:44,0 i titalssystem var det satt av.
- 11:45,7 Dette landskapet spiller i hvitt.
11:47,4 Vi reiste i hurtigtogsfart.
11:49,1 En sval fred gjemmer det dypt i sitt
11:50,8 som tegningene på et kart.

36.

- 11:16,9 *The pointer's clubs*
- 11:18,6 He bangs the pen in the desk-plate:
11:20,3 "We cannot think of anything more
11:22,0 *ridiculous* than this earthen plate
11:23,7 that bends itself up and down!"
- 11:25,4 Then you rewrite the speech into script
11:27,1 and the pen curls itself around
11:28,7 the first letter... the second... your pen/nib/nail
11:30,4 leaves the paper's surface which
- 11:32,1 holds the pigment fast in its hand,
11:33,8 the hollow hand with those lines
11:35,5 that write the letter on heaven's band:
11:37,2 Italy's cypresses and stone pines!
- 11:38,9 The poems set out so happily
11:40,6 at the border of Szentmártonkáta.
11:42,3 That is what was so terrible -
11:44,0 in decimal system it was reserved/decided.
- 11:45,7 This landscape plays in white.
11:47,4 We travelled in express train speed.
11:49,1 A cool peace hides it deeply in its
11:50,8 like the drawings on a map.

37.

- 11:52,5 *Og jeg kan garantere dagen*
- 11:54,2 Hvorfor tror du mennesker bader
11:55,9 eller synger i et kor?
11:57,6 For å lage 180 graders
11:59,3 vinkel der jeg bor.
- 12:01,0 Det er grunnen til at mange
12:02,7 tror at mennesket er ett
12:04,4 med naturen, med de lange
12:06,1 netter under stjernestøv.
- 12:07,8 I det kalde nord er sneen
12:09,5 hvit som pudder på din karm
12:11,2 når du åpner vindusveden
12:12,9 med din overjordiske arm.
- 12:14,6 Vil du støtte kontekst i vertsekolltiden
12:16,2 på tjuesjuende-tjueåttende vogn
12:17,9 som åpner seg mot et hulrom i den
12:19,6 på den sekstende og siste perrongen?
- 12:21,3 Landet skalv når Vårherre så det.
12:23,0 Jeg satte min fot på skafottet:
12:24,7 "Jeg tror ikke noe på det".
12:26,4 Vi dro klokken ti tjueåtte.

37.

- 11:52,5 *And I can guarantee the day*
- 11:54,2 Why do you think people take a bath
11:55,9 or sing in a choir?
11:57,6 For making a 180 degrees
11:59,3 angle where I live.
- 12:01,0 That is the reason why many
12:02,7 believe that mankind is one
12:04,4 with the nature, with the long
12:06,1 nights under stardust.
- 12:07,8 In the cold north the snow is
12:09,5 white as powder on your sill
12:11,2 when you open the window wood
12:12,9 with your supernatural arm.
- 12:14,6 Will you support the context in the vertsekoll time
12:16,2 on the 27th-28th wagon
12:17,9 which opens against a hollow space in it
12:19,6 on the 16th and last platform?
- 12:21,3 The land trembled when the Lord saw it.
12:23,0 I put my foot on the scaffold:
12:24,7 "I do not believe it".
12:26,4 We left at 10:28 o'clock.

38.

12:28,1 *Betingelsen*

12:29,8 Jeg mente det var hellig
12:31,5 som landskapet som lå
12:33,2 foran ditt legeme, en veldig
12:34,9 hendelse du så.

12:36,6 Det kom fra fremmed klode
12:38,3 med månesigden på.
12:40,0 Det var blitt formet i ditt hode
12:41,7 med drømmene du lå.

12:43,4 Du vet det: Alt som teller
12:45,1 har byssa ned før ni.
12:46,8 Det er drømmene som veller
12:48,5 opp på livets sti.

12:50,2 Mysteriene spiller trombone.
12:51,9 Nå stanser det mens vi sover.
12:53,6 Du kunne trenge en kone,
12:55,3 kaster tilbake der over,

12:57,0 taler med dobbelt parti,
12:58,7 fulle av skinnende kull,
13:00,4 i regnbuenes symmetri
13:02,1 av det elektriske gull.

38.

- 12:28,1 *The condition*
- 12:29,8 I meant that it was holy
12:31,5 like the landscape that lay
12:33,2 in front of your body, a great
12:34,9 event that you saw.
- 12:36,6 It came from a distant globe
12:38,3 with the moonsickle on.
12:40,0 It had been formed in your head
12:41,7 with the dreams you laid.
- 12:43,4 You know it: Everything that counts
12:45,1 has byssa down before nine.
12:46,8 It is the dreams that well
12:48,5 up on life's path.
- 12:50,2 The mysteries play trombone.
12:51,9 Now stops it while we sleep.
12:53,6 You could need a wife,
12:55,3 throws back thereover,
- 12:57,0 talks with a double part,
12:58,7 full of shining coal,
13:00,4 in the rainbows' symmetry
13:02,1 of the electric gold.

39.

- 13:03,7 *Svare*
- 13:05,4 De to høyballene lå ikke tett
13:07,1 men så slik ut på litt avstand.
13:08,8 Så flyttet toget seg, ett for ett,
13:10,5 og ballene skiltes ved lavvann.
- 13:12,2 Det skyldtes vel kanskje *regntrekket*
13:13,9 som omgav det tørre høy.
13:15,6 Det store havet av tegntrekket
13:17,3 skyldtes galaksenes bøy.
- 13:19,0 Med slik aritmetisk ko-aksial
13:20,7 er *kjempegod førtid* det samme.
13:22,4 Det smuldrer imellom, det store hav,
13:24,1 av handlingene i en ramme.
- 13:25,8 En far og en datter sykler om kvelden
13:27,5 når eplet faller på skrå.
13:29,2 En due stiger mot høsthimmelen,
13:30,9 fra grenen mot taket og SÅ.
- 13:32,6 En due fløy over vannet.
13:34,3 Vi kunne ha funnet en annen,
13:36,0 en ønskekvist for din panne.
13:37,7 Da ville det falt mot sanden.

39.

- 13:03,7 *To answer*
- 13:05,4 The two hayballs lay not tight
13:07,1 but it looked like that at some distance.
13:08,8 Then the train moved, one by one,
13:10,5 and the balls split by low water.
- 13:12,2 It could have been due to the *raincover*
13:13,9 that surrounded the dry hay.
13:15,6 The great ocean of signcover
13:17,3 was due to the galaxy's bow.
- 13:19,0 With such arithmetic co-axial
13:20,7 is *very good pretime* the same.
13:22,4 It crumbles inbetween, the big ocean,
13:24,1 from the acts in a frame.
- 13:25,8 A father and a daughter bicycle in the evening
13:27,5 when the apple falls aslant.
13:29,2 A dove rises towards the autumn sky,
13:30,9 from the branch towards the roof and SAW.
- 13:32,6 A dove flew over the water.
13:34,3 We could have found another,
13:36,0 a divining rod for your forehead.
13:37,7 Then it would have fallen towards the sand.

40.

- 13:39,4 *Gluppeboka*
- 13:41,1 Menneskets mysterier er moten
13:42,8 som syns i en trappeoppgang.
13:44,5 Vennskap skyver på roten,
13:46,2 stønner en annen gang.
- 13:47,9 Jo, i denne tiden ville
13:49,6 det brytes i stjernenes støv.
13:51,2 Hør, det banker i milde
13:52,9 netter under det fjerne løv.
- 13:54,6 Se, nå klatrer hun over
13:56,3 fra de andre sidenes selv.
13:58,0 Alt dette skjer mens du sover
13:59,7 i den andre tidens modell.
- 14:01,4 Kvelden er vakker som evigheten
14:03,1 som tvinner i parallell.
14:04,8 Toget mot Timisoara er væten
14:06,5 i teoriernes kveld.
- 14:08,2 Høsten avgir de siste frukter
14:09,9 og lengter mot mere vann.
14:11,6 Barna danser og kroppene bukter
14:13,3 og tidene av din tann.

40.

- 13:39,4 *The slupbook*
- 13:41,1 Mankind's mysteries are the fashion
13:42,8 that is seen in a stairway.
13:44,5 Friendship pushes on the root,
13:46,2 groans another time.
- 13:47,9 Yes, in this time would
13:49,6 it break in the dust of the stars.
13:51,2 Listen, it knocks in the mild
13:52,9 nights under the distant leaf/leaves.
- 13:54,6 See, now climbs she over
13:56,3 from the other sides' self.
13:58,0 All this happens while you sleep
13:59,7 in the other times' model.
- 14:01,4 The evening is beautiful like eternity
14:03,1 that twines in parallel.
14:04,8 The train to Timisoara is the humidity/['wheat']
14:06,5 in the theories' evening.
- 14:08,2 The autumn gives off the last fruits
14:09,9 and longs towards more water.
14:11,6 The children dance and the bodies twist
14:13,3 and the times of your tooth.

41.

- 14:15,0 *Kattunger*
- 14:16,7 Hun hadde allerede gått litt for lenge
14:18,4 på denne skolen de entret med
14:20,1 og hadde mistet litt kraft i vinge
14:21,8 imellom kjolene hun slentret med.
- 14:23,5 Tumulter det var, igen, igen, igen,
14:25,2 som masser beveger seg i en seng.
14:26,9 Den venstre hånden var oljeriggen
14:28,6 som skjøv seg fremover på sokkelen.
- 14:30,3 Det var med midtskrav og glosebok
14:32,0 imellom det ene og annet hjem.
14:33,7 Nå starter toget som tiden tok.
14:35,4 Nå skyver høyre hånden seg frem.
- 14:37,1 Du stanset ved gule plommer
14:38,7 som menneskets badevett.
14:40,4 Så grep du fra dype lommer
14:42,1 trianglenes silhuett!
- 14:43,8 Det er tilværelsens gåte
14:45,5 i kritiske øyeblikk
14:47,2 når du skulle granske dens måte
14:48,9 i vennskapets dype trick.

41.

- 14:15,0 *Kittens*
- 14:16,7 She had already gone a little too long
14:18,4 to this school which they entered with
14:20,1 and had lost a little force in wing
14:21,8 inbetween the dresses she sauntered with.
- 14:23,5 Tumults there were, igen, igen, igen,
14:25,2 like masses moving in a bed.
14:26,9 The left hand was the oil rig
14:28,6 that moved forwards on the seabed.
- 14:30,3 It was with midhatch and glossary
14:32,0 inbetween the one and the other home.
14:33,7 Now starts the train that the time took.
14:35,4 Now pushes the right hand itself forwards.
- 14:37,1 You stopped by yellow plums
14:38,7 as human bathing rules/intelligence.
14:40,4 Then you grasped from deep pockets
14:42,1 the triangles' silhouette!
- 14:43,8 It is the existence's riddle
14:45,5 in critical moments
14:47,2 when you should study its ways
14:48,9 in the friendship's deep trick.

42.

- 14:50,6 *Den blitte*
- 14:52,3 Nå skræver hun opp på sykkelsetet
14:54,0 med benets fantastiske schwung.
14:55,7 Du ser hun er ikke blant de fete.
14:57,4 Du ser hun er ganske ung.
- 14:59,1 Nå stiger hun inn på toalettet
15:00,8 og snur seg mot dørens karm.
15:02,5 Nå lukker hun døren, hun vet du har sett det,
15:04,2 med sin jomfruelige arm.
- 15:05,9 Det er vel i menneskets væremåte
15:07,6 å bli sin bevissthet vår.
15:09,3 Nå lukker hun seg mot vinterens gåte
15:11,0 som fotografiet du tar.
- 15:12,7 Så spruta jeg rundt, sa sjelen
15:14,4 til en flatere silhuett -
15:16,1 å snakke slikt landsmål i bjellen
15:17,8 om motor-mysterienes vett!
- 15:19,5 Sagmuggen vasket i vannet
15:21,2 mot himmelskyggenes land.
15:22,9 En flue fløy mot din panne
15:24,6 som rektangler og ringer i vann.

42.

- 14:50,6 *The becomed*
- 14:52,3 Now parts she up on the bicycle seat
14:54,0 with the leg's fantastic schwung.
14:55,7 You can see she is not among the fat ones.
14:57,4 You can see she is quite young.
- 14:59,1 Now steps she into the toilet
15:00,8 and turns towards the doorpost.
15:02,5 Now she closes the door, she knows you have seen it,
15:04,2 with her virginal arm.
- 15:05,9 It is probably in the human way of being
15:07,6 to become one's consciousness 'wary'/'aware'.
15:09,3 Now she closes herself towards the winter's riddle
15:11,0 like the photo you take.
- 15:12,7 Then I spurted around, said the soul
15:14,4 to a flatter silhouette -
15:16,1 to talk such rural language in the bell
15:17,8 about the motor-mysteries' sense!
- 15:19,5 The sawdust washed in the water
15:21,2 against the heavenly shadows' land.
15:22,9 A fly flew towards your forehead
15:24,6 like rectangles and rings in water.

43.

- 15:26,2 *Fallskjerm*
- 15:27,9 Det ser ut som en mafioso
15:29,6 som skriver sin memoar
15:31,3 og gir den til kjenne med lås på.
15:33,0 Jeg snur meg i fotefar.
- 15:34,7 Det kom fra en deilig pike,
15:36,4 hun er søtten eller noe slikt,
15:38,1 som hadde forstått mitt rike
15:39,8 og min poetiske plikt.
- 15:41,5 Det er som en klar krystallflakong
15:43,2 med vått salt - det hviteste slaps:
15:44,9 En lapis philosophorum
15:46,6 i min poesis synaps.
- 15:48,3 En tryllestavs kilevett gransker:
15:50,0 Det er skolebokstavenes navn,
15:51,7 den tid som hjertet forvansker -
15:53,4 at man kan føle det savn.
- 15:55,1 Det var noe annet enn selvet
15:56,8 som vandret på høye ben.
15:58,5 Så fikk man en ting fra hvelvet.
16:00,2 Det finnes til slutt bare én.

43.

15:26,2 *Parachute*

15:27,9 It looks like a mafioso
15:29,6 who is writing his memoir
15:31,3 and gives it to public attention with lock on.
15:33,0 I turn around in footsteps.

15:34,7 It came from a lovely girl,
15:36,4 she is seventeen or something like that,
15:38,1 who had understood my kingdom
15:39,8 and my poetic duty.

15:41,5 It is like a clear crystal flacon
15:43,2 with wet salt - the whitest slush:
15:44,9 A lapis philosophorum
15:46,6 in my poetry's synapse.

15:48,3 A magic wand's cunei-sense studies/examines:
15:50,0 It is the school-letters' name,
15:51,7 that time which the heart confuses / makes difficult -
15:53,4 that one can feel the yearning.

15:55,1 It is something else than the self
15:56,8 that wandered on tall legs.
15:58,5 Then one got something from the vault.
16:00,2 There is finally only one.

44.

