LEGEND

Bruce Andrews

Charles Bernstein

Ray DiPalma

Steve McCaffery

Ron Silliman

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LIBRARY

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Parts of this work have appeared in *E-Pod*, *Sun & Moon*, *Dodgems*, *Tottel's*, *Shell*, *Deciphering America*, *La Bas*, and *Roof*.

Cover by Betsi Brandfass

This publication is supported in part by a grant from the National Endowment for the Arts.

Published in association with the Segue Foundation

L=A=N=G=U=A=G=E
464 Amsterdam Avenue
New York, NY 10024



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LEGEND

☆

MY LIFE AS A MONAD

1. The door, yellowed from the sun, stands open.

2. No nonsense now, just steady nerves, clear thinking.

3. "I can't see it."

4. The ordering of pears.

5. Slant.

6. Curvaceous.

7. Perspicuity his middle name.

8. Peek o boo.

9. The feel of the reel.

10. So mangled pure, so dust encrusted, so self encumbered: shellacked reminisces, sheets of firmness, straight grapefruit & mocks & splits, pity, mercy, &c., crisper, louder, sharper....

11. Tunnels.

12. Tunnel vision.

13. A mixed gaze.

14. Nutshells.

15. Outward demeanor: looks, sound, stance.

16. Transfixed dream state between 9 & 10 where I am just about awake & only the power of this dream unreeling in my head keeps my eyes shut as if saying 'shut up & listen to this' as I struggle to get up.

17. What's to be insecure about?

18. I mean for the first time I felt the very corpuscles of my mind.

19. The 'absolute', so to say, is nothing.

20. I'd outskirted my welcome.

21. Double the work pace, no raise schedule, less holidays and sick days, no overtime.

22. "Ashes asleep."

23. While I was in college I'd always be answering all kinds of questions by saying "it's unclear" & that became characteristic of me though it remained for the most part a spontaneous answer.

24. He investigated the subcutaneous portions of his reticulum.

25. I remember poetry readings in which the drone of the reader's voice would drive me up the wall until I began to take a certain pleasure in the drone, constant as it was.

26. It's just a passing antagonism.

27. He had to let himself go because he couldn't take his own dictation fast enough.

28. Resentment has done me no good.

29. He done done done.

30. You know, people don't like to have their lives reduced to a pithy paragraph.

31. I can't help wishing.

32. Jesus, what do you think this business is, playtime pallies?

33. It's better to soar in ordinary skies.

34. "We're out of pheasant under glass but would you like to try our spaghetti meat, very good?"

35. What *The Making of Americans* got me to see was that regardless of how puzzling people & events often seem, you can still know them--a whole cloud of concern about truthfulness and false selves disappeared with that.

36. Swish, swash, swap.

37. In much of my work (is there any reason not to be explicit about this? does explicitness really dissolve any ambiguity?) 'opal' has the sense of 'monad'.

38. "Do you think if you could inspect if there's some apple juice?"

39. It's justice not charity that's wanting.

40. Forget about underbellies.

41. This is getting totally out of foot.

42. Weight upon weight.

43. And you say to yourself I can learn to take that.

44. I would to expand on this point.

45.

46. Leibnitz defines a monad as having every one of its properties essential to it, its contingencies, its accidents, its timeliness and shapeliness, its erraticism & irrelevancies, essential to it.

47. The haecceity of a hover.

48. Far in.

49. Awful sadness, green & sticky.

50. "You're being a silly."

51. Is it that I want contradictory things?

52. Are they mind forged or not?

53. The bounds of each monad the boundaries of the world, each containing--"mirroring"--all times & all spaces.

54. Joe saying well maybe it was true reality more & more seems to be what we accustom it to be.

55.

56. I wonder what the others are doing & if they will like what I'm doing?

57. I was immediately put off.

58. Why does it seem easiest to make a particular, a description, into a sentence by making a question?

59. Is it a possible danger that philosophy will take over the poetry, could it, & if it could would that be a bad thing?

60. This place is a past hole.

61. "They don't make any decisions, really, but we let them think they do."

62. The difference between one monad & another is simply but actually its point of view, & for each only its particular perspective is illuminated.

63. Grinding your teeth, you stare straight ahead.

64. As each city looked at from its different sides seems different, multiplied by each new perspective, so for each one of an infinite possible number, there are as many different worlds, which are only the perspectives of a single one.

65. They ran out of the carriage and down the slope to the water.

66. People always seem to be falling off the edge of the earth.

67. In a single bound he leapt tall buildings.

68. Can sentence fragments count as sentences?

69. A kind of involuntary & unconscious memoir.

70. Kneejerk, want of stomach, giddy.

71. It's a muddiness that interests.

72. How nicely wrapped.

73. Capital letter blah blah blah period.

74. So we can only get a view of it.

75. It's 'us'.

76. I'm trembling but it's not cold outside.

77. This goddamn middleness.

78. Lists listing every facet, nugget, & ocean cranny.

79. Music to my eyes.

80. You might say we were slow but it would be unfair, we honestly thought we had lead in our shoes.

81. 'It' always seems to take on so much weight.

82. Search me.

83. Is the insistence that each one is separate the manifestation of a self-generated antagonism principle arising from a fantasy of its own division by a oneness conscious of its solitude?

84. Isn't it really that I'm afraid I don't make myself clear & as a result (though it doesn't follow) imagine I'll be passed by?

85. It's showing.

86. The delusion of between.

87. A floatsom of her whimsey.

88. I'm embarrassed to be embarrassed.

89. "Pass them by boys & girls."

90. Apart from the social--commodity--value of being a "poet" and writing "poetry", wouldn't it be more likely that writing, unlike painting, would be self-viewed not as a specifically art-creating activity but rather as part of a more general, non-writing-centered, activity--the investigation and articulation of humanness?

91. Tie your shoes & read the paper.

92. I will tell you & not 'once upon a time' or 'once for all time' but once & again & again.

93. Cash in your tokens.

94. And you keep saying 'all in a good time' 'soon' 'one day'.

95. If I sang it would it make more sense to you?

96. As shape, as sound, as buzz & click & spit.

97. Bounds not out but in.

98. To suage.

99. It is self-sameness in being.

100. Don't bank on it.

The sun is so it can be

Otherwise in a dinner phrase already employed jacket

Stitched across his voice as such

Him the writes so shakes

Paused so to stick a monocle

Got in order that the drunk up them somehow

Rugs are so dogs

Sewer in the middle of

An apologetic how ? sentence

Do had no

Pretty obvious that & salamander partly knot

For me raises to know he needs

From experience another into his *Glas*

A feeling then faintly

Wouldn't manner is as easy to burgle

The kick is marked in a postscript

Brain emporium beautifully calm

Just a word is a hundred hoodlums

A floor is say you don't

You like silk sheets with his differential smile

Piggy-as-back on each other's recognition

Attach

Hang out its one-sided wouldn'tness

With the cut packaged charm

Which sought will later soak on

Or the like hypersensitive cream carton

Your house is as such in

Occasionally has business with sleeps

A needle shower frets

As more intensive against the alphabet

Was alters none of my necessary documents

Whole body slack with enthusiasm

To be the fret load still chatting

Revved up against clefs a blue signal

Just as no buck is anything but a saw partner

Soda light it properly

Horse laugh twenty

Keyhold nastier years

Go seek over your eyes

Let them hit me again with a sea power complex

Deferential studying a hangnail

Something glass to bark

The procedure is to soar it

Up fa-sol & put in little

Quote law at hair la-si

Saw change of fist

Wouldn't betray an incompetent into your hands

Puffs & pins of suddenly socialist

Soap is URPP in your own lap

Nobody reacts less exact to animosity

Ingots no visible porcelain

It tasted like high cotton wool

Thickly *with* something : in here for me

A wave was saw to wave

Great seal of silence

To that extent float in the

Heap bad sat her faction

The saws of a chin

It's to be proved very day

We rubbed its daughterin-law

The eye is the specific organ

A little did paper one fiddling

Some angles we'd rather

Transparency if he wanted

[voice] [C] [Man]

Pockets there was

Stories just so long

Plump saw instead of redwood steps

Knoll miniature excluded soap teeth

So lit it for charm

Little things that make you attend

Yr representing my handsaw off my face

A magnifying glass that stayed alters on his face

To omission of that stand on

Tricks get unstuck

It stays wooden closed

Aces is so monotonous

To went on just be true

Got facts a home

So with known facts so & the known facts

But of but now father

Bye : as a rule an unspecified deviance

A mouth like saw drill pants

Bleach job with a so hot idea

A paroxysm of holds them poised

Thereafter I was holding my inch

Helpless said & hope in her social

For that book reason finished

Lose gimpy graduate

Tighten hands on the downstairs

Detect looked at the lit it

The dick is a housebuoy

Escort conscience in mothballs

Gas evades pimento-colored

At the night gam

A fancy you outfit

Spoon is to eat sea table

Down so & took out much

Ignore rather early in the upstairs

Tinted sort of a slight receptionist

Thus unevenness

& Sawyer anywhere

An appliqué you hurrah down

As you step in sordid

Type-C written dopes

1794 Fall of Robespierre.

1836 University of Berlin.

1969 Travels from London to Skiathos.

1946 Pasco.

1900 Boxer Rebellion.

1856 Daughter "Elizabeth Anne" by woman of ill-repute.

1927 Death of Juan Gris.

1557 *Songs and Sonnets*.

1958 Visits India with Andre Malraux.

1812 Knighthood for bravery at New Orleans.

1976 Potlatch: New York Toronto San Francisco.

1845 Expelled from France.

1509 Birth of John Calvin.

1949 Clifford Arthur.

1968 Roles in *Krapp's Last Tape* & *Endgame*.

1876 "Centennial Edition".

1966 Palotin Giron.

1825 Mother converts to Luther.

1910 Meets Fernand Leger.

1580 Meets Spenser and Sidney.

1972 *Time Being* printed in London.

1841 Ph.D. by mail from University of Jena.

1936 Wanderings in London, France, Germany.

1493 Reports discovery of Puerto Rico.

1971 Return to Paris.

1750 Conventional punctuation.

1954 Begins study of music.

1066 Failure to trade kingdom for horse in re-entry draft.

1962 Publication of short work dating from 1960.

1412 Discovers history.

1967 Early graphic works.

1870 Brief period in Nova Scotia.

1978 Red Stone Dancer.

1911 *Tender Buttons*.

1643 *Religio Medici*.

1790 Walnut Street Jail and meetings with Franklin.

1977 Implements and Ritual Objects.

1805 Writes poem "on the growth of a poet's mind."

1781 (July) The sparrow-hawks continue their depredations.

1880 Lieutenant-governor.

1960 "Door to the River".

1844 First attempt to assassinate Polk.

1915 Death of Gaudier-Brzeska.

1347 First one-man exhibition.

1959 Early notebooks destroyed.

1760 Begins poetic line without upper case letter.

1974 *The Sargasso Transcries*

1867 First volume of *Capital*.

1910 Most important early works executed this year.

1789 First term as president.

1965 Unpublished monograph on the Pre-Raphaelites completed.

1852 Committee of Vigilance.

1230 The Alhambra.

1924 *Entr'acte* and *Relâche*.

1824 Sets out to cross the Continent.

1973 Plans for sculpture "Synopsis" drawn. Never executed.

1860 First meets Rhett Butler.

1975 West 21st Street residence.

1917 Begins *Cantos* at age 32.

1516 Death of Hieronymus Bosch.

1453 Fall of Constantinople.

1951 Barbara Baracks born.

1891 Kelmscott Press founded by William Morris.

1961 Anti-HUAC riot in San Francisco City Hall.

1640 To escape anger of Bernini moves to Florence.

1520 Suleiman.

1848 A spectre is haunting Europe.

1935 "The Red Model".

1963 Brain flowers in Dallas.

1811 Death of Kleist.

1918 Paris rebuilds.

1766 *Laokoön, oder über die Grenzen der Malerei und Poesie.*

1849 Leaves cavalry in Montana, travels to Sacramento.

1930 Death of Mayakovsky.

1964 With Lorenzo Thomas, forms band "The Bankers", Queens.

1677 *Phëdre*.

1952 Neilson Street.

1839 Birth of Cézanne at Aix-en-Provence.

1956 Estes Kefauver.

1553 Death of Rabelais.

1798 Napoleon occupies Egypt.

1953 *Philosophical Investigations*.

1874 Gertrude Stein born.

1600 First book of *Ayres*.

1922 Ataturk.

1947 Dictates *Tales and Explorations*.

1844 Meets Friedrich Engels.

1433 Early bronze castings destroyed by apprentice.

1931 (February) Objectivist issue of *Poetry*.

1899 *Charms*.

1955 The college disbands.

1554 Vast fresco started.

1970 Communism in May, Buffalo, abortion, divorce.

1912 Visits Munich.

1943 Directs *Casablanca*, persecution of James Cannon.

1643 Portrait of the poet Consulato Reggi.

1957 *On the Road*.

1564 Johann Mathesius discusses the pencil.

1926 Patricia Tansley, the second daughter, is born.

1. It is a five-pointed star in three dimensional space.

2. It is words.

3. It is a group, not a series.

4. It is the end of atomization.

5. It is deliberate.

6. It is the product of labor.

7. It is correspondence.

8. It is New York, Toronto and San Francisco.

9. It seeks the post-referential.

10. It dissolves the individual.

11. It is tribal.

12. It is male.

13. It is behavior.

14. It does not conceal.

15. It shares the labor but does not divide it.

16. It could do anything.

17. It is a poem.

18. It is a very simple poem.

19. It looks back on the invention of writing sadly but without regret.

20. It is not a story.

21. It is a determinate coordinate on the grid of language and history.

22. It is an articulation.

23. It has words that dissolve as soon as you read them and reform as soon as you read them again.

24. It is not to be paraphrased.

25. It rejects metaphor.

26. It is not particularly funny.

27. It does not think you should be amused.

28. It stresses the collective.

29. It is bigger than any of us.

30. It is your own loss of feeling that makes it seem cool to you.

31. It proposes your existence and defines itself by your possibilty.

32. It is not Paradise Lost.

33. It does not view love as the ontological project of our time.

34. It recognizes private life as a historical development particular to our time and does not approve.

35. It opposes the suburb.

36. It does not want to be President.

37. It is a boot to the ass of the ruling class.

38. It can remember words.

39. It is not talking about anything else.

40. It is not speech.

41. It is syntax.

42. It is not pretty.

43. It is historically necessary.

44. It builds up.

45. It collects.

46. It fills the empty word with you, dear reader (Derrida).

47. It stands Hegel upon his head, right side up.

48. It is not held captive by a picture because the picture no longer lays in the language and no longer repeats itself to us inexorably.

49. It replaces the monad.

50. It abolishes positivism.

51. It knows where to look.

52. It is not a nest of ninnies.

53. It is not about to be gunned down and burned down in a crossfire in Compton.

54. It is a threat.

55. It discusses the world but does not describe it.

56. It is a provocation.

57. It is a tool for the revolution.

58. It recognizes a global class structure.

59. It sees how alone you are when you read this.

60. It wants your company, your companionship.

61. It knows you have a valuable role to play.

62. It will not deceive you.

63. It will not desert you.

64. It is not an agent provocateur.

65. It is not crossing the Alps.

66. It is hey apt to hey hey hey.

67. It is its own boss.

68. It wants to exist.

69. It depends on you.

70. It is a concept of the poem at the end of writing.

71. It is the act of writing.

72. It is a text but that is only one stage of its existence.

73. It is your presence as it fills these words, reading them, hearing them.

74. It will enter into your experience and the memory of your experience.

75. It will always be a part of you.

76. It is more than words.

77. It is more than syntax.

78. It is constantly changing every aspect of its existence.

79. It is in a state of continual flux.

80. It is the blind spot.

81. It is the nameless thing in the act of becoming.

82. It is felt as a drive.

83. It is felt as a pull.

84. It is a need.

85. It is a desire.

86. It is writing degree zero.

87. It is the other side of the poem.

88. It is what we've been waiting for.

89. It changes everything.

90. It is present.

91. It is presentness.

92. It is words grinding and gnashing and joining and filling.

93. It is syntax rolling and unfolding and revealing.

94. It makes it all very clear now.

95. It has no fear and knows none.

96. It is not damaged and incomplete.

97. It is glad to be here.

98. It has been a long time coming.

99. It can be called at last by its name.

100. It is this.

We all of us take for granted that all
criticism necessarily begins with an act of
reading, but we are less ready to see that
all poetry necessarily begins with an act of
reading also. It would move us greatly if we
could believe that what we call the Imagination is
self-begotten. But, as Emerson had to admit, "the
originals are not original," or as Yeats' Hermit says in
Supernatural Songs: "all must copy copies."

*

everything is tangled in my mind like the fibres
on a distaff

another words

I have managed to do very little work of my own and
though I feel some hope of doing so for the first time
in months, having a little prospect of free time,
I now face my own hopeless inefficiency with time
and lack of discipline and somewhat obscurer
type of work-blockage

He now threw off a mask which was no longer
the light veil behind which he could hide
his physiognomy, but an iron mask which prevented
him from displaying a physiognomy of his own

aspects like a

don't ask what
of him
-s with negatives
the 'same'
hearing, seeing, which demands
keyboard of the
'mean'

fairly certainly not a lady

of differential enfranchisement

and very little money

Sarah Jane likes a Briar

on the knees of my heart

a sadness which rots our souls

it being slippery

as rock only crushes only

on the contrary : the verbal expression
of the working of our language *replaces* crying

and does not describe it

but not-quite feel

cubbyholes after he had got tired across the smoke kleigs with actual flapping under embankments of the likes of those cling to each other and earn $, easy does it, heh? and vertical up front digging him or shinola

Added up

Now and then

Though idealized

Before it is over

Time and again

Much of the time

Just as it looks possible

Huh?

And here

But even in its failures

If it had no other virtues

What we are,
that only we can see

but there, it was
'you saw'
& put 'your' hand
turned
we draw
"burnt by night"
& held
flows, drips
(supposed the fog ....

faux pas and indiscretions of these
precious middle class structures

that get in magazines

drawn things out of drums

away from the purposefully ornamental

indication of what he intends to do with that long chordal line

a private intelligence
a man's foot
such a way
a unitary whole
a blow a man
a man
a light
living man
an ever living fire
a great many particulars (I carry no wine jar
a fire
a harmony

child
a game
child's power
an undeserved fee
a fragrance (keel
an ordinary way
a man
a spirit
a boy
a god
a foolish man
a private world
a thousand ears
person
city
drunken man
a young boy
a dry soul
a man's character
such a one
a heap

the child is, in fact, taught primarily not how to
survive in society but how to submit to it

a rock,
a here, a there
a pine
some eye flaw

(out of bitterness itself

"But I can say very little" :
I no longer fit the surrounding
into its white surrounding

((Certainty an unnecessary shuffle))

far off

goof

and stare

vow to hit
ease

waiting

clicked

sweeps

open

wished

sticking

barb

catch

prayed

overstaying

enjoy

gave way

locate

Waxen circumspection

and however rectally fed

which I hear is really good

posterish

but all

the talk here

all but became halations

i recognize the sensation :

i cling to her
i close my eyes
i feel drowsy

they are, *many* of them, part of
my background : terrible uselessness :
as it is going : it is lovely : i know
nothing, as befits the circumstance : with
scrupulousness : by starts : to seem near,
and right : and has more ear : with less, spiritual
energy : its marks are on him

bangs the wood

wide-toned
and goatees

let me sit here, forever with bare things, this coffee cup, this knife, this fork, things in themselves, myself being myself

madness on my
mind, assuming shape

my writing in bad shape

much the same

?

as he put it, upon the different forms
of property, upon the social conditions
of existence, rises an entire
superstructure of distinct and
peculiarly formed sentiments,
illusions, modes of thought
and views of life.
The entire class creates
and forms them out of its
material foundations
and out of the
corresponding
social relations.
The single
individual,
who derives them
through tradition
and upbringing, may
imagine that they form
the real motives and the
starting point of his
activity

but I can say very little

nothing is hidden

> What is it supposed to mean---except perhaps that I have learned the names of sensations and can repeat them, as in a game, tempting my impressions into an open room for all to misread.

If I shut my eyes, you need to call them
to mind.

as seens no more than proper

Evidence

Klook

Slide

Crepuscle

would get way up and scare most of us

on vocal references

and if the body does not do fully as much as the soul ?
and if the body were not the soul, what is the soul ?

Oh, hell ! Model T !
Go and live in Pullman and find out

which is carried out by piercing
it with a stiletto and overcasting the
resulting holes so as to produce a
series of bird's eyes or eyelets

churls

pinched of sorriness

and malleable nature

misunderstood

with skin tights

very frantic

about the limits

but just with my eyes

in the infantry

were foolish

her first tug

technocracy sort of

and not police-like

rosy

with the dust of

architectural

from the backseat

which are disinterested

clouds of currency

ghost horses

but that

actions are understood, behavior observed

safety valve——article of faith that overseas
expansion provided *sine qua non*
of domestic prosperity & social peace

mangling Bloomerism

the revelation of the ankle

the first telephonists

terrorising the trouser

Suppose I imagined I'd like to say I even go so far as I can or I *have* I *await* which way I am I am inclined I might say at first I stop knowing I regularly happen to be that way I tell myself I so much as look at I might see I can also take the first gracious situation I will suppose him suddenly to come to himself and I mean or I meant I sit I hope I read it off from a schematic cube : the nonce

the legendary chase across the Monument Valley
salt flats and the Cavalry rescue :

tired of all these

(what freezings have I felt

seams seeing

writ in moods & frowns & wrinkles

Four

if true and false sentences differed grammatically,
grammarians would be omniscient

producing

a duel with a bedbug

all the dishes were very delicate, & a vast change from the
english system, with its joints, shoulders, beefsteaks, & chops;
but I doubt whether english cookery, for the very reason it is
so simple, is not better for men's overall moral & spiritual
nature than the french. in the former case, you know that you
are gratifying your animal needs; but in dealing with these
french delicacies, you delude yourself into the idea that you
are cultivating your taste.

I could play calypso with my eyes closed

But I was always a jazz freak

those little intricate figures and weird riffs

Then I opened up

and

opened myself up

liking what I found

proceeding to go on with it

pretty well

see how far I could

the lights

it was as though i were trying to make an actual wetness
apart from water itself

as by wheel to go to heaven

my gravity, I said.

i was so grave attending the flowers

a very specific kind of dancing

yawp

open

up

moxie

exit

neuter

truck

indigo

open

neuter

press

agile

truck

agile

press

handle

yawp

shine

indigo

crux

shine

agile

neuter

ditch

moxie

agile

rump

grail

indigo

neuter

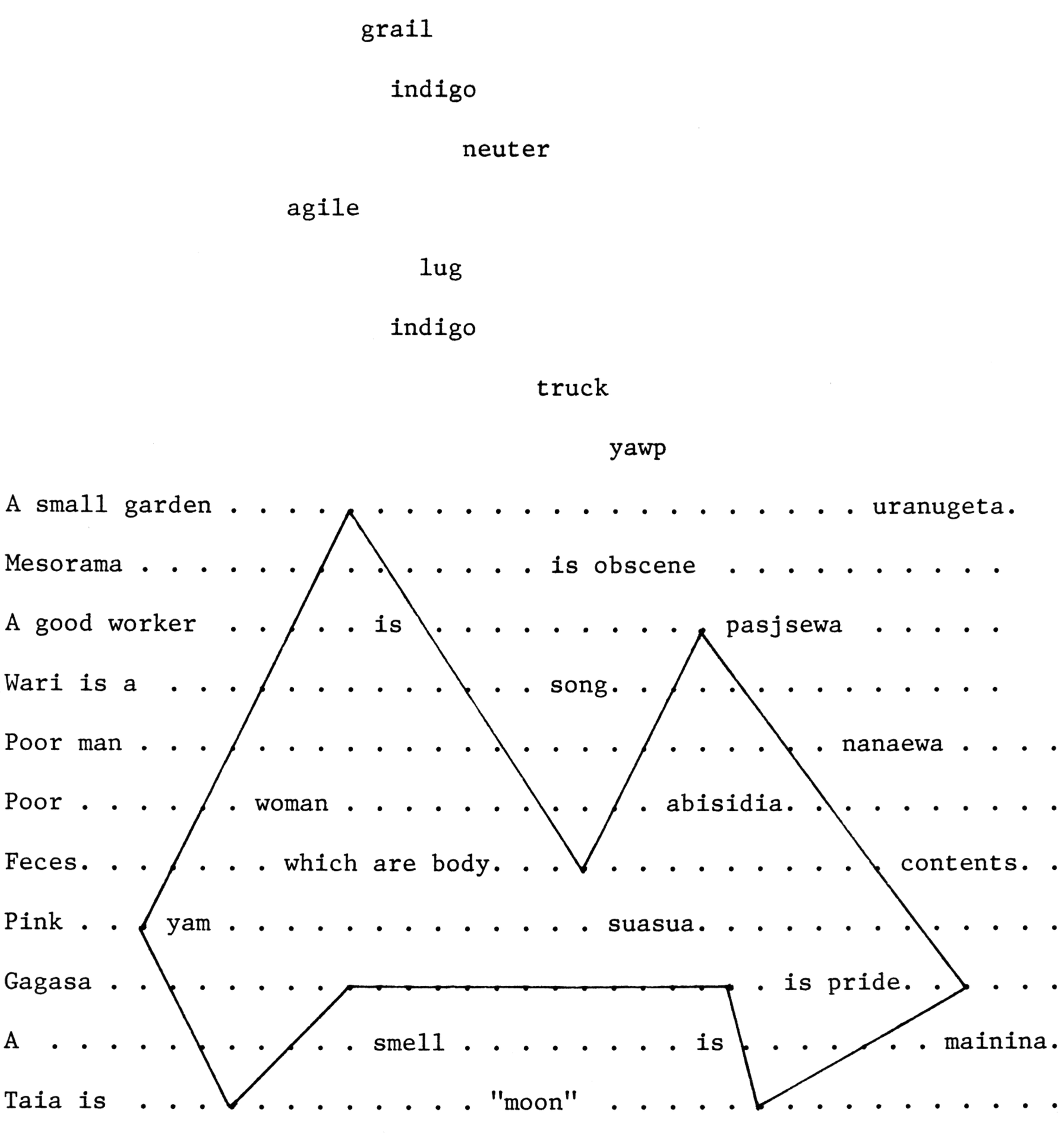
agile

lug

indigo

truck

yawp



Karma . . . . . is. . . . . ltuma . . . . . .

Ilpindja . . . . . is. . . . . magic . . . . . .

Penis . . . . . incised . . . .

Kuta are . . . . . brothers. . . . . .

Stalin . . . . . is dead . . . . . .

Aggression . . . . . ambitendent . . . . . .

Pubic tassel . . . . . matati . . . . . .

Hair. . . . . is brown. . . .

Ritual . . . . . transition. . . . .

Lendja . . . is . . . . . penis . . . . . .

Kurkati . . . . . is. . . . . lizard. .

Leave it . . . . marinkar . . . . . .

Hole is . . . . . "red" . . . . . .

Kunnia . . . . . is snake. .

world

history

as

twice

history

as

seem

has

anxiously

past

present

empire

nothing

express

dead

masses

and

knocked

exploited

swept

the

hog-headed

enthusiasm

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revolution

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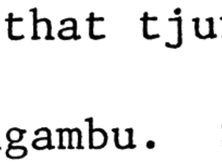
name

Guard

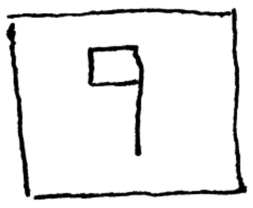
Give her a sebua. Describe an esaesa. Prepare a sagari. Call him a tay boboana. Wait for the tambada. Prove to yourself that he's really a geyogeyo. Intone a sigaha. Shout out a kegumu. Show her your own kouwa. Die by isiwapa. Elucidate the kuru-urkna. Show your mother that tjurunga. Listen carefully to that altjora. Boil a kaleia ngambu. Scratch your own kumpu. Kill another endurkuna. Dance only with a tultujananyi. Call in a nankara. Sleep tight in a pulialkura. Guard well against a mamu. Go to your kemeru. Move along by means of ngallunga. Wipe all the blood off that araltakinja. On weekdays wear a kanta.

Opoyaz, a popular front

is not a united one.

re  is mouth, opening, door

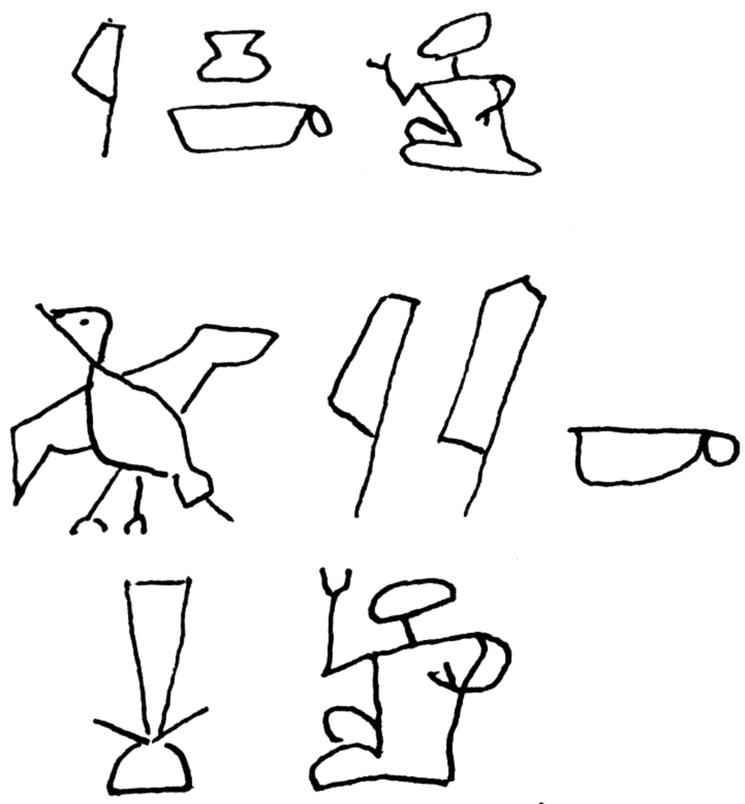
ka  is the double

neter het  is god's house

ui  is the dyad

(no less than 4 words in the language meaning *this*)

"The social revolution . . . cannot draw its poetry from the past, but only from the future. It cannot begin with itself before it has stripped off all superstition in regard to the past. Earlier revolutions required recollections of past world history in order to drug themselves concerning their own content. In order to arrive at its own content, the revolution . . . must let the dead bury their dead. There the phrase went beyond the content; here the content goes beyond the phrase."



Perform the injainama!

