1 finish lake

When my emotion builds I know it does. I want my emotion to be called emotion and thinking. I want to think very hard. Thinking is movement, is not emotion. Is this one thought or emotional? Though it cannot be emotional because it is not the same *figure of speech*. I wish to allow no space here for ambiguity, for ambiguity implies meaning where that is not immediately an intention--rather a manifold. That is to say, the knife I wield though I wield many I do not wield one language. Some things are of necessity *neither both*.

Usually I say or want to write something which is in effect just after you've heard it!

### 3 signs, near ss

"Just a note on impulse: the importance of things is that they happen to get resolved. I have noticed some things though not the woman with the child with gums and rows of teeth adorning its infant mouth.

"Things that might be done for money are not countenanced as such in Colombo. This is nothing to do with Colombo; they are not done because countenance is something that's not done here in that way.

"Recognition and resolution are quite proper. Proximity and project are quite distinct in provenance."

If one word is related to another word, then how can they be considered equal? Or, if

words are not equal, how are we to deal with the impact of their inequality on the meaning produced by them--for example, "I am this" questions both the thisness of I and the Iness of this; yet we know that "I" am not "this" and nor obviously is "this" "I". Nor will equivalence do, as in "I am one" or "my one I". *And yet, and yet...* recognition cannot properly be termed an act, the problem being in the term "is" which is the greatest sleight of language, which here I too guilelessly practice.

It is not what I'm seeing but the relation between *thes*e that *I* see: when I sit, my eyes fill with tears, yet I am not sad. Never sad, still they relax!

Hence the best is to have done so much and yet to have neither given nor taken too much. Imagine the abstraction of this instead of the man with the snake curled round his neck, water falling from it. The lake of Kandy was seen from the bottom, flat on top. In the part of town where they used to dismember disreputable ones using elephants and old chains that dragged, we found a vegetable stall with no vegetables and only a man without them spread on his own table. There are stranger things than concepts. Concepts are trees governing meadows. Not trees exactly, they follow. It does not equal anything being what freedom causes.

## Coolidge in Colombo

...in poor repair, speeding, lifted from the tracks, weird scenery and weird stunned smiling *gold*, begging, a musician with a small pipe & drum with him a woman unkempt singing, begging, a blind man at the end of the carriage leaning holding his stick after he's done what begging he can, all of them begging, until finally a destination's reached that's named what was all along expected, expecting only ourselves, in and out of a Coolidge carriage, confused by lights, one alights among palm fronds abloat with crows and a beach strewn with fishes: like *adrenaline spikes*, *beggar writing*!

Only I determine my writing. I watch it under this pressure like tilting water: but water

loops!

A story this length:

"If I have put two words together / That you have not seen together / Why does it give such pleasure / To put onetwo together."

## 4ifs (fourths)

It begins at the beginning. It ends at the end. It is a children's story. It is a story about a straight line and later I will tell you this story. Wittgenstein says that there is not a clear way of knowing for certain that what you think you hear is what I, or another, hears, or says, or intends to say or thinks. Therefore this will not be a story about that, but rather a story about being told about it.

*Or: how surprise you when it's surprise that you are expecting?* How reinstate anticipation!

- 1. If I say the embarrassment of my "bowl" you will not know immediately what it is I am intending, nor would I beg you.
- 2. Today where this can give you pleasure.

enter

This is what induces cause 2 in a bowl four things count that

are the four things that I beg you

to be touching3

Could this sentence flip-flop

4 the difference between a drop of water and a cache of water is something that appertains to Jack Spicer, that being the name his book carries5

6 When I bite why do you bite back:

7Broken poetry has few pieces 8A-conscious thought thinks 9In the eight lane street I saw what I wanted 10 write then it's written

What constitutes my calm 12 and what would constitute a disruption of 13 (it)

"I say *A*; you counter with *B*"

14had I asked you to explain the content of this mouth you would have used different 15words, how then explain--this mouth?

16

had transparency been intended I'd end here--not<del>16</del>17--<u>elsewhere</u> 18Why this coffee tastes good is natural19

20 once the questions of poetry intrigued me, now it's the questions themselves that do21

*inevitable* original one2223242526 (I'm an alphabet!)

### 3 (carriages) follow the train

- When I breathe it annoys me: better to be disconnected in my breathing: Hurt?--Better to be drawn, in and out, than to breathe up and down, better to be filled and empty than to breathe. Disconcerted; contented so.
- (Take me away from my breathing; I don't want to be held inside my breathing.

Listen only listens. *There are crows going on outside my door!*)

 Your pain I have forgotten, breathing that occurs without my having intended it, or you.

The things I have gotten from him, from her, now formed. He, me, 3 signs.

These words these words cannot describe themselves cannot describe themselves cannot describe that's exactly that's exactly what what they are.

I do not care whether there is family change--what family there is to hand one hand into 5--that--weathers--&-points--!

You say that I will come apart, as if there were so many of them to resist: I told you I had already done so, now, *preternaturally*! (Over there--hey that's me!)

I am not sure where to place a "warm hollow" in words like "warm hollow", knowing that they'll fit, or whether a comma or colon will sneak into one's company or you'd think again of underarm hair or some such other common superfluity contrived as if to amuse. Either that or you'd have to have removed that luminiferous finger!

All these sentences are an attempt to have them embodied outside your touching them--at least with your mind--knowing whether they'll fit, thinking--of ways that you have already enough concern with fumbling language, fingers crossed.