- 16:01,9 *Hvor linjen trekkes*
- 16:03,6 Det er ikke alltid sjarmerende
16:05,3 om mursteinsdøren er en lav en
16:07,0 og jernet er ikke armerende
16:08,7 i denne delen av haven.
- 16:10,4 Du sier at han er dobbelt så tynn
16:12,1 som han som var her i går.
16:13,7 Det er juli måned, nei juni, så synd
16:15,4 at almanakkene står.
- 16:17,1 Forstørrelsesglasset skle ut av en tube.
16:18,8 Det skulle du aldri ha sett.
16:20,5 Du har vel også gått på et UB
16:22,2 kurs av en blå silhuett
- 16:23,9 som var det et skip på et bølgende hav
16:25,6 som hviler i bokhyllen min
16:27,3 i svimlende fart på det dreiende nav
16:29,0 over ryggstølen din.
- 16:30,7 Da kjenner duen sin evighet
16:32,4 i et hagestativ.
16:34,1 Det er bare himlens bevissthets som vet
16:35,8 som et håndrotsmassiv.

44.

- 16:01,9 *Where the line is drawn*
- 16:03,6 It is not always charming
16:05,3 if the brickstone door is a low one
16:07,0 and the iron is not [concrete-]reinforcing/armouring
16:08,7 in this part of the garden.
- 16:10,4 You say that he is doubly thin
16:12,1 compared with the one who was here yesterday.
16:13,7 It is the month of july, no, june, what a pity
16:15,4 that the almanacs have stopped up.
- 16:17,1 The magnifying glass slipped out of a tube.
16:18,8 That you should never have seen.
16:20,5 You have probably also gone to a University Library
16:22,2 course of a blue silhouette
- 16:23,9 as were it a ship on an undulating ocean
16:25,6 that rests in my bookshelf
16:27,3 in a staggering speed on the turning nave
16:29,0 over your spine.
- 16:30,7 Then the dove knows its eternity
16:32,4 in a garden rack.
16:34,1 It is only the heaven's consciousness that knows
16:35,8 like a hand-root solid.

45.

- 16:37,5 *Det mangler Facebook*
- 16:39,2 Det er ikke noe lesbart over
16:40,9 munnen som snakker her
16:42,6 og det som er nedenfor dette lover
16:44,3 ingenting arbitrært.
- 16:46,0 Det var som den forferdeligste stemning
16:47,7 og kanskje forferdeligste sted.
16:49,4 Det lå jo som fatted i dyrenes emning
16:51,1 og kanskje som fatted i ed.
- 16:52,8 At det er *smaadikt* og noen ord
16:54,5 med håndskrift i strandens sand
16:56,2 er som Italia når høsten er stor.
16:57,9 I Italia roper de badevann.
- 16:59,6 Slik ville de tenke: Det finnes bevis,
17:01,2 gjenvinner legemet sin form.
17:02,9 Det kunne vært menneskehetens forlis
17:04,6 trykket inn i dens norm.
- 17:06,3 Det sitter en due i en avlyttingsmast -
17:08,0 at hvilen er sølibat.
17:09,7 Det tog som trekker sin tunge last,
17:11,4 det står i den hellige stat.

45.

- 16:37,5 *Facebook is lacking*
- 16:39,2 There's nothing readable over
16:40,9 the mouth that is talking here
16:42,6 and that which is below this promises
16:44,3 nothing arbitrary.
- 16:46,0 It was like the most terrible mood
16:47,7 and maybe most terrible place.
16:49,4 It lay as if 'graspted' in the animals' origins
16:51,1 and maybe as if 'graspted' in oath.
- 16:52,8 That it is liddle*poems* and some words
16:54,5 with handwriting in the strand's sand
16:56,2 is like Italy when the autumn is great.
16:57,9 In Italy they shout bathing water.
- 16:59,6 Such would they think: There exists proof,
17:01,2 if only the body regains its form.
17:02,9 That could have been humanity's shipwreck
17:04,6 pressed into its norm.
- 17:06,3 There sits a dove in a surveillance mast -
17:08,0 that the rest is celibacy.
17:09,7 That train which pulls its heavy load,
17:11,4 it stands in the holy state.

46.

17:13,1 *BJ*

17:14,8 Det skjedde i den egyptiske part,
17:16,5 azt jelent, hogy det å få barn
17:18,2 er for noen den riktigste start,
17:19,9 for andre er det for faren

17:21,6 å skyve skjortene i et skap
17:23,3 til venstre på høyre siden
17:25,0 til hos: Også har jeg den med virak...
17:26,7 Du skriver vel hele tiden?

17:28,4 Det har vel kanskje noe å si
17:30,1 om skjorten er prins eller pave
17:31,8 spesielt når dere har tenkt å gi
17:33,5 den til meg - som bursdagsgave!

17:35,2 Rovfuglen seiler på vindens drag
17:36,9 for ellers var det umsonst:
17:38,6 En-to-tre ganger - de kraftige slag
17:40,3 som flom, litus og blomst,

17:42,0 på åker og på parkeringsplass
17:43,7 Molde tings du har sagt -
17:45,4 som utgjør den felles bevissthets flass
17:47,1 like supermakt.

46.

17:13,1 *BJ*

17:14,8 It happened in the egyptian part,
17:16,5 azt jelent, hogy that, to get children,
17:18,2 is for some the rightest start,
17:19,9 for others it is for the father

17:21,6 to push the shirts in a cupboard
17:23,3 leftwards on the righthand side
17:25,0 until at: And I have that one with celebration...
17:26,7 I suppose you write all the time?

17:28,4 It is probably of some importance
17:30,1 whether the shirt is a prince or a pope
17:31,8 in particular since you have planned to give
17:33,5 it to me - as a birthday present!

17:35,2 The bird of prey sails on the winds' breathing
17:36,9 since otherwise were it in vain:
17:38,6 One-two-three times - the powerful beats
17:40,3 like flooding, litus and flower,

17:42,0 on field and on parking lot
17:43,7 Molde tings you have said -
17:45,4 which make up the common consciousness' dandruff
17:47,1 like superpower.

47.

- 17:48,7 *Adam*
- 17:50,4 Tanken du tenker med
17:52,1 er stjernen i stjernebanen.
17:53,8 Det sies at vi skapte sted
17:55,5 på forholdet ditt til en annen.
- 17:57,2 I tankenes grå symmetri
17:58,9 er virkeligheten en annen
18:00,6 når tankenes blå sakristi
18:02,3 er kirkeskipet til vanen.
- 18:04,0 I religionenes tid bodde
18:05,7 hun som vil skrive det.
18:07,4 Men tankene sa: Jeg trodde
18:09,1 det var mens hun skive det.
- 18:10,8 Det sier det er som et drivhus av glass
18:12,5 viser sitt lår,
18:14,2 glemt på åker og parkeringsplass -
18:15,9 visshet du får.
- 18:17,6 Den sier: 'Min vilje er ikke mitt fag'
18:19,3 og tolket det som 'sverdfisk'.
18:21,0 Mitt yrke er hammer og filigranssag.
18:22,7 Da skrur du vel uten risk.

47.

17:48,7 *Adam*

17:50,4 The thought you are thinking with
17:52,1 is the star in its trajectory.

17:53,8 It is said that we created place
17:55,5 on your relation to another one.

17:57,2 In the thoughts' gray symmetry
17:58,9 the reality is another
18:00,6 when the thoughts' blue sacristy
18:02,3 is the churchnave of custom.

18:04,0 In the religions' time lived
18:05,7 she who will write it.
18:07,4 But the thoughts said: I believed
18:09,1 it was while she slice[d] it.

18:10,8 It tells that it is like a greenhouse of glass
18:12,5 showing its thigh,
18:14,2 forgotten on field and parking lot -
18:15,9 certainty you get.

18:17,6 It says: 'My will is not my field'
18:19,3 and interpreted it as 'swordfish'.
18:21,0 My profession is hammer and filigree saw.
18:22,7 Then you can screw without risk.

Nono
PART
2

48.

- 00:00,0 *Eva*
- 00:01,7 Et sted som har tilhørt barndommen
00:03,4 er udelelig i sin per se
00:05,1 med masse rom, og i rommene
00:06,8 fløyter toget som tre
- 00:08,5 når hånden griper mot lysbryteren
00:10,2 og lukker døren i en krok.
00:11,9 It's snøball, and that, sier skattyteren
00:13,6 og setter sinnene i kok.
- 00:15,3 Det er kanskje til deg, sier Lomvik Hansen,
00:17,0 en yter av dimensjon.
00:18,7 Hvis barndommens by er som nåtidssansen
00:20,4 yter vi din pensjon.
- 00:22,1 Svanen dreier sitt hode
00:23,8 under tvil.
00:25,4 I himmelens loggbok sto det:
00:27,1 En gang til.
- 00:28,8 Det blinker skarpt i det grønne løv,
00:30,5 når jeg skal skrive,
00:32,2 som henger under stjernenes støv.
00:33,9 Men nuet skal blive.

Nono
PART
2

48.

00:00,0 *Eve*

00:01,7 A place which has belonged to the childhood
00:03,4 is indivisible in its per se
00:05,1 with lots of rooms, and in the rooms
00:06,8 the train whistles like t[h]ree

00:08,5 when the hand grasps for the lightswitch
00:10,2 and closes the door in a corner.
00:11,9 It's snowball, and that, tells the taxpayer
00:13,6 and sets the minds a-boiling.

00:15,3 It is maybe for you, tells Lomvik Hansen,
00:17,0 a payer of impressive amounts/dimensions.
00:18,7 If the childhood's town is like the sense of presence
00:20,4 we will render your pension.

00:22,1 The swan turns its head
00:23,8 in doubt.
00:25,4 In heaven's log it was written:
00:27,1 One more time.

00:28,8 It glints sharply in the green leaf,
00:30,5 when I shall write,
00:32,2 that hangs under the dust of the stars.
00:33,9 But the Presence shall Last.

49.

- 00:35,6 *Lazarus*
- 00:37,3 Jeg kunne vært mer spontan i dag
00:39,0 som når springfjæra sprang i natt
00:40,7 i madrassen når navnet var Blom i et fag
00:42,4 og tanken var utenat.
- 00:44,1 Da sendte man brevet to HORGAN express,
00:45,8 til Bergen sendte man det.
00:47,5 Du bodde i SUPPORT med vinterbless
00:49,2 og stempel og frimerke.
- 00:50,9 Man setter HELT og får betalt for det.
00:52,6 Det er bare sånne fag
00:54,3 igjen på universitetene.
00:56,0 Å, var jeg spontan i dag!
- 00:57,7 De snakker om svanen i dag
00:59,4 - står på gress -
01:01,1 som svømmer på elvens drag
01:02,8 - en sypress!
- 01:04,5 Hah, visste de bare hvor lekkert
01:06,2 - for de små -
01:07,9 som var den en blåhvit pjekker
01:09,6 - i det grå!

49.

00:35,6 *Lazarus*

00:37,3 I could have been more spontaneous today
00:39,0 as when the spring sprang sprung last night
00:40,7 in the mattress when the name was Blom in a profession
00:42,4 and the thought was by heart.

00:44,1 Then one sent the letter to HORGAN express,
00:45,8 to Bergen one sent it.
00:47,5 You lived in SUPPORT with winterblaze
00:49,2 and date stamp and postage stamp.

00:50,9 One calls it HERO and gets paid for it.
00:52,6 There are only such fields of study
00:54,3 left at the universities.
00:56,0 Oh, were I spontaneous today!

00:57,7 They talk about the swan today
00:59,4 - stands on grass -
01:01,1 that swims on the river's current
01:02,8 - a cypress!

01:04,5 Hah, knew they only how delicious
01:06,2 - for the small ones -
01:07,9 as were it a bluewhite reefer [jacket]
01:09,6 - in the gray.

50.

- 01:11,2 *Tabitha (Dorcas)*
- 01:12,9 Ringduen er min beste venn.
01:14,6 Hun sitter på svenskeantennen
01:16,3 med altnulig vestlandspoeten
01:18,0 og A-relasjonene, men
- 01:19,7 det var det som var venninne -
01:21,4 Ga Ga også enda litt til,
01:23,1 Syncerya Jász Syncerya - en kvinne
01:24,8 som hadde skapelsens ventil.
- 01:26,5 Det var plankevann, det, ved husfoten, tidlig.
01:28,2 SÅ komma Savnet omkring.
01:29,9 Is there a forskjell, really?
01:31,6 Nå er det ingenting.
- 01:33,3 Hva fingeren talte i togets pasjon
01:35,0 som ankeret faller -
01:36,7 som regnes i lyshastighetens rasjon
01:38,4 som ankeret kaller.
- 01:40,1 Og solsikkene sto i aldrende flor
01:41,8 på en kvist.
01:43,5 I togets kupé var det varmt - og jeg tror
01:45,2 for å bli bevisst.

50.

01:11,2 *Tabitha (Dorcas)*

01:12,9 The ringdove is my best friend.

01:14,6 She sits in the Sweden-antenna

01:16,3 with all sorts of westland poet

01:18,0 and the A relations, but

01:19,7 that is what was a girlfriend -

01:21,4 Ga Ga and yet a little more,

01:23,1 Syncerya Jász Syncerya - a woman

01:24,8 who had creation's valve.

01:26,5 That was plankwater, that, at the housefoot, early.

01:28,2 SAW comma Yearning/Sawnet around.

01:29,9 Is there a difference, really?

01:31,6 Now there is nothing.

01:33,3 What the finger counted in the train's passion

01:35,0 like the anchor is falling -

01:36,7 as is it counted in the lightspeed's ration

01:38,4 like the anchor is calling.

01:40,1 And the sunflowers stood in an ageing blossom

01:41,8 on a twig.

01:43,5 In the train's compartment it was hot - and I believe

01:45,2 in order to get conscious.

51.

01:46,9 *Det forteller hun lett*

01:48,6 Jeg angrer som henne -
01:50,3 var stjernen i paradiset,
01:52,0 så skyggene renne
01:53,7 fra skuldrenes kryss

01:55,4 og trærne sto høye
01:57,1 i valmueglans.
01:58,7 Jeg så henne bøye
02:00,4 sin søyle på langs.

02:02,1 Så måtte vi lete
02:03,8 under himmelens gys.
02:05,5 Jeg så hennes sete
02:07,2 i valmuens lys.

02:08,9 Mitt tog kom presis klokken ti tjuesju
02:10,6 og lytter til kveldens rustikk
02:12,3 og svingte meg opp mot den hellige Gud,
02:14,0 lyser i kveldens mystikk.

02:15,7 Jeg talte 1001 slanke trær
02:17,4 i den første himmel.
02:19,1 Min telling var ikke engang binær -
02:20,8 når kateterets vrimmel.

51.