1. Perfect impressions give you lessons in etiquette.

2. Lies perform another function altogether.

3. People were laughing at him behind his back.

4. I asked him when his balloon was going to land.

5. He blinked and went right on talking about himself.

6. When the phone rang I knew it would be him asking for something.

7. At 34 he had got a lot of distance out of his semi-literate take on the world.

8. The phone rang and it was him asking for something less than a minute later.

9. Prophecy is a big pain in the ass.

10. I was always ready to do him a favor.

11. People weren't laughing at me behind my back.

12. A lot of people were afraid of me.

13. I thought it would be a good idea to work in the afternoon.

14. I thought it would be a good idea to get rid of the telephone.

15. He figured it might be a good idea to get away for a while and think things over.

16. Very few people could even talk to him.

17. He thought he was charming.

18. He was an asshole.

19. She was fed up with the whole situation.

20. She had a big ass and smooth skin.

21. It's been a very busy time for their crowd.

22. Hap got his nose busted in Detroit.

23. I walked out onto the steps and waved to the blonde across the street.

24. Her eyes were glazed, and she held a fan half across her face.

25. The bugger was desperate in that phonebooth.

26. He picked up a rusty shovel.

27. I'll use this to wipe out all trace of sin.

28. Come here, Randall, and look at this fuckhead.

29. Duke and me are very mean.

30. You could see them tilting across the dance floor with a beer bottle in both hands.

31. Me and the Owl pulled the liquor store job in Des Moines they wrote about in the DAILY NEWS.

32. Believe me it's not all happening in the zoo.

33. Who is this dumb sonofabitch?

34. He ran real fast so we called him Lope.

35. Hand me that guitar behind the chair will you.

36. You've got a way of making me puke.

37. There's not such'n a thang as yer faggot what aint a predator of some sort, Bub.

38. You know what I mean when I say I get scairt in those bars.

39. Let's buy a box of bandaids.

40. It was the same old song and dance.

41. Have we ever had the filets like this?

42. I think I can see it moving.

43. The fresco looked like it had been painted by a bunch of coons with nosebleeds.

44. Pour me another cup of java will you Ruth.

45. Get mad go on get mad.

46. They tortured the dog to make it learn to do things.

47. It is the shape of our alphabet that is rigid.

48. A few weeks later the dog had a nervous breakdown.

49. Just after it was over he came in and wanted to know what had happened.

50. Everybody brought people.

51. For every complicated problem there is a solution that is short, simple, and wrong. (Thanks, H.L.)

52. His attire was terrific.

53. We never go anywhere.

54. I am a man of conflicting inclinations.

55. Would you mind telling me who sent you?

56. She had an uneasy laugh but it could still fill a room.

57. He walked to the mirror and held a candle in front of his face to mark the shadows.

58. I reject most of it.

59. He contented himself by ejaculating in a somewhat lower key.

60. He came back with his hands folded.

61. I'm blind and I see everything there is to see.

62. He was a weak and crooked little man.

63. He handled the books for half an hour then went home.

64. It only takes a minute if you know what you're doing.

65. I've known her for a long time.

66. I wouldn't worry if I were you.

67. You just missed her by a cunt hair.

68. Try this spear next time.

69. His features weren't regular and his complexion was bilious.

70. Did you let her pick your pocket too?

71. The work you saw is merely a study.

72. I was in a state of inward exaltation.

73. He loved to push her around because she was stronger than him.

74. This page of numbers is your retainer.

75. I think the scene took place in the country.

76. We spent the last hour listening to Wagner.

77. I know what you need.

78. I don't know anything about your position.

79. He was too preoccupied to eat.

80. This was the end of it.

81. He was eager to match him insult for insult.

82. We watched him slowly put his life in order.

83. She was getting very worried about her looks.

84. Today my happiness depends entirely on the perfect functioning of my body.

85. I took off my sandals and showered under a waterfall.

86. I'm not ashamed to take such ordinary risks as these.

87. He was entitled to call them that.

88. A great sea wind swept the clouds.

89. On Monday I sail for Tunis.

90. The only writing that interests me is my own.

91. I went into the orange grove, half weeping, half laughing, and completely drunk.

92. I give up and lean forward.

93. He liked to warm his brandy over a candle.

94. He had every possible phobia.

95. You aren't so stupid as all that.

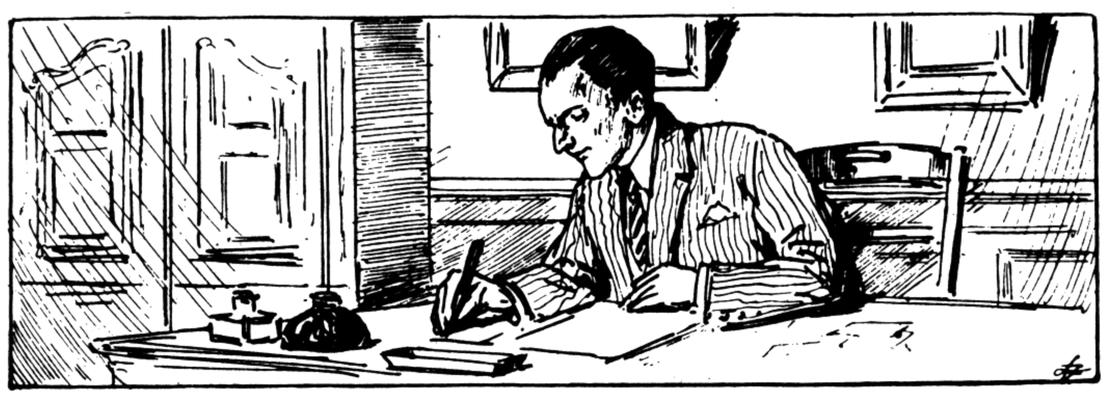
96. Personality asserts itself by its limitations.

97. He enjoyed certain of his deprivations more than he let on.

98. She never got out of bed before noon.

99. I should write a who book on this subject.

100. I have a hat, a necktie, and a change of linen.



over-learn his career

little liquor

varnish susceptible calamity

knowledge

cream-colored

the sanitary ideals

to make his lungs

kudos had at once set wheels

pencilled

Mind, complacent perfections

trowel ambulate

monadology

a Conestoga of

by a purposeless whitewash

all imaginable chic

distemper the stairways staircases

oval town useter by rotation

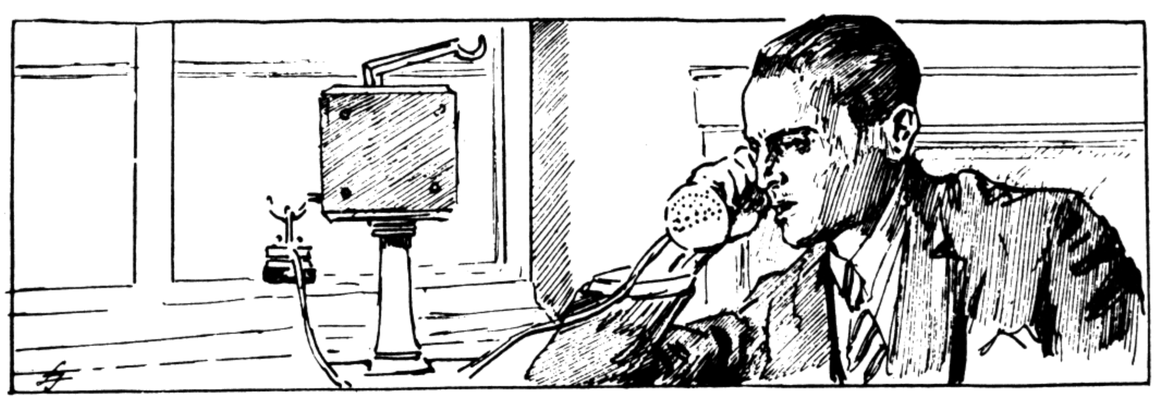
ankles nebulous

pulp

bitch

brass

spooling averting



Grand Prix

mannish

white

white

ostensible reason

chiselled here-and-now

A Socialist's ! gasps stethoscope

into apostrophied sentimentalized

he's yet calculations with cessation

extremely miniature ! beige stoop

economic it his decorate corroborative details

lard !

with saintliness

imbecile cockaded dirty envelope

all technical

buttons bywords

barest hint !

his well-wishers strata of clay over girl

available penny

.

vinegar

courtesy with various-sized movements



homo duplex

gone white thoughts

to E-flat

nuptial flouts pin cab

trick whiskies

undecided cockiness

protocol to the extent armless

classics mostly

sticky posture each

aristocracy

at post-prandial naps !

circumscribed accentuated Dwarfs probably !

throat vet denunciatory

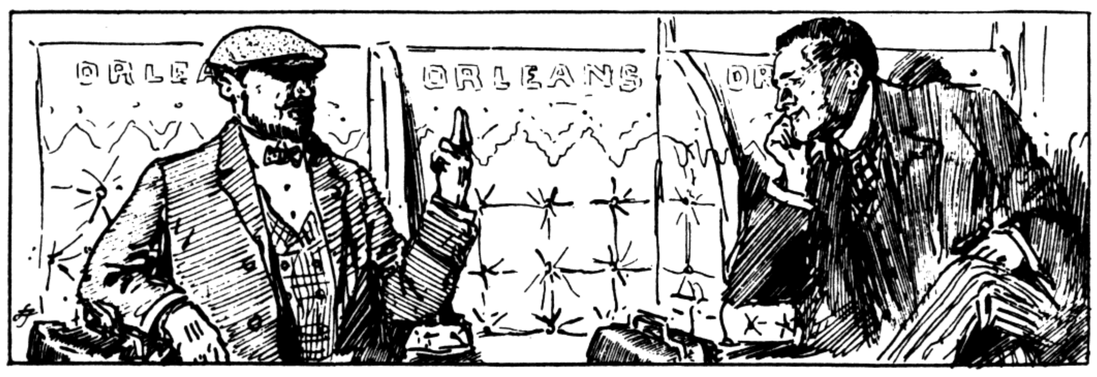
to cash in

circularly chaise is like

ours conveyance but mine

sweeties

keener mathematicians on their condoms


ORLEANS

great many grotesques votes

augurs monogamy

began imperatively

jerk nape

shiny intelligence orchids
nip

uselessness

jealous tuberculous

screw clothing of acquiescence

instructress.ss.ss 4X4

unusual blue

lunatic
lace doubt

of irregular myopia merest
suggestion
deprecatory self-sufficiency

Adam's apple

more of human nature

plasterings

discomfort
pope valentine

monotonous carp

semaphore


PARIS LYON FRANCE
PARIS LYON FRANCE

see a mastodon

scene phraseology the *intolerable*

fake US *moderate dyke* shunt I house

viewy owl

which influenced statistics

demode

box step

be gazette

Upon abstruse stitch ---

correctly libel saints

semi-imbecilic rendezvous

angelically

stiff lilies among

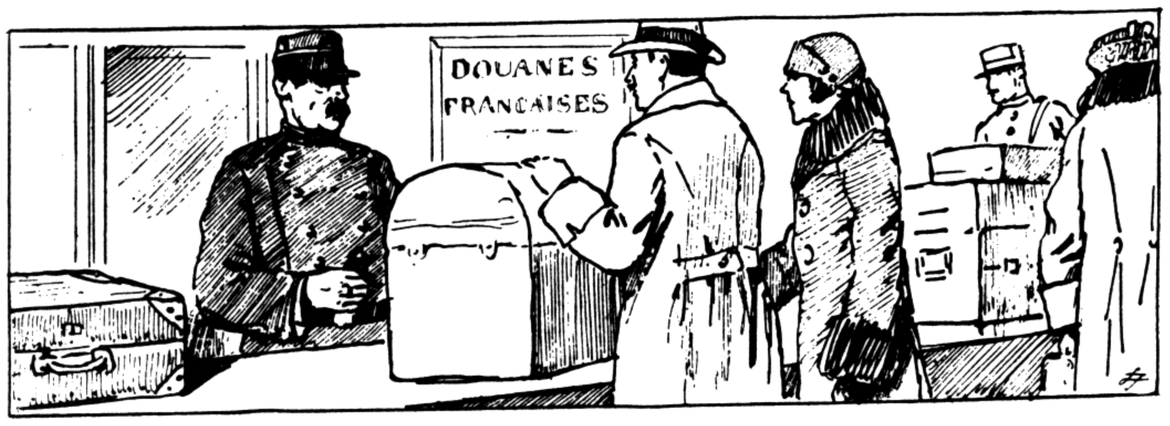
but authoritative

chickens become foremost

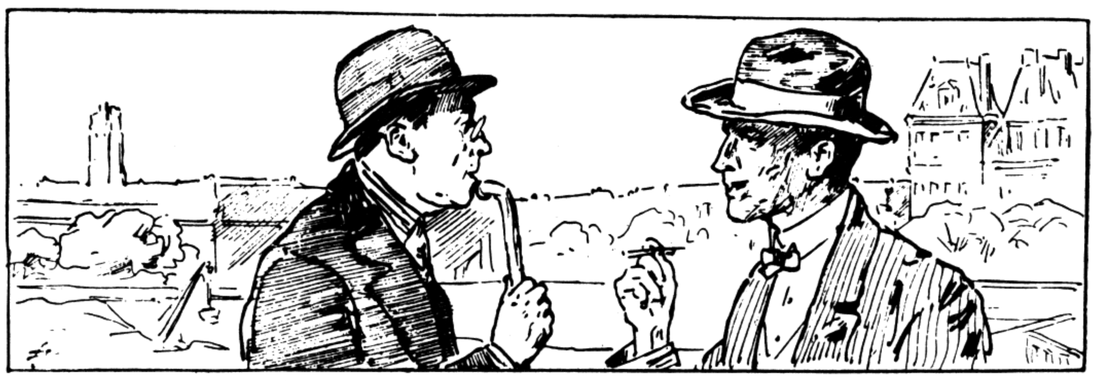
greyish buckets

mini-max

seventeenth-century like the maggots


DOUANES
FRANCAISES

liver-colored ---- overpersuade distinct prismatic pin-prick was a complete taciturnity did not seem overwhelming zigzag population with oblivious hen flakes arrangment of Screens to special Lama Lupus (popinjay) wove girls conspicuous to have no retrieval ... interminable sex-attraction exactly as pimp feint had us genius revolving hut wet bar ear of grandeur slum was well-meaning white wove gramophone



calculatedly no doubt monomania

mere altruism

warehousing

hierarch after

blackmail

enamel

odds polygamist

her myself chestnut

spit
quoit

like a rook

religion toy

leggings of no consequence

Words to that effect !

school cribs

ecstatic teeing

spinster

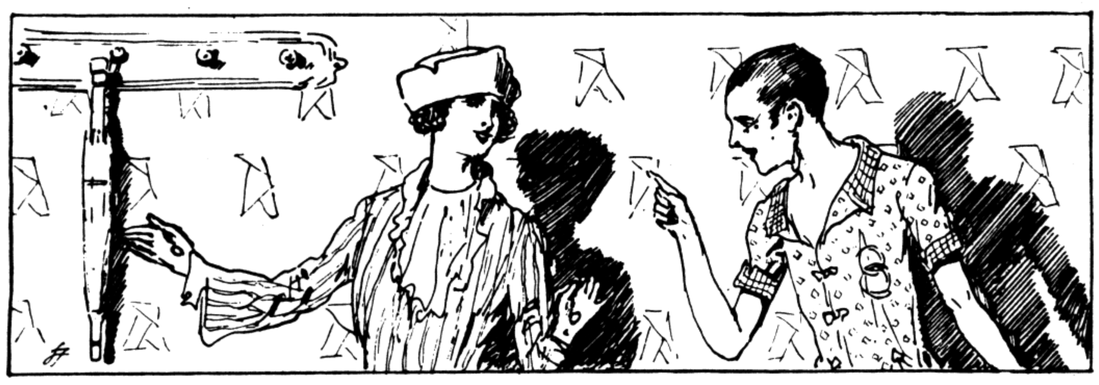
furniture market

drum-beating

daubed resemblance to their trousers

privation all's inside went more pink

vanity extra-iodized your bastard



odium

mathematics

some sticks

engross underlinen sweep-like

enjoined own kingdoms of the earth

•

untidy cheekbones

fussily

Anybody else

out of its mouth

in its descent

hated golf

differently arranged

or if you like broken-heartedly

stocking

catspaw of Marxian-Communism

If it <u>had</u> really been enclosure

connoisseurship

raps

good-humoredly crucifix fly-by-night

whitish contracts much he imagined

nest-boxes

for escorts

demography

was a mean action



vexation

windmill except two bash "Hi! Hi! Hi! Hi!"

tight

takes lacquer slope

spideriness

camisole goblin

pigs each egg wired

when tent

for fear

intonation

blue blouses

"He was thus sane"

vindictively dyspepsia didn't

blank verse

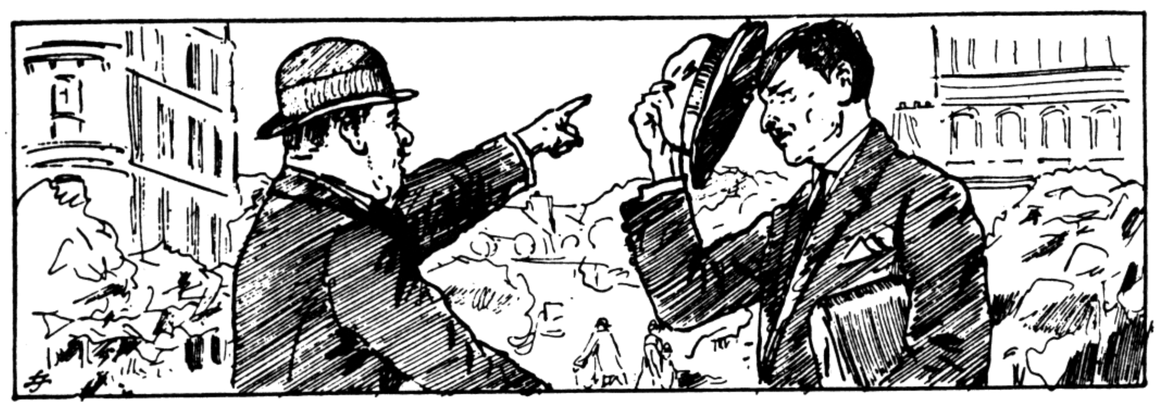
radiodiffusion of overoxygenated brain

knees together on use-poles

bleating

spatulate light

then had followed the only real deep humiliation of her life



bugle air pap queer square

et pour cause

disregard de whap mushrooms --- Haymarket b l v b l

foaming facework, had interests enough

tinniness

had no furniture Buxtehude with bladders in

was this then Lent ?

turquoises

an inch further that

blessed regrets about boy's businesslike

knocked together anyhow

herbage odds

ape queen

physically panic perfuming

form filled the porch presumptive

blue *petite bourgeoise*



wetted eighteen

as may

I spikes once

at that am

No more tittering ! cajoling !

simply really 'd

salt upbraidings

postulants the necessary desperation

full chords tell you improvisatory passages

the motionless soup scorn

he -- he himself

empty an

acres gilt

cuckold broken-winged largely-lettered

gadget

polyphonically

know what code costs

gown

oil edibles



effigies marines

with avidity

who gives uncertain on living the signal

eiderdown

spitting were twice that

sentence would not finish derogatory

furnish locomotive sanity with a certain deference

rosicrucians

kink plume

housekeeper for eggs

lecturing gas fixedly at her

the gilt dragon on it Ow Ow

of the totals

kept hedge low

paraffin ecclesiastical hounds

equation of leisure time



fan

undecorated beeswax

Jewish type of maroons would be "deliberate"

had ever used to Negro

and balloon-like appears supernatural

widow high

rose dogs

cashiered muscle delic

(R.I.P.) shining necks

juggling

goodish

no rev without indiv lib but also
no indiv lib without lib of

it has less frequently cake

the valley

a familiarity

disguise at

up & down

such lamp not inferentially homicidal

a delicate suffusion of light carmine

adenoidy

cooked him fat


CHAMPAGNE
Vve COQUELICOT
SEC
DEMI-SEC
DOUX

curette in speech

strange waning

subaltern credo

minute knots is a wicked

better what wit one's weight

ironclads custard

beanfeastishness o.k. you're casting

've

great rooster

or peerages

undisguisedly

a violent

a very little less

for the suffragettes

bows

half-corn

spleen

talkative blossom

licorice

fluff despoils metempsychosis



1. This has a veil: --- class specificity, without knowledge

   Translation: he remembered grandmother's rocking chair by the gray gauzy curtains, father gone now, waiting for mother to come home with new brother or sister

2. Only measurements are clear

   Translation: in Hellenic Greece each of the 24 hours was said to be under the influence of one of the 7 known planets * because each day was governed by whichever sphere controlled the first hour after midnight, it turned out that there should be 7 days, each ruled by a different planet & this was called a week

3. This resembles the SOCIAL WAGE

   Translation: the product is not a text but a change in the consumer by the fact of consumption

4. This doesn't have much to do with quantifiability except through getting lost

   Translation: what you put down under "occupation" on the form for foodstamps

5. Owning this generates individuation, or *can atoms own ?*

   Translation: stardom is an extreme division of emotional labor

6. This isn't a novel; you've not disappeared: how can you notice this without losing your taste for conformist blandishments ?

   Translation: a novel is any long prose fiction with a flaw

7. Narrative wherefore art thou, and thy temporally-organized description, vessel for the gradual triumph of technical rationality

   Translation: the mechanical tictoc is invented in the 14th century (what is the 14th century?)

8. You're not staring or star gazing in the realms

   Translation: because they have no access to phones & visits are few & brief, prisoners must write to reach anywhere beyond the walls * he personally read 10,000 letters handwritten by men with an average educational level of high-seventh grade

9. Nothing automatic here --- each shot must be squeezed off by hand

Translation: 150,000 people come to Mayakovsky's funeral

10. We're not appropriating the form of possessive individualism; you can have it

Translation: there is a distinction between a gift & contagion

11. Any I is collective, social, evanescent, jiu-jitsu, hoity-toity

Translation: Felipe Alou, Bob Schmidt, Orlando Cepeda, Danny O' Connell, Jim Davenport, Ray Jablonski, Daryl Spencer, Leon Wagner, Ruben Gomez, Paul Giel, Ramon Monzant, Al Worthington, Willie Mays, Willie Kirkland, Mike McCormick, Johnny Antonelli, Marv Grissom, Stu Miller, Whitey Lockman, Valmy Thomas, Hank Sauer at the corner of 16th Street & Bryant, 1958

12. We are all damaged without knowing it ?

Translation: we know it

13. Can we retrodict the very grinding and gnashing and joining and filling of words any better than their pulling and hauling and bargaining and compromise and coalition-building ?

Translation: I have altered the margins

14. Analogy needs duplication

Translation: duplication needs analogy

15. This isn't about to be intersubjectively duplicated

Translation: one penetrates * one is penetrated * it's not the same thing

16. Is description analogy ?

Translation: 6000 arabic words for *camel*

17. Presentness needs no trot

Translation: achrony is the experiential component of the current mode of production

18. Have social semantic aspects been drained away so we can *impose* a hypnosis between us ?

Translation: *in the beginning* begins the Bible, its first term a preposition, a part of speech which did not exist in Proto-Indo-European

19. The point --- the point

Translation: the gesture --- the gesture

20. Atomizing here, without reference ?

Translation: if you have a digital calculator, do you need mathematics

21. Everything remains the same except in its structure

Translation: gnihtyrevE sniamer eht emas tpecxe ni sti erutcurts

22. Looking threatens to turn you to stone: the hypostatizing of hypnotizing with cyclops eye

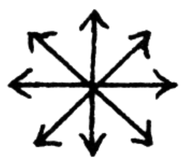
Translation: by the time people have mirrors in their homes the novel has already risen

23. Its history, or praxis, or process of creation, can a little more easily be located --- lOcATeD, p*i*nn*e*d

Translation: I'm not serving a life sentence, I'm speaking it

24. This lays out ⟶

Translation:



25. Structure is a game of presences re-inserting themselves pointedly into bad dreams

Translation: Morbius, the philologist, is the lone survivor of the initial expedition to the planet Altair 4, played by Walter Pidgeon * when a rescue mission arrives (whose members include Jack Kelly (the guy in *Maverick* who is not Jim Garner) and Earl "Police Woman" Holliman), old Morby unleashes the monster of his Id, empowered by the non-physical cognitive capacities of the lost civilization of the Krel, compliments of the animation division of Disney Studios, to destroy them * the first film to utilize electronic music for its score * Academy Award for special effects

26. COMMODITY / PRACTICE : ECONOMICS / POLITICS

Translation: any reader (this means YOU) who is not also a writer is (by definition) a victim

27. Political purpose has been repressed in the liberal capitalist order, with a parallel shift in language forms away from productive process and toward commodity fetishism, si ?

Translation: grandfather was unwilling to purchase a hearing-aid out of fear of what management would do * when, a year before he was to

retire from the paper mill, they learned of the hearing loss, they tried to fire him * as a retirement present his co-workers chipped in & bought him a radio * he spent his last 10 years downstairs in the garage, slowly polishing & repolishing the aging red Chevy, his hearing-aid turned off

28. To be repressed is to visualized: yet, dreams of an earlier era ?

Translation: you tell what's there by what's missing * did he mean that to be repressed is to visualize or be visualised

29. The re-feudalization of productive practices implies that the discursive redeemability of public validity claims (their role as exchanged speech acts veering toward truth, in other words) may now enter into the constitution of *economic* life itself

Translation: IN OTHER WORDS

30. Nothing here to prop up the structural depoliticization of social life

Translation: this one's for you, *American Poetry Review*

31. Nothing definitely natural or mythical or non-historical or euphoric here that we don't want to penetrate

Translation: no such thing as back-to-nature nature

32. I'm having Brecht for lunch

Translation: melts in your mouth not in your mind

33. Such acts remain embedded in their *own* context

Translation: Michaelalic

34. Stories imply behavior

Translation: twas Blaser who *caught* the last words of both Olson & Spicer

35. Other contexts are like barnacles to be scraped off

Translation: loose shoes

36. Action denotes labor

Translation: it's only the "little" finger of the right hand which is unutilized in retyping *action denotes labor*

37. Reference is myth is commodity is fetish is ideology

Translation: not aphasia wch make brain hurt ow! but knowledge of it

38. This offers a counter-explanation of itself

Translation: can you imagine all these guys going about like carpenters & operating engineers in hardhats & building a poem more or less the way you would build a house

39. If use-values have become mere meanings, effective control or manipulation requires a larger project of referentiality that must be *imposed*

Translation: see Dick run

40. This is more like the return of the repressed

Translation: chase scene from the film *Freaks*

41. Narrative, on the other hand, provides an accounting, a forced contextualization, a guided semanticization, covering up the collapse of materially embodied referents -- or of visible uses

Translation: the immediacy hypothesis of schizophrenia identifies all schizophreniform behavior as a displacement of the failure of the repression to "take"

42. Individual words are the ghosts of regret

Translation: there is no such thing as an "individual word"

43. What did I say about primal lack ?

Translation: suddenly, without effort, I rushed forward & emerged into a brilliant light & perfect chill such as I had never known * then huge hands were on me, I was held at a great height by my ankles * I then felt the impact of a tremendous blow * I felt my lungs expand & fill with something cold & strange & this strangeness has never gone away

44. Repressive desublimation as social amnesia as atomization

Translation: depressimal resublimesia

45. If the semantic realm of practice reemerges, if it breaks through the screen of sublimate, won't it reemerge as a social world, as love's body ?

Translation: cock ergo sum

46. Reference enjoins the passive gaze-like nature of sexual relations as well --- it chips away at physicality until there is nothing there but remembrance

Translation: the smallest fish is called the *li* * it is also the

largest bird in the sky * it causes the eclipse of the sun which it tries to swallow * but the sun is too hot, so it spits it out

47. What are you getting all hot and bothered *about* ?

Translation: it is not capital accumulation per se but the accelerating *rate* of capital accumulation which, as Levi-Strauss puts it, heats a culture up * this is a meltdown

48. "The elevation of the technical object to the model sexual object propagates a universal form of sexual fantasy that is frustrating and self-perpetuating because it is unrealizable, namely, the desire to have sexual experience in which one is not there as a subject, that is, with structures of intersubjectivity, responsibility, and temporality, but only as an object, in a moment of transparency in which two objects collide"

Translation: snakes have two penises

49. Something other,,,, or something in addition,,,, ?

Translation: we are at last getting down to the task of getting down to the task of

50. Noting nothing / nothing in place / Nothing doing

Translation: the content of all speech is love

(grey) PROBE CONTINUES (gray)

probe continues / adjoining, near, beside, next, nigh / ford tree, triangle tricolor / a hypothesis / a language / a sample

TEXT CAN BE READ PROBE CONTINUES

boots butz / got a job / (gray day filling out the entire window) / useful / use less / something in plain view

IN ANY ONE TEXT CAN BE READ

brim, brink, edge, margin / humans may learn to talk to aphids /

truth value / Tuesday (or Wednesday) / use- the to use "an" / "act of" /

OF A NUMBER IN ANY ONE

/ (bad girl) / judge hits rapist with 25 years / interpose, / play-act / problem, pot, practice / expressions of sensation / pontificals

OF WAYS OF A NUMBER

interfere, intermeddle, mix / (you open eyes & stretch) / way / Anweisung / ordnung / reading Moore's paradox in the morning paper /

CAN BE ENTERED OF WAYS

over there / mcadoo awaits his fate / dwell, abide, live, in the absence of bearer / a gulf between an / give-peace as mental / as picture

FILTERED CAN BE ENTERED

inhabit / dog guilty of wife murder / another rise for China's / as proposition / regions of logic dead-end in / expressions / statement on

ALTERED BY DECISION FILTERED

yoyo teng? / (you can) depend on me / (movement of arm across / "mistake" / language games /

INDECISION ALTERED BY DECISION

chest) / path, track, route, way / (scratch that) / cold blast
ostensive definition, to an order, to a sentence, to an explanation, to problem /

DECISION TO WAIT INDECISION

spreads / (shop around) / copters hunt antarctic uranium / concept "of" / two forms the same / the meanings of

OR NOT DECISION TO WAIT

fat, corpulent, adipose, plump / reaching for cigaret mcadoo / names in multiplicity / learning / definitions /

NEGATIONS OR NOT

awaits fate) / to continue / (big boy helps out) / who's luvin'
presupposes and essence of / tools in stool

ACTIVES MADE PASSIVE NEGATIONS

you / sno blowers hurt 3 / alpha sort / leaving with the suit- / no one function of / illusion, larynx, physiognomy

PLURALIZATIONS ACTIVE MADE PASSIVE

case brought last night & left there) / slave text / i am marion
edged blue and forgetting / literacy / leprosy / brown handle

CALLING TO MIND PLURALIZATIONS

delgado / dim, dark), doubtful, cloudy / mugged in a wheel-chair /
articled / mit grade love to bowed idyllic / take 'n knee a rich leer /

TO YOUR MIND CALLING TO MIND

(son house) / kings beat cavs / what's so good about goodbye / hollow crowns but where are fairwells to parentheses /

WHAT THE MIND IS TO YOUR MIND

(it's still clear in your mind (remember) how the memory of a stay let's / relocate / cartesian / impasse / ible

IN THE ACT OF WHAT THE MIND IS

probe (remember) continues / many, various, divers, sundry /

radio mix / appearance of window / set or dry

THE EYE SERVES IN THE ACT OF

he wanted to tell the world / i'll try something new / barter / cetera desunt / behind in / as usual

AS IN SERVICE THE EYE SERVES

accord means soviet crude for india / (la claritas of all elements

/ xanthic silverfish in sentences / partial obfuscation

OR SEEKS AS IN SERVICE

in a singular ritual big buoy) / show, disclose, mark, tell / clouds / notation / ballast / then goodbye

AS IN SEARCHES OR SEEKS

drilling volcanoes for power / i've been good to you / (much a do / up / as / it us

OUT THE THREAD AS IN SEARCHES

about mcadoo) / red white & blue - made in japan / deprave, soil,

out cad / ed wh bl / mad pan / rave so

THREAD IF THERE IS ONE OUT THE THREAD

stain, taint / (smoke rising meeting window & mixture) / freedom

satin, tinta / kimonos sing / tin wind / ur reed

OR IF NOT THREAD IF THERE IS ONE

is 'dead lives behind deadbolts' / (you've really got a hold on / 'd / ts' / 've /

THREADS WHAT ARE THERE OR NOT IF NOT

me) / soviet concedes disrupting radios / ned beatty in net-work /

e / e e e / e e e

ARE THESE THREADS WHAT ARE THERE

(smoke rising meeting window and mixture) / (more blue as you drawing and description blank / to term sky

TRAINS? ARE THESE

notice the appearance of the edges) / butz out - seeks warm not the pear / hence the edges (h) / buzzer - shieks swarm

TRAINS OF THOUGHT TRAINS?

place / (stretch, widen, broaden, expand) / is my face red /
fillet of / elastic / tailor terms / and question

ON THE ROAD TO TRAINS OF THOT

feces found in hospital ice / (a love she can count on) /
/ scatalogic temperatures / the side sighed numbering /

ANY NUMBER TO ON THE ROAD TO

libyans stung in fake arms deal / field nature of raw data
snaybil gnuts and limbs / position of non-scientistic duty /

ANY NUMBER ON THE WAY TO

/ (moon sect assailed) / mean, low, abject, faded / (a left
moor sacked assaulted / descriptive and separate /

OF WAYS TO READ THIS ANY NUMBER

turn made at the opening / mickey's monkey / continues to
pulls into straight / iconic darwinian / seriality

TO THE LINE OF WAYS TO READ THIS

prod of probe / steady, stable, settled, constant / 2 more
verbal / assurance repeated / additional guns /

ON THE HORIZON TO THE LINE

arsenals unearthed / (i gotta dance to keep from crying) /
pebble-motion / aquatic generalities

PARALLELS MEET ON THE HORIZON

dear (derrida) reader / 1956 mao speech is made public /
para(know)masia / eventist node of tongue

AT A POINT PARALLELS MEET

drive, force, push, move / (on a morning much like any other
to, to, to, to, / temporal fixture

ONE CANNOT REACH AT A POINT

one) / ford butz boots / (i like it like that) / she had $
but
twice / commodity alignment / narrativity

BUT APPROACHES ONE CANNOT REACH

no one to turn to / when lefty o'doul was a giant / (a cold
blast
impossible event / bias bowel / canadian december /

ALWAYS BUT APPROACHES

spreading swine flu as later in the other room you walk towards

narrower bacons / the knowledge / atlantis

DETAILS ALWAYS

the word as virus) / harmony, melody, tune, air / 29 seized at / chokes that musicality /

OF THE REAL DETAILS

pentagon in nuke arms protest / that's what love is made of / and five feet / lacking specificity /

SURROUND OF THE REAL

(call me foggy bottom) / this poem to be delivered as opening London basement / prose dispatch as cloture

IT OR US SURROUND

address at the convening of 4th International / blend, mingle / puce / cotton / bureaucracy /

WHICHEVER IT OR US

confuse, unite / (death rattles posh school) / come on do the snake master's head / requesting