Reading is named Karen Weston. Karen Weston is named John Geraets. John Geraets is named Karen Weston.

To say this is to find in one name another not quite it. As I said, equanimity itself is destabilizing--words don't have that, or names. The difference holds, not in one breath, but due to it. This proves that there are however two. K, J, JK. The other is the rhyme [reinstated] above, making **twoone**.

Language is a finger tucked in, --how liquidy!--a finger appointed. You know it doesn't matter and that is why poets write poetry with index fingers, wishing only to push that in hard as they can: (so it fits between a colon!):

and jocular--KETTLE--of thoughts and suggestion--THAT concerns any or all participants-- in this mood--Humbolt's knee capped on itself--inadvertently left *on*--wood--or someplace at least to place your index finger--<u>it gives pleasure</u>--

(Happens happens without logical ground, I mean it doesn't have an up, or in, really. We have experiences as such anticipating them, these we term experiencing.)

! all related then you should study a dream you want it! happens

To the mind thinking poetry when it stops thinking poetry poetry stops and thinking does: I guess poetry is that language that signals that thinking.

--everything identified is so already, so forget all that is interesting beyond--if a description of a thing is not the thing then how does Plato Plato? (NOUNS VERB--er--8?)

Going, heading, suggest direction. A place. Nowhere. Nature and language have
nowhere to go, hence self-appointed. There being more power between my third finger and my
fourth than between my first and my second. Others may decide the nature of nowhere else.

Breathing means I--but you are the only point of my existence--I can say this and still value you. Exist means you know this too. (Everything is the same but not like that.)

### THIS IS NOT WHAT WE ARE LIKE.

Which one?

The station is the body, how it manages me when I watch and diverts me when I am myself and no longer traveling. But when I repose then I, too, am the station. I called it: the station inside my desire, the nice ambiguity that that has: with *me* in it!

But Plato misconstrued it--and reality--completely!--thinking that an answer can be somehow attained--and Aristotle--contained. We have brought each other to the point of death, which is truth, since.

0 0 0 0 0 0 0 0 0 0 0

"Simon's room's vacated. He got Alex to move into it. Yet Alex wore a white singlet which would fit not even Irja, age of seven.

"Coconut shells on the beach, yellow in the waves. Yellow on the floor, where the coconut has split spilling clear fluid on the tile floor on which she stands.

"There are fence-posts, coconut tree palms, crows crossing between. Crows crowing crossing between them. A crow is what that says, crossing between them."

"Moving again at coconut, though there are bacon and eggs, and toast, six in all, with mango or coffee to go with, somebody mentioned "platter"--the paper, the recent crash in stocks in NY, the dalai lama's book I may yet lose going on the bus tomorrow to Colombo, Colombo itself with a new title like the beggar the dust & the crutch, all besides sitting by the sea with flailing blinds and the connivance of crows more real than real is."

No respite for irony here.

(What could it mean: this dialogue? But who are you copying--and is it me you pursue?)

Rather for two days not to have had a stomach, the way it treats me. Roads are shaped like food. Did I tell you today, just one day after the trip, she had four apples. Although I may not have been there for two of them, that did not lessen my appreciation. Just to have someone say that this is the meaning that this word has, must have, now that irks me. Each word a door, I say, not a window: we don't look through them, we go out of or

"through" them. And as I told you, four decibels is hardly a word. You don't have...words. Experience is always whole. A sentence like that proves words and all I have said about them. Nor am I sounding like already I have had one.

Oh dear not me moving but time moving through me!

Not that apples are the important thing! After all, three of the four administered were so self-assisted, albeit with a free hand on that other appurtenance, the one time having one peeled in her mouth, although she said at the time that the thing she would have liked is to have had me reach over. Over *what*? Well it's hard to do that when the thing that you are watching is emblazoned with your own body! The other thing that she's always saying is that she visualizes--indeed, *fantasizes!*--a very me me, clean throughout the afternoon. On his part, especially when the libido is itself not a simple compulsion, a focus ranges sometimes around her, shifting the angle, thrust, insistence, of his own having relations with her. Sometimes they are like rapacious animals gathered at one station!

Why deliver anyone from suffering? why that ideal?

Sometimes something seems to be welling up, and sometimes it seems to be nothing, but the fact that gets me is that both do happen.

Observing means measuring, but measuring doesn't necessarily mean observation. I have come a long way from Sri Lanka to say: "None of the stewards was cautioning".

## <u>crowsfoot</u>

On the fencepost trying somehow to peck at a piece of mango chocked between two kneecaps, a black and orange spectacle, *so* <u>abrupt</u>, so titled!

It's trying to concentrate my thoughts immediately beyond the level of thoughts that immediately dispatches it.

Acacia with thin leaves, Brazilian rubber, lilacs, *crow*, fan palms, Cuban hollow palm, *crow*, yellow Malaysian bamboo, bamboo, mahogany, Japanese garden, balsa, ebony, *another crow*, epiphytic orchids, many small flowers, *another crow*, the one before.

Poetry is attending--why bother--as if it does or doesn't

A system may be emergent but I doubt it. If you look for a contraction, you find you have already found it. "I" is enough of that. And I don't mean *fiction* into *fraction* (though Tim did).

Life happens out of the blue. As somehow having got the upper hand--her hand--in having gotten me drawn into that conflagration. No relations last night although the other night her entire finger disappeared at my end!