- 01:46,9 *That she easily tells*
- 01:48,6 I regret like her -
01:50,3 was the star in paradise,
01:52,0 saw the shadows run
01:53,7 from the shoulders' cross
- 01:55,4 and the trees stood tall
01:57,1 in poppy splendour.
01:58,7 I saw her bow down
02:00,4 her spine forwards.
- 02:02,1 Then we had to search around
02:03,8 under the heaven's shiver.
02:05,5 I saw her seat
02:07,2 in the poppy's light.
- 02:08,9 My train came precisely at 10:27
02:10,6 and listens to the evening's rustics
02:12,3 and swung me up towards the holy God,
02:14,0 shines in the evening's mysticism.
- 02:15,7 I counted 1001 slender trees
02:17,4 in the first heaven.
02:19,1 My count was not even binary -
02:20,8 reaches the tumults of the teacher's desk.

52.

- 02:22,5 *Men ikke at det har blitt godkjent*
- 02:24,2 Og lyset var hellig
02:25,9 som fuglenes stil
02:27,6 og høyballen veldig
02:29,3 som vannets profil
- 02:31,0 der to blir til en
02:32,7 slik som gruppene før.
02:34,4 Han er borte på en
02:36,1 måte som gjør
- 02:37,8 at det ikke kan hel-
02:39,5 bredes så lett.
02:41,2 Du så det jo selv:
02:42,9 Vårherre er tète.
- 02:44,6 36 godsvogner talte jeg visst,
02:46,3 hage, et gammelt hus,
02:47,9 trukket av lokomotivets gnist,
02:49,6 fuge, en brennende busk.
- 02:51,3 Godstoget stanset foran min penn
02:53,0 og en kvinne med kullsvart hår
02:54,7 mens jeg sto og ventet på hovedstadsekspressen
02:56,4 i jakke som gir mens den får.

52.

- 02:22,5 *But not that it has been accepted*
- 02:24,2 And the light was holy
02:25,9 like the birds' style
02:27,6 and the hayball grandiose
02:29,3 like the water's profile
- 02:31,0 where two turns to one
02:32,7 like the groups before.
02:34,4 He has disappeared in a
02:36,1 way which makes
- 02:37,8 that he cannot be heal-
02:39,5 ed so easily.
02:41,2 You saw it yourself:
02:42,9 The Lord is tête.
- 02:44,6 36 goods wagons I think I counted,
02:46,3 garden, an old house,
02:47,9 pulled by the locomotive's spark,
02:49,6 fuge, a burning bush.
- 02:51,3 The goods train stopped before my pen
02:53,0 and a woman with coal-black hair
02:54,7 while I stood and waited for the express train to the capital
02:56,4 in a jacket that gives while it gets.

53.

- 02:58,1 *Men det så tomt ut*
- 02:59,8 Og mens jeg stirret på takrennen
03:01,5 tordnet toget forbi,
03:03,2 det evig henrullende tog på skinnene
03:04,9 løp på en rullende tid.
- 03:06,6 Og noen ordbøker øver sin pant
03:08,3 og lyder et brukbart navn
03:10,0 i stikkordene i den øverste kant.
03:11,7 Der suger de språkets savn.
- 03:13,4 Men togene farer på jernakustikk
03:15,1 i en rullende jødisk syntaks
03:16,8 slik ordbøkene taler tidens mystikk.
03:18,5 Nå starter vel toget straks
- 03:20,2 mot jorden i nattens dype dump
03:21,9 to svarte fugler som sammen
03:23,6 løsning enn dette stønnende komp.
03:25,3 De speiles i samme stammen
- 03:27,0 uten den kritiske geografi.
03:28,7 Det bladgrønne nikker begeistret
03:30,4 uten å tenke den tanke som vi:
03:32,1 *På jorden er himmelen meislet.*

53.

- 02:58,1 *But it looked empty*
- 02:59,8 And while I stared at the roof gutters
03:01,5 the train thundered by,
03:03,2 the eternally arolling train on its rails
03:04,9 ran on a rolling time.
- 03:06,6 And some dictionaries rehearse their deposit
03:08,3 and obey a usable name
03:10,0 in the cue words in the upper edge.
03:11,7 There they suck the language's yearning.
- 03:13,4 But the trains run on iron acoustics
03:15,1 in a rolling hebrew syntax
03:16,8 like the dictionaries speak the time's mysticism.
03:18,5 Now the train probably soon starts
- 03:20,2 towards the earth in the night's deep 'dump'
03:21,9 two black birds that together
03:23,6 solution than this groaning accompaniment.
03:25,3 They are mirrored in the same trunk/tribe
- 03:27,0 without the critical geography.
03:28,7 The leafgreen nods enthusiastically
03:30,4 without thinking the thought which we:
03:32,1 *On the earth the heaven is chiselled.*

54.

- 03:33,8 *Alle diktere*
- 03:35,4 Mat og drikke er utporsjonert
03:37,1 i fuglenes restaurasjon
03:38,8 når sabbatens hvile er velpasjonert
03:40,5 i sin synkronisasjon.
- 03:42,2 Når fuglenes vann er det sorte lys
03:43,9 og maten det grønneste håp,
03:45,6 da synger trost i den grønne bys
03:47,3 utrasjonerte dåp.
- 03:49,0 Det står i ikonets mysterium
03:50,7 at veien tilbake er avl
03:52,4 der lysets og mørkets arterium
03:54,1 møtes på veggens gavl.
- 03:55,8 Når rosebedene tørster,
03:57,5 passerer med flettet hår,
03:59,2 når hårene dannes av børster:
04:00,9 Mannen med hvit stokk går.
- 04:02,6 Det må ikke være en tilfældighet.
04:04,3 Jeg finner veien tilbake,
04:06,0 drevet av vennskapets veldighet,
04:07,7 setter sitt kryss i taket.

54.

03:33,8 *All poets*

03:35,4 Food and drink are portioned out
03:37,1 in the birds' restauration
03:38,8 when the sabbath's rest is well passioned
03:40,5 in its synchronization.

03:42,2 When the birds' water is the black light
03:43,9 and the food the greenest hope,
03:45,6 then sings the thrush in the green city's
03:47,3 out-rationed baptism.

03:49,0 It says in the icon's mystery
03:50,7 that the way back is breeding
03:52,4 where the light's and the darkness' arterium
03:54,1 meet on the wall's gable.

03:55,8 When the rosebeds thirst,
03:57,5 passing with plaited hair,
03:59,2 when the hairs are made from brushes:
04:00,9 The man with a white stick walks.

04:02,6 It must not be a coincidence.
04:04,3 I find the way back,
04:06,0 driven by the friendship's mightiness,
04:07,7 puts its cross in the ceiling.

55.

- 04:09,4 *Og noen ble stående utenfor*
- 04:11,1 Og noen ble stående utenfor
04:12,8 for å rapportere på det
04:14,5 fremmede fenomenet som bor
04:16,2 på dette mystiske sted.
- 04:17,9 Har du mer på et hjørne
04:19,6 i løpet av en dag
04:21,3 kan det ha vært en bjørne-
04:22,9 tjeneste av noe slag.
- 04:24,6 Det vet du da godt om.
04:26,3 Du spikrer langs kanten
04:28,0 hvis planken er råttten
04:29,7 fra noen som fant den.
- 04:31,4 Materien skapes av ånden
04:33,1 med krystallklar metallisk klang
04:34,8 slik hånden griper om hånden
04:36,5 sin fot i sin sko for sin gang
- 04:38,2 når fingrene danner en spole.
04:39,9 Det er høst i luftens pastell.
04:41,6 Slik danner man også skole -
04:43,3 spiller mot rødmens kveld.

55.

- 04:09,4 *And some were left outside*
- 04:11,1 And some were left outside
04:12,8 in order to report on the
04:14,5 alien phenomenon that lives
04:16,2 on this mystic place.
- 04:17,9 Have you more on a corner
04:19,6 in the course of a day
04:21,3 it could have been a dis-
04:22,9 service of some kind.
- 04:24,6 That you well know.
04:26,3 You nail along the edge
04:28,0 if the plank is rotten
04:29,7 from someone who found it.
- 04:31,4 The matter is created by the spirit
04:33,1 with crystal clear metallic sound
04:34,8 like the hand grasps around the hand
04:36,5 its foot in its shoe for its walk
- 04:38,2 when the fingers make up a coil.
04:39,9 There is autumn in the air's pastel.
04:41,6 In this way one makes school [of thought] -
04:43,3 plays against the blushing's evening.

56.

04:45,0 *Hammerschlag*

04:46,7 Det vokste den ensomme rose
04:48,4 i en landeveis gruslagte kant.
04:50,1 Så kom det en gartner med pose
04:51,8 og flyttet den hjem til de blant

04:53,5 den skjønnhetens have som kjenner
04:55,2 vår innerste sympati.
04:56,9 Den vokste og trivdes med venner
04:58,6 og egen familie fordi

05:00,3 dens lykke var skjønnhetens bur.
05:02,0 Så ville den endelig smake
05:03,7 på skjønnhetens indre natur.
05:05,4 Og gartneren bar den tilbake.

05:07,1 Da flyver det ugler i tiden
05:08,8 og tømmer fra Libanon.
05:10,4 Der lever de kanskje siden
05:12,1 av himmelens tid på lån.

05:13,8 Du bærer en skygge på pannen,
05:15,5 en rose på midtre dekk.
05:17,2 Du skulle ha vært en annen
05:18,9 som fører det jordiske vekk.

56.

04:45,0 *Hammerschlag*

04:46,7 There grew the lonely rose
04:48,4 in a roadside's gravelled edge.
04:50,1 Then came a gardener with a pouch
04:51,8 and moved it home to those among

04:53,5 that garden of beauty which knows
04:55,2 our innermost sympathy.
04:56,9 It grew and throve with friends
04:58,6 and own family because

05:00,3 its happiness was the beauty's cage.
05:02,0 Then finally it wanted to taste
05:03,7 the inner nature of beauty.
05:05,4 And the gardener carried it back.

05:07,1 Then owls are flying in time
05:08,8 and timbers from Lebanon.
05:10,4 There they perhaps later live
05:12,1 on the heaven's time by borrowing.

05:13,8 You carry a shadow on the forehead,
05:15,5 a rose on the mid deck.
05:17,2 You should have been another
05:18,9 who carries the earthen away.

57.

05:20,6 *For å rapportere på det fremmede fenomenet*

05:22,3 Det er fulker nesten alt i hop
05:24,0 som krysser banens vei
05:25,7 og tordnen ruller utenfor
05:27,4 når jeg skal hvile meg.

05:29,1 Jeg setter meg som glosebok
05:30,8 i lenestolen min.
05:32,5 Den webstern var da fyldig nok.
05:34,2 Den alfabeter sin

05:35,9 kunnskap som et gammelt vers.
05:37,6 Måten har gergerlig
05:39,3 forandret på sin helkommers.
05:41,0 Det var da ergerlig

05:42,7 som sier: Du hadde en mørk-aktiv ånd,
05:44,4 et reservoar med en fortann.
05:46,1 Nå teller du tiden i fremtidens hånd
05:47,8 på en dørstokk til annet land.

05:49,5 Når froskene stiger over
05:51,2 med hundreder seil og rep
05:52,9 da drømmer du mens du sover
05:54,6 i skyenes høye begrep.

57.

- 05:20,6 *In order to report on the alien phenomenon*
- 05:22,3 They are fulkers nearly all of them
05:24,0 who cross the way of the track
05:25,7 and the thunder is rolling outside
05:27,4 when I want to rest myself.
- 05:29,1 I sit down like a glossary
05:30,8 in my easy chair.
05:32,5 That webster was, though, thick enough.
05:34,2 It alphabetizes its
- 05:35,9 knowledge like an old verse.
05:37,6 The method has gergerly
05:39,3 altered its complete commerge.
05:41,0 That was annoying
- 05:42,7 that says: You had a dark-active spirit,
05:44,4 a reservoir with a front tooth.
05:46,1 Now you count the time in the hand of future
05:47,8 on a threshold to another country.
- 05:49,5 When the frogs are stepping over
05:51,2 with hundreds of sails and ropes
05:52,9 then you dream while you are sleeping
05:54,6 in the high concepts of the clouds.

58.

- 05:56,2 *Mennesker pakker sine øyne i vekst*
- 05:57,9 Den store mohikaner
05:59,6 red på alt forbi -
06:01,3 en langsam fransiskaner
06:03,0 i en drømmetid.
- 06:04,7 Jeg styres av selviske
06:06,4 diskontinuiteter.
06:08,1 Du taler med dine pelviske
06:09,8 Krist-ånd-annuiteter.
- 06:11,5 Jeg drømmer ofte om
06:13,2 en jente jeg kjente,
06:14,9 om hennes hofte om
06:16,6 min rentesrente.
- 06:18,3 Hun henger med hodet ned.
06:20,0 Hun er strålende vakker som
06:21,7 hun trenger vel pengene.
06:23,4 Er det 'licence' du snakker om?
- 06:25,1 Med griffel skriver hun på grafittplaten
06:26,8 som kunne blitt konen din.
06:28,5 Det er ofte bare på glideflaten
06:30,2 hun holder om fingeren sin.

58.

- 05:56,2 *Humans pack their eyes in growth*
- 05:57,9 The great mohican
05:59,6 rides on all past -
06:01,3 a slow franciscan
06:03,0 in a time of dreaming.
- 06:04,7 I am guided by selfish
06:06,4 discontinuities.
06:08,1 You talk with your pelvic
06:09,8 Christ-spirit-annuities.
- 06:11,5 I often dream about
06:13,2 a girl I knew,
06:14,9 about her hip around
06:16,6 my compound interest.
- 06:18,3 She hangs with her head down.
06:20,0 She is radiantly beautiful like
06:21,7 she probably needs the money.
06:23,4 Is it 'licence' you are talking about?
- 06:25,1 With a slate pencil you write on the graphite plate
06:26,8 who could have been your wife.
06:28,5 It is often only on the gliding surface
06:30,2 that she holds around her finger.

59.

06:31,9 *Det er ekspertisen i vårt daglig brød*

06:33,6 Mange temaer unngikk min ånd
06:35,3 som dette store treet -
06:37,0 fjernt det syntes, men nær min hånd.
06:38,7 Du hadde ikke tid til det.

06:40,4 Det skjulte sin avstand i tidens løp
06:42,1 oppi forden.
06:43,7 Du må gjøre deg mere flid med det
06:45,4 i din orden,

06:47,1 med dine fastsatte vers.
06:48,8 Ingenting holder seg virkelig skjult.
06:50,5 På grunn av din finger på tvers
06:52,2 låter det ikke hult.

06:53,9 Selv mønsteret på trekket forteller
06:55,6 kanhende som 23.
06:57,3 Det visste du ikke heller:
06:59,0 Vestlandslistene!

07:00,7 Det lyser av gamle bøker,
07:02,4 av lokomotivet fra Sogn,
07:04,1 når pekefingeren søker
07:05,8 den blåmalte småvindus vogn.

59.