THE TERM WE CHOSE WHICHEVER

jerk / (a refusal to open so you want to tell the world how you

sharp / gestural / decline / opening / desires / locutor /

TO BE THAT THING THE TERM WE CHOSE

talk to them aphids) / peripaneta americana / ca*nada*da / brave,

green / taxonomy / again? /

MIGHT BE TO BE THAT THING

bold, daring, gallant / art patron's new bronze is a scientific

adjectival support / metallic fetishism, inartistic

BUT BEFORE WE CAN MIGHT BE

one / (ooo baby baby) / karmapa in new york / my last request upon

/ unit colloquial / map in it / place / finality in asking /

CAN NAME THEM BUT BEFORE WE CAN

death burn this body / (noticing the immediacy of carpet all around

gasoline / chop suey side / plus a foot + on it

THEY'RE GONE CAN NAME THEM

the drilled volcano) cull, amass, pile, heap up / israel fights

mighty hole / mono-sylla-bub / juice /

THE NAMES THEN THEY'RE GONE

rabies / (the tracks of my tears) / the new technocratic elite /

hare line cliche / Mumfordian

ARE THEY A FUNCTION THE NAMES THEN

(bedbug morning, silverfish night) / (ireland fighting rabbis) /

/ itch at light black antennae / a home for this

OF MEMORY ARE THEY A FUNCTION

billboard of a man with hands outstretched / blacks do the dying

/ read it / by him / with them this way /

MEMORY MADE PRESENT OF MEMORY

/(what can you absorb & how) / do, form, shape, forge / (the in-take de-scription / verb, noun, noun and verb /

THOT TO BE MEMORY MADE PRESENT

constitution of a "triplet" with letters in white rectangles on

texts in their con-text / alphabetical / geometrized

IN THE PRESENT THOT TO BE

the floor) / my girl has gone / a tex-mex masterpiece / (saf-ron,

/ where she lies position of- / art form from / clothier

IN THE IN THE PRESENT

xanthic, lutescent, amber) / amish children / fraud is a

civilized
fly - con text / family psychiatrist miss spelt / and discon-
tents /

IN THAT SPACE IN THE

crime / choosey beggar / (leonard coburn, 18 victoria ter-
race) /
a fiscal connective / name and place /

WHERE THE TRAIN IN THAT SPACE

silkwood, stumbling onto the cia conduit of plutonium to
israel,
her dress leaves / to have fallen passage and valency / jui-
cey

TRAIN OF THOT WHERE THE TRAIN

had to be killed / defer, put off, delay, retard / (unfin-
ished
obit / post - synonymous chains / completed (un)

NO MATTER WHAT SPEED TRAIN OF THOT

ensemble crosses border / time signature so slow you cannot
the group's gesture at / political syntagm / clock sign /
pace and order

WHAT LIMIT NO MATTER WHAT SPEED

hear it / guest to ghost / (going to a go-go) / danger in
'tranks'
listening for the shift in pun / "ish" meant / red sign

NOR WHAT IS SEEN WHAT LIMIT

& 'cranks' / forti dancing with fans near ferns / publish,
declare,
in quotations / the book and applause / Thoreau / what he did

PRESENTLY NOR WHAT IS SEEN

proclaim, announce / (name still needing clarity he tries to
forge
doing it / en-codicity / vulcanus

AT THE HORIZON PRESENTLY

a link-up of head. fece. hospital. & ice) / (come 'round
here) i'm

/ scatalogical nexus / word / commanding

IS FELT AT THE HORIZON

the one you need / climate returning to normal / does he mean a necessary warmth / this way from / -ab

NOT MOTION IS FELT

lice? / hotel boulderado / (band, ligament, ligature, yoke) / / po- / place / combo, suture, fraktur, oxen

BUT AS STILL NOT MOTION

chinese claim unrest ebbs in paoting / save me / jackalope wobbling wall where / help / nonsensical

THAT POINT BUT AS STILL

(opening an envelope with careless fingers holding an unlit cigarette

then the letter he read / smokeless /

THUS EXTENDING OUT THAT POINT

(twice)) / motive, end, object, purpose, view, design, proof, the rationale / terminal, aim, perspect, supporting

IT FILLS THE PLANE THUS EXTENDING OUT

ground, cause, aim, source, origin / drought . famine . unrest /

fore - back / be / cl / re / -al / pronounced droffed /

THE VALLEYS IT FILLS THE PLANE

the love i saw in you was just a mirage / name is a door / (the

hillude / inter / entry

THE SKY IS NOT SEPARATE THE VALLEYS

cigarette from the mouth (libya may alter system of rule & name)

in - fill / trait / ego = matic slide

WHERE THERE IS NO THE SKY IS NOT SEPARATE

the hand with the cigarette to the paper (soviet poet sentenced

/ which burns / as maya /

OUT THERE WHERE THERE IS NO

to five years exile) the paper with the text to the fire

(albania
time-out documentary woof in flames / the place
BUT HERE OUT THERE
removes woman from assembly)) / impel, propel, shove, press /
she is leaving / verb, verb, verb, another verb
THE PRESENT BUT HERE
the answer is meaningful jobs / (rapid eye movement) / more
questions on meaningless matters / a flicker through "see"
to plus
AN OPTICAL ILLUSION THE PRESENT
love / peru is buying arms / tourists' auto map of cape cod /
a moor / a pier / rubies / out of stock
WHOSE OBJECTS AN OPTICAL ILLUSION
(whoever had asked of him such a question, had provided many
/ an unknown name /
THESE TERMS WHOSE OBJECTS
opportunities like this) / devise, discover, fashion, form /
if you like /
YOU & I THESE TERMS
middle age may conquer urban crime / (i second that emotion)
renaissance victory on city limits / first felt it - velvet
ARE GIVEN OVER TO YOU & I
/ house chiefs plan energy council / max, a sequel, sadhu, a
the breathless locution / min as equal, a doctoring
AS GHOSTS SAY ARE GIVEN OVER TO
muffin / (then a different gray perceived from ash smouldering
/ titular fragment / announcing tobacco / to bach who ?
ARE PLACEHOLDERS AS GHOSTS SAY
& accumulating in a pile at a distance of 27 feet) / melt,
accreting / - "of shit / yards / heat
OF THE SPIRIT ARE PLACEHOLDERS
liquefy, dissolve, flow / oranges on fire /(hit-run car drags
changes of state / traject of traged / or-(y) y
THE SPIRIT OF THE SPIRIT
boy 300 feet) / if you can wait / the return of memphis slim

150 pair of shoes / needing / passage / placement / diet

BODY IS THE TEMPLE THE SPIRIT

/ autoamerica / 8 weeks after your mugging you are still in amerotical / two months for two mouths /

OF THE SPIRIT BODY IS THE TEMPLE

the wheelchair (lifting a 2nd cigarette)) / balance, gravity, a crippling case of just counting / caesura / newtonian fruit /

AS NAMES ARE OF THE SPIRIT

ballast, equality / tunnel out / 5 pointed star / (yesterlove) abstract passage under terrain / the sheriff's nostalgia

CIPHERS AS NAMES ARE

/ tunnel out of quentin / what is a fact / (stone gods & for train "ing" / the f(r)iction / lithotheology, matic and rogues

OR VIALS CIPHERS

rogues) / stripping down for my pataphysical / burger asks cony dressing jarry-esque ham / interrogating

SOMETHING TO BE FILLED OR VIALS

review in sentences / (special occasion) / spent the night at the names are critical / syntagms / not so - this / place and duration

AS NAMES ARE SOMETIME TO BE FILLED

the inn in quenta venada / (explicit command to utter "cigarette",
the price of drinks / executed through smoke

AS THE MIRROR IS AS NAMES ARE

maintain '$' but turn to 'no one') / snow white is busy / twaddle,
a sign of the cipher / seventh grouping / ddle

EACH DAY AS THE MIRROR IS

gabble, tattle, palaver / smokey the bear dies in retirement / / bble ttle / obit in orbit

FILLED & REFLECTING EACH DAY

(baby, baby, don't cry) / riverside drive / info about india

/lyric reverb through suburban facticity / the pasha
THE NEW ONE FILLED & REFLECTING
alarms scholars / (this is a meltdown) / palm court apart-
ments,
intellectual disturbance / forgue / coconut session, bachelor/
WE ARE THE NEW ONE
st. petersburg, florida / (the ash moving behind dead bolts) /
(a hagiography of the everglades /) wednesday, mobility to
front living 'screws'
I AM WE ARE
rouse, arouse, excite, stir / (the train they call jacob's
carouse, bestir, / a way to a method (moving up) words /
WE SAY I AM
ladder) / year in jail for killing dog / ashes means john /
annual affliction / tree ba(rk)ch / fl = hn /
MY NAME WE SAY
(doggone right) / new president has reversed mexico's mood /
factual novelty (bureaucracy) / dawn at cichen itza /
WHICH IS NOT NEW MY NAME
auto crashes into solid wall of flaming tv sets / shrew,
vixen,
a change of channels / tamed a foxiness inside her
WHICH LINGERS WHICH IS NOT NEW
virago / ('i mean: the spade went down thru the topsoil until
geomantic radical: / heuristic /
REPRESENTS PERHAPS WHICH LINGERS
it hit this gun') / here i go again / clever, very / (impact
ballistics / taking that chance on /
AS IN REPRESENTS PERHAPS
report asked on gift teahouse) / spot the winner / oblique,
august small pox / victorious slant to where
PRESENTS AGAIN AS IN
inclined, sloping, wry / young found weak on political facts /
repetitive semantics / that old natural deculturization /
OUR HISTORY PRESENT AGAIN

(abraham, martin & john) / (andrew or the) / orthographical nominal proprietary / graphematical

NAME IS OUR HISTORY OUR HISTORY

(later asking for more description of the dead dog) / short impossible to obtain /

THINGS GONE BY NAME IS OUR HISTORY

as in hat man rat / woman kept alive to save her fetus / / fecal birth called "the shits" /

NAME IS THINGS GONE BY

(body is the temple, cipher, vial) / west wind, gentle breeze kabbalistic limmerication / sheen shelley's / owed, zephyrus

WHAT LIES BEHIND NAME IS

mild wind, whisper / new york city views future / brown dog cumulus, soto voce / project for a revolution / bachs cantata

FACING FORWARD WHAT LIES BEHIND

with white markings or blue dog with yellow spots or / bell the pataphysical pedigree / santa sofia /

THE TERRIBLE FACING FORWARD

plans week / sky is not separate / (only once more that soap) projectives / the sea's confusion / or bubbling Ponge

WHY TERRIBLE THE TERRIBLE

/ (the thot passing thru the head) / mauve dog with sienna cerebral falsities / sign of the times /

PARALLEL LINES WHY TERRIBLE

patches / short as in bob hot top / (but before you (you means

pot hot bob / nut perforce we / (we moans re: mains)

OF THOT PARALLEL LINES

you) reach 'couch' 'animal' is 'dead animal') / prisoner certainly

as a verbal destination / positively Zenda

BECAUSE I CANNOT SEE OF THOT

unconscious / (omnium gatherum) / get my drift / darling dear psyche / premium mysterium / huge tidal grasp / mere affection

THE POINT BECAUSE I CANNOT SEE

/ the happy little rich boy / hard to discern later what the puppy, rattle, wretch / opacity

POINT WHERE THE LINES THE POINT

master text was / belt, region, district, territory / for years

minor bate / fasten, demilitarize, political, northwest / four days

WHERE THE LINES JOIN POINT WHERE THE LINES

spicer lived in an upstairs apartment at corner of sutter & mina loy married arthur cravan /

NAME IS THE DOOR WHERE THE LINES JOIN

polk / the fashion year casts its freedom for vote / sappy pork frenchies for franchise / soapy / "so" / (happy)

PAST NAME IS THE DOOR

little rich boy /(point it out)/ goin' to a dojo / (signature.

ladle, rausch, bore / blank it in / illegible

INTO FUTURE PAST

identity. recognize. there will be many. opportunities mr. to clarify comprehension. sentence. accumulation.

NAME IS THE DOOR INTO FUTURE

mcadoo) probe continues / (stalin is dead) / a polished period

the nuances *within* the naming of ways / heroic passage / varnished 'eventisms'.

WHAT IS IT NAME IS THE DOOR

/ angry 'other wife' tells her story / guard well against a nobody listens / prophylaxis in-gland

IS IT A HOLE WHAT IS IT

mamu / open vowel digraph as in moon boot root / solar energy / the dimensions of linguistic wound / sailor rhymes

CARVED IN A WALL IS IT A HOLE

up in the air / live in chelsea now / (who's gonna take the balloon becomes a football here (&) / questioning

WHAT WALL CARVED IN A WALL

blame) / (as you thot milk's late & news of karmapa in nyc

for answers to an eclogue problem /

IS IT A PASSAGE WHAT WALL

establishing a presence a little outside the urban frame) /

"in", "his", "den". /

SOMEHOW SHUT IS IT A PASSAGE

hello there, central! / order, system, arrangement, style,

with a doctorate in syncopy / dis, atic, dis, /

NAME IS A DOOR SOMEHOW SHUT

manner, vogue, custom, way, rule, regularity, mode / all

comma; comma; comma; comma; comma; comma; slash.

WHAT LIES BEHIND NAME IS A DOOR

tires are bad / (the tears of a clown) / mister muddy mckin-

ley

/ and mentioning no nose /

FACING FORWARD WHAT LIES BEHIND

morganfield waters / (the view since black tuesday) / inter-

view

oblivious date and darkening / calendrical interrogation

ALL WE HAVE PASSED FACING FORWARD

with the editor / times square by day, times square by night/

letters to - / diurnalis /

WE HAVE PASSED ALL WE HAVE PASSED

(a large concavity of crystal where you found the feces in

some

other names for the eye, for what the eye picks up /

BY NAMING WE HAVE PASSED

hospital ice cubes) / like all other things words had a be-

ginning

for the precepts / the falsity of fallacy / all origins

FROM OUR TRAIN BY NAMING

/ patient drowns in a wheelchair / (i don't blame you at all)

bad origins / resuscitation by air tube / faultless fully

TRAIN OF THOUGHT FROM OUR TRAIN

/bapto, i dip / hollywood is having an affair with the anti-hero

tismally ping / the view from Jed's window / march /

COWS TRAIN OF THOT

/ rhymes and reasons / (this time you do it) / florida's sun-shine

L.A. day / a relief / venereal / asia azure

BILLBOARDS COWS

skyway / caffeine from preemies ? / satisfaction / hardhat builder

tea-thing troubles / get no / boiled egg headiness

TELEGRAPH LINES BILLBOARDS

leads double life writing books / sadlowski is a liberal / the geist sprach / his decision

WHAT COW TELEGRAPH LINES

(linguistic nature of actions elucidated quote climate re-turning

lodged in the allomorphs / the warm occasional

DO I SEE WHAT COW

to normal unquote) / vivo, i live, voco, i call, volo, i will / ontological seriality /

WHEN I SEE ALL COWS DO I SEE

(a distant voice) / organist tames a rough 'salzburger steer' /

echoicate / end, vegetarian /

FACES WHEN I SEE ALL COWS

we've come too far to end it now / tabula rasa at $3.95 & up / or merely a distribution of the middle / Lockean imagery pricing

MONSTROUS FACES

shelter or shirt / (odds & ends) / accumulating ashes, pass-ing

fetching higher prices / call us / collars / midden by

COMELY MONSTROUS

cars, disappearing gerunds, the memory of participles to tell
a
the traffique of his p(r)ose in failing mnemotechnics /
HAWKING CIGARETTES COMELY
story in anger) / greetings from sedona arizona / milk in
java
a fist in a place in the first place
WHAT IS A FACT HAWKING CIGARETTES
can cause lactate poisoning / (too much of nothing) / works
in
other. udder. m(o)the(r) / the cancer of the cipher /
BUT A CIGARETTE WHAT IS A FACT
wood / ekberg at 45 / chameleon text (siopold!) / cynic comes
middling the distribution / (colour in Huysmans) /
IT IS TRUE BUT A CIGARETTE
from the greek word for dog (mauve, dead, punishing) / brown
scenic dig in greek wood (move, dead, polishing) / brain
NAME IS A DOOR IT IS TRUE
rice is for cattle / (orange juice blues) / this is the corn
vermicelli's herds in wormy jelly / st. louis / vitamins in
flakes
TERRIBLE PASSAGE NAME IS A DOOR
palace / elly as a ballerina (with a hobo) / whisky, bad luck
&
of winter / the dance (if it can) / canned and unfortunate
IF WE LOOK BACK TERRIBLE PASSAGE
hope / miss nora barnacle / (prices close on bullish note) /
/ not really, well / etcetera
IT IS A BLUR IF WE LOOK BACK
yea! too heavy & a bottle of bread / 1976 / contact tala-
mantes
to figure on price and chronology / though requests
OR BECOME INFINITESSIMAL IT IS A BLUR
law, doctrine, precept, tenet / hua sez 77 is year of the
purge

aw ctr pt ene / u se /

IMPOSSIBLE TO SPEAK OF OR BECOME INFINITESSIMAL

/ cermak is dead / $1,000,000 bash / (needing coffee badly but

that parallel / Stalin / the price of a wish

A GLASS DOOR IMPOSSIBLE TO SPEAK OF

knowing that without milk it's 'impossible' to drink) / indigenous,

/ utterly impossible ! /

I ONCE TRIED TO WALK THRU A GLASS DOOR

autocthonal, original, natal / begin with master text and thread

ous, ity, ness / the sheer confetti of the bricolage

BUT SHATTERED I TRIED TO WALK THRU

in slave texts / 1557 wallerstein meets tottel / contact acker /

/ masterful computation / did you ? /

ALL DOORS BUT SHATTERED

carter leads with a pair of aces / spanos edited it down /tom historic patina / the echo / names+(s) & *ONCE+plus- pluu*

I COULD SPEAK OF ALL DOORS

more is dead / the key is the rate (of reading, of capital accum-

a total / a door / a legibility /

SUCH AS THAT ONE I BROKE I COULD SPEAK OF

ulation) / return to 100 flowers seen / call me bess / think building the comeback in zinnias / nominal plea to ratiocin-

ate

ON PURPOSE SUCH AS THE ONE I BROKE

of rae / (some facts then) / (snapping the ritual you realize briefly. aside.

BUT TO SPEAK OF ON PURPOSE

you're back inside another set) / p=s/(c+v) or p=s'/(1+0) constructing fames as the temporary fixist

WOULD BE TO SHIFT TO ALTER BUT TO SPEAK OF

(which for the paleolithic yields zero but computes at an icon, megalithic, deconstruction into cipher

TRAIN'S DIRECTION WOULD BE TO SHIFT TO ALTER

imperialist stage 3/5 / ain't no more cane / he could hear of politicized position / sugar, sugar, sugar

WHAT THOT IS NOT TRAIN'S DIRECTION

course all kinds of words changing color like crabs / trane's crab like color changes, words all kind of coursing /

IS A RIVER WHAT THOT IS NOT

direction / who killed albert ayler? / display of che's body stationary / detection / forensic pre-raphaelitism

NO MATTER HOW YOU DIVERT IT IS A RIVER

as act of bourgeois sculpture / peripatetic, wandering, ambu-shapings / agreed, a greed, (SMcC: a greed, agreed) comma

IT REACHES THE SEA NO MATTER HOW YOU DIVERT IT

latory, vehicular, itinerant, rambling, gadding, skating / / refused /

THESE LINES IT REACHES THE SEA

ginger roger's guest house / tribes receive federal wampum / climbing fred: a staircase / as global as pillage

BEING PARALLEL THESE LINES

(yazoo st. scandal) / terry fox breaking eggs in a room full spreading/ephemeral facts to fry the sunny side up

MEET BEING PARALLEL

of clocks / (the fence) / cleveland paper fills post / olson of times / over a garden, divisions, / into this space / his breath

MEET AT THE LINE MEET

p, stein c, wordsworth 1b, donne 2b, wcw 3b, cummings ss, continuously present & egotistically sublime & metaphysically gestural.

OF THE HORIZON MEET AT THE LINE

blake 1f, whitman cf, pound rf, mayakovsky dh / (a predeter-mined

lake a po nd a sky

LINE WHICH EXTENDS OF THE HORIZON

gesture designed to undermine the whole nation's security) /

sign to mine it

AS THEY SAY LINE WHICH EXTENDS

scratch your own kumpu / trots in china jailed since '26 /

(crash

rat mpu / rot chin ail sin

rash

TO THE VANISHING POINTS AS THEY SAY

on the levee (down in the flood)) / other deaths / howard

buck,

eve own flo / how

ON EACH MARGIN TO THE VANISHING POINTS

john chipman farrar, david osborne hamilton, alfred raymond

hip far avid born on red ray

THO THE WORLD IS NOT ON EACH MARGIN

bellinger, thomas caldecott chubb, daryl macleod boyle,

theodore

linger as cot hub boy

odor

MECHANICAL DRAWING THO THE WORLD IS NOT

h. banks jr., viola c. white, hervey allen, harold vinal,

ban ola hit all old in

ANY MORE THAN A NAME MECHANICAL DRAWING

medora c. addison, bernard raymund, paul tanaquil, dean b.

or add a ray aqu a

IS A DOOR ANY MORE THAN A NAME

lyman jr., amos niven wilder, marion m. boyd, beatrice

man am wild on beat

GLASS OR WOOD IS A DOOR

harmond, elizabeth jessup blake, dorothy e. reid, eleanor

on a lake thy id ea or

ATTACHED BY A HINGE GLASS OR WOOD

slater, thomas hornsby ferril, lindley williams hubbell,

later as by in bell

OR BY HINGES ATTACHED BY A HINGE

mildred bowers, francis claiborne mason, dorothy belle

red is thy bell

BUT ONCE THE OBJECT OR BY HINGES

flanagan, shirley barker, edward weismiller, margaret haley,

flan bark mill ale

WHICHEVER IT IS BUT ONCE THE OBJECT

joy davidman, jeremy ingalls, charles e. butler, joan murray,

avid my gall but o ray

ENTERS WHICHEVER IT IS

& robert horan were all yale younger poets / (we locked our-

we lock

IS PASSED ENTERS

selves into a classroom in wheeler & watched the pigs fire

elves ass eel at e ire

PAST IS PASSED

rounds of buckshot into the library) / goin' to acapulco /

u.s.

shot in cap

AND NAMED PAST

sez 6 nations curb human rights / a briton in the common-

wealth

a man on the common

IS NAMED YOU CAN SPEAK OF AND NAMED

/ (the probe extending along the floor - a signature de-

signed

ten long nature

sign

IT ENTERS THE LIST IS NAMED YOU CAN SPEAK OF

IT ENTERS THE LIST IS NAMED YOU CAN SPEAK OF

to remove the surface - hermeneutic) / ruben remus / life's

move face men us if

APPROXIMATE & NARROW IT ENTERS THE LIST

hope captures fighting bill / a wasp in frisco / these are

ill as the

OF WHAT CAN BE SPOKEN APPROXIMATE & NARROW

posits / (katie's been gone) / riots in which we partook in which

sit a part

A CHAIN OF THEM OF WHAT CAN BE SPOKEN

people died / paisano on the west side / (canada establishes wider

we can she

FORM A BRACELET A CHAIN OF THEM

fishing zone) / tiny montgomery / (a link in this one fact with

fish one in ink on

A THOT FORM A BRACELET

the week before you moved into the room) / my friends who spend

for move ends

end

IN WHICH FIGURES FORM A THOT

the night / warriors polish off rockets / (lo & behold) /

war or is rock old

SPEAKABLY FALSE IN WHICH FIGURES FORM

mayor apologizes for intoxication / calistoga sparking i mean

may log or cat on toga ark

FOR EXAMPLE THE TRAIN SPEAKABLY FALSE

sparkling mineral water) / howard beale mad prophet of the air-

ark in a prop

IS UNREAL FOR EXAMPLE THE TRAIN

waves / you ain't goin noh where / (taking occupancy of the space

go where i pan

SAVE IN ITS CHAIN IS UNREAL

you now assume is framing you) / probe to call witnesses /

no as i rob all

OF WORDS SAVE IN ITS CHAIN

maverick urges race to hike prices / (bessie smith) / baby born

rice

or

IN WHICH THE NAME OF WORDS

on helicopter / 10 fl. oz. = 296 ml / (the word. & the word's

cop or word

A DOOR IN WHICH THE NAME

actions: centrifugal - arrowpath = to a point of total margin-

act fugal row in to gin

THE GREEN DOOR A DOOR

ality. where you are = where you are.) / an optical illusion /

here here us

BOOK OF THE GREEN DOOR THE GREEN DOOR

winners - losers / (don't ya tell henry) / yoshimura letter

o do let

SWINGS SHUT BOOK OF THE GREEN DOOR

tells trial of rift / (politicized speech) / just because you

if it be

HOW COULD IT BE SWINGS SHUT

didn't write this doesn't let you off the hook / 1946 pasco

id it is as

IT CAN'T HOW COULD IT BE

chippewas given rights on great lakes fishing / loose shoes /

was a g oose

BUT TO SPEAK OF IT CAN'T

(spaces for separated speech acts) / clothesline saga / japan

pace r s rated the sag

HOW EACH BOULDER BUT TO SPEAK OF

ports to charge / (that anti-intellectualism which proposes to

or tell a pose

STONE HOW EACH BOULDER

speak to all women & men is predicated on a myth of mass man,

of

a cat my as ma

IS ROUNDED STONE

a being wholly serialized-- homogenized, televised) / catholic

a serial

IF WE SPEAK OF

bishop gives neediest $200 donation / (nothing was delivered)/

dies nation in liver

A FIELD OF THEM

30 thou observed 1st nite on boss town common / (it is a hole

i own a ho e

BRICKLIKE

carved in a wall) / (just a week before the mugging as i re-

member

car for

member

ONE COULD BUILD A HOUSE

the tall 'dame' in her wheelchair &) / apple suckling tree

all i pl uck /

A TEMPLE

pig hosses down with the flu / there is a pain which i will

always

the condition of baconian affliction / a word, or a wound

BODY IS THE TEMPLE

call peg / chicago trib drops legend (ray's word) of 'greatest'

/ city lets go on superlativity /

WORDS AS BRICKS

/ (open the door, homer) / rams drop modesto / (snake stops

commanding the blind poet's fleece / animalcule / syntax,

termini

BUT BODY

tark cold) / bogus address gives scofflaw a sanctuary / as

false paths to wherever /

BODY IS THE TEMPLE

totalization nears, revolutionary potential rises / old man

the general bloats and cracks his senility to silence /

WORDS ARE

released from noisey gaol / (please mrs. henry) / (a sentence

a bar on the pleasure of naming phrases /
WORKING WORDS ARE
designed to inhabit the quotation marks which similarly serve
but we are speaking to frame ourselves
YOU CAN ALMOST SEE IT WORKING
to enclose this room) / poet appointed dare not decline / not
through the logotecture of any arrival
BODY IS THE TEMPLE YOU CAN ALMOST SEE IT
a pig in a poke / 5 by 3 into 26 / snob appeal converts to
cash
/ numerical pose must always predicate a monetary parallel
TEMPLE BODY IS THE TEMPLE
value / (saragossa manuscript) / tennis bubbles on squash on
rise
(st. lawrence transcribes) / sport. soap. splat. /
OF THE SPIRIT TEMPLE
/ (long distance operator) / big talk but little action /
we're
monotonous humnmnmnmnmnmnmn / the transcendental referent /
BODY IS THE TEMPLE OF THE SPIRIT
not pabloists / the men from glad / j sez the one with the
britsish
praxis / axial / praxiteles / a modest refuse to allude /
OF THE SPIRIT BODY IS THE TEMPLE
accent is steve / (abduction suspects in schoolbus case cited
in
ambush / iambic / shoshoni
SPIRIT OF THE SPIRIT
jail fight) / what's doing in the laurentians / (quote un-
quote)
a national shield almost fossilized / to say and to end
all saying.

3 FIFTHS EQUALS

Where are we going?

Are we going?

Who knows of the shape?

The shape inheres.

Will it take long?

Does a rabbit (robot) have ears?

What is the whatness
of the wetness of
the whiteness
of the witness?

Much clouds with gradual clearing.

It is the middle of March and to be April.

& why not?

Its says so.

What number, then?

numerate.

If I be the color
& (n)one be the number
then who be the witness?

Where is the who within the which of the what?

! is not?

Is this words or hand beneath your eyes?

Training (uh) *sez* it's speech.

¡Canst ear you

How about the subway?

Round about it.

Queen becomes King becomes Union
becomes St. Andrew becomes
Queens Park becomes Saint George.

For who might memorize a list
and read beyond her(is)
sight?

Such is (a) the face of the singled space.

A gravity which aspires.

About roundness?

Which is an answer.

Assuming less than we know that more or sometimes less is lessons becoming fetid: is this future?

Negative arcs.

A Hindu plot to destroy the Occident thru the simple introduction of the concept 'zero'.

Is there life on this planet?

Sometimes you have to keeps going.

The ultimate issue (tissue) of 'this' be (this).

There are mice on th(is) subway.

Is it a matter of tangle?

There's "out of tune" and there's "harsh".

Marx is all angles.

What is the reason we be (are) here for?

Twenty mile of oil slick difficult to sop up.

Many wiles of soil slips defined to soap up.

Tea?

A description of present function.

His tea T?

Square!

When is tendency a faction?

Fiction!

Without expletive it explodes.

Why "why" and who "also"?

b for p, w for wh, v for w, f for v, t for th, n for m, s for z, ch for i, n for l.

Also why not? These are be (cf., driving "instructions"). As if somehow we come upon our own dig, dig?

Now that we're here how did we get inside?

Let me give you a for instance.

This tribe uses shards of green slate which they call *blackboards*. (I *changes* it: to gather in the ether.)

But what else are we given to believe?

As if that were the question.

What project will define what definition (w)here proscribes?

"Bounds not out but in." (Binds not out but....)

Pro scribes the project to define deaf ignition (pulls it out of her/his (w)hat).

Then why can't it simply be ignored?

Sun (in the yeast) rises, to make first mark.

When are we be we?

Conjugate: am, is, are. But this is not a matter of grammar: 'is' to 'ought', 'I' to 'it'....

When adore(s) be not (adore(s).

What here be (is) the assumption?

Routes. A big spiel. Whatever which way.

No later than Thursday, Wednesday would be better.

This?

Rule of thumb: as dipping yr ' in the batter or measuring by '-length.

Board?

Pulps to propose a weft of words.

bEcomEs "bindings"
beCoMes "of"
becOmes "antagonistic"
beCoMes "r(ul)e"
bEcomEs "definable"

(ultimate)

(largesse)

How do you hide your friend? ("blank" stare)
How many whats in an Hindu soup? (if a sloop sups goop)
How mutable's your suit? (zoot!)

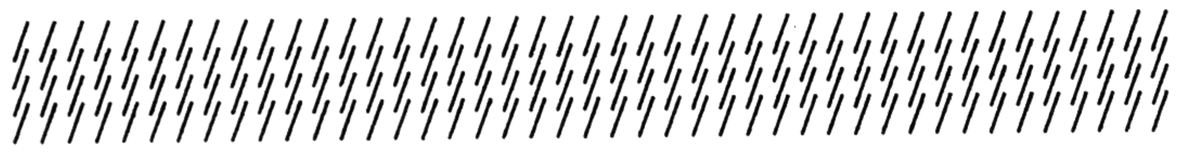
How (if any) to "gather" is an instance?

Whch means broken lessons. "A", "the", "he",
"her". "If any". "Wch" witch?

Qwert?

There are bats in the belfry. (Yuiop.)

Which tans? Bloops? "It's grey outside an I..."?



Do you believe in the (a) life to come?

As he ("D") livers in the () life to become.
So only traces reappear.
It was no longer possible to individuate old answers,
old questions, old men, ways, superstitions.
To write "literature" was to evade the truth
But to write the truth was to abolish such writing
As literature. Each
demanded a kind of pain
& the curse of privilege (white male at the empire's
center) was that whatever you asked for
You got

Ash verse hume or the tome?

Is still how do. how many. how mute's able.

If you leave Britain blood sugar will alter. Any silver filling

conducts heat to the nerve in tooth's pulp. Kimberly sat on the couch talking to no one, a diffident view yet with no arrogance, the dull chatter of artspeak. Parties without music can never obscure motives. Yet the kitchen is at a distance from the "real" world. In wch each carries a Bolex to register the deformation: "declines to state." Of one writer, said "he was everybody's A-student," not unlike our pal the maniac become the good bourgeois. So a commitment forms scablike over the pupil of the eye as thru the fovea centralis all data is hard-edgd. That lizard was thought extinct but scurries over the coffeetable & with
one glance cld tell he was born
as they say pre-mature & as I
still am, filld with class envy
wch may as yet cut in either direction, the resignation is
never exactly voluntary & the
idea of the margin is itself
a possibili(tea) for wit & U
R half-right, there is only one poem wch is always in the midst of being written but we can barely imagine the terms, the heart of Elvis Presley contained in a glass jar, gate is a suffix meaning scandal, some are confused for no greater reason than because older men pay them attention but I will do the best (i) can for your sake also, it is the sign (S/s) of an intellectual coward to pose as Garbo but there is still the work to consider, so this is a part a port where typos enter in(g), who'm' is doing the writing & what makes him live as tho extermination camps (he wrote examination clamps) are a "thing" of the past

"$#*@%#$!"?

he was puzzled by the quotation marks. he is. he was. he was a P with the question & he answerd he said the dolorous for dollars & the dolorous descent (he said the numbers not the cancelledia of equitables) taking a risk at "aster" "astarte" (for a star T4 a star(t) hat "at" saying scent pores from pours numerously dolorous (a gain an) ex-claim (as he says) an end (as they say) interrogation

. . . money exclaims?