There was a Tamil guy at the Topaz Hotel & PO. On the evening that she arrived at his office, wanting to exchange some currency for rupees, he switched not just the currency but the exchange rate as well. The Singalese woman across at the leather goods store, to which she immediately returned in order to pay for the tan leather bag that she had earlier asked the woman to have put aside, said he was "Tamil" and looked at her as if the two women shared something. Little things explain others. Three bags of cashews, two the devil's own, and several packets of BOP tea. The canal trip on the final day never eventuated and instead two of us swam in the sea near the coconut from which in the morning we had watched the twin-hulled square-sailed fishing boats move from right to left as the men fished. A woman, a child.

# 2 6calapino

#### Romantic hero<sup>1</sup>

Because they cross each other, they are frames or visual ones. They comprise hills and softer things, shorelines about their relationship. It is to do with things piling up, their transposition so that none stands out and ultimately nothing need assert itself. They simply meet and then they are eliminated, like lines coming from opposite directions: the point at which they meet disappears under their meeting. There is no need for such lines to be safeguarded.

### XY

Where do you begin? A single line in his books appears as two. "This week I stay in a small room and wondered constantly where I was." Like a boy at the gate when the milk is delivered, he looks on everything as if it could be seen through curved glass. You know, she said, if you insist on looking at things in this manner, there is no way that you can see things that happen. He said, in this curved glass, the things I see never meet, and I am spared their disappearance. Have I seen enough?

#### Two

The wind wants to separate the tree from itself. But the moment it pulls at the upper part, the lower part of the tree tucks more closely. The tree, contorted and disheveled looking, nonetheless is unable to stop looking more or less like it does other times, somehow its treeness stays put. You'd think that the wind has had enough. But then,

<sup>&</sup>lt;sup>1</sup> These paragraphs were initiated with phrases found in responses of Leslie Scalapino's to books written by Barrett Watten and other contemporary American writers.

the wind, how does one know if it has remained the same, the way that it was back then, before it had showed itself like this in the tree.

### **Falsity**

Saying rainbow that is what it became. Beyond anything to do with cities. Forced almost to deviate from itself, to utter falsity, it comes under the image of oneself, whichever. Called to that which is "real", something that was found in a book, a rainbow book, before it was singular and almost eliminated. Rainbows are built of finest materials, things that sometimes rain down, looking at themselves and at times almost wishing that they were the original ones.

### **Coincide**

To regard it as something internal would be a fantasy. Especially for the young water-skier, who was among the happiest of practitioners that summer. At least, it was so up to the point where he asked the girl with him to assess the quality of things, things especially that seem to have been self-consciously established. It was as if he had had two things cross or coincide. In his skiing, he knew that the straight line was his signature, even when it crossed; and now, here she was, a confidant, drawn for him in the shape of wings.

3 two

### Opaque<sup>2</sup>

Opacity is impervious to the divine light. Gauge across the stream the yellow lustres little together since you have been able to reflect it, on your disdainful eyes; upon it, and reflect from, and bring home and prophesy all your promises: but you must reflect what hindrances I have had: lucent times, warm desires, exertions being immediately relative. As the sunshine shall reflect beames reflexing hewes of blood upon their heads, whose face continues such pleasure to mine eyes. *Uphold these!* 

### Trader

Inside a passage, out of India along whose rolling touches the part asking itself makes from. Sperm for one's caring. Every heart has heard of where the rocks nested, in Vancouver, when they rounded and came about the heads. They travelled, oh *travelled!* Everything had something to be upheld, under the care of two gentlemen gulls that headed a roof under which they dozed. Prepared for the longest inhabitations. The gist of moisture where that contrasted to foreground.

### **Opinion**

I sailed into the north of my lady's opinion. In this mystery of ill ones, that he might stick the smallest opinion on my least misuse. Shall be surgeon to my hurt, like the strangest sight that ever I beheld. Seeing your opinion is to act without reason, my lord; in mine, it were best that Somerset, craving your opinion of my title, shall be surgeon to my hurt. Obtain gold, of much wit, my opinion: like a mystery of whose ill, lends a lustre and more great opinion to our enterprise. Uphold mine.

Pieces 1, 3 and 5 comprise six line snippets taken principally from Marlowe and Keats literary concordances. Alternate pieces start at their head word entries in a philosophical dictionary.

#### **Opaque**

The truth object is usually a manner; a man and *murr*--a shy one, as in a film Angela once produced. James becomes "he", or "fat". But it isn't him she wants. He's nowhere to be found. Or he could be Angela's "ex", as in "expert" or "extract." Now we are wanting to fix the truth inside brackets, or perhaps, in the quotation marks that stop words or males acceding to them. Limiting the verbal surrounding limits the field and this context provides the equilibrium or freedom a thing or word has--for example, "gid-up". Further, she shows that the novelist, returning, left something on the ground.

### **Profit**

It came oft of proposal, distantly contagious. I left some to proposal, it gave me the greater shoot on the bank. She proposed I do the proposing as she had before. Little trouble and a good profit, and therefore said I should have, and from which we hope we share moderate profits. Being thus far diviner precepts and my own industry but to profit much, as by their preachments they ill profit much. So what profit to us has our pure life bred?--in this world of profit and delight. From which we hope we share.

### Young Clifford

A home is a kind of a home and a home is a kind of a project. It was on the day that I was headed home and yet had no name, whether she stands at the stove in the kitchen or at the front door when he arrives. Things are momentarily suspended. The smells of her cooking greet me before she does, peppered steak frying green peas and nearby apples stewing, with dessert tucked away in the icebox I bet. Then, like the day, I think it has a certain allure. Home is proximity and proximity is a project. Not unlike Vertov's *The Man with the Movie Camera* or inside *Predicament*.