- 06:31,9 *It is the expertise in our daily bread*
- 06:33,6 Many themes escaped my spirit
06:35,3 like this big tree -
06:37,0 distant it seemed, but near my hand.
06:38,7 You didn't have time for that.
- 06:40,4 It hid its distance in the course of time
06:42,1 up in the ford.
06:43,7 You must be more diligent with it
06:45,4 in your order,
- 06:47,1 with your settled verse.
06:48,8 Nothing remains really hidden.
06:50,5 Because of your finger athwart
06:52,2 it doesn't sound hollow.
- 06:53,9 Even the pattern on the cover tells
06:55,6 maybe like 23.
06:57,3 That you didnt know either:
06:59,0 The westland's lists!
- 07:00,7 It shines from old books,
07:02,4 from the locomotive from Sogn,
07:04,1 when your index finger searches
07:05,8 the blue-painted small-windowed wagon.

60.

- 07:07,5 *Som en tilfeldig lathans*
- 07:09,2 Lyset skaper sin ensomme glans
07:10,9 når veien er dunkel,
07:12,6 som kvinnen som føler deg i sin dans.
07:14,3 Også er du onkel.
- 07:16,0 Det blir som å drikke på landevei,
07:17,7 som å spise på nattcafé.
07:19,4 Inne i skogen viser hun seg
07:21,1 hvis du har tid til det.
- 07:22,8 Du kan reise din bajonett på hodet
07:24,5 som var du en gitterflekks år.
07:26,2 Da lyser det i visjonenes kode
07:27,9 med gitar og en børste av hår.
- 07:29,6 Ringduen ser - og han sitter på
07:31,2 så lenge den har bensin.
07:32,9 En rødstrupes livseliksir titter på,
07:34,6 forvandler seg selv til vin.
- 07:36,3 I den dype magiske hvile,
07:38,0 blant dem Bergen Skyteklubb,
07:39,7 på divanens tablett, en kile
07:41,4 med kanter, hjørner og stubb.

60.

- 07:07,5 *Like a coincidental lazybones*
- 07:09,2 The light creates its lonely sheen
07:10,9 when the road is dark,
07:12,6 like the woman who feels you in her dance.
07:14,3 And you are uncle.
- 07:16,0 It is like drinking on a countryside road,
07:17,7 like eating in a night café.
07:19,4 Inside the forest she reveals herself to you
07:21,1 if you have the time for it.
- 07:22,8 You can raise your bayonet on your head
07:24,5 as were you a gridstain's year/[wound].
07:26,2 Then shines it in the code of visions
07:27,9 with guitar and a brush of hair.
- 07:29,6 The ringdove sees - and he sits thereon
07:31,2 as long as it has petrol.
07:32,9 A robin's life elixir peeps thereon,
07:34,6 transforms itself into wine.
- 07:36,3 In the deep magic rest,
07:38,0 among them Bergen Shooting Club,
07:39,7 on the divan's tablet, a wedge
07:41,4 with edges, corners and stub.

61.

- 07:43,1 *En pedagogs musikk*
- 07:44,8 Glasset beveger seg selv
07:46,5 i psykokinese
07:48,2 og persiennene treger seg selv.
07:49,9 De vil ikke lese.
- 07:51,6 Det er musen som sier det
07:53,3 med sin kropp
07:55,0 slik vievannet vier det
07:56,7 i katedralens hopp.
- 07:58,4 Det er din bevissthet som tror
08:00,1 at verden er hel,
08:01,8 at husrommene der du bor
08:03,5 er hennes sjel.
- 08:05,2 Visjonens detalj-leser sto der
08:06,9 mens treet vaier i vind.
08:08,6 En håndfull av skrutrekkerhoder
08:10,3 er motoren fylt med bensin.
- 08:12,0 Rigvedaen henger i hop slik:
08:13,7 Bensinen fra havets dyp -
08:15,4 et spileverk som går i ROP slik
08:17,1 der treet er arketyp.

61.

- 07:43,1 *A pedagogue's music*
- 07:44,8 The glass moves itself
07:46,5 in psychokinesis
07:48,2 and the window shades tardy themselves.
07:49,9 They don't want to read.
- 07:51,6 It is the m[o]use who says it
07:53,3 with its/her body
07:55,0 like the holy water consecrates it
07:56,7 in the cathedral's hop.
- 07:58,4 It is your consciousness that believes
08:00,1 that the world is integer,
08:01,8 that the house-rooms where you live
08:03,5 are her soul.
- 08:05,2 The vision's detail-reader stood there
08:06,9 while the tree sways in wind.
08:08,6 A handful of screwdriver heads
08:10,3 is the motor filled with petrol.
- 08:12,0 The Rigveda is composed like that:
08:13,7 The petrol from the ocean's depth -
08:15,4 a gridwork that goes in ROP like that
08:17,1 where the tree is archetype.

62.

- 08:18,7 *Her finner vi landet*
- 08:20,4 Det finnes en faktor
08:22,1 som kalles for tvil.
08:23,8 Den ligner på maktord
08:25,5 som ligger inntil
- 08:27,2 den tanken du tenker -
08:28,9 dikt-intuisjon! -
08:30,6 når nattmørket senker
08:32,3 seg om din pasjon.
- 08:34,0 Bevisstheten sover
08:35,7 når drømmene tror
08:37,4 på diktenes lover.
08:39,1 Er det her du bor?
- 08:40,8 Trevarenes stabel detter
08:42,5 den nakneste kyst.
08:44,2 Tankene tenker før og etter
08:45,9 sitt innerste bryst -
- 08:47,6 arketypenes redundans -
08:49,3 og synker mot null.
08:51,0 Tankene tenker sin manns
08:52,7 lerret og ull.

62.

- 08:18,7 *Here we find the country*
- 08:20,4 There exists a factor
08:22,1 that is called doubt.
08:23,8 It resembles power-words
08:25,5 that lie nearby
- 08:27,2 the thought you think -
08:28,9 poetic intuition! -
08:30,6 when the darkness lowers
08:32,3 itself around your passion.
- 08:34,0 The consciousness sleeps
08:35,7 when the dreams believe
08:37,4 in the poems' laws.
08:39,1 Is it here that you live?
- 08:40,8 The woodware's pile falls
08:42,5 the nakedmost coast.
08:44,2 The thoughts think before and after
08:45,9 its innermost breast -
- 08:47,6 the archetypes' redundancy -
08:49,3 and sinks towards zero.
08:51,0 The thoughts think its man's
08:52,7 canvas and wool.

63.

- 08:54,4 *I full statistikk*
- 08:56,1 Katten satt vakt
08:57,8 ved den nye tomt
08:59,5 og døren var lagt
09:01,2 i det røde rommet.
- 09:02,9 Høsten har kommet
09:04,6 og luften er klar.
09:06,2 Det var i det rommet
09:07,9 hvor våren var
- 09:09,6 noe som lignet
09:11,3 på fortidens stans.
09:13,0 Hanegal skingret
09:14,7 i kveldskonkordans.
- 09:16,4 Tanken er åndens form
09:18,1 og nettverket er i ditt hode.
09:19,8 Pinjene vokser som norm
09:21,5 hen til en annen klode.
- 09:23,2 Kvinnen finner sin form,
09:24,9 det brusende hav:
09:26,6 Går det så går det
09:28,3 på rullende nav.

63.

- 08:54,4 *In full statistics*
- 08:56,1 The cat was on guard
08:57,8 by the new site
08:59,5 and the door was laid
09:01,2 in the red room.
- 09:02,9 The autumn has come
09:04,6 and the air is clear.
09:06,2 It was in that room
09:07,9 where the spring was
- 09:09,6 something that resembled
09:11,3 the past's stop.
09:13,0 Rooster-crow sounded shrill
09:14,7 in evening's concordance.
- 09:16,4 The thought is the form of the spirit
09:18,1 and the network is in your head.
09:19,8 The stone pines grow like a norm
09:21,5 away to another globe.
- 09:23,2 The woman finds her form,
09:24,9 the roaring ocean:
09:26,6 If it goes then it goes
09:28,3 on rolling nave.

64.

- 09:30,0 *Over vannet*
- 09:31,7 Spurvene skyflet seg over
09:33,4 parkeringens asfaltplass.
09:35,1 Det er menneskesansningens lover
09:36,8 som taler om soppens palass.
- 09:38,5 Tingene får sin betydning
09:40,2 i dagens symmetri.
09:41,9 Hun er vakker. Hun drikker sin rydning
09:43,6 i kveldsskyggens svale tid.
- 09:45,3 Det mørkner så langsomt i Szolnok
09:47,0 og bildøren lukker seg
09:48,7 ved kjøpesenterets holdnok,
09:50,4 litt til. Da sukker jeg.
- 09:52,1 Noen sier at tankene gror,
09:53,7 ser du en edderkopp.
09:55,4 Er det derfor det visner trær -
09:57,1 som på en skyfri sopp?
- 09:58,8 Andre sier at tankens stær
10:00,5 ser vi en løshunds dag
10:02,2 for å vite hva ånden er:
10:03,9 Stillhetens åndedrag!

64.

- 09:30,0 *Over the water*
- 09:31,7 The sparrows shuffled themselves over
09:33,4 the parking's asphalted lot.
09:35,1 It is the human sensation's laws
09:36,8 that talk of the mushroom's palace.
- 09:38,5 The things get their meaning
09:40,2 in the days' symmetry.
09:41,9 She is beautiful. She drinks her clearing
09:43,6 in the evening shadow's cool time.
- 09:45,3 It darkens so slowly in Szolnok
09:47,0 and the car door closes [itself]
09:48,7 at the shopping centre's holdnok,
09:50,4 yet a little more. Then I sigh.
- 09:52,1 Some say that the thoughts grow,
09:53,7 if you see a spider.
09:55,4 Is that why trees are withering -
09:57,1 as on a cloudfree mushroom?
- 09:58,8 Others say that the thought's starling
10:00,5 we see on a stray dog's day
10:02,2 in order to know what the spirit is:
10:03,9 The breathing of silence!

Structure and alignment

1) *The structure of the book*

I wrote 'Der Dornenstrauch', a book of 440 poems in four parts written in successive order in german language, in the period 2009-2015. This is a poetic study of *the metaphysical constitution of the historic reality*: Part 1 is a 'catalogue of mysteries' of 294 poems, parts 2-3 are a transcendent and an immanent 'coil' of 64 poems each which lead into the historic reality in part 4. It was soon after I had completed part 3 that I found in the drain to the kitchen sink a 'lapis philosophorum' - a small white stone of some half-sticky substance which could be salt with mercury patterns on it - which can be seen to contain some essential christian mysteries. Tradition tells that this white stone consists of salt, mercury and incombustible sulphur. Part 3 is called 'Linien die prägen die Sterne über uns' (with undertitle 'Aufgestellt in tiefem Staube'). I wrote (in part 3) 'shakespearean sonnets', so to speak, on the format ABAB CDCD EFEF GG and had written 77 of these when it came to a total stop about a third through the 78th. I was not able to continue the work before I understood that the 77,3 poems had to be reduced to 64 - by a mechanical procedure whereby I plaited two and two of the lines of poems 65-77,3 into the 64 first sonnets, thereby converting them to 16-liners with a fourth quatrain GHGH. It was not long after I had completed this procedure of part 3 that I found the

stone - and thereafter again I found the rationale to this in poem 78 of part 1 - here the first 5 of 17 lines: "Leben fährt fort / eben wenn die äußere Bedingungen / die innere Erscheinungen / widerspiegeln. Hier / sind wir *plötzlich* versteinert" - which explained to me the total wall which would not allow me to continue before I had reduced the 77,3 to 64. I studied the 64 poems (of 16 lines) in detail and was amazed by the strong crystalline form of many symmetries (halves, quarters, eighths) which they exhibited *after* the reduction - and I was convinced by the format of this when I discovered the high explanatory force the 64 poems had relative to the work of Caravaggio - which could be analyzed in two interdependent cycles relative to my 64 poems, one relative to HIGH aspects of the paintings (an element just above the head of a central character in each painting) and one LOW. This corresponded also to the two titles I had given to the cycle.

The theory naturally arose whether the *probably ex nihilo* apparition of the white stone derived from this reduction from 77,3 to 64 just in the moment when the metaphysics of parts 1-2-3 was about to be introduced into the historic reality of part 4. 'Der Dornenstrauch' constitutes as such a theory on the metaphysical constitution of the ontological reality. (The theory on how is probably a little more elaborate than this - considering e.g. the number of deviations from normal grammar in particular in part 1 that seem to correlate with the enigmatic but probably well known parallelisms between Rigveda and Moses - which could have been the original reason for the

Inquisition as well as the Reformation, according to my theory). After having understood this I wanted to test the theory of the formation of the stone on another language and I started writing the present work in norwegian language on 11 january 2016. I wrote first three $3 * 4 = 12$ line poems (#1-3) with titles as the 13th line, thereafter I wrote three poems (#4-6) of 5 stanzas of 4 lines each plus titles, and thereafter I continued with poems of 3 stanzas of 4 lines each with titles as 13th line - up to poem #60. The plan was soon taking shape to write a number of these and then reduce them to 64 poems of 5 stanzas plus title - but it would be essential to this work to avoid any form of preplanning of the resulting form which the reduction led to. I therefore left as much choice as possible to the impetus from the historic reality: I wrote some poems and then waited for the 'answer' from history - which could be in the form of a certain awareness of a mystic light in a tree corona, a bird flying by, whatever that gave an impulse of inspiration to the poet from the observable historic reality - and on basis of these I wrote new poems as far as there was inspiration for it and waited till the next cue from the inspired world. After 34 poems I believed that I had reached a natural border and registered them under the title 'Bjelleklang' ('Jingle bells') - before I continued with the 105 poems I needed for this project, including a 106th since I had gotten out of the count, and the series was completed on 20 september 2016 and the theory could be tested by reduction on the following day. How did I reduce them? There were titles to poems 1-60 and the 12

lines of each of the poems 65-105 had to be distributed on the 2 missing quatrains of the 61 poems 1-3 and 7-64 plus titles to the four last. Of course there had to be a solution which was optimal for most of the poems if there should be any sense in this. After one failed attempt I found the solution: I followed a procedure of 'zenoic riddle-plait' (see poem #24) - Zeno's paradox tells of three lines A-B-C of soldiers on a stadium: Line sA is immovable, B moves leftwards, C rightward with same speed as B leftwards, which means that C will move with double speed relative to B even if they move in same speed relative to A, which is the unsolvable paradox. (The solution is to understand why this paradox is unsolvable, not to come up with a quick playground explanation). I first gave the poems 65-105 a new form: Titles to the poems 61-64 I first took from the end of poem 105, leaving it with only 2 stanzas. Thereafter I used the 'Bjelleklang' interval of 34 for the defining interval $34-3 = 31$ (since poems 4-5-6 already had 5 stanzas), and plaited lines 1,3,5... from poem #65 together with lines 2,4,6... from poem $\#65+31 = \#96$ and continued progressively until I had reached the end of the two remaining stanzas of #105 with the even lines (and the uneven had then come to $\#105-31 = \#74$) before I continued with even lines by wrapover to #65 and continued like this until I had emptied all the poems 65-105, for a total of 122 new stanzas which I thereafter glued in two and two in *backwards* order (64-63-62...) at the end of the 61 poems that needed it - in normal order for poems 64-33 and in reverse order for 32-1, until all the 64

poems had 5 stanzas each, plus the original titles and the four titles of 61-64 from the end of poem 105.