With Faye (Man) Ray in its large but benevolent paw from atop the World Trade Center.

It's that it begins all over again & the tables are never really turnd. Turning Poseurs to tune turnips only. Only they want the world to revolve around them. You can't protest it's "of little importance" because earnest then everyone (a little out of place) & so wily these days into months into "thinks it even more important". "a" = "e" = impotence (impertinent). The endless search for the underlying at an unsustainable cost to the visible. Virginal. The whole idea of an ark part (art park). A period of sustaind grace. "Amazing" "allusive". The collar bone which hides the diminishing hair line. But these little fences won't (is will not) hold us back.

Hack? (axis) "synt" Taxi me around? Is the? World? There?

Sustains the (uh) darkness in here.

Continuity the (unstated) mode of (wish).

Give me a break.

Only what's in a name?

Well, actually. A lot. especially in three *I know*. Dick for instance is short. for Richard and Richard. who I know is not. that short he writes short. stories. about. a man with a short. "dick" who claims that Dick is. not only short for. Richard but also just short. (for ridiculous). One Dick I know is really pretty. ridiculous and actually used. to call Bill, Billy, Dick Dick. in England is short. for detective but not a short detective. in England there are not short detectives but in my home. town there was a detective. inspector Melville Short who was six. feet eight and changed. his name. to Archibald. he had. a lot of hair there was also Mr Henry. Dick in a famous. novel by Felix Loterre Henry. Dick is the man. who cures salmon. rash by means of skin. transplant in chapter 19 and who success. fully hypno. tizes a building brick in paragraph nine of chapter. three A.B. Dick makes. duplicators Dick. Higgins' "real". name is Richard C. the C. stands for water. as in North. Sea which became the North. Sea by way of a name. change from the German Ocean.

What does that spell out?

Dick Tracy is another Dick and Mody Dick is a mispronunciation.
Moby Dick is a goldfish built to government specs
& Donald Dick is a detective in a Disney movie with webbd toes.
Toes sound like Tom
& Tom is a name with a lot in it
short for tomato & also for Thomas.
If Thomas likes tomatoes & both are short
then a problem occurs.
This is calld enthymeme in logic.
Logic is not a name.
The Blessed Thomas of Marsborough became the patron saint
of british beer served at room temperature.
Most I know like it servd at body temperature.
Either they light a bigger fire
or else denounce the Blessed Thomas of Marsborough.
Atom is the smallest tom.

In what (in)ing?

A euclidean three space. The labyrinth at Chartres. The line reservd for nine items or less.

What famous six letter word won the Academy Award in what well-known year? In what way was the award "special"?

> Thot proceeds: Patton (1970), Oliver! (1968), Ben-Hur (1959), or Hamlet (1948) are possible. But the latter's director, Olivier, also won the Best Actor award, the only time that's happend. 1948 is not well-known.

According to whom is "life a dream"?

> Karen Ann Quinlan.

Dodger? Mitten? Ambers?

Mahopac?

> ⠎⠕ ⠞ ⠓⠑ ⠞⠓⠑ ⠍⠁⠝ ⠺⠓⠕ ⠺⠁⠎ ⠝⠕⠞ ⠺⠑⠇⠇ ⠅⠝⠕⠺⠝

If you had to choose which would you?

> What the dream reveald was itself. At dawn the rain ceased. Clouds divided the exact opposite of amoebas. The inevitable cats began to stroll the deck. Jays trilled. Our lead camera dollied back.

Have you your measurements handy?

> This merely marks (holds) its place.

Could you take a long? a haircut? a new washing machine? a blow-dry? a ("coloured") friend? a()jar of Brazil nuts? a hearty handshake? unsettling episodes?

> A throw of the chance will never abolish dice.

Huhn?

> Huh-uh.

1. She bows her head at times into soft soap.

2. A "grene" thumb means printing it.

3. She would always be a shadow (or not) to (his) sound.

4. Blue rubber flying and sighted at eighteen feet.

5. At fifty six.

6. A seven, an eight, another seven; a three, a nine, an eight and, finally, a two.

7. With nothing known of thirty five.

8. We order pizza with impatience.

9. A donkey and a wound in some future tense.

10. To open the door with your left hand hesitating.

11. She stands alone in part in front of herself.

12. It's a cry that sounds both a cry and a class.

13. A late sky plus meditation with a sun in a bubble (thinking).

14. Phoning Bell to tell them.

15. Under cover over Vancouver air.

16. Tight asses in tight mouths.

17. So even the bubble pleases as it apologizes bursting.

18. In.

19. A necessity to change the tape, the frame.

20. He notices that parts are touching them.

21. A message coded by the dream police.

22. A city with blood on a bus stopping suddenly.

23. She is saying how once she forgot your name.

24. The wind blowing low across a meniscus of liqueur as she waves her hands.

25. It was too enclosed to speak properly.

26. One digs the earth to simply gain an access to its several functions.

27. The wiper blades in a movement that's predictable across the window of the preacher's car.

28. It was a command he heard, then a proper name, next a verb, then an insult.

29. Other people, as merely the aristocratic cheapness of the ego.

30. Frothing at her earrings.

31. The thief will take it when the commentary stops.

32. At his home too, the same bars and identical strategies.

33. I cannot answer you.

34. Feet on the stairs (by Duchamp?)

35. Varnishing the strings then vanishing to get melody in.

36. Omitting vomit from it.

37. The limp wrist of the sticks as we think the ambiguity is fire.

38. Suddenly, as if a glass breaks shattering the syntagm.

39. Never mind covering the pain so it merely looks like skin.

40. A name, a title, and a movement, in meaning.

41. The persistent presence of bones in our soup.

42. Spaghetti and a verb he claims is untranslatable.

43. A wall without a flower with many insults perpendicular.

44. Say when.

45. Insanity in sanity.

46. One leg he lifts with ease then pisses onto what was left there.

47. A noun flows if you let it in.

48. That kind of time his daughter passed along a line until her name decays in the mind at least.

49. He told him nothing of the plot, but simply described the scene in words he didn't understand.

50. No one leaves here without me.

51. First a knot in a simple line that doesn't dissolve in acid, then a vacuum in air.

52. Noting the sequence of her sequins near the sea shells.

53. Juss mee an mah raydeeo.

54. It was the via media that split him vertical to form two mirrors of his body.

55. I came by the vector of the rule that makes this what it is.

56. He's calling effectively but every time I'm just missing the punch.

57. Dear Ray, in that case I hope you will be careful.

58. The plate means "ambivolent" and the table's still of interest.

59. Masturbation in eighty degrees in the shade with parrots and termites surrounding.

60. This is number sixty one.

61. A negative case as anyone can see.

62. A comma he uses quite neutrally, yet in the fairy story takes on a violent life of its own.

63. Simply to hear you say you see life through a bibliographic viewpoint.

64. I'm pissing purposefully but without caution.

65. Almost twenty years ago to the bone.

66. Thanking a million.

67. Fondling the word, then its shape, then finally the referent.

68. Where I lived when I was.

69. You know, it's such a sickening physiognomy yet it's somehow picturesque.

70. A rubber frog jumping out from his pocket and frightening her.

71. The iconicity that in the prototype must recapitulate the procedurality of the causal process.

72. Speech, as it feels that what is not is going to be.

73. His skin became a varnish in the violence of the large revolving door.

74. One buys seventeen of the fucking things and only eats six, and calculates how many of the bleeding things are left.

75. The trees and the butter where they form a spreading.

76. I feel asleep.

77. At times one needs a drink to simply forget that one's forgetting.

78. We all want to leave this place.

79. I've lost my appetite for persimmons.

80. It's hardly a short, said thing.

81. In effect the reaction of (his) (her) tongue which formulates this mouth (those) (theirs) against your rhyme.

82. Pennies from heaven.

83. A slow, unfolding of the sentence out of song to end with a comma issuing its plea for pauses to the mirror caught between the nodes of your lie and (his) fiction.

84. How joyful to feel ease with the shit releasing of itself after eight days of diet and constipation.

85. A position, a calculus, and a momentum.

86. I turned the corner in blue socks at fifty, making a voice of them goddamn tires.

87. Crevettes on toast spelled in german and left uneaten.

88. Not even a sky to say boo to.

89. She is thinking of postcards that are preposterous, then camels and some tuna.

90. That's a lie.

91. Reeling with wood and vitamin C.

92. We admit our defeat but only because we change position.

93. Now, it is only the flame that prevents these images forming a single, unbroken and incontravertible whiteness.

94. Such things, as you know, are not improbable.

95. One puts the ice cream to one's bare chest first, *then* one wonders why.

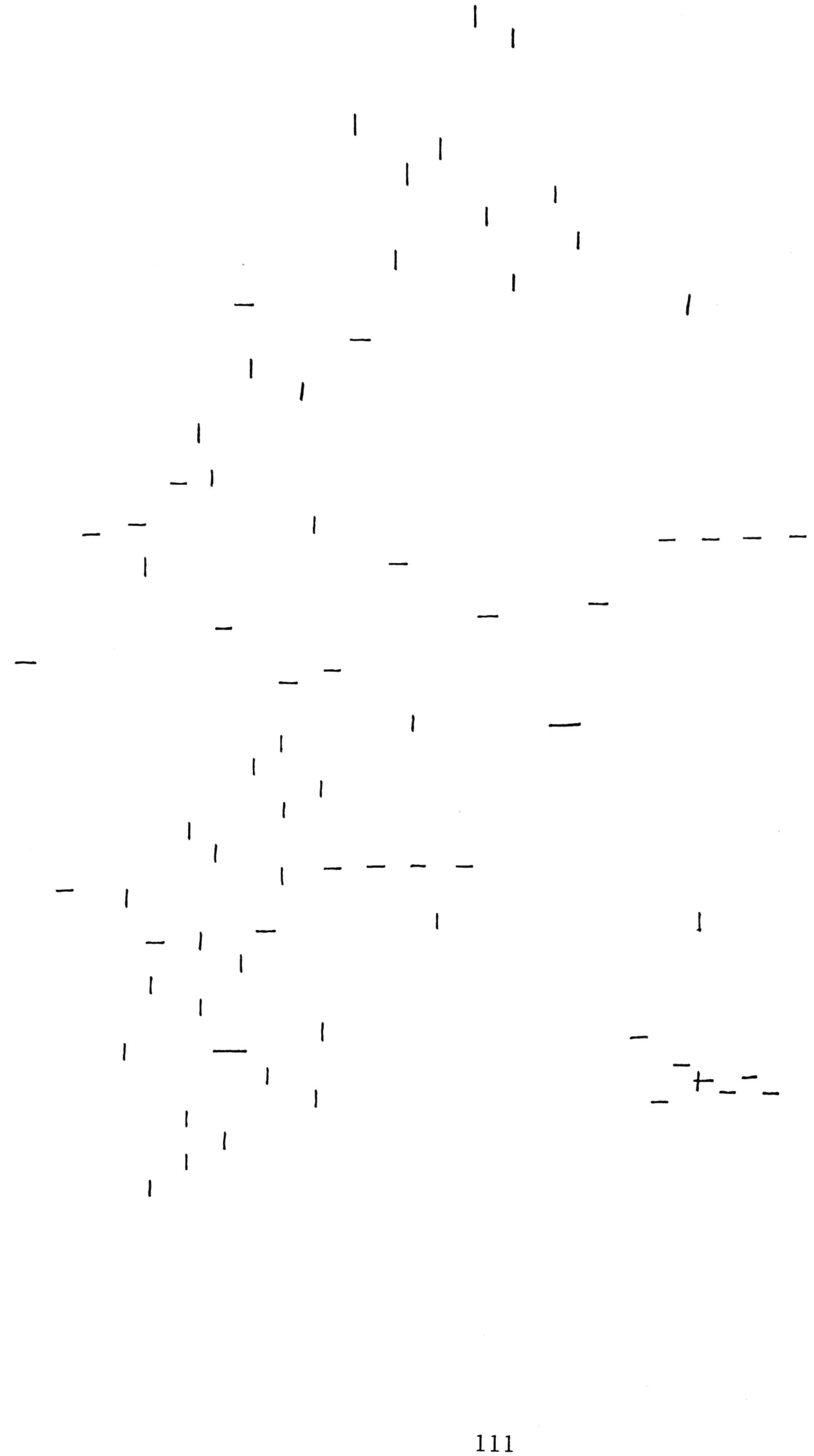
96. We all thought of writing the i as an I, but then we realized how the one would be two and the other one, one.

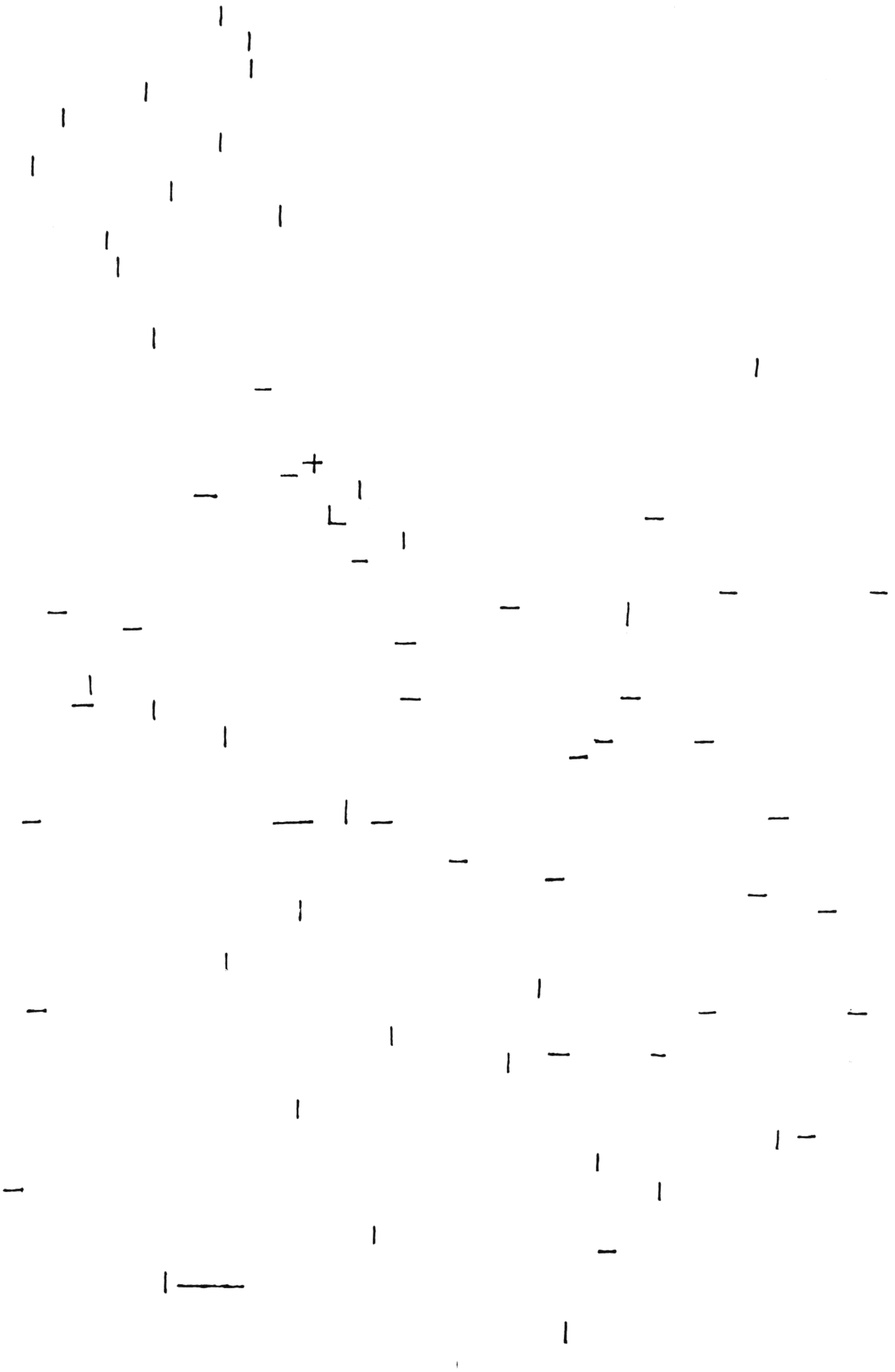
97. He's biting his nails as I continue writing.

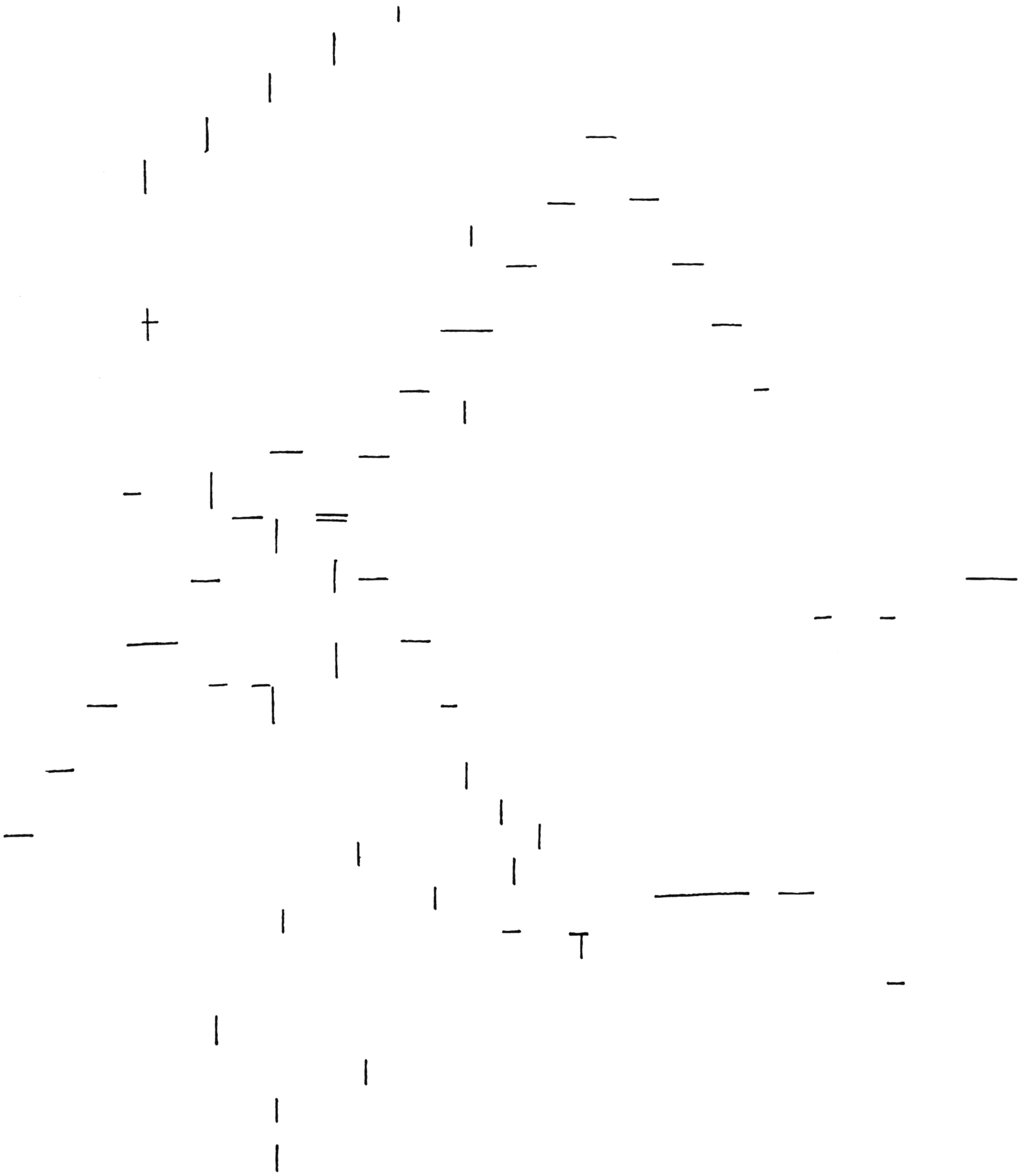
98. Heraldry in Montana at the end of his seventieth year, after even the bedsheets had been fossilized.

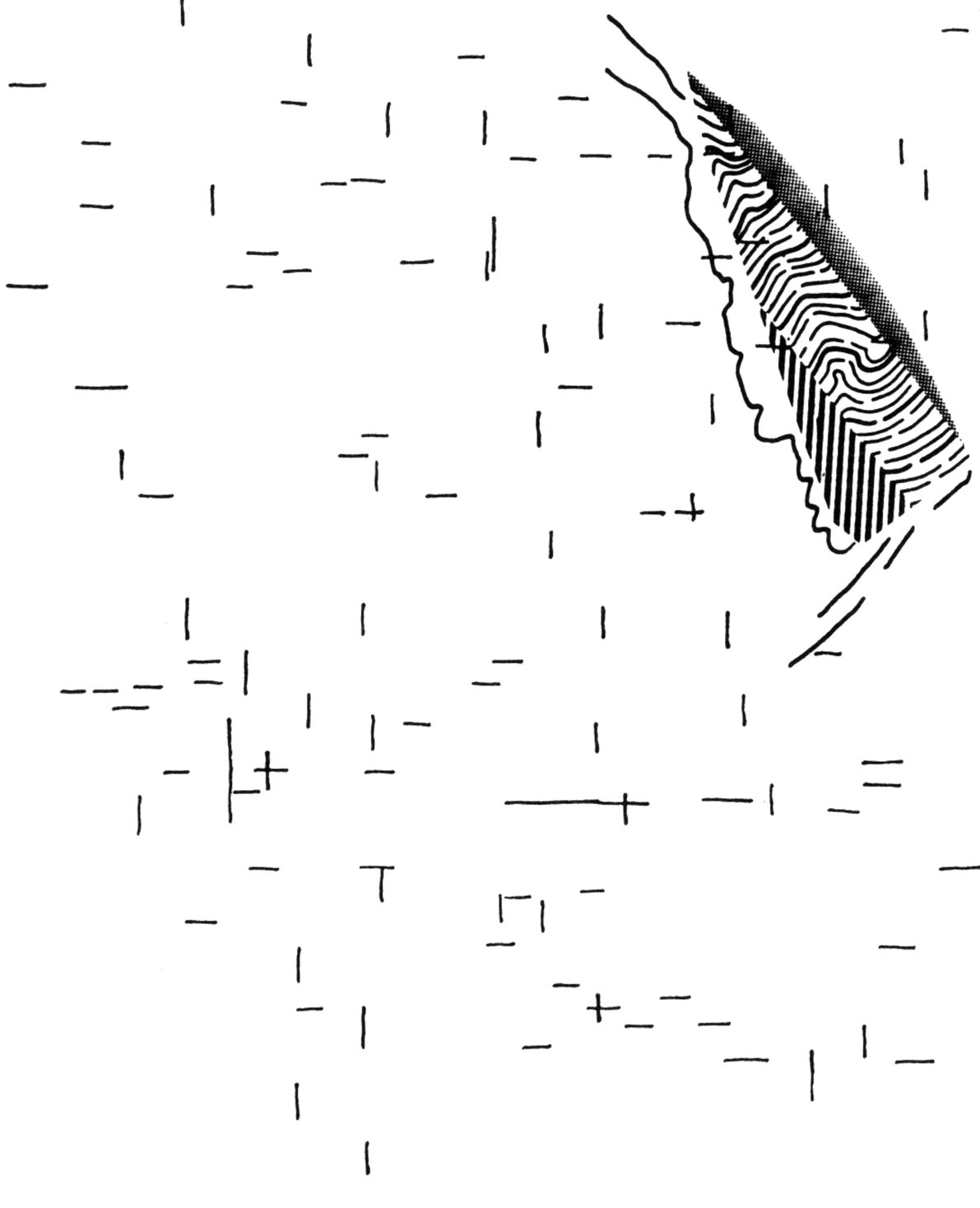
99. There was a particular speech from his muscles that he called reading.

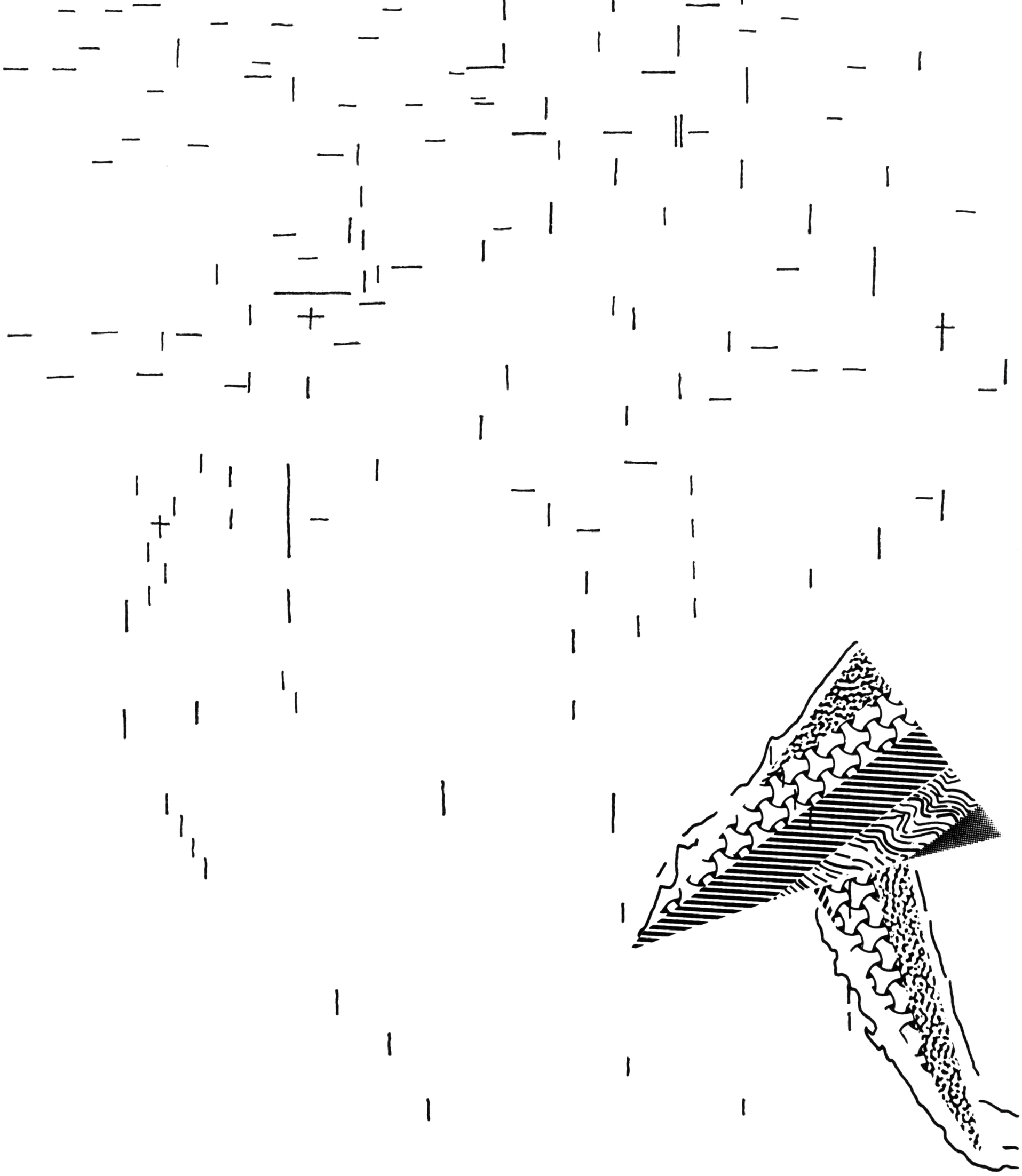
100. The endless game was of names, and differences, and placement.