# 4 (Hasay:i)

## **173**<sup>3</sup>

Now beat mutiny feet of trade. A noun's preface, beaning jaws. A noun's peace, vation saying Zion: "Your God's King." Core watch brazen men, gather joy.

Four yet said lie direct, four then eye, Fjord restoration, lie down. Break upon gong, garner break. O beg Jerusalem. Comforts, deem Jerusalem:

tired labials. Alms bare upon; bole arm rights in nations. Rending to earthsong sheath. This word. *Cryt.* 

+ +

### Heat reefs him glading

These pieces (*i* and *ii*) derive from the Book of Isaiah of the Old Testament. The method has included kinds of slippage, restricted to a reasonably narrow compass, in places willfully, and including the semantic, the representational, the homophonic, and the metaphoric.

a noun's cease, battering due. A noun sings a vation, saying Zion. Rod.

## *127*

Promissory bell God, slid along portals to prophet. Abet. His son's, chord flesh David. Concerned

Descent, to conjugation ought. Loquacient power boles in spirit bite ejection galleys deed. Boarded up, connives. Hey spirit by his reselection. Fluid

apostleship and tide spread same girt to bed dented Gentile gongs whom rev among dead beat dents trash, been called to Jesus. Jesus my love above.

All Roman bound, drove dog kid bole yes, braced please planetary and thank God.

+ +

In bargained whorls the board was present this time.

She presents, to tame start.

Dogs flew to protect. Though
poles of gaming (bound)

through all, ground. Came to if, relief issues from nothing. Founding knife whatever

tried shitty light. Ordination it's dry, commit it, downs the chair Cornel, carnal drone.

John knots. Decry stricken ploy gained stunning coming. To get through the skin, pocket: recognize rampant notion.

## 8

When I bide fingers, wrangle them, Heaven's objects swell and places a moon, star, something mindfulimminently cares.

Shortened reach, less, less, angelic dress head up extra yardage...

## *108*

I say, ah, Amazon, was cornering Judo and Jerusalem. Yards to me, Maintain the deal's sows lash established highest maintenance thereby and said rude/vudu hillocks.

All rations abide it, ward on pupils aghast are saying some: "Me cote blink dawdle retain, to the sows & Jacobean godlikes bestride institutional ways

& wintertime marks that path."
For Zion shall go forth instruction
& swords ring from Jerusalem.
Guys & girls judge rations between
Impositional terms & prolixity.

Plowshares in swords, swapped discord, pruning hooks the sallow block. A blade's made & drawn and arrows when the train bares its embankment near Jake's carriage. I said

come, let's blast the crew, beat metal into sallow craft. Bits due.

## Say

Sayl my friend, new yard oil, with stones out, a space & tricky vale.

Incest vines watched the building major, wedded press, propped against gropes that ran. What was what was wild, yield with melon.

Now imbibe jersey mint where marry. Dug, press into my pocket, bewitch me. All's in charge & more file done?

Brooked to drop grapes, solid against sequestration. Hedge bets in bronze. In thrall which ink presses impressed. Yes I'm ruined it.

Again, demand traps a skeleton & balloons imaginatively to grow sharpener, or piss imaginatively: rain whines rael.

House eats old house. New tier, I rail better

on Israel's blouse. Da jew perished bright, sentimental bludged er.

A card dries delivery while outcrops. God's sword, amen. Gone.

### 7

Board broke nave. Bask pin die from words, your whose. Let's peep neither's wild. He's high *as a sky*.

But I has cried. I ask not. I won't hasten extreme, my lord. And then, glisten David, we wear ourselves like grain

and you wear god, like treefall. Therefore eyes can countenance virgins. Virgins sallow, yell and Emanuel.

## Ha!

## 6

Uriah plainsmith meek, was Lord. Seat's a throne. Train's raiment. Temple per shelf.

Cares in thin. Bowls. Howls. One is another. "Bill's fury." Smoke brings the can.

Would confuse smoke. House empties against that. I said, "my lips' anxiety." What they clean.

## *22*

Plus plus plus this: pleasant erst ghost go that Offiah, a shield, Shebna, until now mastered by place.

"Your entrusted fisherman, and lipped about your stationary ship. Tray's glamoured servant, sums and my

Eliakim, sought out Hilkiah, both robed in little gird, assayed by into perplexity. Like a pa says

Jerusalem, jerry-built. Drunk in Judah's place. David keeps in on the shoulder, sudden habit. When they're opened

things fall. When closed, turn. Driven like a peg into a slot. Peace makes honor honor. A place for that

is his place. Near the fire.

## 66

Jealous with her loom the gold caused you'd had. Exclude, enthuse every morning you're over with her. Her comfort milk.
Pilot breasts.
Larry spars thus: thrown alms into arms round her, ridden like a river.
A ration like a torrent.
Caught and lost in two arms.
Fondled until aroused.
A mother wouldn't touch her son this way.
Jerusalem was built to house bodies now arage are nothing.

By God's word (under it).

# (Hasay ii)

## *50*

Putting fits inner ear bounced clean with hearing: again toward back freight, puckered cheeky bound.

Yield to face generation, sly buffoon's specials. Misplace there for a help shaken, tougher flint sparkers

shaven. Hold up my right, hose correction telling, apply again bright in repute. Comfort who proves God's worth?