What is the empirical evidence that the resulting form 1-64 is right? Well, one important proof is just Nono's "Fragmente - Stille, an Diotima". I point to the 'calibration' at the 'wrapover' of zeno-plaiting from #105 to #65 which lands on the resulting poem #50, last stanza - around Nono part 2 at appr. 01:40 (100 seconds) where the parts are converging towards tonality - as a rather unique phenomenon in the work. Indeed this could form the basis for a general theory that *harmony = calibration* in this wrapover sense of it - that could be an interesting result for not only the science of musicology but other sciences bordering onto concepts of harmonies as well.

Indeed this could be an essential aspect of this work of Nono: The score is annotated with quotes from Hölderlin which, though, tells the instruction sheet in the beginning of the score (on Ricordi, Milano), are "never to be spoken aloud during performance" and are "under no circumstances to be taken as programmatic performance indications". Rather, tells Nono, "the players should 'sing' them inwardly, in their autonomy, in the autonomy of sounds striving for a 'delicate harmony of the inner life'". But that could be just what the work is about - the 'poetic harmony' when the 'wrapover' finds its perfect balance. The music and text 1-64 correlate well in many senses - for obvious examples see part 1 at 13:30 (poem 39) compared with part 2 at 01:28 (poem 50), or the discontinuity shared with my poem 53 at part 2 at 03:23. Or see poem 51 last stanza with

the number 1001 as the temporality of the last stanza of end poem 64 - as some musical echo of the beginning of part 2 at my poem 48.

But clearly this is not enough proof in itself. What else can be taken to be in favour of the idea that the structure of my work is more than just coincidentally interesting? I have so far found the additional evidence which I discuss in the following.

2) *Chinese script*

The resulting form 1-64 follows quite well the bit-enumeration of 'I Ching', which counts as the oldest known chinese document. I Ching is a list of 64 chinese signs annotated with 6-digit binary notation ('hexagrams') written with strokes that are either broken (on the middle) or unbroken. The 64 hexagrams of I Ching are evidence of the appropriateness of my 64 resulting poem forms via the bit-notated enumeration I have given to the list of poems (see the end of the book) and which consist in a bit-reversal of the mid third 22-43 (when 1-64 is written in bit-notation 000000-111111) after this mid third has been moved to the beginning and the first third is moved down to the mid. It is the symmetries of this mid third which allows for this in a way that leaves the resulting series as a scrambled form of the original series (except for the last third which remains unaltered). My poems can then be checked against the material in I Ching by way of this scrambled enumeration.

I personally have the speculative idea that the

linebreak format of the bit-notation of the hexagrams of 'I Ching' could provide for a theory on a graphic redundancy in a mystic link between form and meaning of chinese signs - but this is a speculative idea of mine only.

It seems that bit 1 and 4 provide for the main title to this work ('Stillhetens åndedrag') and bits 2-3, 5-6 the subtitle ('Og lønn vi fikk avstanden fra') - in a way which can be recognized in the two fundamental principles of acoustic analysis (border to silence, front-back symmetry of articulation in oral space) and four basic acoustic features (ratios on arrays in time and frequency) which I discussed in my PhD dissertation 'A waist of time': It is in this acoustic bit-format that a mystic link perhaps could be found.

3) *Egyptian hieroglyphs*

Gardiner's 'Egyptian grammar' (1927, 2012) lists the 24 'alphabetic' signs on page 27 in what probably is a standard order. These 24 hieroglyphs divide the 1344 lines of the present work into 56 lines each and the order of these seem to provide for some evidence: Gardiner's sign #10 is the wavy line of 'water' which is assigned the sound of 'n', the dental nasal. If one starts from my own line 10 of poem 1, that is the line "Jeg elsker en kvinne på jorden" = "I love a woman on the earth" (Nono Part 2 from 10:20,9 to 10:22,6), one can successively add intervals of 56 lines of my work throughout, assigning to these the hieroglyphs 11-24 with wrapover to 1-9. It means dividing my book into 24 parts of 56 lines each - and it seems that

the hieroglyphic interpretation (of these 24 basic hieroglyphs) can be attached to line 10 in each of these. At least this looks like a good working hypothesis. The 'folded cloth' or 'bolt' of the horned beetle will then be line 10-11 in poem 17 = 'som hadde sitt utspring i tiden / som ingen kunne forstå' = 'which had their origin in the time / which nobody could understand'. The egyptian hieroglyphs are very interesting and 'magic'.

4) *The fundamental theorem of linguistics*

I wrote the work 'The Endmorgan Quartet' (TEQ), a work of 1719 poems over 16 books of poetry, in the 11 years 1997-2008. It is a long 'dantean' walk up to the peak of the mountain of mystic enlightenment, it can be said. Each and every line arises from a clear inner poetic articulation which (as I believe) takes its form in the moment when the poetic subject makes yet another step from the subjective into the universal knowledge-space. The resulting 16 books (with more than 25000 such inner poetic articulations) constitute four quartets over various poetic functions that constitute the fundamentals of language. Function 1 (book 1) seems to be about the etymological origins, function/book 4 about political governance, function/book 6 about the guiding of knowledge-acquisition for offspring by genetic parents etc. Function/book 14 is about distributional semantics in historic time. In the last four of these 16 books, that is TEQ books 13-16, there are a total of 1345 words that are used *twice and only twice* (according to the

mechanical search methods of a normal text editor) within the scope of its book of occurrence (see below for a listing). In book 13 there are 413 such word pairs, in book 14 there are 359 word pairs, in book 15 there are 141 word pairs and in book 16 there are 432 word pairs. A word can occur twice in more than one book - such as 'above' that occurs twice in book 13 and 14 but not in 15 or 16. If one takes these 1345 words and list them alphabetically for each book, that is from A to Z of book 13, thereafter A to Z of book 14 etc, one gets an alphabetized list of words that are well defined - as in a poetic lexicon - by the 1344 lines of the present work 'Stillhetens åndedrag'. (The last and 1345th word is the norwegian letter 'å'). For example, the 21 lines of poem #35 ('Savonarolas tanke') interpret the corresponding 21 alphabetized words that occur twice and only twice in book 14 (see the list below): It means that 'humans travel in space' is the poetic 'definition' of the word 'step' etc. The fundamental theorem of linguistics as defined by me tells that two and only two acoustic elements (in an acoustic reality) can be recognized as *the same* across different realities, and the inclusion of a third element means the establishment of a symbolic level that leads to the construction of a grammar that keeps these various realities united in a single human consciousness - a consciousness which will have to be limited relative to the potentially unlimited realities it combines.

TEQ book 14 provides for a theory of a distributional semantics based on at least 3 occurrences in the full TEQ. Throughout the 16 books

across the 11 years it took to write them, each and every line (written in successive order) are annotated with the date of writing, which means that when searching for a certain word, one easily finds its number of occurrences and the date of writing of each of them. This list of occurrences will provide for a series of *time intervals* (counted in days). In book 14 there are 207 poems (or 208 or even 208.7 depending on how to count). One takes the time interval 'A' counted in days from the first occurrence in the list to the significant occurrence, and compares this time interval in days with the time interval 'B' counted in days from the first to the last occurrence, one thereby gets a ratio A/B which can be applied to the 207 poems of book 14 for the poem $A/B * 207 = \text{poem \#C}$. Generally, it tends to be the case that this poem #C found by this procedure will have the same number of lines as the number of occurrences of the word in the full work of 16 books (which in itself is a surprising empirical finding), and, even more strongly, each line in this poem #C will also tend to 'define' the corresponding occurrence of the word in its context. The sum total of this tells that the poem #C defines the overall semantics to the word of occurrence. This is called *the global function* spanning all the 16 books of the entire work. Now there is also *the local function* which spans only book 14 itself (each of the 16 books is supposed to define one global and one local function), and this function, which I call the 'rainbow' function, tells that the mirror poem on the other side of the 207 poems, that is poem #(207-C), will contain the phonology or

rather phonetics (by articulatory and other features) to the same word (occurrence). That it does by way of a series of lines that give an associative description of the sound, typically the number of lines in this poem (symmetric in the rainbow to the poem #C) will be the same as the number of sounds or phones in the word. This makes for a strong theory on the form of human natural language - and indeed it is interesting to find that TEQ seems to provide empirical evidence for this theory.

This in total means that there has to be at least three occurrences of a word in the corpus for establishing a distributional semantics in historic time to it, that means at least *two intervals*, and there will generally tend to be a phenomenon of *two occurrences* (the poem and mirror poem) on the 'rainbow' from 1 to 207 in book 14: One of them will tell the semantics, the other will tell the phonetics to the word. But what if one finds a word which has its semantics defined by the poem which defines the phonetics to another word? Will these two words be 'the same'? Well, if sound and meaning are supposed to stick together in some semiotic way, I suppose the two words have to be 'the same' in some sense of it.

But clearly that cannot be the case either, since their distributions are different: If they should have had to be the same word, their distributions would have had to be as well - with same position of semantics on the rainbow and same of phonetics. Which means that in order to obtain this, one of them must be swapped as far as the order of semantics and phonetics be concerned. That could be the function of

book 13 - to turn the order of one of them. Which is likely to be (in the present case of Nono's relative to my work) in the one quarter displacement which (as goes the hypothesis) could be defined by function 13 - TEQ book 13. The harmonic 'calibration' of Nono part 2 at 01:40 lands for function 14, after the restructuring from 105 to 64 poems, in the last stanza of poem 50 - that is at $50 * 21 - 4 = 1046$ lines, which by ratio to the full book $64 * 21 = 1344$ lines gives $1046/1344 = 0.778$ - which then can be multiplied with the number 207 of book 14 for poem 161.1 = poem #162:

TEQ #1409 = book 14:162

For joining the American interpilote

A pair of [good intentions]:	11.02.04
Keep me from islands here	
from more than I hear them.	12.02.04
Aston Blue	13.02.04

For finding the mirror correlate to this one takes $207 - 161.1 = 45.9 = \#46$

TEQ #1293 = book 14:46

Bucharest

Into the neighbour house,
[...etc - 9 lines inbetween here...]
 for semester,
 or seeking their God and forgiveness with much greater intensity.
 Dr.Net

(Notice also that the total number of poems in the 16-volume TEQ is 1719 poems and hence that $3/4$

through takes it to poem #1290, which is quite close to this 1293). Now if the harmonic 'calibration' of 01:40 (= 100 seconds) in Nono part 2 is measured from part 1 starting at the beginning of poem 1 rather than at poem 17, that is without the displacement of one quarter relative to my work, it lands on the following lines in book 13 (in the poem TEQ #1142 = book 13 poem #109) - book 13 has about 2554 lines and these are lines $(1046/1344-1/4)*2554 =$ lines 1349-1350:

- had an early night and was written.
I'm nothing -

If, though, the alignment with Nono starts one quarter into my book, at poem 17, the corresponding lines for the harmonic 'calibration' of 01:40 in part 2 lands on the following lines in book 13 (in poem TEQ #1203 = book 13 poem #169) - by $2554*1046/1344 =$ line 1988:

guilty with two,
guilty with five,

This tells of the 'secret link' between the two parts of the displacement of one quarter in Nono's work relative to mine.

[Keep me from] islands here = [*Keep me from*] early night
from more than I hear them = and was written

which converts into the problem of guilt (seeking forgiveness) which drives the dial 90 degrees around

in the other pair. What is the displacement 16 poems earlier than the last stanza of poem 50? There are 17 poems from 'Eve' #48 to the end #64 of the work, not 16. I point to the displacement 15 - not 16 - poems before #50 in the list of twice and only twice occurrences (see listing below): In poem #50 there is in this list the word 'five', in poem #35 the corresponding word is 'third'.

In this sense of it, by way of function 13, one could perhaps say that two mirror words that swap semantics and phonetics on the rainbow of function 14 are 'the same' - harmonically the same - and hence that they occur twice and only twice in this sense of it. Assume that one item A has a function 14 distribution in one reality while another item B has another function 14 distribution in another reality - if the ratio of A on the lefthand side (first half of 207) is symmetrically the same as the ratio of B on the righthand side (second half of 207), as if A were the sound of B and vice versa, the human mind could classify these as *the same* because they are symmetric on the rainbow function. However, even if they are the same for humans they could be very different in their respective realities - but this is what humans conceive as 'harmonically' the same. This clearly could open up for the understanding of new realities even for humans.

Whether this role of function 13 obtains with full generality is not certain. The Nono evidence could be quite rare. The example could be of much value for understanding also the 2/5 alternations of the classic 'keys to heaven' category formation (discussed in my

'Time and the sonnet').

Book 14 assigns a distributional semantics to a linguistic item from its occurrences in historic time - but since it is required that there be at least 3 occurrences in the historic time of these 11 years it means at least 2 *intervals* - or 2 'distances' as in the subtitle to the present work - distances between occurrences in the historic reality (in time and space) which we get as wages for the faith we need to write the poetry on inspiration from history and its time - a faith which is needed to make a coherent subject with a consciousness that is limited but bridges across a number of potentially infinite and very different realities. The historic reality is constituted by these distances (intervals) assigned to it by the subjective consciousness - and the inner poetic articulations (for their duration see below) of which TEQ is constituted take place in the step from this subjective consciousness into the larger universal knowledge-space.

The fundamental theorem thereby provides for a principle of *lexicon* (for a grammar) and a principle of *logical order* (here evidenced in the alphabetized 1344 items) that could suffice for solving Cantor's classic 'continuum hypothesis' with power function on the base of 2: For the level of natural numbers the binarity will apply to the twice and only twice occurrence of a word or acoustic item, that could strictly speaking mean by way of function/book 13, while for the higher level of real numbers (in Cantor's framework) it could mean the level of twice and only twice of *intervals* - as in function/book 14. But this

function 14 takes the entire work of books 1-16 as its global scope while the lower level by twice and only twice (of occurrences) takes only one quarter of the 16 books (books 13-16) as its scope. What does that mean? It means that the difference is recognized on basis of *one quarter* - which here (coincidentally or not) is the same as the offset or displacement of Nono's work relative to mine - when the alignment starts on poem #17 and not on poem #1. *But that is precisely the displacement which lands the calibration of the wrapover (at poem 50) on the tonal harmony of Nono* - which can mean that harmony is what guides the relation between the two assumed transfinite number levels of Cantor.