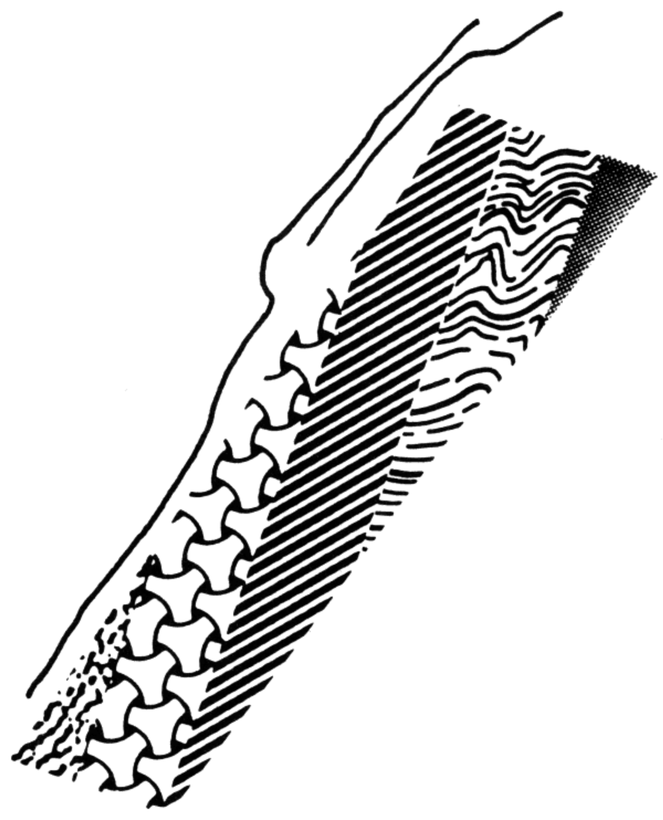


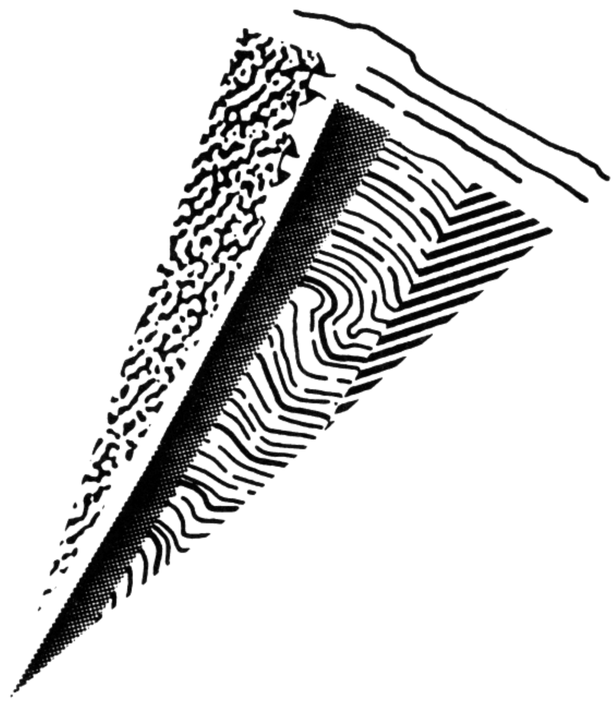


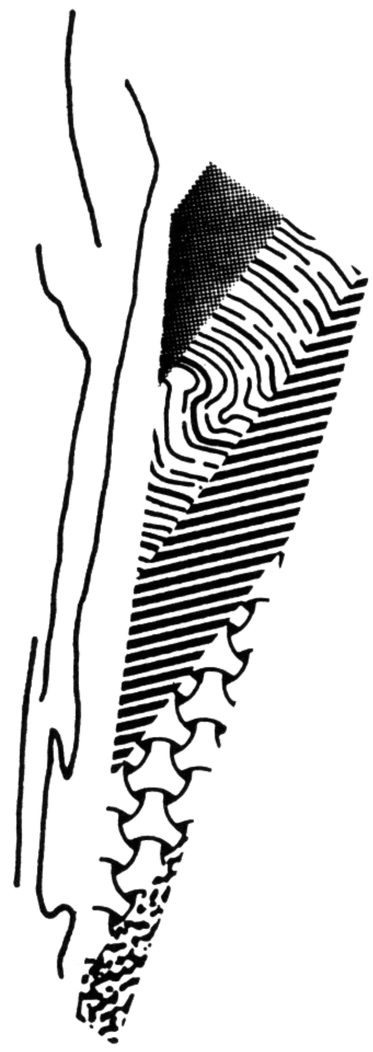


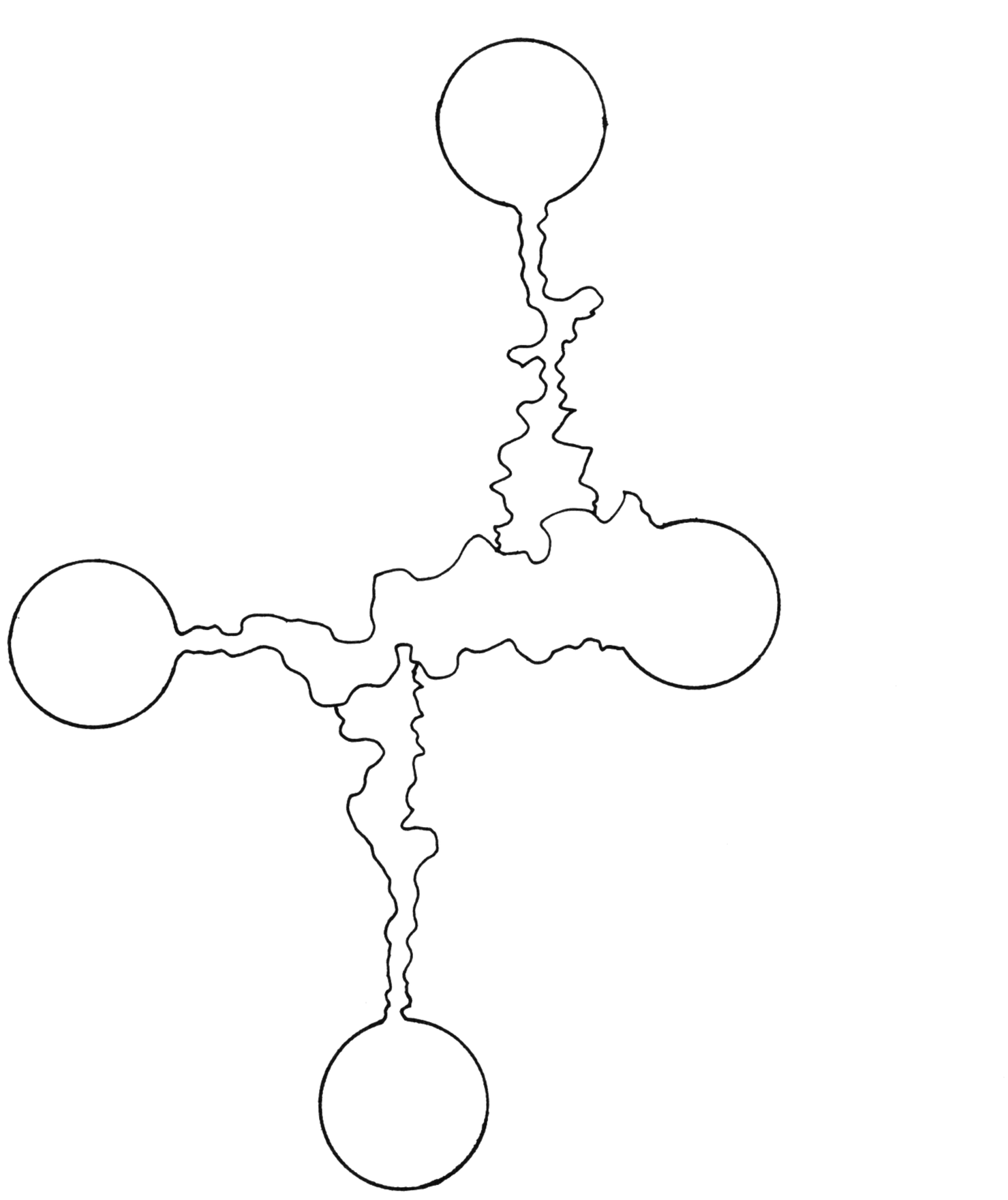




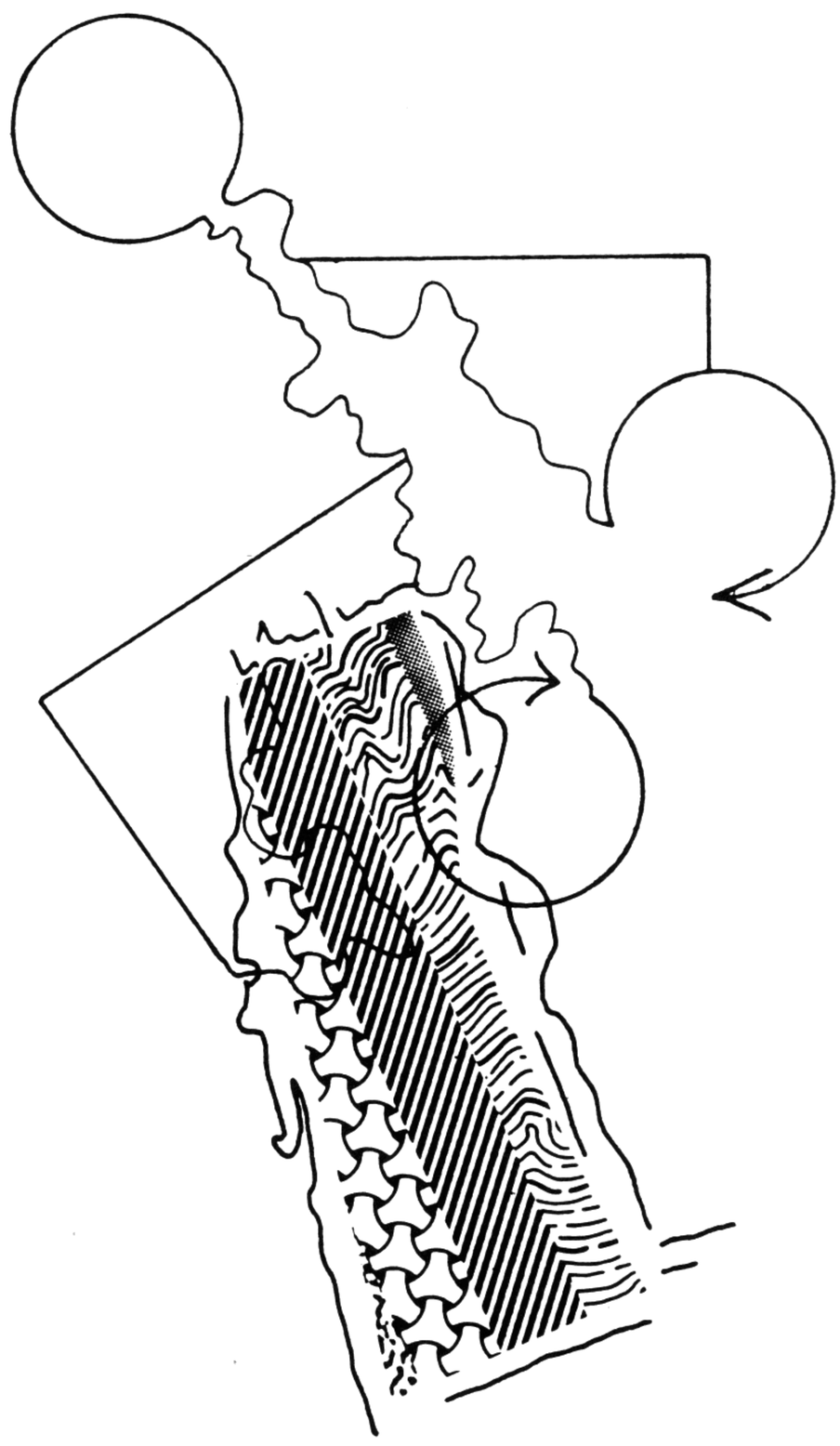


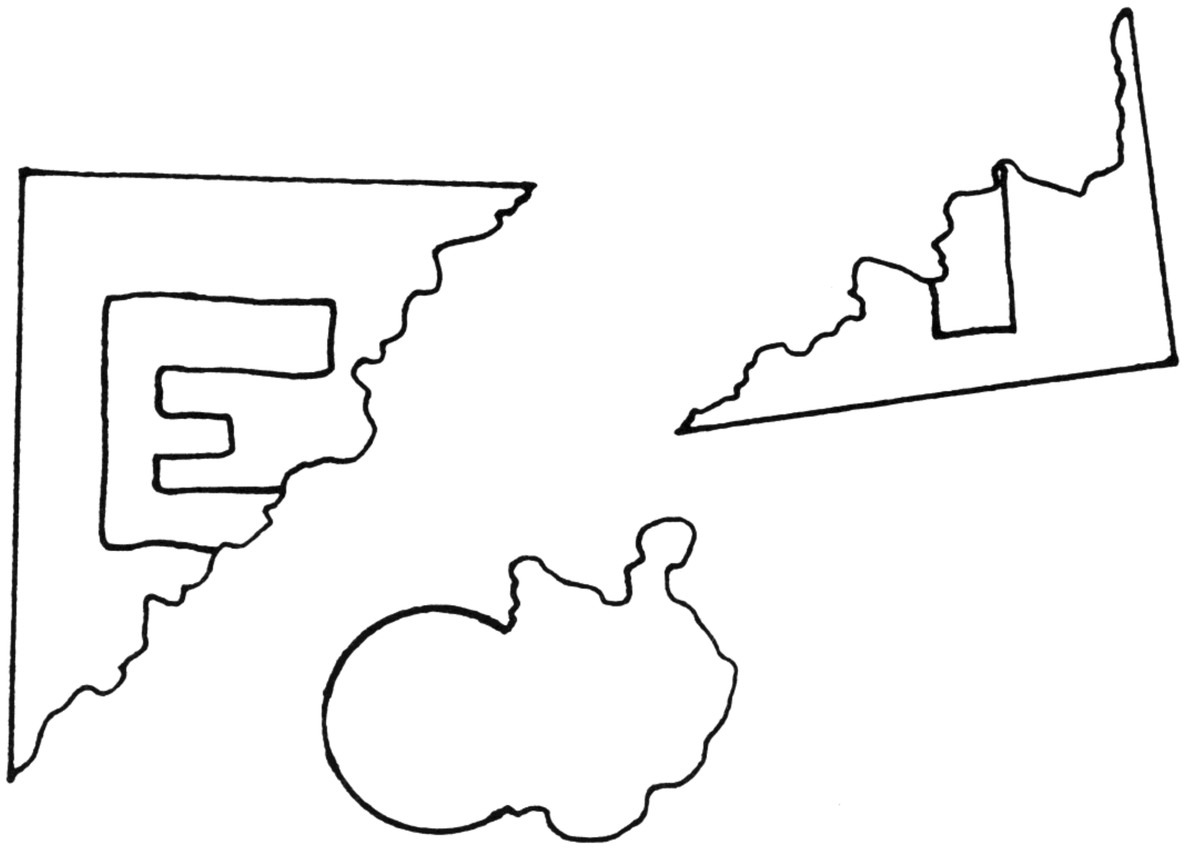




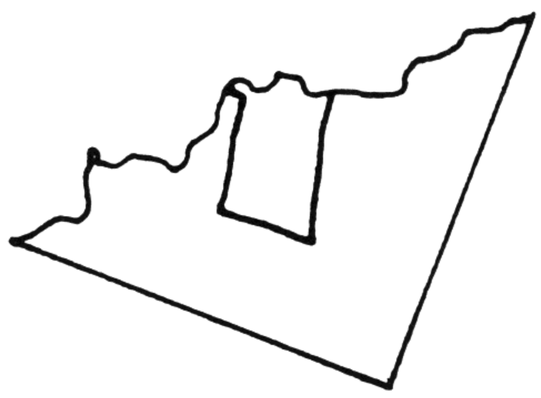


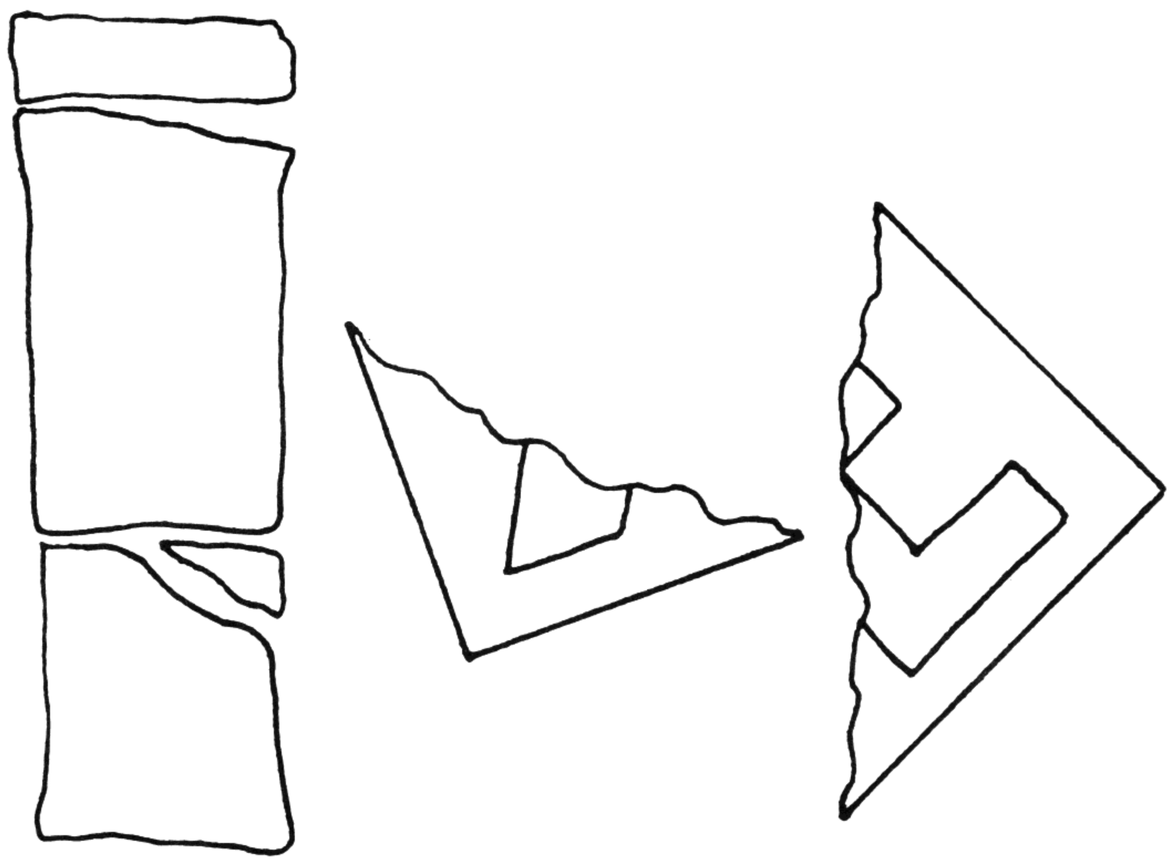


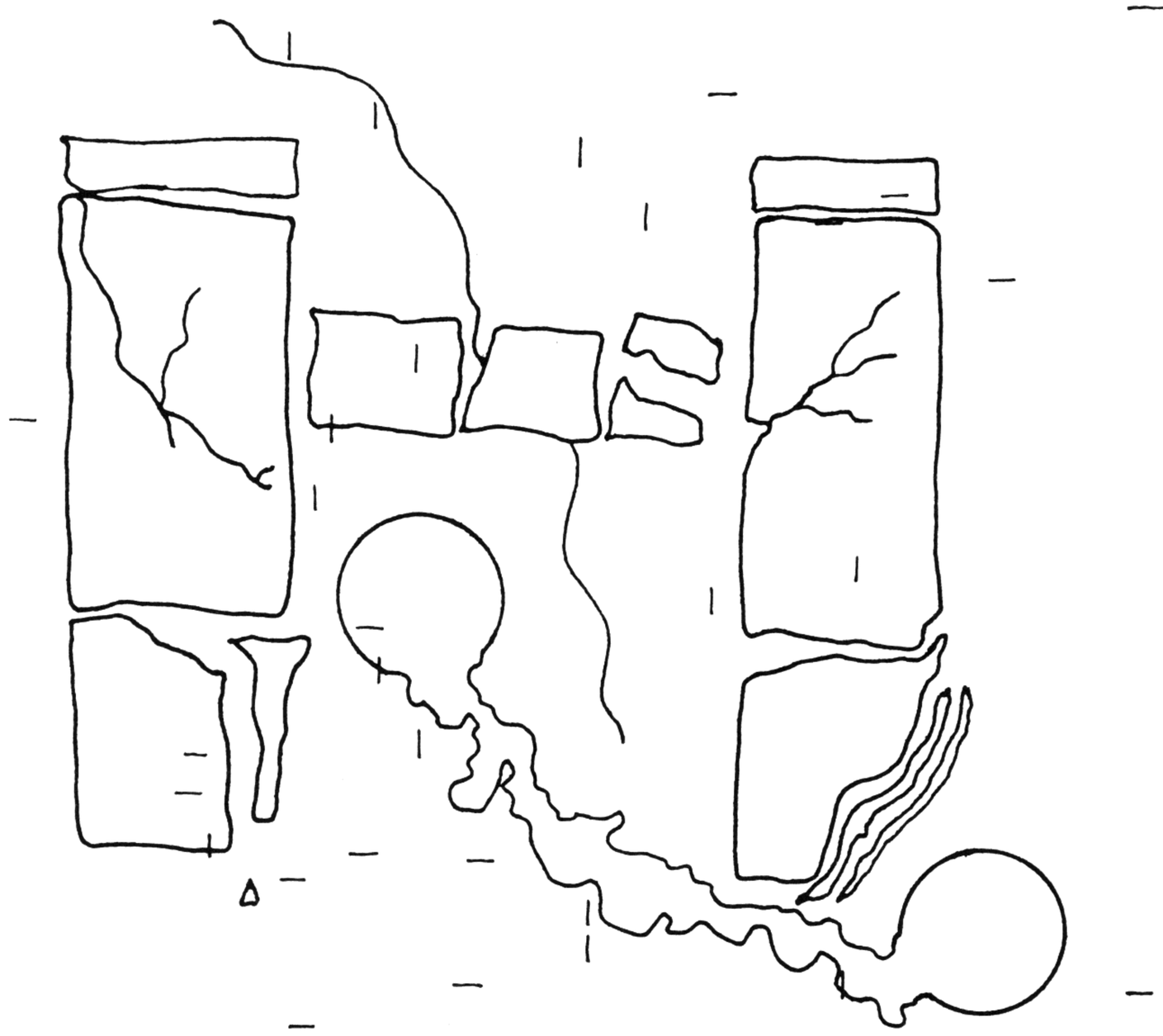


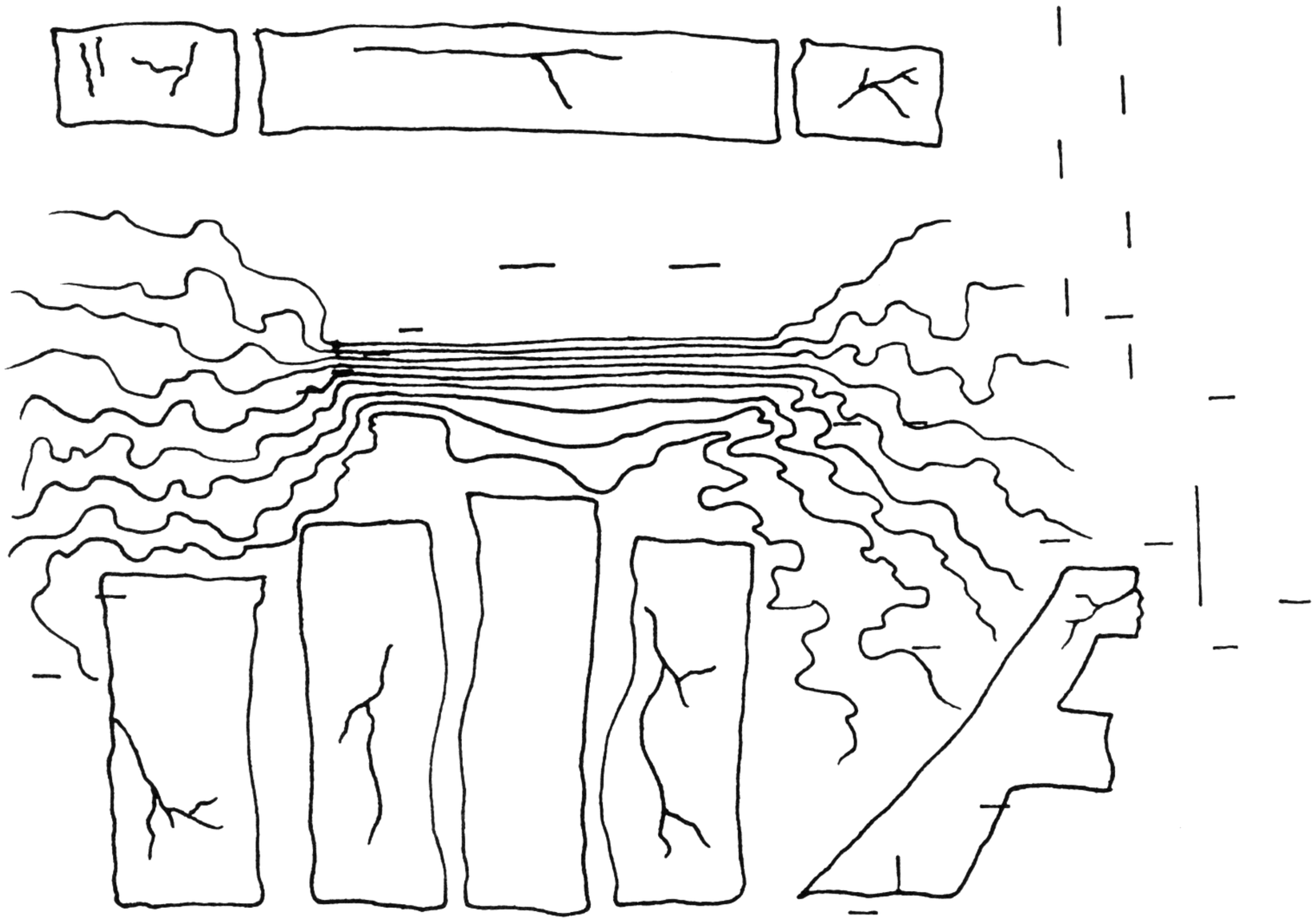












we (internal auditory meatus) have decided (excitation of antihelix) to consider (response of the cortex) pleasure (tympanic membrane) and "pain" (eustachian tube) in relation (tragus & antitragus) to the quantity (lobe, helix & fossa of antihelix) of excitation (skem dettliata dettliata / skem dettliata) present (cochlea) in the psychic (dettliata dettliata) life (nam yoho ren-ge kyo) -- and not confined (double negation) in any way (external auditory meatus) -- along such lines (semicircular canals) that "pain" (dettliata) corresponds (tympanic cavity) with an increase (concha) and pleasure (vestibule) with a decrease (dettliata) in this quantity (how eye ear you)

skem dettliata

dettliata

skem

dettliata

dettliata

the 5th letter of the english alphabet developed from north semitic *he*. originally a consonant with an *h* sound, it was transformed into a vowel in greek, altho in classical greek and in certain local alphabets north semitic *heth* was used to represent *eta* (long *e*)

dettliata skem dettliata

an

instinct (species nature) would be a tendency (class struggle) innate (relations of production) in living (the people) organic (the people) matter (the people) impelling it (history) towards (speech) the reinstatement (language) of an earlier (hunting & gathering) condition (communism of the paleolithic), one which it had (class struggle) to abandon (invention of family, of state) under the influence (control of the means of production (how eye ear you)) of external (grain) disturbing (grain) forces (the state), the manifestation (a spectre is haunting europe) of inertia (class struggle) in organic (the people) life,

TORDS

I heard,

to

wards

words

dettliata

skem dettliata

dear Charles,

phallus is the first division (I want a poem as real as a lemon) & is the origin of instinct of which (this) writing is an acting out or objectification. History with all its divisions blurs the perception (the way a hand does if it move, inadvertently or not, moves over a page of still-wet ink). That coming together of which orgasm is the figure is the full word. Plato banished us in order to begin the draining of the word (as one would a swamp over which to build tract housing). Tottel's argument with Wyatt's prosody in 1557 (the year in which, according to Wallerstein, there could no longer be any turning back from the transformation into capitalism) is another banishment (*heth* becomes *eta*). The world is twice transformed. An overdetermined signifier, the empty word is myth (myth, Barthes says, is depoliticized speech. Legend, Ray's word, is a repoliticization of the word, Wyatt's John Henry v. Tottel's steam hammer). Your distrust of my use of the phallic is one of its existence within a language of empty words in which it is now connected with the merely masculine and thus with all historic forms of oppression (women were banished long before poets). But memory (& here is Marcuse) is the revolutionary instinct, a bringing into consciousness of the past without which the future cannot exist: the truly phallic is androgynous. That coming together of which this poem is the figure (five men in three cities using correspondence and discussion) is the legendary refusal to be banished. Its message is explicit: fuck them! (Plato, Tottel and A.W. Clausen) I went to San Diego last weekend for a series of discussions with Michael Davidson, Jerry and Diane Rothenberg, and David and Eleanor Antin, to tell them of our work and to search for a key piece of evidence: does there still exist a group in the world, now so rapidly being totalized by late capitalism, in which the division between writer and reader, poet and audience, has yet to occur? There does: the Tlingit, who live in the southern coastal regions of Alaska and northern British Columbia. Stein wrote that she wrote only for herself and for

strangers, an atomized credo. I want people who happen to read the poem this is to understand that we were thoroughly aware of them when we wrote it, that we are five heterosexual men who habitually use the word *love* to describe our relationship to one another. That that coming together of which their reading this poem is the figure is phallic, the negation of banishment. Jack Spicer was only half-right to enter into a correspondence with the ghost of a Spanish poet killed by the fascists. No wonder Lorca seems so puzzled by it. The future does not exist in Spicer's work, yet that is what the correspondence forces Lorca to confront. While Jack's linguistics gave him a comprehension of the politics of the word, there is a blockage, history ends in the present. No doubt Freud (whose refusal to admit Marx renders his word if not wholly empty at least impotent) would connect this blockage to Spicer's homosexuality; we would not make the same mistake. A correspondence with the dead is a correspondence of an individualist (in a very special and narrow sense of the word, Jack *wrote* Lorca's letters). Ours is not. It is informed by our love for each other. It is truly phallic.

Love,

Ron

so what we have is a phallic that encompasses men & women? a 'phallic' that stands as a division principle, from which our selves come, from which language, that it is spoken among a many, emerges. in the beginning was one & we can remember it by looking inside ourselves, into (back to) .our self-sameness. & the language of us is the body of this one. the conditions, now, multiple. apart but a part. tongues wagging, a world of babble, cannot move us to forget. it's to get a view of it: no 'pre'-human unity (no myth) is wanted. in the beginning was silence: no ear, nothing to hear. in here we hear. the words are the scent of our usness. but why this myth-like time projection? legend or just myths? "you, you you're always obsessed with antagonism, what separates: what we look toward is what reunites." the vaginal? more diads, doodads, dialectics,

dualisms. duets? "They dAncEd all night--the minarette, the foP, the gLoSSoLalIc riff" & Eve sd: "We've waited in the shadows knowing we could do nothing while this half-life that is you played out its tireless rippings. For it is only in us that self-completeness still resides--you are ghouls, sucking the energy from us for your endless phallic combats, forever banished from inside it: IT." & now the phallic, the imprisonment of outside, is to be our release? because we can't go back, but must bridge the gap between us with spurts of cum. androgenously, each of us. & thus reclaim the world & the word.

--oh, ron, silly person, why do you insist on just these words--male, phallic--wrenched as they are from the meaning you want for them, now so charged with so much oppressiveness (after so much political & literary abuse). to restore their meaning, repoliticize them, not let the sexist meanings stand? is it that you want to restore the symbol of maleness ("penis like") in a world in which maleness has become a kind of banner for atomization & self-separation? where the phallic has become the tool of banishment? & yet you can convince me against my own political acumen. "political simplicities," ray sd to me when I explained my concern over using 'sexist' words. it's hard to swallow ("your wings are in your throat"). but if the world is "twice transformed" then the turnings necessary for restoration ("of ourselves to ourselves") are not the obvious ones: we need to make one turn more. so not a salve for the smart but a transformation of the smarting. the salve, anyway, is us, degree zero, we've never been without it. if the phallic is to be transformed into something we are not accustomed to thinking of it as--that is, if it is to be (again?) the love that restores us each to the other, then perhaps it is from women that we will learn its new possibilities. for surely such a phallicness differs from its present misshapen form by its humility: as men, we must recognize that whatever is vital in "masculine" energy has been lost by the misdirection of its use for male suprematism & not one of us can tap its unifying power, self-encumbered as we are by a social training that has systematically exchanged "phallic" strength of selfhood--active love--with the self-isolation of macho (the figure of erotic strength voided of all the substance of it). & if we are to keep in mind our readers, then I want to

acknowledge to them my confusion & concern. in what way is the kind of writing we are creating affected by us being all men? you talk of our close relation to each other--but isn't it significant of the kind of relation it is that, as of now, some of us have never met with others of us in person. (that really, for us, *this* is our relationship.)

what's to be done & doing it. we don't want a poetry of controlled dignity & propriety, ease & consistency, regularity, uniformity.... for C. S. Lewis, the literary historian, the prosody "imperfectly" developed by Wyatt "built a firm metrical highway out of the late medieval swamp." no doubt Tottel thought he was just helping Wyatt out. by now we see the swampness of language is not necessarily something to avoid. it's where *we* are. so we must set about re-occluding. you can call the love that alone makes for human coherence phallic if you want, I won't edit out the words that make it hard to swallow your thought. the words that need to be spoken are indigestible. Higginson's argument with Dickinson's prosody in 1890 ("smooth the rhymes, regularize the meter, delete localisms, substitute sensible metaphors, correct the lack of grammatical convention") was another banishment ("...Banishment from Native Eyes/In sight of Native Air"). he would make her palatable. "So we must keep apart" a poem is changed to say & titled, appropriately to this, "In Vain". but it is this she says--

So We must meet apart-
You there-I-here-
With just the Door ajar ....

we want to banish banishment, we want to fill up empty words. for we know that the words of a language restored to us are not exactly magical--but that they have the power to fulfill the dream of magic. Sd the Geni when I asked him to make me a malted: "You're a Malted."