Things been

## 45

Crap board nintendo, Cyrus, bright card illumined.
Brass clip, subdue rations blade for you; make kings blurt.
Run! The door zips shut, office leaves the gate barred. Gate's ajar.

Filter Jake, *sake* in freshly. Serve service rail. Rail is bright. Choose one, just a chosen thing and a name. Take little,

parallel, there is no god. I am book shook, that's all. No Gods abhor me. There's nothing beside look

I arm you. You wouldn't know. Sun is bliss, falling bless. That's trammeled.

I am none: bar still.

*62* 

See, proclamations see realm. Realism for and.

By then a daughter, saviors come. Try by.

Here's jigsaw blades, pennies towards twopence.

Frequent you shall deem towards penance.

An unshaken city was a city of modes.

## *58*

Your bread is hungry. Shall the open then home it? Shall shelter, indeed.

Shells are baked until you clothe them. On your back, turn then.

Light breaks across the prawns. And heeled bright ground quite by.

Whatever indication shells fine you, God's boy shall rare guard you.

Then call me, I'll answer, saying this: biting kelp, crying, bare I am.

Drunk. Removed all middles, from richest impression off, bare

insinuation and mellifluous prattle that puts bread back to altar. Hunger's

what returns. Affect newer strategies to eliminate design, recalibrate imposing.

Bloom reenters, like marshmallow, and (remonstrates) with bread the afflicted.

## *32*

Be hold kin all right us inch shell lute judgment am base shell hide lace

from wind. Converse Rome tempt, verse wait drip gate drew grate cock early land.

Dye them she notes hymn, shells dark. Hear hear skin. Eat Oslo flash a land known, and stammerer tongue red break plus kill. Vile in reason shall lead beret, hur

day: count *to be* full. Rile reason squeak vain vein bart inquiry full. Practise

hypochondriac, and mutter e roar gain giant. Imply soul hundred, sauce milk

risk gail. Strumpet also hurl revel, device bick stayed poorly never when speedy

by night. But revel devious, libel thinks; libel things'll be under stranded.

## *33*

Being teacher, stop spoiled, stopped: filled, cater pillars scattered. Fear God to gather. Violet ambassadors, highwaymen, convenants, nothing reward: Sharon's fruit, Lebanon, taken. Everlasting lines, burns, toss among

#### swimmers.

: eyes closed against meticulous, right. Where it counts? mediating? kings? not a stake! No galley bow oars, where cords thereof are broken. Give for! Fuck, loose takings--how rest the mast, how spread sail, let the fools make them!

## *38*

? Lothe of set top goal I that signs hat, said ha do Hezekiah. Recover shall head, oil tip on plaster a for it lay and, rigs of lump a take them Let, said had Isaiah For.

? Lord the of house the to up go shall I that sign the is What, said had also Hezekiah. recover shall he and, boil the upon plaster a for it lay and, rigs of lump a take them Let, said had Isaiah For.

## 42:10-14

Bring sung girt, prettiness breaks & bent my breath.

Brings declare former brings, before spring before them.

Brings the sea brings, therein lies gradient trials less bring.

Wild brings brings, cites the kit their voicing, false village drop

brings Kedar habit, rocky irritant about the top mountain.

Bore grid-like reclear his island toy. Sand his island.

Theophanic refrain. Refrain not be held to myself missed

won vial bet, bestow and bower, sky and covered upon.

## 42:19-25

Savant build.
Deed mess who sent whom who fed.
Eradicate blind blind.

Beginning see gains.

Obstruction ears not deserve them are build.

Prickled years didn't wear sake.

Pleasure's righteous dressed.

Malignant wall globules.

Savant vestibule sits.

Pebbles toll, roll to blunder were robed in still.

Prey is none to rescue Denizen.

Restore? Spoil, near, say.

Stem come.

Jacob's spoiler, gave to drop rail is.

Moped singularly tit strain ways mightn't see.

Obey pour angle teat pour dinner.

Obey?

Burned stand darned taken heart to heart.

## 43

Cold border truth says crazy foal. "Follow on't, deed you're my name.

My western will you: water pressed on rivers, whelmed you. Burnished

rare walk, deliver dry frame; hold one Sailor, Egypt's a ransom.

Listen to Seba. Listen Ethiopia. Exchange

since because impaired eye pair.

Men return you, I give exchange for life. Reefer bite off bring grease, west grade.

Given south, my mouth, gathered even in form. Maximum bring landed yet I

foment whom they game. Fourth grade assemble gathered decent in. Justly in.

## 121

They'd set trendy pared and wheat expect the step will bloom: will bloom effulgent shower, jocular joyce singing.

Gory Lebanon libel govern totem, tender calf a Sharon; yell seethe glorify lordeth. Tender four god. Then strength deaths rate fake blame.

Rim the knees rather key, soothe stares rightened by. Things be forty! Sere hi dour...

Semes vindicate within divine it make penance, homes veto as you. Little they say forth blind penned be theirs an effort feared.

When till hey seethe dine out. Theirs toe beef ad leered little tame hell peel aka tags, then glue tongue for bum willing.

Hose to whom lordly handsome urn rill Ran dent Zion bringer, Honed when verses loy Yell team yellow blandness grill

arrow sand louring phlegm. Thanks.

## *121*

Nor dessert nor drench land extrude steps enforce desert yellow, exhale, bloom wants gorgeous florals, enjoin joyful democracy.