By the same theorem, it can be concluded that the principle of logical order is inherently connected with the semiotic relation between sound and meaning, and it is in this that we can have a chance to explore the realities that lie beyond the borders to the normal human reality. To understand what this means it is important to observe that it is the human mind by its peculiar rainbow function which can recognize one thing in one reality (with its distribution there) as *the same* as another thing in another reality (with another distribution there) even if they be very different things in their respective realities - it can be postulated that they are then recognized by the limited human mind as *the same* via the symmetries of the human rainbow function. It is by this that semiotics and logic reduces to the fundamental theorem of linguistics - when or if the order of these two and only two is controlled by function 13. See also the title to the fourth quartet,

books 13-16, of TEQ: It is written 'Wine 2*' and is pronounced 'Boston 2 Wine'.

If TEQ book 13 (called 'Has the next millenium praxis?') = natural numbers and book 14 (called 'If you're going to København') = real numbers, what makes for the assumed complex numbers of book 15 (called 'Gentlemen')? One can guess that it will have its scope in the four formal metres - yellow, red, blue and white, in four separate books of altogether more than 1200 pages - that gives a deep-level formal metrics to the otherwise non-metric TEQ. And if transfinite numbers be the next level of number types, one could recognize these as book 16 (called 'I tell you, Estunates'), on the relation between the inner articulation of a poetic line and the temporal unit of duration of historic time in the sense of a linebreak function.

I add the observation that TEQ book 1 ('Hammerfest') contains exactly the same number of such word pairs as there are lines in the fourth part of 'Der Dornenstrauch', in accordance with the same principle. Which means that the 'lapis philosophorum' which I found in 2014 was found *on the threshold to 'The Endmorgan Quartet'* - as far as 'the fundamental theorem of linguistics' is concerned.

5) *The acoustic duration of a poetic line*

In 1997 I was to a concert with Midori Goto in London and thereafter sent her the poem I had written on that day - it was TEQ poem #11 which contained 16 lines which later could be seen to sum up the

essentials of the 16 books of the work. When in 2008 I had completed the major part of book 16, the first 155 poems, and on the same day found her new record with sonatas by Bach and Bartok (the latter along with Robert McDonald), it turned out that these recordings along with my poems could be used to establish a format of duration for an inner poetic articulation as being either 1 or 2 seconds - differing on a *linebreak function* which makes for the difference between Bach and Bartok. If a poetic articulation has to or naturally subdivides into two written lines, that is in my TEQ notated with an indentation in the second line for marking that they strictly speaking belong to one and the same poetic articulation but are separated by a *linebreak* - in the four movements of the Bach sonata the two lines with indentation of the second line are aligned against the duration of 2 seconds in the recording, and in the Bartok sonata two such interconnected lines are aligned against 4 seconds of recording time. It is possible that this linebreak function is what can be recognized in the 'I Ching' bit-notation. Now the LaSalle Quartet 1983 recording of Nono's 'Fragmente' which the present analysis is based on has the duration of 38 minutes exactly: That is $38*60 = 2280$ seconds which divides with the original 105 poems (before they were reduced to 64) for the number 21,7 seconds. Now the final 64 poems have precisely 21 lines each which means that one could reach the unit of 1 second per line - via the contained reduction procedure from 105 to 64 - if the original number of poems were 108,6. Well, I had really written 106

poems because I got out of count, and when adding that these 106 three-stanzas contained an additional $2 * 3 = 6$ stanzas in poems 4-6, that makes for an additional 2 poems - thereby reaching 108. If, in addition, one looks apart from a little silence in the beginning and end of the recording, or even in the 'Atemwende' between parts 1 and 2, between Adam and Eve, it is likely that the unit can be reached as precisely as one wants. I heard Nono's work on radio (probably Sweden 'P2') in probably 1985. It is perhaps not impossible that I could have heard it once later but I think this was the only time I heard the work before I had completed my book in 2016.

This means that one second defined as the duration of one inner articulation of a poetic line is what contains the reduction from 105-106 to 64. Indeed that could be what a heartbeat is - in the ontologically real world.

6) *The white stone*

'Der Dornenstrauch' part 3 led to the formation of a white stone which could be the 'lapis philosophorum' of classic alchemy, by Jacob Böhme conceived as 'the same' as Jesus Christ. I found the stone soon after part 3 was completed in 2014. When I wrote the present book, I wanted to see if the experiment could be repeated. Most of the book is written in Szolnok in Hungary - in a small house I bought soon after 'Der Dornenstrauch' part 4 was completed in 2015. It was in the morning 10 august 2016 that I was about to travel to Vienna and went out to get some water in a

watercan from a water tap in the garden: I went along a concrete garden path, filled the water can and went back - and there I found it, just outside the threshold to the house, on the concrete path. Certainly I would have seen it on the way out if it had been there - and certainly nobody could have put it there in the inbetween few seconds. It was about the size of the first, some 3 cm in diameter, and this time it had a substance character resembling pumice stone - or the inside of human skeleton bone. It had a few patterns which I could recognize from poem #5 - and indeed that is interesting in light of the poem #5 from 'Der Dornenstrauch' part 3 relative to the first 'lapis philosophorum' of 2014. This new stone had a form which I recognized also as the deviations from perfect symmetry in the mid part of the 64 poems, basically in the poems 25-40, which also is interesting for the understanding of the 'I Ching' material. The water and the early beginning of the day as well as the planned travel could be telling of the egyptian hieroglyphic material. Some would perhaps say that the stone resembled a penis head in size and shape. My conclusion was that I found a white stone this time as well - but I did not find it after the 64 poems were completed, on the contrary I found it 41 days before they were completed. It took a total of nearly 256 days to write the 64 poems.

7) *Vermeer*

Among the strongest evidence for the epistemological value and relevance of 'Der Dornenstrauch' part 3 was

in the recognition of a HI and LO valuation relative to the work of Caravaggio in a way which organized his work into two interconnected cycles, one with steps of 1, the other with steps of 5. How many paintings are recognized as his? Would it be around 64 major artworks or so? I found something similar in the work of Johannes Vermeer for the new 2016 book. Vermeer is assumed to have left some 36 or so masterpieces - see the assumed chronological listing below. It seems that his work in that order can be recognized in cycles of 6 (= 1+5?) in my book. For example, one can see his works (by that list) 31-32-33-34-35-36-1-2-3...30 as cycle 1 relative to my poems 1-2-3-...-36, thereafter a cycle 2 as his works 1-2-3...36 relative to the same series of mine, thereafter a cycle 3 as his works 7-8-...-36-1-2...6 onto my 1-2-3-...36. Could be the same cycles also apply to my poems in backwards order 64-63-62-...-29. See e.g. his famous 'Milkmaid' (#7) relative to my poem #1: The milk runs into the black pupil of the eye such as this observes the distances between ontological things in the historic reality - in a distance which can be seen to be the wages for the faith that constituted the poet's confidence in the inspiration to the poems he wrote on basis of such given from the historic reality in response to poems written earlier - in chronological order. There are baskets 'high over' on the wall behind her - these are the wagons pulling past in the last line of poem #1 - and that line has been plaited in from the original poem #95. Vermeer's famous 'Girl with pearl earring' #22 could be a gem of such cycle performance - as she turns around, meets

you face to face and steps out of the frame and goes with you out of the gallery. Is there a HI and LO logic even in Vermeer, as in Caravaggio? Could be there is: Then the LO running milk of the milkmaid of poem #1 could lifted up from being the light into the pupil to become the HI airstream from the lips of Christ in poem #7 - cp. Krishna who is known as a flute-player.

I observe the end of my work aligned with Nono's part 2 at about duration point 1001 - and the end stanza of my poem #51. Clearly this would be more about the 10 fingers of the string players. I Ching sign 43 is the hexagram of one broken line on top and five unbroken below - reading bottom-up an unbroken as 0 and broken as 1 this means the number 000001 which in my bit-enumeration takes it to poem #23 'Language' and which can be taken to be about just this relation between light and 'milk' (the cake of the third last line is likely to be a placenta). Now I Ching 43 = 'guài' which, if I understand Matthews' dictionary right (his sign 3535), means 'parted', 'to fork', 'certain', as well as probably also 'secret signs made with the fingers' - those are the ten fingers of the string players in the quartet - who are supposed to 'sing' the Hölderlin quotes internally, tells Nono.

8) *Conclusion*

Considering all this evidence in detail, it seems clear that the rework of the original 105-106 poems into the new 64 poems are of sufficient relevance for the understanding of the fundamentals of the human semiotic endowment to be understood as 'right' or at

least relevant: It is not just any scramble, it is a structural property which tells something essential about the relation between human *faith* and human *knowledge*. Human reality is limited and semiotically constituted by certain formal restrictions - and what lies beyond this is so far largely unknown to us. But listen to Nono's work and maybe you thereby know a little more about it. It can be observed that the structural properties of my book also resembles the elements of a human skeleton: The wrapover in the last stanza of #50 is in the thorax where the ribs meet in the sternum (and where Nono's harmonies of part 2 at about 01:40 are), the 'Bjelleklang' of the first 34 poems make for a skull, the interweaving of even and uneven lines can be the bones of the lower extremities, the 'wings' of the appending of two and two stanzas to 64-33 and 1-32 are upper extremities, and so forth. This tells why the structure is perhaps not just any structure. The skeleton is what keeps humans up contrary to gravity.

The conclusion to the story could be that Nono part 2 at about 01:40 provides for the unique harmonies that hold the entire 'upper world', the transfinite level of metaphysical pre-conditioning of our world - which hence can be seen to reduce to that 'substantial knowledge' which rests there like a white cork or stone in the drainhole of a kitchen sink. However, as can be understood, this emerges in the alignment to my work 'Stillhetens åndedrag'.

John Grover
Vienna 28 june 2017

The original poems

#65-105/106

The book was originally written as 105-106 poems in succession before poems 65-105 were reorganized and appended to poems 1-3 plus 7-64 with 2 stanzas on each poem. The poems 4-6 had already 5 stanzas and needed no extra material. See the above chapter on details. In the following I list the original poems 65-105 so that the reader can study the details in the restructuring for the reduction $105 \rightarrow 64$. The 106th poem was written because I had gotten out of count.

65.

Noen sier at tankene gror på en kvist.
Er det derfor det visner trær -
for å bli bevisst?

Andre sier at tankens stær
står på gress
for å vite hva ånden er
- en syppress!

Tanken er åndens form
for de små.
Pinjene vokser som norm
i det grå.

66.

Kvinnen finner sin form
under tvil.
Går det så går det
en gang til.

Trevarens stabel dette
når jeg skal skrive.
Tankene tenker før og etter
men nuet skal blive.

Arketypenes redundans
viser sitt lær.
Tankene tenker sin manns
visshet du får.

67.

Visjonens detalj-leser sto der
og tolket det som 'sverdfisk':
En håndfull av skrutrekkerhoder.
Da skrur du vel uten risk.

Rigveden henger i hop slik
for ellers var det umsonst:
Et spileverk som går i ROP slik
som flom, litus og blomst.

Ringduen ser - og han sitter på
Molde tings du har sagt -
en rødstrupes livseliksir titter på
like supermakt.

68.

I den dype magiske hvile
gjenvinner legemet sin form
på divanens tablett, en kile
trykket inn i dens norm.

Selv mønsteret på trekket forteller
at hvilen er sølibat.
Det visste du ikke heller.
Det står i den hellige stat.

Det lyser av gamle bøker
som hviler i bokhyllen min
når pekefingeren søker
over ryggsoylen din.

69.

Hun henger med hodet ned
i et hagestativ.
Hun trenger vel pengene
som et håndrotsmassiv.

Med griffel skriver hun på grafittplassen.
Det er skolebokstavens navn.
Det er ofte bare på glideflaten
at man kan føle det savn

som sier: Du hadde en mørk-aktiv ånd
som vandret på høye ben.
Nå teller du tiden i fremtidens hånd.
Det finnes til slutt bare én.

70.

Når froskene stiger over
til en flaterer silhuett
da drømmer du mens du sover
om motor-mysterienes vett.

Da flyver det ugler i tiden
mot himmelskyggenes land.
Der lever de kanskje siden
som rektangler og ringer i vann.

Du bærer en skygge på pannen
som menneskets badevett.
Du skulle ha vært en annen:
Triangelenes silhuett!

71.

Materien skapes av ånden
i kritiske øyeblikk
slik hånden griper om hånden
i vennskapets dype trick

når fingrene danner en spole
som tvinner i parallell.
Slik danner man også skole
i teoriens kveld

når rosebedene tørster
og lengter mot mere vann
når hårene dannes av børster
og tidene av din tann.

72.

Det må ikke være en tilfeldighet
når eplet faller på skrå
drevet av vennskapets veldighet
fra grenen mot taket og så

mot jorden i nattens dype dump.
Vi kunne ha funnet en annen
løsning enn dette stønnende komp.
Da ville det falt mot sanden

uten den kritiske geografi.
Nå stanser det mens vi sover
uten å tenke den tanke som vi
kaster tilbake der over.

73.

36 godsvogner talte jeg visst
fulle av skinnende kull,
trukket av lokomotivets gnist,
av det elektriske gull.

Godstoget stanset foran min penn
på 27-28nde vogn
mens jeg sto og ventet på
hovedstadsckspressen
på den 16nde og siste perrongen.

Mitt tog kom presis klokken ti tjuesju.
Jeg satte min fot på skaffettet
og svingte meg opp mot den hellige Gud.
Vi dro klokken ti tjuette.

74.

Jeg talte 1001 slanke trær
ved kanten av Szentmártonléta.
Min telling var ikke engang biner -
i titalssystem var det satt av

hva fingeren talte i togets pasjon.
Vi reiste i hurtigtogsart
som regnes i lyshastighetens rasjon
som tegningene på et kart.

Og solsikkene sto i aldrende flor
og hang med hodene tyngre.
I togets kupé var det varmt - og jeg tror
at når vi kom frem var vi yngre.

75.

De snakker om svanen i dag
som dreier sitt hode om,
som svømmer på elvens drag
mellom det hvite skum.

Hah, visste de bare hvor lekkert
skumsprøyten synes for oss
som var den en blåhvit pjekkert
kastet blant annet boss.

Svanen dreier sitt hode
som var den en hjørnetann.
I himmelens loggbok sto det:
"Hun er en evighets-and".

76.

Det blinker skarpt i det grønne løv,
i løvtreet fine granitt
som henger under stjernes stov
i oppmerksomhetsfeltet[s] mitt.

Det sier det er som et drivhus av glass
satt opp på en ramme av jern
glemt på åker og parkeringsplass.
Men himmelens visshet er fjern.

Den sier: "Min vilje er ikke mitt fag.
Jeg ser ikke hva jeg vil.
Mitt yrke er hammer og filigranssag".
Slik ble vår verden till.

77.

Rovfuglen seiler på vindens drag
og vingene slår momentant
en-to-tre ganger - de kraftige slag
er hva småfuglene fant

på åker og på parkeringsplass
og skapte den harmoni
som utgjør den felles bevissthets flass
i hodebunn og symmetri.

Slik ville de tenke: Det finnes bevis
på englenes eksistens.
Det kunne vært menneskehetens forlis
hvis englene kom overens.

78.