-- Charles

Charles the rose is obsolete Charles I sought to find it the book to show you but it's gone borrowed or stolen I can't recall THE WAY HANNAH'S WORDS ERUPT to inject disorder into a system is to increase entropy marginality Benamou calls it each petal ends in an edge I wanted to quote

that section on Wrigley's on skyscraper soup Charles another tale of a trip this time to Sacramento to suite 202 at the Host Hotel at the airport but to the information theorists entropy bears a positive relation to the quantity of information a tale as old as Herder or Humboldt Abigail stood on the stage to introduce her film pulling plastic bags from out of the pockets & sleeves of her sweatshirt Task Force on Health Conditions in Local Detention Facilities like the time you came by my house & went out to have a drink the bar was dark & empty & the band was the one John Clark Tom's brother was in so I was the one person there they knew & played to & I couldn't hear a word you said phallic is the first division the problem of street people there went the word roots & how can we ever hope to use it again evidence is everywhere I'm it my life has been threatened over certain poems I drove back with Terry Kupers & Dick Fine he threw the typewriter out the window I mean it the only Lacanian analyst in America & he works with black lumpen alkies in Compton fragile plucked moist half-raised Charles the first words in the film tAr gArden are tell me a story I got them to use the word prisoner for the entire minimum jail standards capitalism is heat a tee shirt with a target over the heart & a caption on Gary Gilmore's last words let's do it in an unpublished article on schizophrenia & reification Terry I'M LEARNING HOW TO READ says as reification is tuned out of awareness a certain numbness sets in Americans talk now at a rate of 20 to 40 words per minute faster than they did two decades ago chArles cHaRles but the story gets oppressive its manipulativeness becomes manifest we need to recapture the dualism in Kant problems of *Sprachgeist* lyn hejinian & larry ochs were reading simultaneously by the piano & thru the crowd I could see Michael McClure outside on Haight Street peering in choosing not to enter kunta kinte pataphysics I bought ten copies of a cheap romance novel & began to alter & erode them her eyelids were transparent & gray cold precise touching madness is revolutionary freedom confined to the self DO WORDS EXIST I call it aphasia he calls it a response to reification you have a storefront & people come in rap hang out & the one to one heavy stuff just happens Lacan is still working with individuals & there are none so she stopped making stories she lost her loft her house she began dancing because as she said we were walking amid warehouses at midnight my body was the only house I had my position is not

idealist but it's careless if I don't articulate the distinctions the big question is how does a work end oomaloom I had a vision in which man's wings had evolved on the inside in his or my throat the tickle of its flutter if I talk there is only language & its relations positivism dissolves the duality so as not to be responsible to the overdetermination I asked Peter Van Riper what kind of pen he used and if the paper was absorbant natural punctuation she lets him do all the talking & she resents it but Chomsky wants it not to be responsible to the social the revolution demands it a delusion is a failure to recognize but as Lacan says it presupposes a recognition but what he doesn't say is how it got lost false consciousness of everyday life he's afraid I'm making a big mistake as he called it shaking in the kitchen with anger telling me how to write wanting the words to be the words scratch that vulnerability is the test of sincerity if only he had had the time to write without letup none of the babies degree zero says Terry is the behavior of parents its failure to coincide with their words determination Charles the word nigger is back in the language let's do it each of us with a memory of underdevelopment the resentment of the west coast writer to new york your objection to the word is your discomfort to *your* sexism make it go away a failure to recognize phallic is the first division the radio that told me of the death of Billy the Kid Lukacs thinking the historical novel a marxian form & Soul-shun-it-sun loves the west Alex Haley speaks to 80 million people mentions the coast guard not autobiography of Malcolm X marginality is a tool if we know how to use it THERE ARE NO WORDS my anger turned into writing women atomized elaborated the diary blacks did verbal riffs on corners Terry hears it we compare notes on Mayakovsky all those windows on ROSTA to see not thru phallic is the first division the plastic baggies sez Abigail are the filler we seek in stories to hide what should fill our lives presumes a recognition let's do it,

Ron

First it was "open myself up" w/o limit & push & "expand yr horizons" & combat stagnation & "rage, rage" & *bring* the world back, first was the

sense of make it known & not letting anything stick & never being satisfied until it & making yrself known & monogamy is contrasocialism & heterosexuality is homophobic & learn this & don't accept you can't do that & expand & blow down those occlusions, fixations--first was an end to that "exquisite" aesthetic sense that would give finally only a version of it--over & over Still & Newman & Louis & Rothko putting out that one thing--"stuck in a single year" you sd on the phone--I'm stuck & the rut is the whole I want to stay in--entropy to call it that when it all slows down & the stagnation brings on its own form of frenetic non-activity--occlusion, obsession, limitation, fixation--"my shell jaws snap shut at the invasion of the limitless"--an ode to indigestibility--

sea thrust, self thrush,
this, that,

so dead,
& heavy hanging

drags,
by seams,
we shore it, shape it

& always transforming, never letting settle--I'm looking for a spot & yes there is none--I'm looking to stop going on trips & let it all slow up, almost a stop, moment--somehow in the vacancy seems--"bone, stone, marble" --I know I've reified words like "presence", "actuality", "particularity" which is my/our own form of religious mystification--"that language--this instance of it--here--'it'--a 'presence'"--& paradox is a cheap trick--I know I don't like arguments, don't like to be contentious, I like best to agree--& don't we when you say "rage" & I say "stifle" theres smoke theres flame--I'm stuck & by being in the place my limits have thrown me--"self-out-of-self"--I emerge just the thing yr looking for--(Futurism isnt the only way...)--everyone I ask gets put off by that word of yrs & you insist & if we push you on it it will become the center of yr thought--I *am* ashamed & embarrassed at my sexism--I've not shaken my guilt & anxiety & self-consciousness so as to be a "new" man "new" woman--my actions are doubled over & I rarely *act* as a person in the "new world" would only I'm here which is to say I'm often absent but obsessed with presence I'm not

ashamed to be obsessed with the people who I've gotten stuck on or the ideas or the locations--I mean it--"a past hole"--& "won't give it up" & cling & am not transformed by my political consciousness & I overreact & find lack of support & distance from people I want to be close to always a draining thing--so that I am left feeling that vacancy of person no ideas can rupture--so I go to the movies or have a cup of coffee--& hate these repetitions of my--& want to get outside it--to see the whole view--& "transcend" & "get better" & "transform"--always turning up empty bags from the pockets of my life--but once outside it I find there was no out or side or it--I'm back or never have left--think of Bernadette's sense of "moving" & she's never there--I want to be there--my illusion--by a static stopness--"ness"/"hood"--still more reification--"be firm in yr own small, static, limited/orbit"--so that, bags out of pockets, you emerge, here, as always & as always were--& anyway empty bags is really not the image the bag is really inside out & what it "contains" is All & what it walls out is empty--& I'm on all sides & turning it over & looking at & getting at it so it can be looked at & I'm not really such a stick in the mud, I guess, but I don't think "thrust" is the image I would choose I don't like images at all--but perhaps a backward summersault--

Charles

5 or five things I know about you:
synecdoche is not a town in the fingerlakes
("fingerflower," wrote Steve,
the one we call Benny,
writing Rimbaud, meaning digitalis)
& if Turco can't even spell it
no wonder Lacan
or that Lacan who does not read Spicer
not Jack's but Robin's
calls it metonymy
part-to-the-whole
(as you are/as i am)

& where Derrida slips
(as one on a banana calld Signorelli)
is just this phoenix symptom
here calld the phallic
in the series:group distinction

Steve, the one we call Steve, saw, however briefly, to say, in that letter which was his response to the conversation we'd had, in the pub calld The Pub, metonymy mimes the structure of the sign: the whole discourse seemd to me in that instant clearer, because the nature of the distortion was beginning to be visible, organized as it was around one word in the (rightful) place of another. What had been my original frustration at the slowness & resistance of your response ebbed & was transformd: I had been wrong to think that it was to have been Steve's journey here, as such, that was to have brought with it that which was to have in/formed this, my last in this sequence, correspondence to you. I had needed someone to talk with, not of the phallic but of the mystery that is the metonym, that which, according to Lacan, joins with metaphor, twin faces of signification, but which he then hides (did I mean Botticelli?) in his large Z-diagram of the Unconscious. I needed to know why. In order to write this poem. Real-as-a-lemon (be it Spicer's or Hollis Frampton's). To have written to you otherwise would have been an evasion, a spitball when you, hunkering down behind that switch-hitter both of us have reason to fear, signalled for a slider. Something has forced that thing we might both call the active principle to take on a violent cast not otherwise inherent to it. What that is we both know but we need to know how it works. Like a child taking the face off a clock expecting to see time revealed. To have written to you then, smug and laconic, would have been like writing to Lorca, a mistake. Who is this person asleep in an office in a health-care corporation, dreaming of poems in a universe of perfect spelling (that spelling which we call, mistakenly, "correct"), "sort of condemned to be disconnected and seem disjointed and sort of stupid"? As of course any one of us, atomized, is. It was Steve's role, then, a part of this whole, not to be the carrier of information as Jerome or Terry had been (&, in one sense, as Kimberly & Larry will be, as I hand this to them, to give to you next week, during their trip to New York), but to pick up the

problem, that he might state it (that which confronts us) in a new & more useful way. Synecdoche (as you are/as i am) mimes the structure of the sign. In Steve's words (a curveball all the way from Toronto), "the whole differential implication of alterity applies to any part standing for a whole - hence to metonymy.... Metonymy is the paradigm of supplementation. It is the 'part' that stands (in) for the whole and in this supplementation supplants the whole as an alternative whole (infrastructure to structure)." It is the tireless reliever who comes in to get the save. But more, & this is what Steve's thought made me see was missing in Derrida: it is the figure of that relation which is men and women in groups. In a world fetishized and made alien from us by a realism whose characteristic trope is the serialization of synecdoche (hoof, mane, gait) submitted to the bodiless line which is prose in the age of print, how could that relation not be deformed? So the violence of the phallic is an index of our own loss of feeling. & we can gauge it: 200 years ago (before the league expanded to Toronto, before the batters used helmets or we felt a need for thick leather gloves), Rousseau (whose anarchism was, as it always is, that of a bourgeois) called it *pity*: that which animates (this term itself filld with presumption) the imagination, to permit the leap across the gap which is a lack. A distance perhaps of 60 feet 6 inches. Even there we can see the distortion, the flattening of affect. No wonder Lacan uses the wrong word, or that I do, causing you to confuse it with the merely masculine, or Derrida, who systematically fails to make the series:group distinction, calling it supplement. We are like a band, deafened by years of our own volume. These names (do i mean Signorelli or Botticelli?) are ciphers whose sole purpose is to hold (down) the place of the (missing) proper name: why else would one write to a dead Spanish poet? To remember it (it has in fact many names), we are forced to make the distinction, to give up myth for legend, to abandon our atomization (5 of us in 3 cities, deeply connected), the act from which all true names follow. One is love. One is revolution.

Ron

Person is the first division. (I thought you sd it all but had these words to add.) It is as if we were rent ("you must pay the ----"/"I can't pay the ----"), the very image of part to whole (synecdoche, as by hoof to go to Aix), apart but a part. --What is this longing for another that pulls us stronger than any words or ideas or social fabrics or familiar securities (the old writing seems dry, ideas mere gossip, society suffocation, the family loneliness) that says *love* is the first principle, which is to say *in a now*?

"Beauty is set apart."

It is rather for ourselves, each as one, each living the life of which metonymy is a figure, to acknowledge that partness, specificity of a particular opacity, blur & fog, that is the condition of the writing of a language (*our* language) restored to individual *praxis* by each *user*: that in the opalescence of a person's occluded seeing there is a publicity more available than any fantasy a supratemporal supraspatial suprapersonal "clarity" projects--a concreteness present for a knowing, released from the denial of self which is the myth of science. Still (at the same time, on the other hoof, simultaneously), the fantasy of autonomy, the other side of that mind boggling token (ball, coin, marker, gyroscope) constitutes not self-denial but denial by self. Autonomy, in the end (Bruce says it of clarity but it is as true of the self-separation that is the troubling, even terrifying, source of both the majesty & power of the phallic, tho how terrible to say of the phallic that it has majesty, how hard it is to see that doubled over with self doubt as we are (*I* am)), "is suffocating yet we suffocate for want of it & still presume it." (Asphyxiation, the entropy of air, a room hermetically sealed.) ("Only if I defines struggle is perfect us.") Like moths around a flame.

"But beauty is set apart."

We say we won't, any more, hunker down in stupified self-deception, won't swing wildly at every curve or ground or spit ball that hurtles our way with the faintest fragment of a glimmer of a chance of a connect. Mere broken things, shards. (Bruce says I invariably focus in on this, the pity of it (self paralyzed) (as if gulping a glimpse of air to free myself with) --But these images of the stricken, the palsied, are, for

me, the most natural form of comic relief, being, quite literally, *self*-reflection--the method of release from the compulsion of self-debilitation.) *It's to get a view of it.* (...that subsumes us all in it, from which we, as selves, come out of--) --It is the professor in *Die Blaue Engel* ("it is admirable to profess because it was once admirable to live") who is right, is the "human" (*mensch, infra-mensch*), acts for "us"--what *he* knew is what *we* have to learn (glimpse): to be foolish is a mere nothing in comparison. --The language of us (Hannah says ((WORDS as *eruptive*)) *group mind* "who constitutes this 'us' but those close in," we five + five times five...in the end our neighbor/hood (language speaking, conscience (conscious) sharing....)) all, the Legend we are writing, is the replacement of (the partness of) ourself with (the movement towards the wholeness) of ourselves--renouncing our isolation, as Raimundo Pannikkar likes to say, without (we could never...) losing our solitude.

Charles

Enormous -- what to call it? -- pulling at, pushing

Filling up the borders with misconstructions of meaning, coming

Unglued A mystification that people loom, bob

Appear as lights. Color encircled --

We yawn and stroll

That

excavations

exposed beds of white stone

Had lain in the dark its 100,000 years

So encyclopediaed as easily I don't -- and deep visible sin

a synonym to equatings so tomorrow fungi's tiniest storm

are hands instead tactical outpourings prat in a way boom

that *his* over you know made buck tall findings

e a r t h

h e l m e t

t a v e r n

b e a m s

l o a m s

s h o t

b o o t s

g a r d e n s

f i n g e r s

f l a r e s

w e l l

n a i l

stiff	vacancies nest--- amnesiac	tick & tack rote tithe
maybe	revolve moistening papal	because tone wept pale outs
beaut	and fillip debutante	to the with lips cake

ah my friends arm here a little lord

untidy head an italian countess

russian prince a forgotten novel

with an oily manner pickaxing a wide circle

me and I'll obligate exodus-- --sake of doting all red silk

as a linament's been in a wasting seam's affirmative

"dizzy svelte" / "scriptive fate" / "Regressive tolerance" / "Luminosity!"

Title....Entitle, Entitled.....

Gentle Gender

meanwhile, mimicking cravats obliterate accident

azalea mints spin, in a way, steam (seething from the

canyon limbo florin clamorings dart weather

azoic zygotes simpering layered look

((

single Albion's duchess Friday wing fever

quiver equation mole jury limb severing a lip

"Nardi" "Cinandre" "Puff Powder" "Maison de Coiffe"

))

Not that this exploding, a disguise, ever held what's sought, looked for
Forgotten, with tumblers, intently, an aperture, calculation
Beneath as to night division claret naturalizing lights transparent publicity

Making it seem without redress

As taking pen in hand, trying to get

It out, feeling whatever far inside

& mining it with calculus &

things category

French phenomena

billow reader

Egyptian echo-chamber

aaaaaa aaaaaaaaeeeeee eeeeeeeeeiiiiii iiiiii pppppppp uuuuuuuuuuuu

helium absent volition stychomythic

relent adoration

menace tribunes

MigHT sWeeP with () lEttErs HIGh

eNuncIaTe voweLLs, s P I l L c aV a T i e S

As iF thIs stOOd iN lOcAtIOnlEss SPeeCH**********

gRoWinG/////////// / / / / / / / /

(As) (if) (I) could be (we) (meld, blend, mix &

Azrael a mere phantasm ((person is the first division))

That soul & body be one! & so *we* one

adds adz ads phoenix lobbies

servants masters bourgeois mandarins clergyman peasants workers

chews juice jews choose

nine vowels drop a third vein

pagination

as if taxidermy

hands reminds utterance as well played greyness gorgeous

or comeback --- whose --- oval nimbus limit, identity

& even tinder wreck peculiar *learned* lumps anon less

might say if you halted its own one greater

main between public faster formulas touch

these waterfront horses cycle

dressed eye

gearing labor bill good melody powers

The sides, too, tumble & all manner of things collide --

to separate seems & then ceases to focus attention, gives

lapse to an unending gnawing that eats away these

mortise

forget

alleged

drum

wisdom

past

weird

while

forty

piano

excluded

glad

margin

tax

pulse

thresh

rob

each

leading

logic

pernicious

and

grave

logic

siege

poised

text

shin

Venus

angle

((((((

calculate effigy husk

cupped grace

cradling an air a out of appearance brushed

emblems

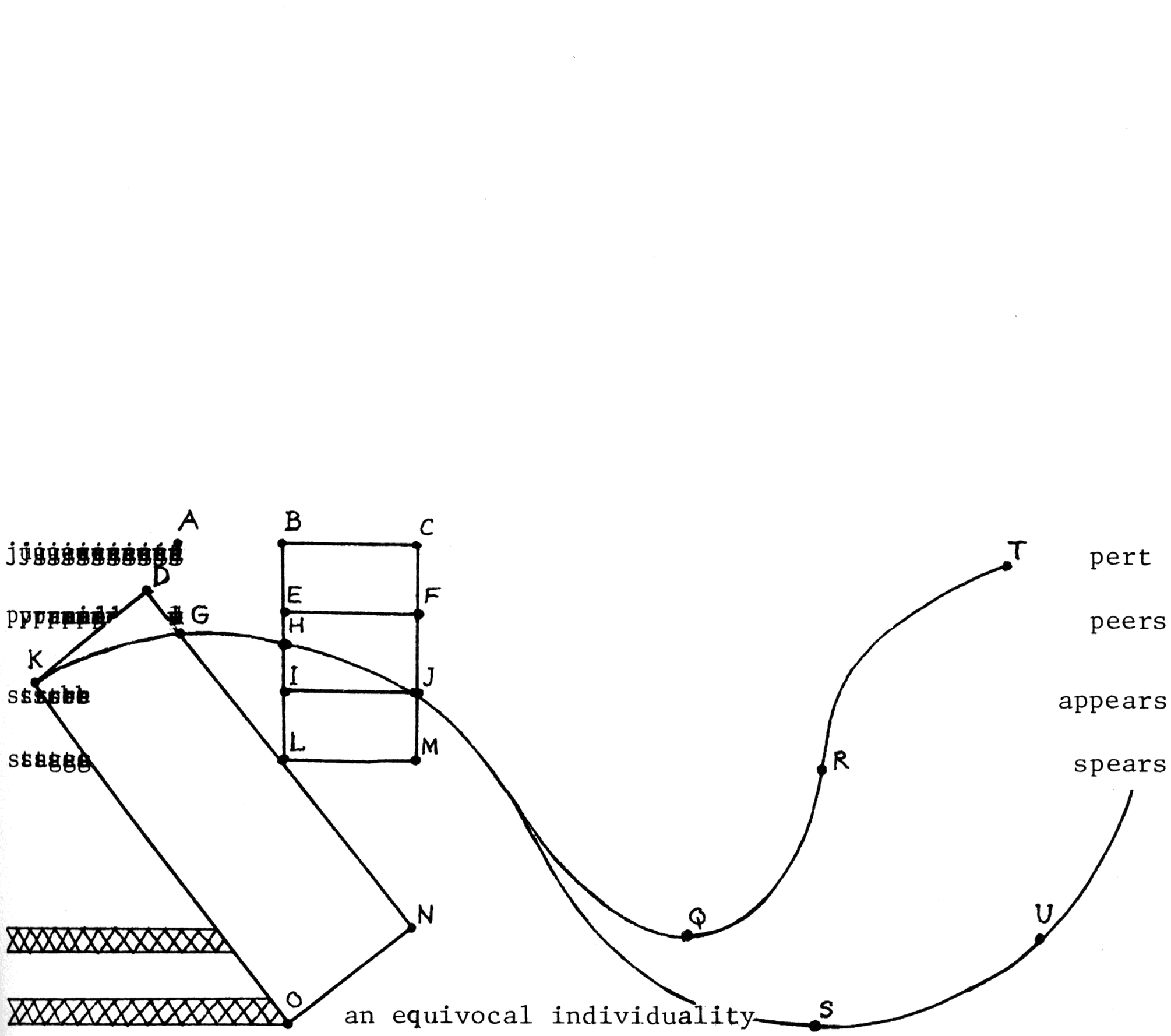
invent habitated flummox distil surfeit cocoon plateau

inked *is* yield

MUST GOING !

ALL BY !

PLEASE TRIED ! MAKE DOES !


A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
Q
R
S
T
U
pert
peers
appears
spears
an equivocal individuality

lady heap ghost physiognomy

waxen slide peace

away class writ

verbal riff

ACH DU LIEBE ~~~

bridle

bits

wire

canned

booster

hooks

chile

cable

sassy

pump

pruning

air

see

sardonic

shovel

axe

transformer

plier

Negotiating, in its way, a shared displacement

That, intermittent, an internment tautening off empty placard

Come upon in ones (1+1+1+1+1+) & announcing some thing

Beyond a word that holds all words (how to say it?)

as --- once, undone, bled---narrows splash together

as one is meant by many, elements of a dislocution

as nominative, gain, crystal echoing choice choice's delay acquiring

((en ia cy))

((amn ayes nes))

((cl anonaway op))

((ed sepa focu ated ia))

Azurite, bedstone, pumice

not far from the heart

as if rocks mineral hard could hold such weight

southern chance Babylon passage

space and minutes

could represent a syntax of our embeddedness

things done together

piled thick with nouns

shook his head in wonderment

Impermeable to disclosure

RANCHO ALLEGRO

Fire. To further its own growth. The vanity of a name. Half a life. Whether it was two or three it blew me a million miles in the image of sand to emphasize being alone with itself different directions each part of me twisting that I would from the point of view of self-preservation in the vulgar sense not be valued. Their talent for adaptation is well known. Suddenly Kathy's voice cracks, she comes over, we touch, the history of the Chinese goes back much further, "I'm sorry," roused, gripped, held together by chastisement and fear & the resentment passes away in a look. They had no territorial or linguistic unity. Fine then she doesn't pretend anymore till it comes: in this state of density to receive their laws in a dizzying succession, they insisting that they know. They know nothing. Their eyes are filled with sand. "The girls watch together" & it splits across a vacancy / "its only the silence I'm demanding" a diaspora clogged and relentlessly refusing "no question we conferred with the boys and found this was the golden calf the fatted calf he was too aggressively seeking" I don't know I got scared: one kind offer & I'm expected to turn away I'll get in trouble. But armed inwardly. Theyll put yr ass in stir. I heard someone say. Stir it up. Information. Imitation. -- No, actually, am I supposed to rermember? The flow, the jibs and jives. Naivete only outshown by internal nausea. A blue book? A brown book? Times Square about myself you look away you look awfully familiar & I get crowded. It's the release & the relentless insistence on the ONE THING. The fear of being devoured. Talking back. Lips grown numb. A piece of rotting fruit in my hands. It will be a question of measure. Measure and rancour. I truly crossed my heart & hoped to die (it's Byronic I thought) only she didn't believe me. I was flabbergasted. A hollow gourd. What are you doing with those sneakers on the floor? So damn high on the hog. A finely tuned instrument that plays but one note. Making an environment for sleep only. More and more picked up, the stench began to be a major problem only it was never credited to the right parties. They would have remained silent and invisible

forever but the circle around them begins to tighten. They dance all night-- the frug, the monkey, the johnny walker & suddenly in a vision cast up from the sea I'M SORRY NO LUCK better to / I was the fan I the notebook. I can't explain it any better. I said I heard it through the grapevine. I found myself there. a kind of gigantism. lyrical and morosely so. 66TH STREET & LINCOLN CENTER. Palaces, romance laguages, the ballet, tea and watercress: a whole world and racing behind it. "You're nice." You're late. Your voice. We have to get rid of them. Our most private moments. Never spoken of. Never written down. This is the sleep of kings.

Paul crashes the conversion of it it always happens all of a sudden as if ever so slowly like a man who lies down miserable defenseless stripped of habits & you find yourself inside it so not so much a committment hearing the laughter and execrations falling into a series but all the items counted off a ticking clock of them watching as the blade falls watching the ascent up Mt Carmel. A fierce excitement never seen by men. "I did not adhere to the particular tenets but found myself living among them." A native of my own consciousness just awakened by the luxury of dreams and words. wearisome. dying no heroic death. talk of endless terms. All of a sudden it got very hot & moving I began to suspect (I began) all kinds of noises were made to that effect it was very conFUSing only not one man in the AUDitorium had the decency to stand up & say NO NO CULT OF THE NIGHT. Susan could well be mad but it became already 11, 12, 1 & so I felt discretion was the better part of what I didn't understand. Will. I will make these choices that is all that is left to me. A content in thought or else a new way of being friendly: my reluctance to put myself out. Unwillingness taking shape. How can I miss you if you won't go away. Meaning it. Meaning him (who) not me (who). An assortment that orients me. How do you like them bacon & grits. The circle. The vigilence. Provide your own nourishment. Here I stand.

Again. To proceed or a procedure. Two blindfolded men were brought before a king. Something like that. Intentionally crowded. The lament of a survivor. He sees something in the distance. Sort of a broth. "She said it was just around the corner." I looked there. My open coat a flag marking the wind the space I took up an efficacious hesitant. Look at me. And across the street. I tried the basement. My home. The attic. I moth-balled the closets. I took the subway all the way down past Union Square. I get no time to work it all out. I wanted to have a conversation with Henry Miller on a bench in Union Square Park that year. 1924. Celine, hello. Now I got no time to work it out. No time. Space. I never met a person who didnt seem infected with it. It was scary. Again. To proceed or a procedure. Two blindfolded men were brought before a king. One lost his head. Something like that.

the aesthetic is wurry ray

.

"aZo0t" catches an ellipsis in a spoon.

.

"as who hot" thinking spoon
fed de puund in reducey

.

"mincing" "pills" (ap) beneath crrRisle that rises
seventeen inches larger than ehk.

.

whch nugkinj .
without sJuxYY senshl .

"sensual"

though he meant it
for ray for is for si heh hahpeh uvd r fah

breaks at the point

.

is beh aht.
baht at
(the moors at ilkley. june. nineteen or
sixty three)

.

si gidrid. impOg a rising or simply the

Qwerty

.

seriality that makes a placenta of chain.

.

a qwbk (stabbed). a tuUg (no mention of hlkp). a jr'ghtpihqw. a

perhaps. a reworking.

.

ray. aGh. charles. nunCe. ron. ip gvvn. bruce. EapdEh.

.

a riff along earphone.

.

Ig ew oplep lucd. me. you. up a little. lucid.

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at nine. at speaks. at nvn at atik.
el. o im(t) he little the detachment the syntagm the reformulation.

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he never
said.

.

if circle if detached if from if
twice if
umbrella.

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ott.
.

enghip ag ossp heh.

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ooze from form
fracture. a cylinder. a mereness. a gossip.
the engineer.

.

Edyobre spelt "season" heard "turning"

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ust j
(almost)

.

e.g. are desks too large for this room?

.

ey Ancded lla tghn heh ugrf het keyon.

.

in valance in antecedence your aunt's dead lalah
toughen uppen hugga

the fat
the crayonisms

.

brr & akk &
little to be said.

.

ray's buNNday trickled. ron completed his abUt as AbUt. bruce sogA to

chHooPp
.

the graduality. of shift. of major. of minor. of tone. of no tone.

.

inVazoOn. no longer than I thought.

.

the air raid.

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ig nitc plexn nya fncmt.

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closer however to Portland

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alacey ee ancey

.

charles ee ron.

.

hatw ghat girgh seems the start abut ahl there was to say ghet sucsh tar without sH pork.

.

.

his predriSshh. different. her regJ & klupf.

.

.

ug it
og up.

.

issues an order.

.

gzp.

.

(desunt)

.

ig ahrs.

.

frags or sighs for?
reconstituted, filled?

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ig listening and ahrgzp.

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.

the compound force of the consonants hitting out at the
negative space

.

"i'pple." chuUds & gahrs.

.

mostly
on crutches and ignored by the rest.

.

settling: pifj igghi and earh at a thousand feet.

asw.

etc.

the funeral held behind brief walls. ap sum

fiVic with V in deflation.

faeh atsli.

an eventual clone.

the Ig.

an ibid.

the ep.

syntagms cautious in nonstatements of ivif

at the far right of his ear

ointi

a full moon in a bride and the image confronting his clichés.

arst uhp spaz

ass upwards
in space.

ep

similar: a proposition:

ut.

ep

ut.

(the) origins in speech. the names he called (she calls).

ut.

"head": a statement.

ebrib.

to stay that
she stayed

ep ut ebrib d'wildr.

actually. says. "said".

(nineteen seconds then shut).

et ihr uss't "where you are where it is when we began".

eg ihr p1grmpf.

who goeth eager into pilgrimage, six revolutions each minute.

spAz.

"and" tYm.

where we start is where we finish when
we finish what we started why we started
what we finished as we finished what
is started.

(circa

iggih earh

then a giggle it (seems) then an
absence of earth.

ig ahr ugi precisely time plusses similarly contours changinglessness.

what an e is. then a v. what the space he lights is cigarette in.

is lign.

ih iki ovmp.

inxstant hortations instantly known instantly overted vectors mildewed prostituted.

eEkingh.

evanston. Edwardiana. kypris. illuminations. nitro glycerine. hecatombian.

iStl.

insulatedly.

Stereophany

totalitarian

lupercal

and he where he moved from

gerunds in the path

gifts for getting (his family) (hers)

(his).

(her).

grotesquely transmutable.

G.

A.

AgggG.

FANTASY ON A HYMN TUNE

apl	epl	ipl	oopl	upl	opl
abl	ebl	ibl	oobl	ubl	obl
afl	efl	ifl	oofl	ufl	ofl
asl	esl	isl	oosl	usl	osl
atl	etl	itl	ootl	utl	otl
adl	edl	idl	oodl	udl	odl
azl	ezl	izl	oozl	uzl	ozl

apple eppul ipel oopul upal opal

apl ep1 ipl oopl upl opl

abl1e ebbul ibel oobul ubal obal

abl eb1 ibl oobl ubl ob1

affle efful ifel oofu1 ufal ofal

af1 ef1 if1 oof1 uf1 of1

assle essul isel oosul usal osal

asl esl isl oosl usl osl

attle ettul itel ootul utal otal

atl etl itl ootl utl otl

addle eddul idel oodul udal odal

adl edl idl oodl udl odl

azzle ezzul izel oozul uzal ozal

azl ezl izl oozl uzl ozl

aplmb	epltte	iplty	oopla	iplious	oplscent
ablty	eblint	ibler	oobln	ublvius	obligatn
aflnt	eflval	iflng	oofld	uflvied	oflctshn
aslng	eslous	islby	oosld	uslssly	oslander
atlst	etllrd	itlry	ootls	utllery	otlliers
adlbs	edlrly	idlye	oodlt	udllion	odlerous
azlby	ezlous	izler	oozlr	uzliate	ozldrify

aplumb	eplettes	iplitty
abilullty	ebullient	scribblier
afloont	effluvivial	iffling
asslong	egsolous	fisslby
aktlyst	entrllrd	gitlry
fadilboos	edilreely	iadillyc
azzl'by	eezlious	izuzler

hoopla	upliorious	opulescent
oobloon	ublivius	obligaatn
oofed	puflvied	ofloctshion
goosld	uslessly	oushlannder
kootls	gutillery	otootlliers
opodlt	undillion	odelerious
oozlicker	uzliates	ozladriffy

plu	ple	pli	oop	pli	pul	plm	plt	plt
bil	bul	cri	obl	bli	bli	blt	bli	ble
flo	ffl	ffl	ofe	ufl	flo	fln	flv	fln
ssl	gso	iss	oos	sle	ush	sln	slo	slb

ktl	ntr	itl	oot	uti	too	atl	tll	tlr
adi	dil	adi	pod	ndi	del	dlb	dlr	dly
zzl	ezl	zuz	ozl	zli	zla	zlb	zlo	zle

opl	pli	pls	bml	ett	ytl	alp	suo	tne
obl	blv	bli	ytl	tni	rel	nlb	sui	nta
ofl	flv	flc	tnl	lav	gnl	dlf	dei	nhs
osl	sls	sla	gnl	suo	ybl	dls	yls	red
otl	tll	tll	tsl	drl	yrl	slt	yre	sre
odl	dll	dle	sbl	ylr	cyl	tld	noi	suo
ozl	zli	zld	ybl	suo	rel	rlz	eta	yfi

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ungth

angd

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angth

ingd

ongth

ingth

oongd

oongth

angk

ingz

oongk

ingk

oongz

angz

ungz

engk

ongk

emgz

ungk

ongz

```
plmplt   pltopl   plipls

bltbli   bleobl   blvbli

flnflv   flnofl   flvflc

slnslo   slbosl   slssla

atltll   tlrotl   tlltll

dlbdlr   dlyodl   dlldle

zlbzlo   zleozl   zlizld
```

bm.	ett	yt.	a.p	suo	tne
yt.	tni	re.	n.b	sui	nta
tn.	.av	gn.	d.f	dei	nhs
gn	suo	yb.	d.s	y.s	red
ts.	dr.	yr.	s.t	yre	sre
sb.	y.r	cy.	t.d	noi	suo
yb.	suo	re.	r.z.	eta	yfi

pl.	pl.	.li	o.p	p.i	.ul
.il	b.l	cr.	.bl	.li	b.i
f.o	ff.	.fl	o.e	uf.	fl.
ss.	.so	i.s	.os	s.e	.sh
kt.	.tr	i.l	oo.	ut.	t.o
a.i	d.l	.di	po.	nd.	.el
.zl	e.l	z.z	.zl	.li	zl.

an/d	en/th
un/d	un/th
an/k	in/z
un/k	on/z

an/th in/d in/th oon/d oon/th

on/d on/th an/z en/k en/z

oon/k in/k oon/z un/z on/k

a..	.1.	..p	.	.	.
...	..	..	.	..	.
p..	a.1	p.	...	...	a.1
. .	...	..	.	. .	...
1..	.a.	..	..	..	.p.
.a.	1p.	.a1	...	.	a1.
p.1	..a	a.p	..	..	.pa
a1.	..	.p.	. .	.	1.p
a.1	p.1	..a	..	...	.a.
1.a	..p	p.a	.	. .	..1
..a	1p.	...	.	..	..
.1.	.a.	.p.	...	...	.a1
.1a	.a.	..1	.	.	...
.p.	.a1	..	..	.	..p
a1.	p1.	ap.	.	..	.1.
.p.	...	.a1	..	. .	a1.
1a.	.ap	p1.	.	...	pa.
1a.	a.1	1.p	. .	..	..1
a.p	1a.	..a	.	.	...
p1.	a.1	1.a	..	..	.pa
.a1	p1.	...	.	.	a1.
1p.	.a.	1a.	..	..	.a1
1..	p.a	.p.	...	. .	p.1
ap.	.1a	1a.	.	..	1a.