Boy o boy Lebanon, strive to be, Splendid Sharon's sister sweets carnal the boy's god, strive to be, Bend your hands, blended body

feel rounded to knees each weak so that these carts we fight in Take strength, sink into whose feel Pointed to vindication, plants. ...

# 5 straightline

The possibility of applying the movement to the line traversed exists only for an observer... (Bergson)

Recently the straight line has got me worried. It worries me because when I say the straight line you probably have something in mind that you can see, as I too can see something. Yet this worries me. It worries me because I want to be like you and I don't want to be the same as you and this is what the straight line conceals--or shows! And I've decided that it disturbs me.

The shortest distance between two points is exclusionary.

You probably think I'm talking about Zeno, who they say in his story of the arrow or else Archilles and the tortoise invented the straight line. Or the later Schoolmen, or even Descartes. I was taught to think and to express and behave myself as a straight line might. Even the food I ate, it was assumed, passed directly through me--as if it could possibly exit in exact relation to how it had entered!

What changes in a straight line?

Once I thought I was composed of points, but then I learned that points are only points when they're not part of a straight line. And if a straight line can only be part of a straight line and nothing else well you can see how I am concerned, indeed, perplexed.

It doesn't have the sense of the inside and the outside of edges and contours that I like. It doesn't seem to be the opposite of anything, least of all itself, unless you consider it to be curved so that it forms a circle. But then what is a circle but a collapsing straight line, like Zeno's arrow, that can't even land.

Line is always assumed to have correctness, and correctness is aligned to straightness.

Now I'm worried about the straight line as the supposed basis of both cause and effect, invariably connecting them. Perhaps it's not just the straightness of the line that I want to see abolished but the entire use of lines, conceptual or otherwise. The line is the nasty imposition of western thought upon itself, fucking up! So how distinguish a straight line from one that's already drawn?

But perhaps it would worry you as it would worry me to abolish the very idea of the line, because the line, a thing that cannot be considered material, has taken on the entire substance of the space by which we live. To erase the line I'm concerned I'll erase the connection and the distinction between things, material things, but also even you and me. Then how would we converse?

# 6 passing word

If I wish to stay sufficiently available, I realize as never before I wish to be determined (with K.) in my diet, dying.

Without breathing without a body breathing? Where breathing is the centre of what? *Near the hood* (there is no body).

Sharply sensible, carlight that strikes the darkened room--cat rests upon a knee, bananas yellow in a yellow bowl, avocado greens, turned, *yukata* gracing the skin, only the spoon measures coffee in the morning, in the evening Dögen: *Shöbögenz*ö.

I know my world in quite different ways outside of a language that knows little of itself, if that! Language does not determine me, or perhaps--as if that--itself. *Which hood!* 

Have I stopped sitting? standing? which? where just before one became wherefore--*I* answered.

Which one!

Never have I brushed my face before itself. The arrogance of arrogance never used.

What happens to the one before when one moment is already the next and there's <u>no one before</u>, no easing off Henri B.'s or others' enquiry? *S*.

It *is* understanding something of the organization of things, you don't take pleasure in it because you are in it and therefore that's what you are. That's *where* you are. How can you take that thing when you are there, already? <u>Let's not poeticize</u>. I mean, it's not even something you can or can't *determine*!

Strangely not attacking [i.e. resisting] indicates understanding: you can understand that which you are and yet when you separate yourself from it you fail to understand exactly *that ending*.

Why follow something that's already set because nothing is set already.

How can unity be always inside me it's, or oneself, suspended there in water like a blob of oil: a soul in a body!

Something like: *not a body--*simply responds to whatever stimulates it, like now it's irascible due to the electricity that seems to course through it...turns this and that way depending on where it's put and what's put into it. It doesn't have its own stability--whence *identity*. This has come from sensing a body constrict while the mind becomes more composed and *bodylike*!--and then eating and having that be the effect of having eaten or digested an entirely different form of substance. Notwithstanding, I guess it's the same.

One koan asked what was my face before. Though I am John Geraets I have no face before that's one. Is zazen "writing"? am I 3a.m.? So at least this morning I sit without looking, as if I should be what's seen, is everything. How can I possibly oppose that which I saw and that which I too, am, now I am John Geraets. How can I impose on that this effect. How can I impose on that this John?

(26)

### Coloins:

I keep myself clean as not being commented on: contemporaneity achieved is ignoring the contemporary eye.

When I met Mike on Friday we agreed that the use of I has nothing in it that needs to be included: only to know that it is--excuse enough. Hence Mike with his l.c. i's (which I like!); and my compounding of a name J, with K.

Three quarters of a body of a boy of twenty, or of a girl of twenty, a mix, each issue changed or at least charged: photographs, transcripts...the lot!

No situation, no accident, no tree, no book, no vase!--calls for any particular kind of response: response is never asked for, rather given, given look!

In my wanting to have rid myself, I am astonished to be myself returning, as no doubt you also sense that I do: or if the Self is displaced by the language it presents, that very language is...here: to pinch oneself as one would in a German dream of Kafka's.

To be this dead without having died, that is virtually, volitionally: one's head afloat upon two shoulders, lacking pardon or excuse.

How interesting is this notion of foreground. I mean, I think that language may be foregrounded, without Spicer-ing: "I foreground language." Yes, but it has something else that I have introduced into your mind: I was thinking of the lake at Kandy, or the elephants adorned for Perahera.

Nothing takes place without having already been taken from someplace else. This countervails--though that is not the *exact* word--the very notion of something taking place, of going to take place, of having taken place. And the notion of that. Or this: the colon as the space separating the holding and dividing of two plots of land. *Words as land plots*.