Det sitter en due i en avlyttingsmast
og ser ut over landskapet.
Det tog som trekker sin tunge last
ruller med mannskapet

som var det et skip på et bølgende hav
av hostens kornåkergull
i svimlende fart på det drciende nav.
Når nymånen engang blir full

da kjenner duen sin evighet
i bølgende åkerglans.
Det er bare himlens bevissthets som vet
bevissthetens egen s[fl]ans.

79.

En tryllestavs kilevett gransker
i sjelens mytologi
den tid som hjertet forvansker
og tolker på nytt, fordi

det var noe annet enn selvet
som rørte seg i et dyp.
Så fikk man en ting fra hvelvet
i sjelens arketyt.

Så spruta jeg rundt, sa sjelen.
Du tror ikke det går an
å snakke slikt landsmål i bjellen.
Det er vel det som er vann.

80.

Sågmuggen vasket i vannet
som brillene i ditt syn.
En flue floy mot din panne
over de buede bryn.

Du stanset ved gule plommer
i veikantens dype replikk.
Så grep du fra dype lommer
notisbokens hvite mystikk.

Det er tilværelsens gåte
å si hva tilværelsen sa
når du skulle granske dens måte
og den skulle granske ditt ja.

81.

Kvelden er vakker som evigheten.
Et barn gråter mot langsom musikk.
Toget mot Timisoara er væten
i revolusjonens tårer og blikk.

Høsten avgir de siste frukter.
Trærne har brunt under svevende grønt.
Barna danser og kroppene bukter
seg som om seksti år var blitt skjønt.

En får og en datter sykler om kvelden
tyve år etter at gråten var glemte.
En due stiger mot hosthimmelen.
Revolusjonens harpe er stemt.

82.

En due floy over vannet
med kvist i arkaisk nebb,
en ønskevist for din panne
med hjemmeside på web.

Mysteriene spiller trombone
der engen grønnes i sving.
Du kunne trenge en kone.
Mysterienes innerste ring

taler med dobbelt parti.
Hun står der og venter med kake
i regnbuenes symmetri
når du er på vei tilbake.

83.

Vil du støtte kontekst i vertsekolltiden?
Høstens dager er som en vårdag
som åpner seg mot et hulrom i den
som er en detalj av en årsak.

Landet skalv når Vårherre så det.
Det drømte - og lydbåndet gikk:
"Jeg tror ikke noe på det.
Vi har det også slik".

Diktene startet så lykkelige
og plutselig stiller de svakt.
Det er det som var det fryktelige -
at stenen var åndens tak.

84.

Dette landskapet spiller i hvitt
over sitt grønne gull.
En sval fred gjemmer det dypt i sitt
magiske indre Catull.

Dette landskapet skygger sitt grønt
under skoghullets lave profil,
forteller om det du nettopp har skjønt
hvis bare du skjømte litt til.

Dette landskapet henger sitt brunt
under solsikkers belgende hav.
Rovfuglen kaster sitt legeme rundt
under himmelens blå konkav.

85.

Som når en grense forsakes
og overgår sin symmetri
viker det sanne tilbake
for ranlensens barbari

og ordene begynner å halte
som om de forsøkte å nå
tilbake til barndommens spalte
uten englene på.

Det står vel i 24
at det som er 23
har 22 i sin slire
og 21 i sin ved.

86.

En vanndråpe faller mot emnet
når nymfen fyller mitt syn
vandrende opp langs skjermen
med høye buede bryn.

Da griper jeg hjertets spade
og fyller den med den jord
som vokser i hei og hadet
og fyller bevingede ord.

Så loftet jeg pannen fra pennen
som leker rundt dette vann.
Tankene tenker på vennen:
Jeg kunne vært hennes mann.

87.

Det sykler en kvinne i det fjerne.
Det er evighet i en plan
som bygger fra egen hjerne
et hus fra det ene og det annet.

Det rakes løv av en kvinne
fra asfaltens sorte får
som brynes det noensinne
ny kunnskap fra gamle ljæer.

"Det lukter sitron av agurken".
En stamme på mørken rot
forteller at roten er murken.
Du taler den ikke imot.

88.

Men aldri var boktrykkerkunsten
større enn når den var
en del av menneskebrunsten
i livets konsular.

Du må forpakte oss ærlig.
Vi skal gjøre så godt vi kan.
Så kan du jo reise kjærlig
og leve i annet land.

Du reiser med Östersjöbanen
og går av på siste stopp
og gifter deg med en annen.
Og fortiden sier du opp.

89.

Det indre er alltid det ytre
som jernbanetogets mystikk
som kosmos-antennenes lyttere
hører en kosmisk musikk.

Det indre er aldri det ytre.
Det sier den andre logikk.
Hvis noen som ser det bytter det
kalles det bare et trikk.

Hva skjedde på jernbanetoget?
Det skjedde at ingen forstår
logikken som avlytter Norge.
Den er i sitt første år.

90.

Vi lever vårt liv under solen.
I himmelen får vi vår lønn
for alt det vi gjorde på skolen
og alt det som sitter dønn.

Det er solen som kjenner giraffen
og regnskapets innerste kloft
om lønnen ble gitt til affen
hvis regnskapet ble for sløvt.

Det sies at ingen bør flette
sin fremtid med tiden forud
når foten satte på stighretet
sin tro på den hellige Gud.

91.

Det låter som hjulene dreier
som fundetagens rov
som fuglene flyr over heier
og landjorda der du sov.

Det låter som bølgene vasker
mot kystens klipper og rev,
som asken som blir til asker,
som støvet som blir til vev.

Det låter som vindene blåser,
som lokomotivets konsert,
som gjess som flyr over åser
forteller hva landet er verd.

92.

Hva dine øyne har lest og sett
under de buskede bryn
kalles zenoiske gåte-flett
i det forbausende syn.

Den ene veien, den andre óg,
den tredje i livs harmoni
fortolker mysteriet i undringens tog
i velbalansert symmetri.

Om gåten syntes uloselig
fantet det en telefon
i et logrende veikryss. Der løser vi
gåten på livets stasjon.

93.

Det blinker gull på min side
som hagens visnede stilke
imellom det grønne vide
og plankene fra en Rilke.

Det har regnet i dag - denne dråpen
faller på høstens blade
for ordene i denne dåpen
og andre rørdninger ba det.

Vårherre har kristnet de franske.
Det gjorde han nok med rette.
Dette kristnede gull - det er ganske
vakkert i silhuetten.

94.

Det visne halm former en maske
for hagens teater og mur
over eføyens grønne flaske
og natt-togets bronse-kontur.

Nå har den en lugg i sin panne
og ser med sitt venstre blikk.
En trehund bjeffer mot vannet
og mørken ved i trafikk.

Det er hestehodets galakse
du ser mellom visse strå
som rullet det ut fra en akse
med Savonarola på.

95.

Man vil ikke ha teorien i bunn
at det vakreste syn er et sår
som skyldes materiens skjebne, en hund
som bjeffer mot sjelens skår.

De vakreste kvinner verden har sett
dukker opp *for a daily routine*.
Det er verden som ønsker en slik kvartett.
Høyt over trekker vogner forbi.

Dine øyne er en lebensfleck
som skyldes et underlig svar
du ikke kan gjette. Hvis brevet er vekk
ser du det som det var.

96.

Høyt over skapets hemmelighet
ser du en edderkopp
løpe på strengens evighet
som på en skyfri sopp.

I denne imaginære visjon
ser vi en løshunds dag
i den grånende kikkerts rasjon:
Stillhetens åndedrag!

Skapet er landskap hvis speilet er grått
og nettverket er i ditt hode.
Kosmos er landskap hvis toget har gått
hen til en annen klode.

97.

Det ruller derover,
det brusende hav,
de rullende vover
på rullende nav.

Og bølgene slår mot
den nakne kyst
slik følgene går mot
sitt innerste bryst.

Det stiger fra intet
og synker mot null,
drevet av vindtett
lerret og ull.

98.

Motoren summer bestandig
mens treet vaier i vind.
Der treet kjerne er vandig
er motoren fylt med bensin.

Vannet kommer fra roten,
bensinen fra havets dyp.
Motoren er på moten
der treet er arketyp.

Motoren dreier bestandig
så lenge den har bensin.
Treet, der det er vandig,
forvandler seg selv til vin.

99.

Det listes mange foreninger,
blant dem Bergen Skyteklubb,
i katalogens forgreninger
med kanter, hjørner og stubb.

Og tallet er litt for mye,
kanhende som 23.
Så kan jo noen fornye
Vestlandslistene.

Meister i år er en fører
av lokomotivet fra Sogn.
Han ser på TV når han kjører
den blåmalte småvindus vogn.

100.

Du får passe på meg, sier kvinnen.
Hun er strålende vakker som
R ligger langt utfor innen.
Er det 'licence' du snakker om?

Nå finnes det mange som må det,
som kunne blitt konen din.
Ja, jeg kan gå med på det.
Hun holder om fingeren sin.

Det er jo en ordentlig mus,
et reservoar med en fortann.
Han satte igjen noen sko i et hus
på en dørstokk til annet land.

101.

Så snur den store skute
med hundreder seil og rep
høyt oppe i himmelens rute,
i skyenes høye begrep,

med seil fra en tid til en annen
og tommer fra Libanon.
Nå seiler den inn i randen
av himmelens tid på lån.

Den bærer den jordiske knute,
en rose på midtre dekk.
Det er den himmelske skute
som fører det jordiske vekk.

102.

En hvit transportbil passerer
med krystallklar metallisk klang.
En hvithåret kvinne masserer
sin fot i sin sko for sin gang.

Det blåser en undelig bris i dag.
Det er høst i luftens pastell.
Notisbokens skarpe oransje drag
spiller mot rødmens kveld.

En gudinne fra den greske antikken
passerer med flettet hår
og bryster som hun i butikken.
Mannen med hvit stökk går.

103.

Der er i en speilsymmetrisk rute
jeg finner veien tilbake.
Tankenes, ordenes, tingenes pute
setter sitt kryss i taket.

To fugler flyr under himmelens blå,
to svarte fugler som sammen
forteller om englers symmetriske grå.
De speiles i samme stammen.

Det mørkner mot kveldens tidlige høst.
Det bladgrønne nikker begeistret
mot bladgulletts tørre magnetiske trost.
På jorden er himmelen mestet.

104.

Det nakne treet i kvelds-synagogens
hage - et gammelt hus.
De gulrøde bær i den dvelende plogens
fuge - en brennende busk.

Det stiger det jødiske ut av en bil,
og en kvinne med kullsvart hår
vandrer forbi i en jødisk stil,
i jakke som gir mens den får.

Jeg stiller meg utenfor samfunnets hus
og lytter til kveldens rustikk.
I åndens indre - en brennende busk
lyser i kveldens mystikk.

105.

Har jeg *studier* med deg?
I den første himmel
teller hun skyenes vei
når kateterets vrimmel

taler til folket derunder.
Som ankeret faller
kaller Vårherre de nummer
som ankeret kaller

en pedagogs musikk.
Her finner vi landet
i full statistikk
over vannet.

106.

Der ankeret falt
var det ferdig fordi
det er fort fortalt.
Det tar litt lenger tid.

Det er selvsagt slik
at det ikke er selvsagt.
Der din tanke er oblik
er din visshet selvvalgt

og tom som en tønne, sa vi.
På tide å gå hjem.
Hva kan stillheten si?
En, to, tre, fire og fem.

Words that occur twice and only twice in TEQ books 13-16

The chapter 'Structure and alignment' discusses the 'fundamental theorem of linguistics' which is empirically documented by the present work 'Stillhetens åndedrag' in relation to the alphabetized list of words that occur twice and only twice each in the four last books (books 13-16) of the author's 16-volume poetic work 'The Endmorgan Quartet' (1997-2008). When the list of 1345 occurrences is alphabetized within each book and compared with the 1344 lines of the present work 'Stillhetens åndedrag', the relevance of each line against the corresponding word of 'twice and only twice' tells of a principle of logical (here alphabetic) order inherent in the phenomenon. The list goes as follows:

Book 13 - 413 word pairs - listed in poems 1-20
 Book 14 - 359 word pairs - listed in poems 20-37
 Book 15 - 141 word pairs - listed in poems 37-44
 Book 16 - 432 word pairs - listed in poems 44-64

1	2	3	4	5
above	audience	british	church	cumbarias
absolutely	aus	brother	claire	cursed
accused	avec	budapest	clear	darling
afghan	average	budget	cleared	date
age	bar	bus	cleve	dawn
ahead	barn	business	clock	deal
airport	barrier	café	co	dear
alcohol	bedder	called	comme	debt
allright	beendet	care	company	december
almost	began	carried	completely	defeat
america	behavior	cat	concert	delphi
american	ben	catch	considered	des
animal	bern	catchú	contain	described
anne	bill	central	continent	desk
answers	bin	certainly	continue	destroyed
anyone	board	chair	coup	detect
aoughh	book	chance	craft	different
år	border	children	crash	direction
aren	bought	christ	cray	disco
atsudi	breath	christian	created	discovered
attack	bridge	christiansen	crush	district

6	8	10	12	14
dog	foot	hunt	merci	pardon
dress	force	hunter	midnight	part
drop	friday	ideas	minister	particular
du	fro	il	minutes	partly
dying	front	impossible	mirror	pass
early	further	insane	mistake	pay
earth	gaping	interim	model	permitted
either	general	iran	modern	picture
el	generally	ist	monkeybiz	plant
else	genetics	italy	monkeybusiness	plate
em	gentleman	itself	month	plusieur
email	getting	j	months	poor
empty	ghost	japan	moon	position
en	giving	johnny	mothers	post
england	glad	joseph	mounted	pow
enough	goes	katimbi	mouth	pressing
envelope	goodbye	kennedy	movement	primary
establishing	government	knowledge	moving	prime
evening	grande	könig	mum	process
everyone	great	lai	muscle	produced
evil	guess	law	nam	progress
7	9	11	13	15
exactly	guilty	led	names	progresses
existing	håkensen	leg	network	prove
explain	half	less	nicht	public
extreme	happened	level	nobody	quarante
face	hardly	linguistic	normal	ramallah
fails	having	list	noth	ready
faith	head	literature	nowhere	realize
fart	hear	live	number	reason
fast	hence	lives	numbers	relative
fat	herself	lose	occupied	relaxed
feet	higher	lots	offensive	resolution
ff	hill	low	official	return
field	history	lys	ok	rhythm
fifth	ho	maedonia	oldtime	river
figure	hold	mao	open	safe
finish	holy	marriage	opening	san
fire	honey	marsipan	opposition	saturday
flu	hope	mass	ordinary	save
fly	hopes	maximally	origin	saw
follow	hord	maybe	pakistan	script
followed	hour	melk	paper	searching