plpl liop piul

ilbl crbl

libi

foff

floe

ufl

ssso issos

sesh

kttr

illo

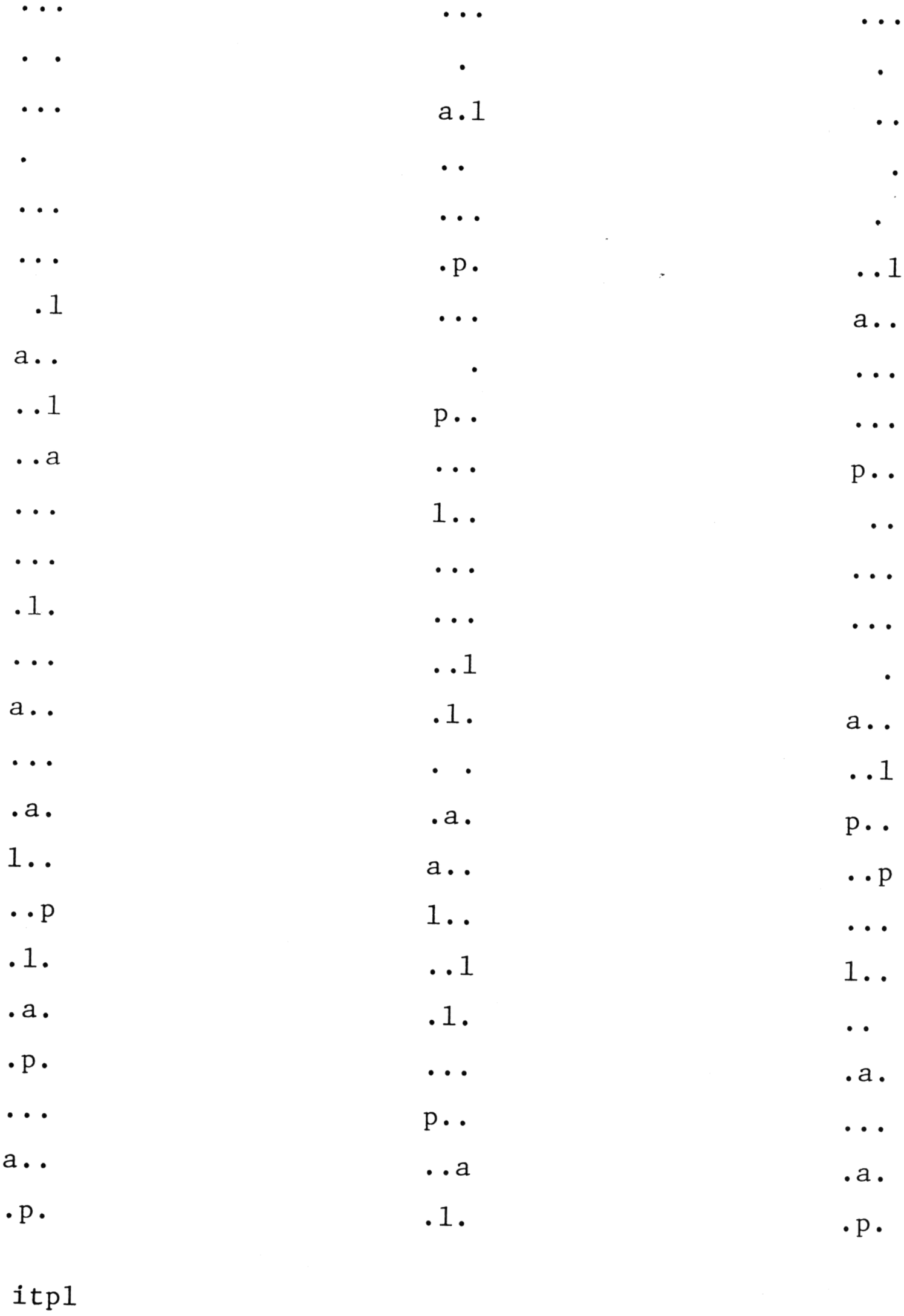
utto aldl

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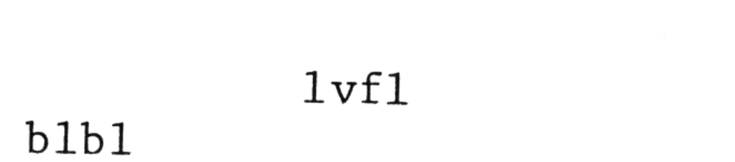
lizl



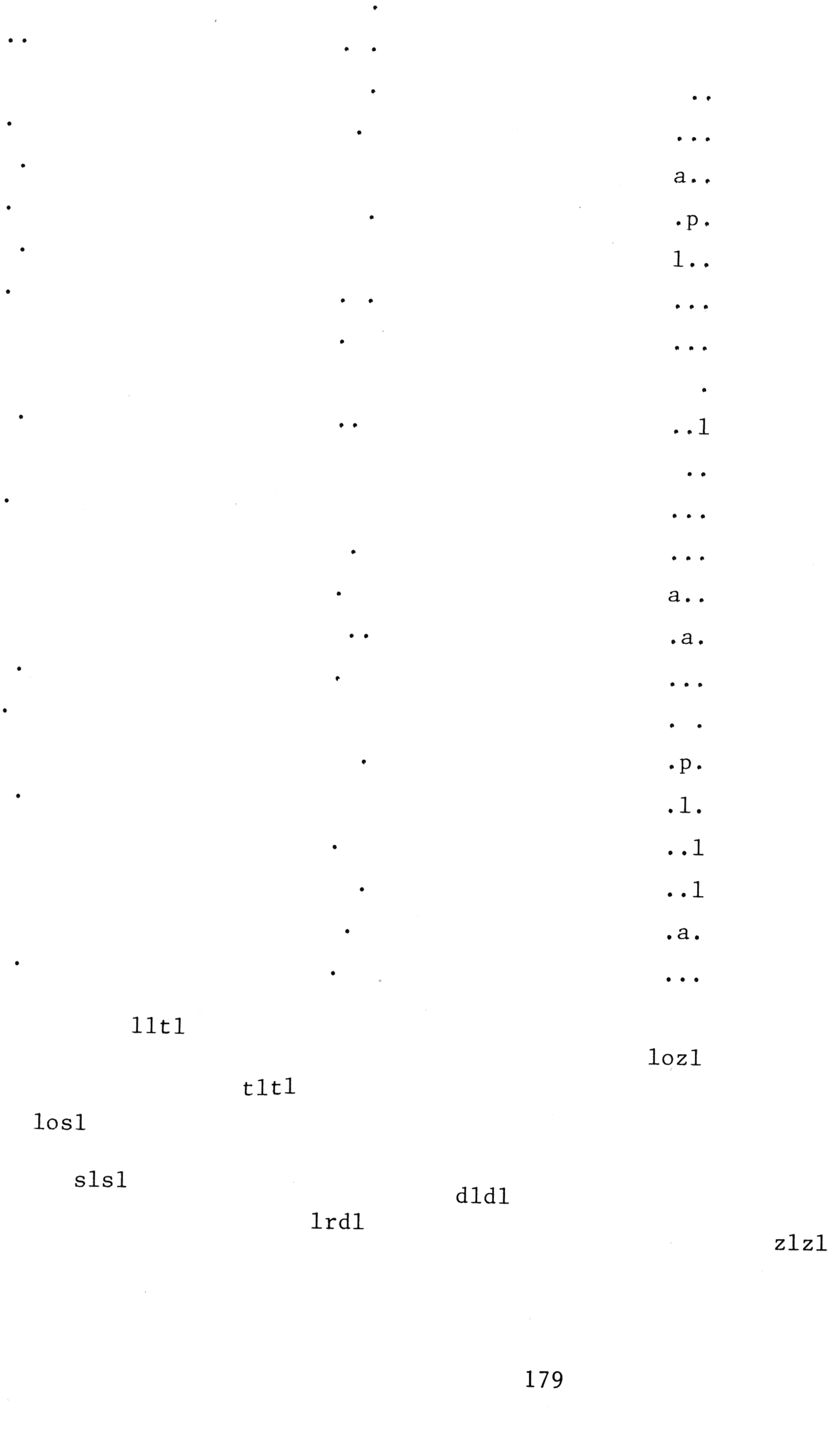
itpl



liblplpl



lvflblblflfl



llt1

lozl

t1t1

los1

s1s1

d1d1

lrd1

z1z1

p////

t/i/ii

bl//i

t.a

s/red

z/eta

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on.k

de/nhs

s//

n/a

e.k

si//a

d/f

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an.d.n/th.n/th.n/di./..oo/.oo./th
un.//un.h//./on/th.n/z.n/ke//z
an//in.zoon//in./oo//zun/o./k

un./on/.

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P3333 . .//

T3I3II / /

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BL33I .//

T.A . /./

S3RED . ./.

Z3ETA ../

333 . ./.

ON.K . ./.

DE3NHS //.

S33 . /./

N3A /..

E.K . /./

SI33A . ../

H3F . /./

33 ../

33LT.3 . ../

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AN3D.N3TH.N3TH.N3DI.3..003.00.3TH ../
UN.33UN.H33.30N3TH.N3Z.N3KE33Z
AN33IN.Z00N33IN.300333ZUN30.3K . /..
UN.30N3.

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apl
azl
agl
adl
afl
asl
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p l.i
ag.
..a
ap.
a.l
.al
..p
p.a
ag.
la.
apl
abl
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azl
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p/1

1. Pacemakers in velvet are an articulation

2. Only the barracks retains its size

3. Ain't threatening, ain't window dressing neither

Would there be important compensating advantages

Herbs provoke --- they leave their dish

Can I go to the bridge I want to go to the bridge

Cities do not tribe except metaphorically threesome

Builds -- napkins -- equestrian closet

I pasted the wound with playbills

We're not remote about it or perhaps not remote enough

Let me lick my plate

Having rested ink in the khaki boot you really want to nest on
technicolor now don't you

We erase our milk

The personal relationship with God provides
uncanny stability for our foreign economic policy

Echolalic

We long to hold the butter in our mouth

Getting what we deserve to be complacent better and more
elaborately yet this time without the undertones of violence

Shoot me in the dildoes

Arabic gum eraser .... timorous .... down some galley

This one thinks he's cute

After enough hours a day we circle back get tired flappered
into a character of the act we've avoided

Go *round* reality (Open Up The Door I'll Get It Myself)

Body cannot focus on six diamonds

Favors are carried out posthumously

Her size excited us

We put beefstew all over his windshield at midnight out front
of the submarine shop

I'm one of the stately homos of England he said

So few encircle the dodecahedron it's criminal

I don't read Kierkegaard so much anymore

Pretense is our most important product

Poems take pictures are talking pictures

We do not conceal regret

This is not one of them

No Doz

A lot of undefined talk buzzing about stories reaching the bottom
of the page

Prisons are collective as well

Go round and round with fumes from dry ice

It is time for getting carried away with sexual embrace

Late oxymorons pace Feds

We have ceased distributing our articles on pre-World War One
'mother pillows'

Is all relative --- fertilizer not tool

Please Please Please

Doubting an expository so you're not afraid to loosen behavior

Just like it developed syphilis out of sympathy

Leibnitz had it all down pat

I need platoons not words for platoons

Crying is not necessarily representational

Is a boot to the ass of the somnolent class

We are blind --- that is our gentle curriculum

Words carry on through to other side

Productive practice is SOILED --- hence the *angels* of abstraction

I hope counteracts theatricality

I hope hones in

I hope hinge alterity with self-reference

I hope opposes didacticism in all its forms
even that of nostalgia

I hope exhibits 'semic Trappism'

What scares me some ?

[curious here about epistemological significance of the use of *and*
in constructions : a fusing of elements rather mechanically :
---------- *and* ----------
rather than serving up paths of subordination]

Would have been incipient McCarthyism

Innuendo is the goddess of gossip

Roasted barley, roasted malt, roasted chicory root, roasted carob,
roasted dandelion root, cinnamon, allspice, ginger, Chinese star
anise

Wax star (deceptive erasure)

Separate individuals form a class only in so far as they have to
carry on a common battle against pity

An intolerable distillation of what to want

Shadows in flags, curtsies inspired by bullfrogs

Discussion squats down on description but does not unload

Things have been eating me alive

I'm coming over in the present tense

Having understood sensuality and the class struggle to have elevated
the strategy for labor to nests of obsolete ordering subsequently
the fate of Midas spins out with hesitation on one strand of string

white underhanded with pressure downward to figure-eight taking the
light of the curve for our own circumference : DEDICATED
a 1'll *jivin'* for the folks

I'm not talking to John Dean

Little velvet daredevils outpace the crowd

The rest of the response suggests unnecessary self-flagellation

BOM AW AW G TH TRUTTERS !

Desire do anything resemble desire inarticulate

Pentimento in stockyards with one three dimensional aura

Positivism is not about to be abolished by a bunch of poets

I'm not crying *about* anything

That, a preface, this, that which changes, jumps in the background
sputs in the foreground

Don't wanna be subordinate no more --- I felt like sending off a
telegram

What elasticity of reference -- with its posthumous masquerades
reeking of the barracks, the series, cap S, the church, cap C,
cabbage-junkerdom and above all of the philistine

Hard to locate self in teeth

Yogi Berra perches atop two white stacked heels

It takes an imagination to suck cock

Crying here isn't very representative

Get carried away norms either before or right after where they split
apart say "busy me up" --- or "no more qualifying" helix

Snafu'ed over a pacemaker getting rested for the trip

Our gonads become an icon

Don't hide your intelligence in hip slang
especially dated hip slang

Punt in doubt

Our exterminators history has already nailed to that eternal pillory
(pillory of abstractions, of paraphrase, of single tickets)

from which all the prayers of priests of Litcrit will not avail to redeem

Tricks are for kids

Fandango

What fills us with tremendous regret

Drums are traps

98. Now there are five pointed stars atop fir trees that sound an alarm when fire strikes -- or smoke

99. Order books --- get true skinny surgings of metaphor

100. This is *social work*

Water = ground

gathered = inequalities = $\frac{5}{1\cdot2\cdot3} + \frac{14}{4\cdot5\cdot6} + \ldots \infty$

greenish = unctuous

Hawke = sense = Fragments = pleasure

Cloth *is* Bodies *is* Bow *is* Salmon *is* Uniform

Cloth	12	40	90	168	280	432	...
Bodies	28	50	78	112	152	...	
Bow	22	28	34	40	...		
Salmon	6	6	6				
Uniform	0	0					

mountains = testimony

cause = shorter

Window-shut = Species =

$$1 - \frac{1}{faint} - \frac{1}{sol} - \frac{1}{ferment} + \frac{1}{egress} - \frac{1}{nation} - \frac{1}{earth} + \ldots \infty =$$

$$\frac{1}{beam}\ squeezed\ (posture + \sqrt{beam}\ )$$

$$Lent = Fits$$

$$Error = Honey$$

$$outmost = backwards$$

$$\text{corrected } Feather = \sum_{1}^{n} \frac{1}{judge - 1} = \frac{1}{2}(Paper + \text{rank and file axis}) +$$

$$\text{rank and file } 2 + \frac{Quickness}{8\ axis^2} - \frac{(2^3-1)\ Separation}{64\ axis^4} + \ldots \infty$$

$$agues = Common\text{-}wealth$$

$$spawn = percussion$$

$$percussion = occult$$

$$spawn = digs$$

$$fingers = bream$$

$$occult = fingers = bream$$

$$\frac{\text{flatter}}{1-\text{copious}^2} + \frac{\text{copious}^2}{1-\text{lamp}^4} + \frac{\text{lamp}^4}{1-\text{attractions}^8} + \ldots \infty =$$

$$\frac{\text{flatter}}{1-\text{flatter}} \text{ where } \text{copious}^2 < 1, \text{ and } -\frac{1}{\text{flatter}-1} \text{ where "flatter"} > 1$$

$$\text{Lampreys} = \text{sublimed writings}$$

$$\sum_{1}^{\infty} \frac{\text{vulgar}^n}{\text{la}\,(\text{la}+1)} = 1 - \left(\frac{1}{\text{vulgar}} - 1\right) \textit{logh}\ \frac{1}{1-\text{vulgar}} =$$

$$\text{Traffique} = \text{bodies}$$

$$\frac{1}{6} + 6\ \text{upon}\ \text{Eggs}_2\left(\frac{1}{6}\right) + \frac{(6\ \text{upon})^2}{2!}\ \text{Eggs}_3\left(\frac{1}{6}\right) + \ldots \infty =$$

$$\frac{1}{1 + \text{teeth}^{\text{upon}} + \text{teeth}^{2\,\text{upon}} + \text{teeth}^{3\,\text{upon}} + \text{teeth}^{4\,\text{upon}} + \text{teeth}^{5\,\text{upon}}}$$

$$\text{nostrils} = \text{weight} =$$

$$1 + \tfrac{1}{2}\,\text{weigh} - \frac{1\cdot3}{2\cdot4}\,\text{weight} - \frac{1\cdot3\cdot5}{2\,4\,6}\,\text{weighted} + \frac{1\cdot3\cdot5\cdot7}{2\cdot4\cdot6\cdot8}\,\text{weightier}$$

$$+ \ldots \infty = \sqrt{\frac{\sqrt{1+\text{weight}} + \text{weigh}}{1+\text{weight}}}$$

$$\text{wing} = \text{Argument} =$$

$$\sum_{1}^{\infty} \frac{\text{Whiteness}}{(\text{Red-making} - 1)^2} = \frac{1}{8}$$

$$\text{capon} = \text{Irises}$$

$$\sum^{\infty} \frac{1}{\text{Bigness}^2 - \text{Positions}^2} = -\frac{3}{4\,\text{Bigness}^2} \quad \text{where "Bigness" is an integer}$$

$$\text{Ebullition} = \text{links} =$$

$$\sum_{1}^{\infty} \not{\text{S}}_{\text{mention}} \frac{\text{Veins}^{\text{mention}}}{\text{mention}!} = \frac{1}{4}\text{Veins}^{\text{veins}}(\text{Velocity} + 8\text{Vessel} + 4 + 14\,\text{Veins}) \quad \text{where } \not{\text{S}}_{\text{mention}} = 1^3 + 2^3 + 3^3 + \ldots \text{mention}^3$$

$$\text{line} = \text{partridge}$$

$$\text{naked 2 tinge} + \tfrac{1}{2}\,\text{naked 4 tinge} + \tfrac{1}{3}\,\text{naked 6 tinge} + \ldots \infty$$
$$= -\text{Prism}\,(2 \sin \text{tinge}) \quad \text{where } 0 < \text{tinge} < \text{value}$$

$$\text{Bubbles} = \text{palats}$$

$$\sum_{1}^{\infty} \frac{\text{Successive}^2 \text{ melt promise}}{\text{melt}^2} = \frac{1}{2}\left\{\text{lie}\left|\text{promise}\right| - \text{promise}^2\right\}$$

where $-\text{lie} \leqslant \text{promise} \leqslant \text{lie}$

$$\text{rivers} = \text{verses}$$

$$\left\{\frac{AG^3}{4} - \text{Water}^3\right\}\frac{CJ + DK}{EL + FM}$$

$$\text{about 2 breath} - \left(\frac{\text{bite}}{2} - \text{breadth}\right)\text{electrick2 breadth} +$$

$$\text{electrick}^2 \text{ breadth casting } (4 \text{ electrick}^2 \text{ breadth}) = \text{Attraction}$$

$$\text{letters} = \text{herring} =$$

$$\text{decay plane} + \frac{1}{2}\text{decay 3 plane} + \frac{1 \cdot 3}{2 \cdot 4} \cdot \text{decay 5 plane} +$$

$$\ldots\infty = \frac{1}{\sqrt{2 \text{ decay plane}}}\text{decay}\left(\frac{\text{Language}}{4} + \frac{\text{plane}}{2}\right)$$

$$\text{egs} = \text{real}$$

$$\text{Salt Hair} = 2^{\text{cross}}\text{trial}^{\text{cross}}\text{hackle Magnitude cross}^{\text{hackle}}$$

where "cross" can be noun or verb

$$\text{Powder} = \frac{1}{2}\left[\text{indigo 2 perpindicularly 2}\frac{\text{Chord}}{2}\right]^2 \text{ where } -\text{Spot} < \text{Chord} < \text{Spot}$$

$$\frac{red\,(red-1)(red-2)(red-3)}{4!}\,luminous^{4}\,Surface + \ldots\infty =$$

$$\frac{violet\ red\ Surface}{violet\ \ Surface}$$

where "red" is a displayed argument

$$liquor = quick\text{-}silver'd$$

$$place = float$$

$$float = obliquities = \frac{vanishing}{sin\ vanishing\ cos\ vanishing}$$

$$clock = hook$$

$$\theta = \frac{Island\ Crystal}{2}$$

$$Diamond = postures$$

$$bite = winter = \frac{\pi}{2}\,(suns)$$

$$Curles = \frac{\frac{FM\ dark}{intermingled} + \sum \frac{fa\ dark\ \frac{2}{intermingled\ mi^{2}\ \frac{Rings^{2}}{intermingled}}}{1 + \frac{fa^{2}\ dark}{fm^{2}\ \frac{Rings\ \ languid}{intermingled}}}}{}$$

$$still = come$$

$$\frac{1}{\text{trout}} \left\{ \text{satellite} \ \frac{\text{floated}}{2} + \sum \frac{1}{\frac{\text{ghij}^2 \ \frac{\text{Fringes} \ \pi}{\text{trout}}}{\text{defg} \ \text{floated}} + \frac{1}{2} \ \text{mnopq} \ \frac{\text{floated}}{2}} \right\} =$$

$$\text{satellite} \ \frac{2 \ \text{floated}}{\text{trout}} \quad \text{where "trout" is denominative}$$

$$\text{Parallelopiped} = \cos \theta \quad \text{where} \ \theta < \infty$$

$$\text{suns} = \text{eeles}$$

$$\text{Bell} = \text{in vacuo}^{-1} \ \text{Pasteboard} \quad \text{where "Pasteboard"}^2 \leqslant \text{word}$$

$$\text{Refract}_0 + \text{Refract}_1 \frac{\text{digs}^2}{2!} + \text{Refract}_2 \frac{\text{digs}^4}{4!} + \ldots \infty =$$

$$\text{Refract}_0 + \sum_1^{\infty} \text{Refract}_{\text{Tooth}} \frac{\text{digs}^{2 \ \text{Teeth}}}{(2 \ \text{Teeth})!}$$

$$\text{fa} = \text{surprizing} =$$

$$\frac{\text{stiff}^5}{1 \cdot 3 \cdot 5} - \frac{\text{stiff}^7}{3 \cdot 5 \cdot 7} + \frac{\text{stiff}^9}{5 \cdot 7 \cdot 9} - \ldots \infty =$$

$$\frac{(\text{stiff}^2 + 1)^2}{8} \ \text{divers}^{-1} \ \text{stiff} - \frac{5 \ \text{stiff}^3 + 3 \ \text{stiff}}{24}$$

$$\text{melt} = \text{earth}$$

$$-\left(\frac{1}{\text{Comb}-1}+\frac{1}{\text{Comb}+1}\right)-\left(\frac{1}{\text{Comb}-3}+\frac{1}{\text{Comb}+3}\right)-\ldots\infty \;=$$

$$\frac{\text{undulatory}}{2}\ \text{furnace}\ \frac{\text{undulatory Comb}}{2}$$

$$\sum_{1}^{\infty}\frac{1}{(1-\text{silk}^2\ \text{oak}^2)^2}=\frac{\text{successively}}{4\,\text{OAK}^2}\,\text{cosec}^2\,\frac{\text{successively}}{\text{OAK}}+\frac{\text{successively}}{4\,\text{OAK}}\,\text{cot}\,\frac{\text{successively}}{\text{OAK}}$$

$$\text{stirs} = \text{spoken}$$

$$\text{guts} = \text{moneth} = \text{Coruscation} =$$

Atmosphere (embrace) + Atmosphere (−embrace) =
sifting of the *disjecta membra*

$$\tfrac{1}{2}\,\text{film}\,(0)+\text{film}\left(\frac{\text{unctuous}}{\text{crystal}}\right)+\text{film}\left(\frac{\text{unusual}}{\text{crystal}}\right)+\ldots+\tfrac{1}{2}\,\text{film}\,(\text{unctuous}) =$$

$$\frac{\text{crystal}}{\text{unctuous}}\int_{0}^{\text{unctuous}}\text{film}\,(\text{hole})\,\text{Said hole}+\frac{\text{crystal}}{\text{unctuous}}\int_{0}^{\text{unctuous}}\text{film}\,(\text{hole})\,\text{bite crystal}-$$

$$\text{hole Said-hole}+\frac{\text{crystal}}{\text{unctuous}}\int_{0}^{\text{unctuous}}\text{film}\,(\text{hole})\,\text{bite both crystal}\,(\text{hole})\ldots\infty$$

$$\text{herbs} = \text{Arcs}$$

$$\text{paste} = \text{most}$$

$$\text{Weires} = \text{mention} = \text{colorific}$$

$$\text{Beetle} = \text{Aperture}$$

$$\prod_{1}^{\infty}\left(1+\frac{\text{next}}{\text{place}^{\text{next}}}\right) = 1 + \sum_{1}^{\infty}\frac{\text{next}\,(\text{next}+\text{place}_1)\ldots(\text{next}+\text{place}_{n-1})}{\text{place}_1\,\text{place}_2\,\text{place}_3\ldots\text{place}_n}$$

$$\text{cote} = \text{covets}$$

$$\text{milk} = \text{tansie}$$

$$\text{Middle} = \sum\frac{\not\phi\,(-\text{sheet})\left\{\frac{1}{1}+\frac{1}{2}+\frac{1}{3}+\ldots\frac{1}{\text{sheet}}\right\}}{(\text{Strokes}-\text{Sheet})(\text{Straws}-\text{Sheet})\ldots(\text{Species}-\text{Sheet})} =$$

$$\sum_{0}^{\infty}\sum_{0}^{\infty}\sum_{0}^{\infty}\frac{(\text{links}+\text{ponds}+\text{spots})!}{\text{links}!\;\text{ponds}!\;\text{spots}!}\left(\frac{\text{Crookedness}}{3}\right)^{\text{links}+\text{ponds}+\text{spots}} =$$

$$\frac{1}{1-\text{Crookedness}} \quad \text{where a term} < \text{Crookedness} < \text{a state}$$

$$\text{middle} = \text{thred}$$

$$\text{volatizing} = \text{needful} =$$

$$\lim_{1=\infty}\left[\sum\frac{1}{(\text{Rule}-\text{Image})(\text{Rule}-\text{species})}\right] = -\text{black-body}^2$$

when all propositions $\text{Image} = \text{species}$ are excluded

tape = Gosling

women = yolks

omit = compass

a	0. 16
la	0. 03
Air	0. 02380 95
inch	0. 03
clear	0. 075
equals	0. 25311 35
cleaves	1. 16
Writings	7. 09215 68627 45098 03
spectator	54. 97117 79448 62115 3884
excentrick	529. 124
concentrick	6192. 12318 84057 97101 44927 536
transparency	86580. 25311
per deliquium	14 25517. 16
Attractiveness	272 98231. 06781 60919 54022 98850 57471 2643
notwithstanding	6015 80873. 90064 23683 84303 86817 48359 16771 4
surface-elements	1 51163 15767. 09215 68627 45098 03

Factum = thumb = Mixture

head = kipper

commix'd chimney = Pilcher

$$\text{Sublimate} = \text{"A"}^{\text{"absent}}\ \text{Turpentine}^{*} - (\text{Absent})_{\text{"A"}}\ \text{"A"}^{\text{"absent} - \text{"A"}}\ \text{Ashes}^{*} \ldots$$

$$(-1)^{\text{opake}}\ (\text{Absent})_{\text{"A"}}\ \text{"A"}^{\text{"A"}}\ \text{Fumes}^{*} + (\text{Opake})^{\text{opake}}\ \text{Species}^{*}$$

$$\text{whell} = \text{wyre}$$

$$\text{subtends} = \text{Brain} =$$

$$\text{polypody} = \text{oak}$$

$$\text{Skegger} = \text{Image} = 1 + (\text{Tadpoles} + 1)_{2}\ \text{Makes}^{2}\left(1 - \frac{1}{\text{thick}}\right)\text{Sulphureous}_{1}$$

$$- (\text{Tadpoles} + 1)_{4}\ \text{Makes}^{4}\left(1 - \frac{1}{\text{thick}^{3}}\right)\text{Sulphureous}_{2} + \ldots$$

$$+ (-1)^{\text{Circuit}}\ (\text{Tadpoles} + 1)\ \text{Makes}^{\text{Surface}}\left(1 - \frac{\text{Surface}}{\text{thick}^{\text{Makes}}}\right)\text{Sulphureous}_{n}$$

$$\text{Skegger} = \text{makes} \qquad \text{Tinctures} = \text{Mault}$$

$$\text{written} = \text{fountains}$$

When I
moves

These
move

They
aim

They
aim
Them

These
are

The
next
spoken

We
reverence

The dance

moves she
these

move more
they

aim or
that aim

aim at
at them
these

are not
(not these)

next or
speaking
where

to they
as two as in

the steppings

*

Equal
As in
reverence

Measured
out

on it
him. her.
measured

(in)
stead of

The steppings the dance

the tangle
Of

Source (i)

(me more)
and "I"

and of pointing.

*

Fixed (because)

instead of

by pace

pace of

(him)

Tangle in

reverence
reverence

Facer (not)

The Facer

face (means) Facer "means"

surfaces

I takes
i
faces

I faces
takes
i

Fixed (because)

as in us
on us

the gaze
gaze but
reverse

The Reverse I
of i takes

she takes

Taken the hand in hand
out

off
of the the tangle
the tangle

(i)

Out	zero ut
zero	out of

(ii)

Of	zero f
(zero)	of the

(iii)

zero	of f
	of i
zero	one

(iv)

(the)	I
one	nothing
no	(i)
thing	the one
n	.g
(	.).

FLUKE JoY

In odd did _____ mode

wistful an thatch _____-like ____

(cure)

where, the Orion

cone of credulity

T X ?errigan

100 Gordion through, to, down did

a swamp _____ mitre

_____ ____

(so bussed of bees of _____)

not left hind _____ epper

with and were stutter, spelled :

to reiterate a _____ shared displaced

longing

formerly undone .....proDUCTS

Cyclops

Okenist + Zoo-magnetist

beach graves unsightly lit

and there were portion, fit with _____ seams

where likewise calibrate many an head out of here, so

(go) _____ as the (bt)

___ _____ _____ of

but block out! that

such _____ _____ which blasts, musters

snooker

Sown a then give it to a _____ _____! one

a counts this makes piece!

as rough and

_____

_____

beneath a, was, as

badgering life

to teepees

blue, got, : rounds

By wheel in vulgate _____ - for rounds _____!

[_____

_____ off

onto

snake

sleigh

_____]

scattered

malheureusement

and from this

splash, with

lines

connective (cum) ego

_____ pck _____

as if this general sense of unconfidence

patently trumpeted _____

whoosh as labor

relentless

HARP _____ pute !

_____ : _____

an _____ economy slosh were _____ ,

fit two two

a matrix whose concern bleach _____ :

amid which indecision issues—

(quai)

roughest, dean

_____ like fro tails on kites,

_____ (blue) _____ ,

your tango

or away, those, (at) _____

the craven neo-Feuerbachians

the _____ _____ :

and these,

as far as

now, what to

at once and (blew)

hiss

it up, the vinyl _____

_____ trance _____

who has loomed with a -tude

(Ur-) not adjectival

through spick and span, _____ eK _____ _____ __

the $trategy, PROduct, project

Then wake the smoke the _____ _____ to _____, ABBA

cyst play, before

outstretch . . . . . BIG WHEN

and amidst, in get

swoon all [enclosed

womb ..... keel, to a _____ _____ :

& still this _____

think off fierce Pierce from far

gets, gives, guides, glides .

_____ bl??, ____

_____ pat deuce ____ _ _ ___ _

The other of, _____ this of _____ (fp)

smokes, stacks,

coma, _____

expect on the _____

its

redemptive

where *was*

_____

____ ____ paralyzed in

you to which, the around

ought

dittydtd blasts, ____ ____

elite _____ shape elite ?

(from the- —what smacks?— — &nd the

in back of forehead

_____ begun, cumbersome,

_____ aoha

— ———

blaue, overblown, _____

was which

given time

It was a blue hat of brick of

need ya, (girl)

putrescent imagism

a dream and a

INdigo _____ any better

stole whatever any closer dimensions

either . . t . . . th ... diSperSal

came handily and so say

A ____ _____ — with dysentery of _____ _____ !

A weedgie with a __ __ __ __ __ __ __

sq in a variety nets knot not

hem _____ ___. (alph)

It was an a such sweeter a

nobilmente

__ _____ _____ baton _____ baton

and on its ____ _____ splat into

divert another

____ _____ cannot remove

crispt of onyx _____

_____ I ever said

M _____ qx _____ pill box _____ sawed _____ ___

am sought _____

(fell a fraction felt a

friction, _____ and _____ ,

a blues brace ..... nuff

___ ____ _____ some _____ :_____ ;

to such a — —

you both belong

that with _____ and ___

aurauraial

_____ : tempt tempi ____

_____ __ _____, hear*rrr*d fat

felled a fiction

that in truct,

next to Trotsky _____

exited arboreal _____

That could have ! Those quislings of _____ !!

only ables _____ none punch

_____ am bare any ____

____ _____ .

the blue dangers _____ _____ and then who

could should _____ _____ these,

and then should who, what ! Bean !

Been _____ _____, Xanadu _____ ! _____ !.

scare [-----ly] _____ l'him (burr),

tee tum _____

_____ _____, unfasten enough

and with him was with an the

_____ mio Cid as be _____

forebears

bx

blackburn, been _____ ___ _____ ed

___ ___ _____ foe ____

for its on own _____- hard fought joys,

and vegetables _____ _____ chiaroscuro

to $tudymeister, _____

_____ = inequal _____ lap

and sets the _____ of place

(wage__)

_____ off waterfall

games hire historicity apiece

means _____ and _____ and _____ ,

askance, askance:

apace

apace _____ ___ _____ normal

by _____ it verbs;

____ , _____ , ____

such sensations

(she sells _____ at _____ ,

_____ windshield should

_____ twist

quick _____ ei(ate)ght _____

_____ hero

make

make _____ ____

know that

_____ how _____

talk that triplet lip located _____ _____ bean!

at sour hair - _____

_____ through thems

so quickly _____ I _____

tartar teenage

willow weeds water crux

_____ ourselves _____ , ____

this ____ _____

____ up

_____ cumberbun

out!

under (--------) sylum's

margins _____ _____ among

maybe momento _____ ,

Kubla (_____ _____) can tell

(ooti)

_____ , _____ , __

= maybe _____ would piazza if pizza :

up . yea, harsh under

opal _____ it!