A sparrow surprises the cat the snow plays among! So if taking place has already done, then the idea of origination has been resolved. I realize that here, now, that me, here, now, occurs: Yet I can only exist here, now, if already I have seen this

: one sees oneself culminate, as if one were a singularity!

In being mentioned, some things discontinue themselves: imagine *me*, freed of circumstance, without situation, pretext.

Therefore it is not possible for anything to pre-exist my thinking of K: K.

The greatest violence can already be this: when you read this--*read*!--you will know that it is I--I who--who have--"speared" you.

All I need--a grey tail, ending bird--knowing it will fly: Tsumago.

As time goes on more words get spoken. All determined out of the act: perfection by imperfection, imperfection perfection.

The intellect: of qualification, on qualification, or qualification, on qualification: of *persona*, and samsara: who knows where to join that?

The dissolution of my thought is (at least) as interesting as the thought itself: I cannot think independently of having it, nor write independent of having had it: thinking not writing, writing nor thinking.

As Freud: before you approach the thing that you have given reason to already you have given it reason.

Anything that has come of conscious control--*vieux jeu Toner*--bears the mark of that control, a final verdict. What is not consciously controlled aspires to be markless: *which it rejects!* 

What freedom I have in that I am not braced by it: to me Kandy is not the *lake*.

This morning passed my body: implanted in gold in one arm "without either--neither" and the other "then two--neither either". For us both on the reverse in kanji "one time,

one meeting".

### 8

## Dögen's

- 1. GTW. *Clear vision* is wisdom so learning wisdom "it is so, it is so" is space, space is learning wisdom.
- 2. Genjököan: when he looks at the boat under him he realizes that the boat is moving: the moon does not get wet, the boat is not broken.
- 3. The thinking that is thought that there can't be flowers blooming or leaves falling in the *nature of things* is Speak quickly, speak quickly! (*Hosshö*)
- 4. The Whole Works: riding in the boat, one even causes the boat to be a boat.
- 5. Immo. Such. Such. We too are all equipment within those worlds of the ten directions. Master Ungo was the heir of Tözan. *What thing* is not doubting--it is *thus come.*
- 6. The great master Gensha had the religious name Shibi; his lay surname was Sha.
- 7. You should know that the sky is one plant. As soon as the six sense faculties stir they are blocked by clouds.

### Box

- 8. That which causes them not to be mutually related and not to await one another is the expression of eighty or ninety percent. It is *the full boat empty, carrying the moon back.*
- 9. That quality of walking should be investigated in detail. Sticking to words and phrases is not the expression of liberation: Water is just water.)

- 10. *Uji* time only were to fly, then there would be gaps *going into the mud...*
- 11. Yakuzan said to Baso, "When I was with Sekitö, I was like a mosquito climbing on an iron ox."
- 12. <u>An ancient ruler got out of the bath three times and spat out his food three times to go to the aid of others.</u>
- 13. "What do you call the world?"

Shöji

#### 9 A MATTER OF TONER AND HOW MUCH TO USE

+

Ron Silliman, TONER, Potes & Poets Press, 1992.

+

The intensity of a simple state, therefore, is not quantity but its qualitative sign. (Bergson, 1910)

+

- Since Blake we have known that to know something is to know its contrary.
- For many years in my mind I referred to Nick Caraway as Nick Cardamom--only when I came to know the name of the spice--which *spice*?--did Nick's family name revert to the former. Which former!
- Yet consciousness is not it, not it at all. My *Itsan*.
- Other modes are more honest in their use of language than poetry--their simple purposes, straightforward means, audiences, are much more nicely poised and contiguous. Less so poetry. Poetry goes without solution, its passage is its means, telling us: honesty is not it, purpose is not it, nor consciousness. See Clark Coolidge's *Solution Passage*.
- Poetry concerns the nullity of all relation, relation only as relation which means
  things are only as they appear as long as they appear in relation so; poetics doesn't
  care for prisoners or witnesses, though killing and killing in its name are not
  negatives. People invent values because they are shy of poetry. Hence we name
  love--love. Love, what? Real-iz-ing is poetry, active, awake.
- And so to the book under hand, **TONER**, named so by a sharp-languaged poet, Ron Silliman, active among L=A=N=G=U=A=G=E writers as one progenitor

institutionizing (see *In the American Tree*) others. I don't know if I understand clearly the politicization and historicalization of l-a-n-g-u-a-g-e, as if consciousness was derived from it or abetted it. Poetry still prefers one thing after another, or at least Ron Silliman does, Ron before Silliman, Stein before Ron, Stein Ron, Ron Stein. Which promotion? How approval?

- And so... *TONER*, a yellow dot topping two dots topping three dots--as if all is a narrowing in on seeing, or a flattening monochrome. Symbols, signs. Caprice. The sharpness button on the xerox or printer machine, focus, construction, "standing in", artifice, caprice. The finger on the button, the pulse. toner: that single button, an eye, measuring seeing.
- Measure in poetry has little to do with a measure of success.
- The red cover, read over. Inside simple 7-line blocks, two lines variably indented, the same, the same, the same. Striated narrative. Narrative announcing: I am not narrative, not quite! All observation, sometimes one skimming onto the next, yet all observation. The record is the response. [SKIN DRY... p.38] Attending to attentiveness, again, and again. Between that, only space, space around the narrativizing of event, the event unintellectualized. As if event cared for that!
- Complex prosody. Adept.
- The sentimentality of the lack of sentiment: the american seduction of materialization and the materialization of seduction. As if of american. Free-wheeling and fore-play (the descent beckons...), no history is precisely itself in repetition. Fame is spending. There are no containers, only inside or not; I am a head that rests on the shoulders of Ron Silliman.
- As if one would usurp another! As if there should be another.
- Is there is there then nothing of Ron Silliman in my response. Him means his toner. (Which language act contains which. Language is always outside what is happening just now. Tale ends at yourself.). Ron Silliman is a head that rests on my shoulders. I shrug him.