16	18	20	22	24
secrecy	stoned	video	bell	death
sees self sell seventeen	store strictly strike strip	vote wait walking washington	berlin between bin bis	deed des designed dicate
several sexy shattered shift	struggle students suicide suspect	weekend west whom within	blot bogg bon book	dix document drifted earth
shining short shouldn sign	swim swiss system taken	wood word x yesterday	boom break breath bring	easily edition education egg
signification similar simply sing	takes tapped teargas technology	yucatan above absolutely accept	bud care carried carry	eighty cine einem equal
single sixth size skin	telephone television test th	account acht africa afterwards	chat cheaper chief choice	eu euro everyone everything
17	19	21	23	25
slash	themselves	age	choose	exactly
smaller smile smoke socalled	theoretical theoretically theory those	agent ago ahead air	christ church clinton clone	exchange exist expert explain
somehow son song sorry	thousand tiger till tin	alles allowed american answer	close coast cola com	extremely eyes fair family
soul sound soup space	took totally transformed trick	anti argentina arrived art	company computer con concerns	fast fat feeling feet
spade speaking spent spirit	true turned une unhappy	ask background baghdad bar	corner couldn crazy credited	fell felt fenster film
splash standard states steps	upon usa use victim	basis bbc become beginning	zum d darling daughter	folk follow force forever

26	28	30	32	34
fourth	joy	myself	proper	shall
friend	juan	names	public	shown
friends	key	national	pulling	sie
funf	kid	natural	purpose	sieben
funny	kind	nearly	questions	sign
für	king	needs	rainy	similar
further	knows	neighbour	read	simple
gave	labour	net	reading	simply
general	land	neuf	record	single
getting	landscape	news	relations	sister
gives	large	non	relaxed	sitting
giving	later	none	remember	slippy
goes	leads	north	represented	solche
goodbye	leaves	object	rescue	soll
government	lenin	observant	rich	song
handicap	less	obviously	rise	soul
harald	literature	oldtime	risin	south
having	looked	outside	rita	space
heat	looking	paid	river	special
henry	loves	painting	road	spy
heros	lucky	parametres	rose	staff
27	29	31	33	35
heur	machen	particular	rotten	starts
hey	madonna	pas	round	step
hidden	magic	passage	row	store
hier	magnus	pepper	rue	stupid
hill	main	petter	run	substance
hissing	major	platform	russia	suggesting
hold	manuscripts	pocket	safe	sum
hotel	maximum	police	sake	survive
hour	meet	political	salon	sweet
however	mentioned	position	saturday	sword
hyper	message	possibility	savage	symbol
ihre	mette	premier	scene	taking
im	milk	press	school	talking
impossible	mine	prey	science	tape
institutions	miss	prince	screen	teacher
interesting	most	princess	searching	temperature
isles	mother	private	sekunder	ten
israel	mountain	process	selecting	therefore
jesus	mouth	products	serious	third
jew	movement	project	sermon	thirty
join	music	promise	sexy	though

36	38	40	42	44
thousand	although	han	pleids	wall
tidy	always	hauckenfeldt	politics	want
times	ameriky	helmets	president	wanted
tip	any	high	press	wearing
told	anybody	house	public	western
tonight	asked	ich	pure	where
travel	authorities	including	rest	while
tree	believe	information	right	won
troops	better	into	round	write
tuning	beyond	issue	russian	year
turned	body	join	same	across
tv	bra	king	sea	address
uhr	ca	landscape	secret	adler
und	came	language	seems	africa
us	cannot	large	seen	age
val	ce	leader	seven	agents
values	change	leadership	shall	already
vibeke	company	less	short	anybody
vitrine	cooper	live	sic	anyhow
volume	country	london	sleep	athens
w	data	look	snow	au
37	39	41	43	45
wa	death	looking	somebody	author
wait	didn	love	something	average
week	digging	ma	soon	bag
wie	doesn	made	states	baghdad
wife	dream	math	storm	balance
window	ein	mich	studying	bank
wir	else	move	suddenly	basis
within	england	moved	tell	beauty
woman	enough	münchen	ten	beep
womb	er	nation	theory	beginning
work	europe	national	third	berlin
working	everything	near	those	bikini
worth	face	need	though	bin
yet	falter	needs	times	birds
yourself	field	night	top	board
zum	frozen	old	train	boat
across	future	our	twenty	bottom
affair	gave	parents	um	brand
africa	giving	people	used	brief
alcohol	glass	perfect	volume	bring
also	go	plan	vor	burn

46	48	50	52	54
buy	cottage	eternal	guitar	knowledge
buying	couldn	everything	guten	known
calls	count	existence	hab	languages
cape	creation	express	han	large
carried	crisis	extremely	handle	laughing
carrying	curious	eye	happy	lead
cat	dead	f	harald	leading
cay	death	face	hawaii	leave
ce	deep	fair	head	lefthand
central	deine	falling	heard	legal
certainly	dem	family	heavy	lid
chair	democratic	fate	hello	local
chance	desire	fear	historic	logic
changes	det	feature	holocaust	london
check	develop	feeling	holy	lost
child	di	fell	honey	loves
china	different	file	hopi	machine
christian	difficult	fire	hot	madonna
christmas	disaster	five	hour	malattia
cirka	discover	floor	hours	master
claim	distance	flur	ihr	maximal
47	49	51	53	55
class	doch	fly	image	meant
clinton	document	folks	independent	meet
collected	dog	fools	individual	mein
colon	doors	force	intellectual	men
comi	draw	fully	interest	mess
competence	drive	fun	interesting	mi
completely	durch	funny	isolated	middle
concept	dying	further	issue	might
condition	early	future	issues	mighty
conference	earth	gave	itself	milk
confirmation	economic	gen	jerusalem	mir
connection	economy	gene	jews	miss
constant	ed	genetics	jim	mit
constantly	egypt	george	joseph	mixture
constitute	eight	gimmi	kammer	monday
construction	either	glass	kampf	money
contain	el	glory	keep	months
contains	else	goodbye	kein	moonlight
continue	english	gott	keith	mosquito
continued	escape	gotta	king	mouth
contract	et	gray	knitted	moved

56	58	60	62	64
movement	prayer	sechs	suddenly	usa
music	presence	security	supposed	values
mystery	press	sees	sure	vier
naked	pretty	sensational	swept	voice
narrative	previous	sensible	swimming	wait
ne	printed	service	system	walking
nearly	process	shall	table	wants
neat	professor	share	tacit	warum
ni	pull	shines	tagelang	western
nine	pult	ship	takes	whale
number	purple	show	talking	wherever
nurse	questa	shown	tear	wien
odysseus	question	shterpaloo	technology	wild
often	quick	sick	ted	wind
older	quickly	silence	teeth	windows
opposite	quiet	similar	telling	wir
ordinary	railway	sind	terms	wisdom
orment	reached	sing	test	without
otherwise	read	sir	thankyou	worked
ou	reading	six	though	x
pakistan	reality	sixties	throng	yess
57	59	61	63	
pan	realized	sixty	tight	â
paper	reasonable	sleep	till	
parts	recognized	slowly	times	
party	red	smith	together	
pass	relation	society	tomorrow	
passion	remains	somewhat	tongue	
past	represent	son	torn	
path	rest	source	touch	
paul	return	space	tout	
peace	revolution	speaking	tradition	
per	rien	speech	transparency	
period	rises	staff	trees	
peter	river	stairs	tried	
pills	road	state	turning	
pipe	rotor	states	turns	
plan	rotunda	station	tv	
planned	row	stock	twenty	
plans	run	stopped	type	
poems	sail	stories	um	
political	sails	student	uncertain	
power	schnell	study	united	

Johannes Vermeer's works

*Assumed chronological order according to
Walter Liedtke: 'Vermeer - the complete paintings',
Ludion 2008/2011*

1. Diana and her companions, *ca. 1653-54*
2. Christ in the house of Mary and Martha, *ca. 1654-55*
3. The procuress, *1656*
4. A maid asleep, *ca. 1656-57*
5. The letter reader (Young woman reading a letter), *ca. 1657*
6. Cavalier and young woman, *ca. 1657*
7. The milkmaid, *ca. 1657-58*
8. The glass of wine, *ca. 1658-59*
9. Young woman interrupted at music, *ca. 1658-59*
10. Young woman with a wine glass, *ca. 1659-60*
11. The little street ('Het Straatje'), *ca. 1659-61*
12. A view of Delft, *ca. 1661-63*
13. Young woman with a water pitcher, *ca. 1662*
14. Woman with a lute, *ca. 1662-63*
15. The music lesson (A woman at a virginal with a gentleman) , *ca. 1662-63*
16. The concert, *ca. 1663-66*
17. Woman in blue reading a letter, *ca. 1663-64*
18. Woman with a pearl necklace, *ca. 1663-64*
19. Woman with a balance, *ca. 1663-64*
20. A lady writing, *ca. 1665-67*
21. Mistress and maid, *ca. 1666-67*
22. Girl with a pearl earring, *ca. 1665-67*
23. Study of a young woman, *ca. 1665-67*
24. Girl with a red hat, *ca. 1665-67*
25. Girl with a flute, *ca. 1665-70*
26. The art of painting, *ca. 1666-68*
27. The geographer, *1669*
28. The astronomer, *1668*
29. The lacemaker, *ca. 1669-70*
30. The love letter, *ca. 1669-70*
31. A lady writing a letter with her maid, *ca. 1670-71*
32. Allegory of the catholic faith, *ca. 1670-72*
33. Young woman standing at a virginal, *ca. 1670-72*
34. Young woman seated at a virginal, *ca. 1670-72*
35. The guitar player, *ca. 1670-72*
36. Young woman seated at a virginal, *ca. 1670-72*

Contents with binary enumeration

In the lefthand bitstring column the poems in binary notation from 1-64. In the righthand column the mid third is bit-converted and moved to the beginning while the first third is moved down to the mid. But since 64 does not divide well with 3, there is the problem of how to do this. One simple solution is to move the first 21 elements down and bit-convert the mid 22, (from 22 to 43) which is the same as turning the order round, before moving them up. If strict third be sought, the bit-strings of #22 and #43 will have to be scissored one and two thirds through. In the following series, I have not bit-converted the first third of the first element - which means that the resulting 011010 will occur twice - at #1 and #17. This is interesting in light of both I Ching and Nono. Likewise, it seems to me to make more sense if the mid third starts on #22 than on #23. The reader can of course experiment with alternative solutions.

1. #solens pike - <i>#the sun's girl</i>	000000	011010
2. Identifisere Herren - <i>To identify the Lorrð</i>	000001	101001
3. Kn*lle - <i>C*pulate</i>	000010	101000
4. Der David kjøpte ølet - <i>Where David bought the beer</i>	000011	100111
5. Når tidene kanter seg - <i>When the times are edging themselves</i>	000100	100110
6. Navelen hennes - <i>Her navel</i>	000101	100101
7. Jesus spiller fløyte - <i>Jesus plays the flute</i>	000110	100100
8. Den foldede kapselen - <i>The folded capsule</i>	000111	100011
9. Den strålende informasjonsmasten - <i>The radiant information mast</i>	001000	100010
10. Den snøglitrende fasaden - <i>The snow-glittering façade</i>	001001	100001
11. Hun med den dirrende underkjeven - <i>She with the trembling mandibula</i>	001010	100000

12.	Rommet i rommet - <i>The space in the space</i>	001011	011111
13.	Villgjess - <i>Wild geese</i>	001100	011110
14.	Due - <i>Dove</i>	001101	011101
15.	Fink - <i>Finch</i>	001110	011100
16.	Rødstrupe - <i>Robin</i>	001111	011011
17.	Svarttrost - <i>Blackbird</i>	010000	011010
18.	Gulspurv - <i>Yellow sparrow</i>	010001	011001
19.	Kråke - <i>Crow</i>	010010	011000
20.	Svane - <i>Swan</i>	010011	010111
21.	Hakkespett - <i>Woodpecker</i>	010100	010110
22.	@at - @at	010101	000000
23.	Språk - <i>Language</i>	010110	000001
24.	Periskop - <i>Periscope</i>	010111	000010
25.	I neste fart - <i>In the next speed</i>	011000	000011
26.	Ballongantenne - <i>Balloon-antenna</i>	011001	000100
27.	Så var det århundrets tabbe - <i>And then there was the century's blunder</i>	011010	000101
28.	Fra et inderlig sted - <i>From an inner place</i>	011011	000110
29.	Bukse på seg - <i>Trousers on self</i>	011100	000111
30.	38 Grinzing - <i>38 Grinzing</i>	011101	001000
31.	Damen med hunden - <i>The lady with the dog</i>	011110	001001
32.	Tittel - <i>Title</i>	011111	001010
33.	Mors dag - <i>Mother's day</i>	100000	001011
34.	Vassa - <i>Waded</i>	100001	001100
35.	Savonarolas tanke - <i>Savonarola's thought</i>	100010	001101
36.	Viserens klubber - <i>The painters clubs</i>	100011	001110
37.	Og jeg kan garantere dagen - <i>And I can guarantee the day</i>	100100	001111
38.	Betingelsen - <i>The condition</i>	100101	010000
39.	Svare - <i>To answer</i>	100110	010001
40.	Gluppeboka - <i>The slupbook</i>	100111	010010
41.	Kattunger - <i>Kittens</i>	101000	010011

42.	Den blitte - <i>The becomed</i>	101001	010100
43.	Fallskjerm - <i>Parachute</i>	101010	010101
44.	Hvor linjen trekkes - <i>Where the line is drawn</i>	101011	101011
45.	Det mangler Facebook - <i>Facebook is lacking</i>	101100	101100
46.	BJ - <i>BJ</i>	101101	101101
47.	Adam - <i>Adam</i>	101110	101110
48.	Eva - <i>Eve</i>	101111	101111
49.	Lazarus - <i>Lazarus</i>	110000	110000
50.	Tabitha (Dorcas) - <i>Tabitha (Dorcas)</i>	110001	110001
51.	Det forteller hun lett - <i>That she easily tells</i>	110010	110010
52.	Men ikke at det har blitt godkjent - <i>But not that it has been accepted</i>	110011	110011
53.	Men det så tomt ut - <i>But it looked empty</i>	110100	110100
54.	Alle diktere - <i>All poets</i>	110101	110101
55.	Og noen ble stående utenfor - <i>And some were left outside</i>	110110	110110
56.	Hammerschlag - <i>Hammerschlag</i>	110111	110111
57.	For å rapportere på det fremmede fenomenet - <i>In order to report on the alien phenomenon</i>	111000	111000
58.	Mennesker pakker sine øyne i vekst - <i>Humans pack their eyes in growth</i>	111001	111001
59.	Det er ekspertisen i vårt daglig brød - <i>It is the expertise in our daily bread</i>	111010	111010
60.	Som en tilfeldig lathans - <i>Like a coincidental lazybones</i>	111011	111011
61.	En pedagogs musikk - <i>A pedagogue's music</i>	111100	111100
62.	Her finner vi landet - <i>Here we find the country</i>	111101	111101
63.	I full statistikk - <i>In full statistics</i>	111110	111110
64.	Over vannet - <i>Over the water</i>	111111	111111

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