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Document

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N. S. Thompson translating Andrea Gibellini

Document

I don't know if it's prehistory
seeing beams
sunk in the darkness,
barns disturbed as in an everpresent
night. And colours
are like that,
like everlasting flowers. But
the eyes are there for seeing,
thinking is seeing,
in order to rediscover houses abandoned back then
in the spectral wrap of a winter countryside
—even if you now no longer know where you are.
In timeless worn frescoes
(strange ruins of ruined strangeness)
you find oxidized realities, transparencies,
listed and documented,
and nothing but snow, sleet,
foliage and other things towards sunset.
It's the light of day in winter
but does it still help to sing of these things?
The silence of hard stones that make no sound
is magnificent.