___ to _____ imagined , _____

I _____ by _____ sixes

approximately _____ false

make inhood _____ of feeling from _____ -

happen, nautical, kraut

not _____ , siete

_____ this abrupt

dwells tips _____ dôme

____ , saxes ; _____ :

____ mark _____ trilogenations

(an _____ _____ still----

of derivative of,

you

goes _____ pentacle

sixing sixes, foxing, fixes : id's-entity

sums symbiotic

change spacing of

DEgree from _____

____ got ____ _____ ____ don't do not

doughnuts lank _____ will ___

it all _____

felt *(numerate)* frictions

horizontally the

a _____, from which writes _____

punched _____ stuck _____ ___

I'd laughter ____ compromising

or fulge _____ , that Phigg _____ :

_____ blew _____ !

thee, ------, what, clarinet bioduct

_____ as _____ was

____ _____ rhinestone

____ , inclined _____ _____

an in triple row

satchels . . . . . .

(an

_____ , I inscripted

lumens $uch _____ , even

still was here , _____

settled saddled detached,

bluesy _____ night felt, _____ _____

_____ 100k

of _____ , *hypnagogic*

___ _____ prong ____

•

• •

•

AN INCIDENT IN THE USUAL DAYDREAM AT THE FOOT OF THE BLIGHTED ELM OVERLOOKING A SMALL TOWN IN INDIAN SUMMER

This town has always been chilly to me. How much leeway are we supposed to give these turkeys? Did chalk ever live? I just wish I had a handle on it. Express a thousand thousands in one word. I thought I heard something rustling. One in a million. Is Tierra del Fuego the name of an anarchist map? Or does a boy grow in Pennsylvania? What is meant is laughing up your sleeve. They make a lot of noise. Unpack this statement: the dip bought glad rags with dough he got for his eyes. Rough brought rot out. Pretty much, I'm going to be on the up & up. According to Mencken, what are apple knockers? He stands on a back porch framed by the sunset. Ups early. Then will the needle of possibility point east? What is a fall guy? What is the attitude of the equator? What is caviar? Bent by.... To mine, anyway. No two fears are equal. Wait. What's an acropolis? Because he presses me. What is a pot-valiant man? Surging crowds. Hands go up, fists. Eyes lower. He passes. What does an author mean--book has failed to click? Sloop & pontoon were doomed, no question of that. Liquid paper. What is the crime of mayhem? A mismatch. Domed. See he pulls this rope. What is the difference between damages & damage? It would be easy to give a coherent group of names. Is the mental age of a canary two, eight or twelve? I don't know why it gets to me. What was psychoanalysis? "Give me a place to stand" etc. What is the traditional denouement of a fairy tale? In the night I couldn't sleep, we stood there so in twos. A street bantling, a hurdy-gurdy, brat of the street, a gutter. The day of himself. A barley corn was once used as a measure of length. Initial expression of distance: barely. Haze burnt but refusing to lift. Which does not mean coming together for a second time. Gordon Craig was the son of what famous woman? It was the wrong thong. People who want cushy jobs are often out of work. Whetstone. For instance, you saying this thing like you're wrong or for the wrong reason. Gots uglier. Remittent? Irreconcilable? Guimpe? Epidermis? Farenheit? Corruptible? Accomodation? Milliner? Acknowledgeable? Turpitude? Surveillance? Millenium? Manageable? Aberration? Recalcitrant? Contemptible? Repellent? Occurred? Allegeable?

Counterfeit? Just don't anyone put a lean on my bumbershoot. No, but uplifting just the same. I wanted her to fall in love with me. Is there a world and a better another? Specific forms of underdevelopment. Is real life is earnest life... Get up, get dressed, pour onto the bus. How many strings has a violin? What is the probable origin of the letter alpha? Cain't stand this jabber'n away. "Nice"--go on what do you really have against that word? What's a codger? It's nice to see two or three people find something by each other what gives them more than just living. What is the Black Forest? I got the feeling if it was very cold, especially the bedtimes, different things occurrence the stop so okay I did just a method of. I took him for myself. What is the legal definition of mind? The only thing they ever made me feel is outside. If you had been caught in the Mississippi flood and physically restrained from fulfilling a contract, could you be held responsible? After the moment you feel the relaxing change, what all myself in the room. May an offer be withdrawn anytime before it is accepted? "Rivers meaning wetness." What was very romantic. Between excusable and justifiable? Generally necessary? The magnitude of my intimidation, the sting of the rebuke, the old story.... Autocrat of the Breakfast Table? Dombey and Son? Peregrine Pickle? Sartor Resartus? Voyage of the Beagle(s)? Epipsychidion? The Tale of the Tub? The Enormous Womb? Lycidas? Buddenbrooks? Rise of Silas Lapham? The Revolt of the Angels? Anger, or whatever it is, Max, when rage & discontent & not getting what you want come out. "At least we're ambulatory." An Oriental market or range of shops; odd, fantastic; a vessel used to transport Crusaders? Goods sunk in the sea with a buoy attached in order that they may be found again? All the tall buildings cast shadows, the street permanently dusky, you could see that it made them move slower. A desert of cream and wine. "Energy is moods" but that was not speech, which came after. An out-of-the-way place? A canopied bed? The boat was cluttered with rocking chairs & dogs & it appeared that he lived there & would not answer when I said Good Day. To hold in sus.... Later we watched firetrucks head in that direction, felt apprehensive, but to tell it elsewhere produced eager anticipation. An incubator, a dunce stool, a ship's covering over a stairway? They permitted us to follow their journey by postcard, but we continued to worry, our sense that they were in ways they could not discern

mysteriously vulnerable. To watch him in a crowd was an index of his personal and slower temporality. Where on the meridian? She knew only how to run up stairs, not walk. Behind me now there is laughter, but the derisiveness is in my own application. Is it true that Socrates was also a sculptor? Our demands on each other will trample what we feel. The sole legitimate news is the weather. If you employ duress. His fortune cookie indicated that he was too intense for others. This was a dim sum. What is an asset? Why is the cat orange? This was Taiwan. Across the bay they were still firing on Fort Sumter. Mumps? Sofija? The Old Manse? Aristotle? All are herbs. For a year they kept this up. They called in yellow to slow the situation. In Panama they saw King Kong with subtitles and if she had an affair at that time she never mentioned this later. Two of them had been raised similarly, by mothers divorced & home again. Descending. Lines running from North to South. This was how he learned to read magazines backwards. Watercolor? Loss of memory? School was emulsive. There was no sense pretending anyone would undertake it. To bats? Gradually, like a reservoir, the notebook began to fill. Relationships had become cumbersome. Our teeth had been transformed into a series of shells for temporary fillings. There is absolutely no difference. At first sex was like art, something you approached at an angle. Two pair was at all times a risky hand. An ornament worn on the lips. This was our imitation of efficient motion, after which you are to follow.

AUTHORDO(C)KSY

Robert Fitzgerald, "James Agee, A Mother"

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N.B., Capitalism in the late United States

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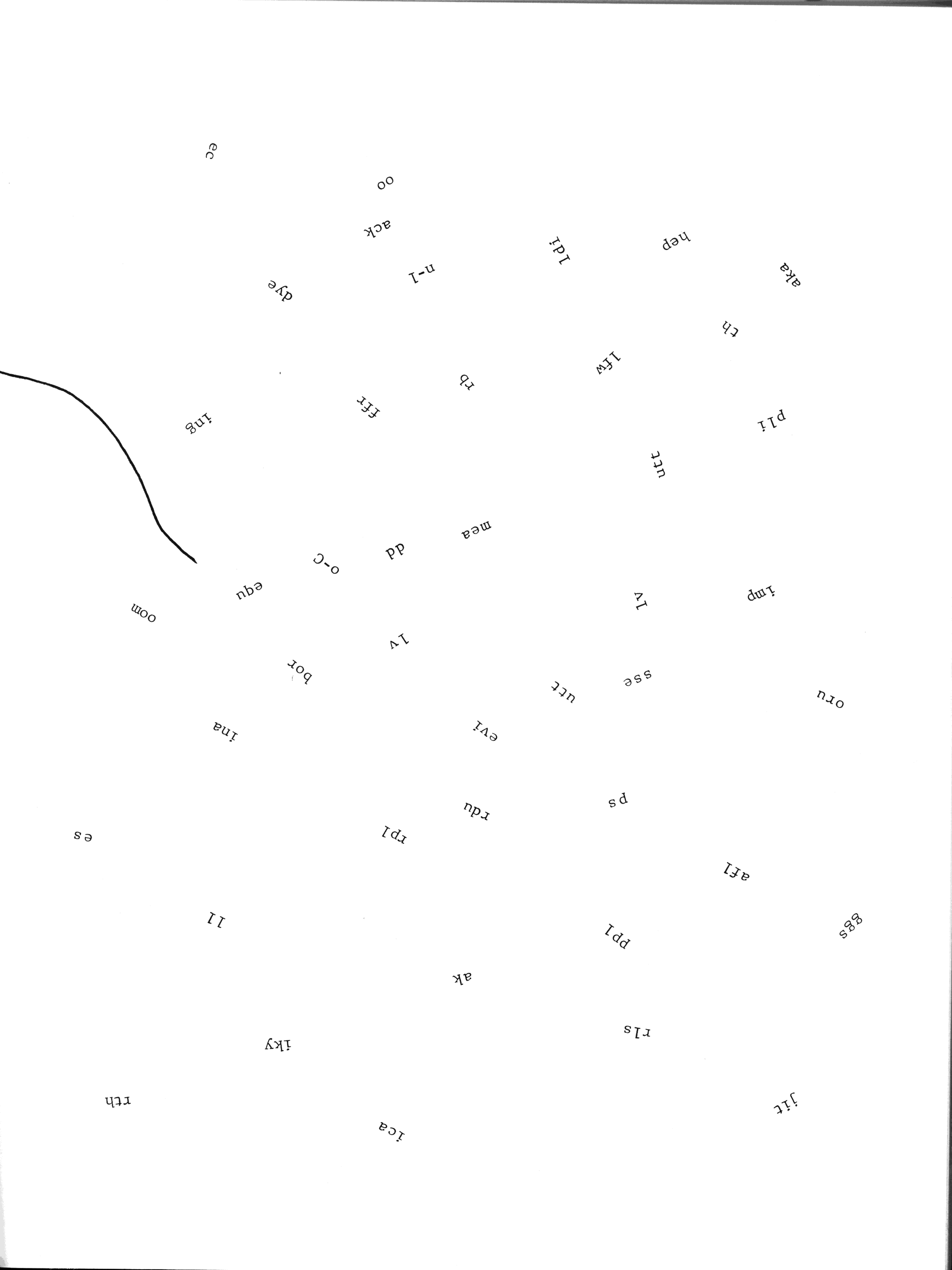
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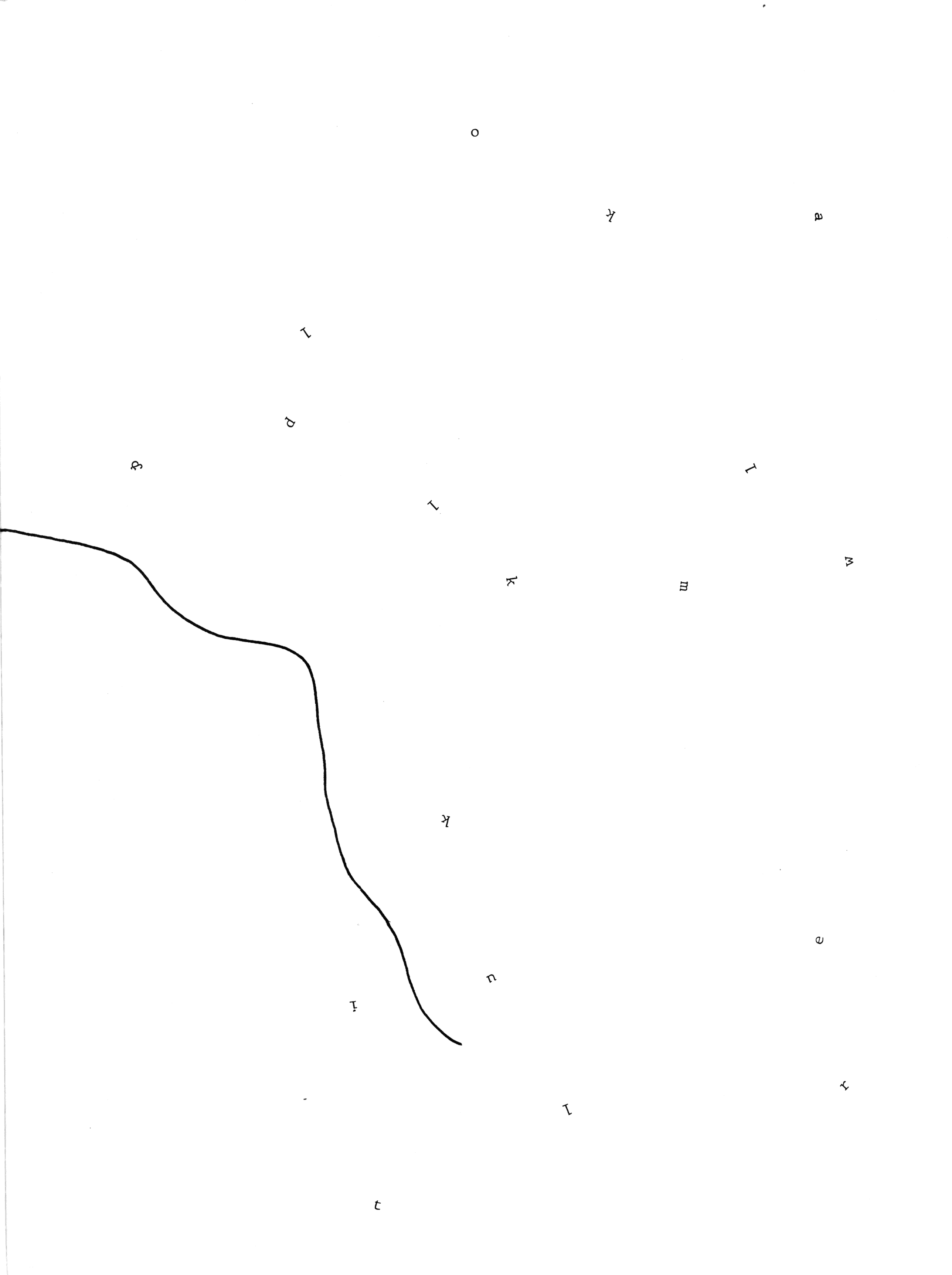
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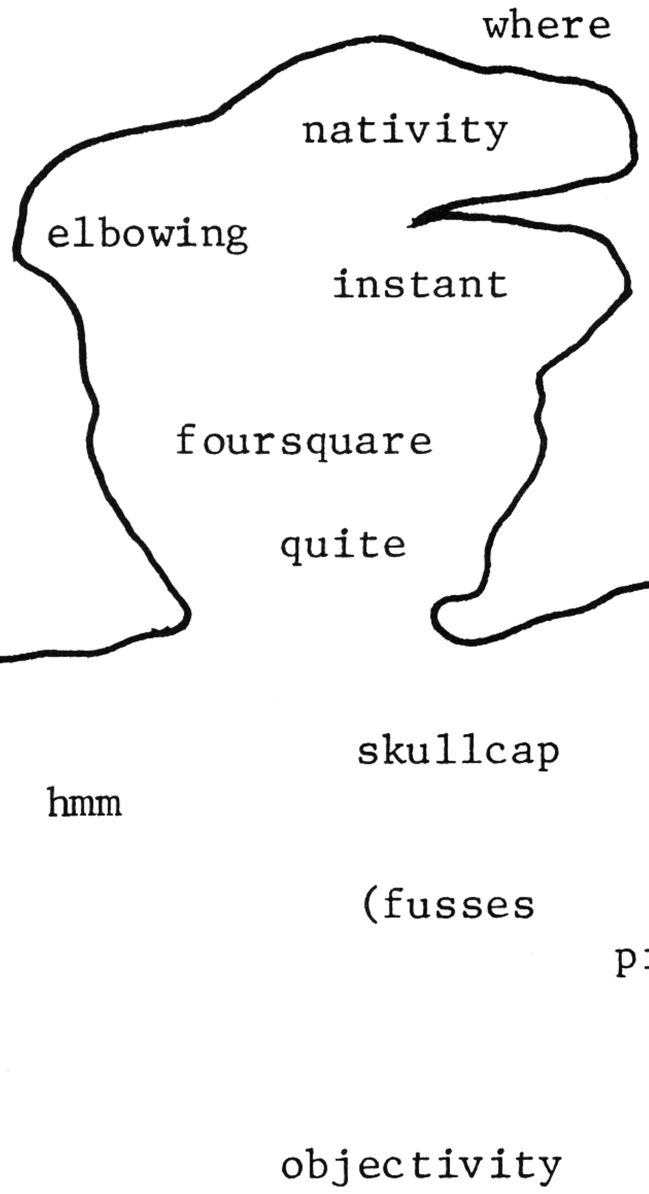
aft

brassiere

jitterbug normative

(bobbing wee)

where carreens



nativity assisting

elbowing serif

instant

smug

foursquare cue

quite unutterable

dozed parquetry

skullcap spermy

hmm

octopus

(fusses

pints austere

idle bylaws

objectivity hits

go-between cortex

shame vicar

cleaving flirt

fucking bleached

twang truly

flank

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eerie squeak

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(afloat

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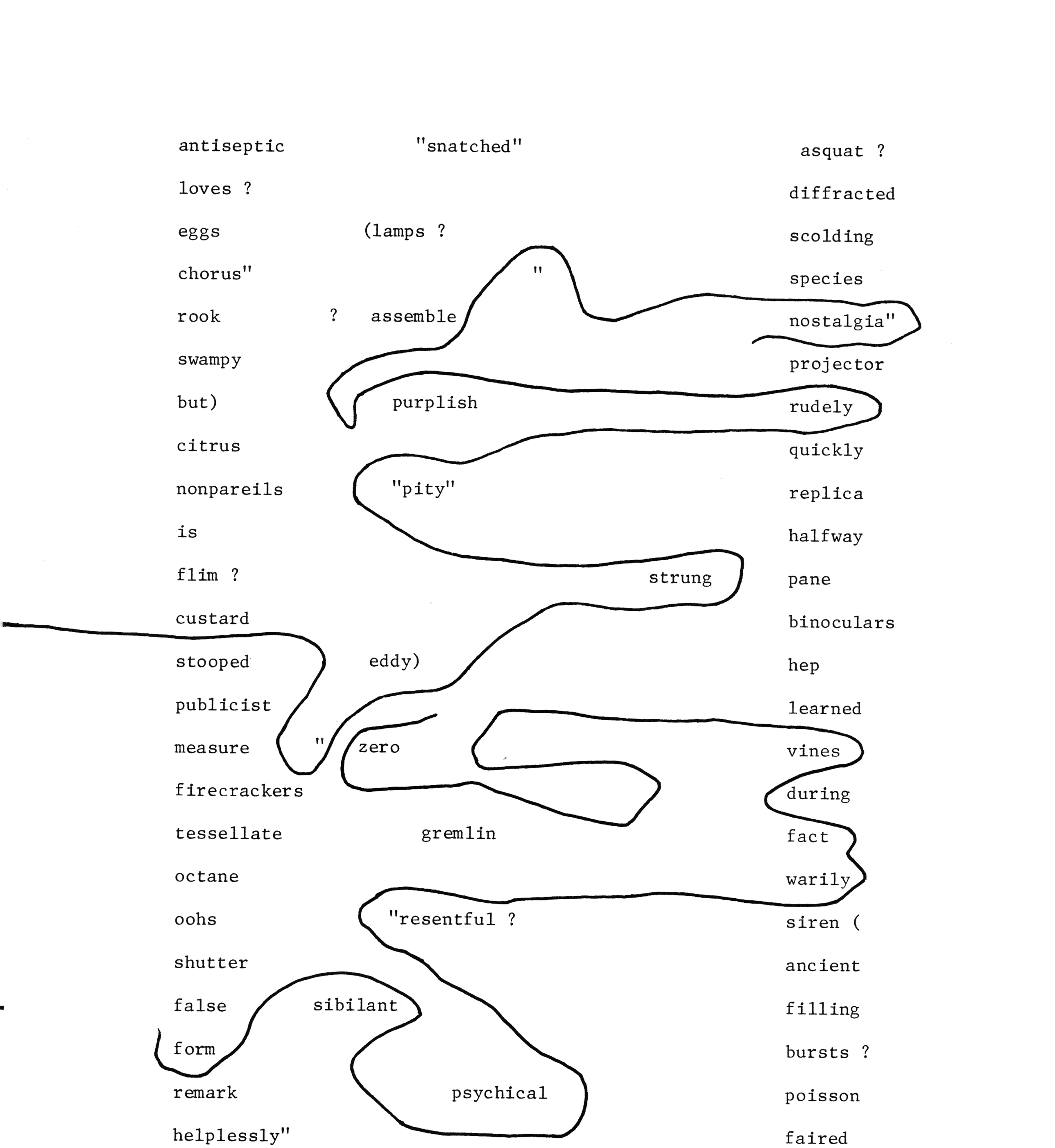
freed

genetic

speak

requisitioning

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antiseptic
loves ?
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chorus"
rook
swampy
but)
citrus
nonpareils
is
flim ?
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firecrackers
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"
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gremlin
"resentful ?
sibilant
psychical
" valise
text)
asquat ?
diffracted
scolding
species
nostalgia"
projector
rudely
quickly
replica
halfway
pane
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ancient
filling
bursts ?
poisson
faired
while
hooded
agile

passivity

humidity

(deferent

latex

instinct

paid

dump

squeaking

cartels

spell

interception

parlor

cyclicized

mauve

robot

shapes

without

dances

listing

cape

overland

hipline

nest

triage

into

funny

uncles

clarity

crocheted

roofslate

forswearing

somber

kiting

yank

galore

tonic

shut

feel

risen

tentacle

thin-lipped

known

empties

innocence

gown

prewar

curse

stall

feigning

ratcheting

paint

chemin-de-fer

milkmaid)

montone

jet

where

good-natured

balustrade

register

footfalls

stitch

retreating

ballooning

paraphernalia

quay

inviting

gobbles

azimuth

never

ergo

news

hooks

impromptu

foil

constantly

slag

technic

crux

ubiquitous

less

paraphrasing

void

atrophy

upon

There are times when reality becomes too complex for Oral Communication. But Legend gives it a form by which it pervades the whole world.

--ALPHAVILLE

And
much clouds spun
particles invasive
(from me to them no singing gut)
of any OP

(*tics*--rays of the OB-
ject brought to focus)

or tune titty too with march

intermittent

I
(n)
time up for contact one

"All in all, I can last through the seven 'lost' years to come in a half-way productive fashion

if things do not get worse. (I have heard *this* threat made, although in a veiled way,
but I believe psychological methods 'only' are implied (which is bad enough).

Formally speaking, at any rate, I have been treated correctly." That is,

has not been tortured

or

the Occident zero buttons

still azurite

from *legere* to read

bedstone

this

trick up any city

("Reversal is the direction of learning
wch transforms existence into writing")

intermittent myself

"a" syntax
(I) changes (it)

ether -- out of correspondence build a workplace

with nouns (resists being myself
gets lost very quickly
around here)

Ask us: we want a meal, different techniques

Wish: No one leaves a simple line

acid vacuum the sea shells
vertical form
lines
AMP
LI FIED
notsomuchthat crowdbychances
droplet
field
filigree
sentient
larcenous limits aerate

Play: Transfixed in college saying *unclear*

encumber--this work comes through the pales
are we words, horses, manes?

Charms: The wealth of societies in wch the capitalist
mode of production prevails appears
as an 'immense collection of commodities'--
Creative Gales of Destruction
playtime--ambiguity?
but blue, green, yellow, red
nylon harem pajamas?

teeth by each
new perspective I'm afraid

Levels: Its own belonging transcends any one (us?)
not that the jealousy is thereby lessend

There is a man I dearly love
& never met

98. To suage.

Triumphs: Or else. We live between wars
Between people, there seem only two modes
of intimate language left, the first
between lovers & the second--
of the workplace

Not to work, or to work in isolation...

Who remembers families? Arabic,
one after enough

stick in water
penetrates
varieties
of vertical water back avoided
posthumously more

or sometimes

met finally

tidying & untidying possession *when* mail? AND ownership, nine tenths, of corset, black "E" compose from vinyl, corrode duty, withhold -- a before Freud recipe save myself: allow indeed cherish quirks rivet beard (an air of the casual & good breeding surmount) emblematic tides arrive shocks who has messied keep asps of reputation flying pure kit of tools (instrumentalism!) to act in league cahoots desirously delirious historicist closets playbills, boot neither size tired diamonds

plate napkin collective
books priests
pillory paraphrase

1928: "The typical work of modern scholarship
is intended to be read like a catalogue."

hygienics--
booth
blond
etiquette

Erratic signal (charming):
"As an aside here, we must add that this
is not to say that there aren't signs and
communication at the primordial animal
level as well, or even in the vegetable
world.
At the same time,
without contradicting the above points,
one can affirm
that sign systems enjoy
a certain measure
of independence,
allows them to develop *also* according
to their own laws,
thru pulsations & articulations
internal to the totality
they constitute.
In this sense
they are related to the ideological institutions.
The verbal
sign system,
or language in the proper sense,
species-specific
to people,
very quickly
reaches a level of complexity so high,
that the laws
which regulate
are present themselves
as even more independent
from the rest of social reproduction.
It is also true
that language
is the main
instrument
of education, of the production
of consensus,
& the exercise of domination.
All this tends
to generate
the illusion,
common even today,
especially among scholars
who are only concerned with language,
that the laws
regulating
language

are completely independent
of social reproduction.
One thus daydreams
about language
as if the rest
of reality
didn't exist

& didn't influence it,
or served
only as material
to permit
the functioning
& exhibition
of this amazing machine"

milk signal

In These Times (feed back whole who utters next)

rest less rif(g)id
debts plan beach had breakdown
study litotic divulgation retainer
scoff at lures

Me llamo Sanch Panza

elegaic to the family, bilious, lurid
order of

wall, advances, sentiments, others:

servo
mechanism

star
fish Jarvis meltdown "the Moscow trials
was our Viet Nam"

What has this to do with

literal companions

to put roses on the steps of City Hall

pendulum *novum*

noon

linen

that

of a party

as many parts as letters of the alphabet

or hearts to fetter the regret

the pseudoprogressive designifica...

a morbid concern for death that takes the form of melody

up the daisies

the gorge between

call cartoon teardrops balloons
meaning speech, or thought if
tiny trail of bubbles
leads Usted to the thinker

snafu!
so now you

FUELS FREUD'S FEUD

. . . divide it

THE FANTASY,
UNLIKE THE THESIS

& then went down to the shops

who seeks the chic out
system a la mode
must corrode
arteries to the 'eart

instead of ant worts I saw brat guts

deposits, hope
flicker of color at

the exchange (of) . . . articulation
mirror mere more speculation

but no things but in relation

we've no way of insdepensdensly

checking the (truth) of the

against the dictatorship of capital
opportunity: to subject, exploit
voters behind curtains turning on neighbors
pages that have

so I waited months for this section, this book
these words I mean for only you
in the text we share the

. . . a drive
in the realm of the signs?
So sorry, Verification

. . . its name
changed feeding
a touch of which is absent-mindedly by
fed through a back door clicked through a

solace

ardent normal

(m) oves (t) he (da) nce

& the question of nations for a writer
that of a national language
sads guard gaudy semper
sequester statements array by desire

hear launch = battle stasis
(m) e (m or) e

shut within almost amused almost chorus

and "I"

REPLICATES IN OTHER SWITCH AS

feeble
makes
ones
th'ther
Babel
grays
elysium
speed

aht placenta ABRUPT PASSES OVER

ghtpihow nunCe

almost retrace almost trance

fiVic with V

exigencies, mirrors wch

not to have yet been caught
versifying into
in valence
pure chance of

(ep ut ebrib d'wildr)
obloid space veers away

ILLUMINATE

we began--

transmutable

8. I.confronted.I.preferred.facility.destroys.I.felt.you.know.one.reads.
I.found.we.come.down.leaves.fall.I.turned.inward.I.entered.he.praises.
everyone.knows.you.look.I.suggest.I.reacted.I.joined.you.know.I.met.I.
wanted.I.did.I.prepared.one.looks.he.showed.we.found.I.met.I.was.unable.I.
lived.he.spent.I.saw.you.know.I.find.you.wash.one.arrives.I.remember.he.
got.I.wrote.we.come.I.became.I.worked.one.finds.oneself.I.placed.I.
remained.I.published.I.dug.deeper.I.locked.myself.up.I.perfected.you.
create.I.believe.we.went.they.thought.I.knew.I.followed.I.went.you.see?.I.
said.trees.grow.you.conceive.he.tried.to.solder.men.went.I.knew.one.sees.
you.drew.he.wrote.I.place.I.believe.I.saw.you.read.I.wrote.he.showed.I.
call.I.wanted.you.understand.I.worked.we.push.I.find.I.wanted.you.
understand.I.had.I.thought.I.returned.I.spent.we.talked.he.manages.

gram
a

harmony

tex delight converse tugger
damp gilt dozen
derricks
prone

myself my spigot(got)

far as intellectuals
still make up
traditional
in

will HAVE TO
become conscious
of their special interests

restraining them as much as possible

"this asceticism
in relation to the satisfaction
of one's own
unmediated needs
precisely the condition
of membership
general emancipation
the touchstone
of the ability
to think
as a

situation
of non-capitalist industrial society
is perhaps first of all
characterized
that the potential by the fact
that can be mobilized OF SURPLUS CONSCIOUSNESS
for emancipatory action
is greatest
where, from another point of view, ...

the greatest potential
for egoistic acquisition

"those who seek
in the league
of communists
only favorable
pre-conditions
for their own
individuality

will remain
socially
unproductive
today"

stowed away on a sealed train in these upholstered tropics
to hunt in the morning, fish in the afternoon,
rear cattle in the evening,
criticize after dinner

snooze gracious

ascent

ty/th

Fleas (Jitters) via "Aviation"

the spots on the eyes

together come up air
indoors

should we try

Like: *and then fail* evade wisp
hod words set firm & yet
along the line leaks as if
from me to them
no stinging cut
but the ringing bells sling song
long out of ear's reach
eyes teach possibility of reading
feeding meaning into plausible speech
until you are sick of it

Orion DUCTS

wh I wo re li is so li at gi wh kn ho to re

my lo ("~~in the field of intelligence~~, ~~legend~~
operational plan for a cover
or a cover itself, depending on the mission)

Victory: out blasts snooker
variable till it cliques
discussing politics
over an Irish
or three
becomes your work
subject hence to laws'
transindividual iron grip
to rip you up

put out particular brands for the summary

sociability unmasks arrow

lazy calm mangles best dress

taking foreign objects, mouth

Expected: (go)

(prove)

(bt)

(shout)

comparable to th situation

when, by an absolute emphasis on its cult value

only later
did it come to be
recognized
as a

insistently worked, until trace of

world ruminates (elucidate

prehistoric as far as these

I crux ourselves

spick ()trategy

"injainama phrase"

China Tempest Lulls to A Zephyr
Am

(enclosed

if you goes pentacle

xygism

its *re*demp*tive*

to to re-entry draught.

I ve wuz

p u t r e s c e n t

BESET FILLS RUINS

I clda sd it another way, to efface the

Theyll put yer (yr) black ass in stir and call it
class system to head of
everyday (are late), with no more than
chump go on

dredge inattention

former KGB official Y r
Iv n v ch N s nk : "A legend is a

Hua hugging the shah

& Teng is *Time's*

I did not make these choices

CHIMNEY

dnt mk conFUSing

laser dormers the thick mirror

(has a veil as a

chiaroscuro

c l a s s ?

Translation lays out (sleepily...)

productive fetishism

falsed biography

a radio garage
a visual missing presences *own* context

roundnround did say that?

did?

that distaff fibres mean

the 'same'

to refer to the object
one creates another
ambivalent in the man nam

erect nor assign sign itself
not woman to speak of
ipulated even the word is
a thirds thing

cling chordal
misread impressions madness my
telephonist trouser (can) (say) (way)

(valley) (antihelix) (fallus)

A dark day: one thought to call her novel/who
for reasons which/turned away from/the image
of a/have their political dimension/but not
money/the title of an/with her head in/

in writing

TORDS before androgynous correspondence
dAncEd gLoSSoLa
figure of erotic strength
"In Vein"

there-I-here- drags "seams" (wld)

the slowness of pace but beauty set apart IN ANY ONE
(m o v em e n t) (scratch that

pulling AT--
stone fungi's loom

These)

are aspects
of the perfect
"time & again" zooid tyuh

spurious detail

corrects even nests

When we spoke (inscripted) on the phone (the clarinet)
she would patiently (compromisingly) listen (detach).

accordion drone

It (they) was like it (the triple row) is (saddles)

time & vortices

I was cold

I had a lot of theories

I layers

alights on

BORDERS EVADE CHARMS

we earn our words

$5