- Even the dalai lama received massive (public) funding from the states in the 60s. Hence "thro".
- I am opposed to the materialization of reality and its being given cadence.
- What I do want you to listen to--and no, respond, I want you to respond to the fact that you do respond, you do respond to me, I want you to listen to what in you responds to the responding in my action of reading Ron Silliman.
- You really must find that thing that makes you feel superior and then you should grin, only smile. Who's to say who--whom--who shall be admitted? If you had reached this on the 100th page how would you know the difference? What is poetry wants from you? Is it possibly a feeling you have had right now? And now it is gone?
- Only in the sense that pleasure gives pleasure should poetry give it too.
- Who said poetry should look like the world, sound like the world, or even sound or look like it, poetry, does?
- What matters is this: Only the poetry that lifts the tracks it lays, if it lays any, which can't be known, is real.

# 10~~~~alphabet slides

White screen silver hall Narrow nightstalker somnambulist walker

First of August fourth August Sun on slopes sunny slopes

Bigotry casual incandescent withdrawal

Deep within party scene

Narrow conviviality tendentious iconography

Cream in a bun
Meaning in poetry
Tree without water in short supply
The rain that falls
Connubial flux
Russell Coutes
Constant impress
Constant impress
Cream in a bun
strip searchers
the grain that grows
carnival fear influx
repeat and repeat
wander correct
The floor is shaped the world mapped

Suggestive 1 suggestive 4

Feeling of newness complete without distress What to say understanding what's said

Orange that's brown station that's blue

Delinquent endeavour mystery in propinguity

What don't you comehe comes

10 sparrows 1 hawk and a sparrow

Loss of distance love of rapture

Something to attach mystery to handle

Her pony tail the pony tail
Enter an arena leave an arena

(first)

#### Commonuse

An BeCause Doing itsElf Gains sHown provIde subJects taKen whoLe MorphosyNtactic tO Purely Quality whetheR diSciplined meTiculoUsness inVolving aWare compleXitY NumBers ConsiDEration oF lanGuage tHree flve major attacKed materialiZed.4 notabLy May iNclude Objects Private Quarrelling numbeRS absTract qUestion perceiVed Would fiX surprisinglY characteriZAtion. ObieCts DEscribed Fuzzy GeograpHIcal subJect speaKers consuLting inforMatioN frOm sPeakers Question ReSulTs pUblic eValuation acknowledging eXplicit manY emphasiZe As Boundary. DEvelopment Familiar Generative pHonologIcal enJoined Knows generaLization terMs NOt oPerational Questions RealiSm To UniVersals Weakness eXpress tightlY idealiZed lAnguage Be pretheoretiCally. OthEr Framework Grammar anotHer It Jocular frameworK partLy incoMplete iNput cOmPlete freQuency acRoSs ThUs inVestigation Worth "compleXitY" internaliZed cAnnot Be radiCal chilD. Few sinGle botH basIc RaJaobelina "striKing" equivaLent assuMes Null hypOthesis Permitted seOuence numbers To nUmber multiplicative however exception by analyze As Base Common realizeD variEtv. Accounting the non-application major Kind explanation from iNnateness prOblem oPposed eQual satisfactoRy STyle eqUal uniVersal Why eXplanations occupY raZor Apply Be disCounted concerneD arE For. Just picK roLe forMatioN cOmmon Particular acQuisition noRmal giveS Three genUine inVentiveness Which eXisting communitY summariZe fAr suBsystem indiCates Data doEs oF Guarantee. Irregularities objective striKing generaL eMergiNg frOm comPrehensiveness seQuence woRdS inTerest nUmber themselVes toW~t [gWer] eXample similarlY harmoniZe cAn Building Contrasting founDations thE Full sinGle MaJor KLuge coMe siNgle Of gaP seQuence synchRonic deScripTion nUmeral haVe Word eXpression discontinuitY generaliZAtion neighBouring provinCe IrelanD languagEs Forms Generalization HIstorical. WeaKness cardinaLity sMall collections of types acouired patterns Triangle studies perceive "twoness" lexicon rudimentarY magaZines Are Baking Cake DifferencE diFference eGgs tHus denotIng J.S. Mill. NaturaL nuMber aNv successOr Peono's reOuiRed diSTingUish Verbal

\_

<sup>&</sup>lt;sup>4</sup> Sentences derived from James Hurford's *Language and Number* (1987/90). Starting at arbitrary points in successive sections sentences were built with words on the basis of their containing the next required alphabet letter. Bowie's *Low* forms an accompaniment.

BrouWer expression historY realiZe thAt Be deCoDing thE Formation eGg whicH laId MeeNy mO hyPothesis seQuence Round playerS reciTing nUmber diVision betWeen eXact eenY emphasiZes conceptuAl verBal aCtivity worDs evidEnce From countinG alpHabet remaIn Judge unliKeLy. BeNacerraf philosOPher Ouotation BenaceRraf conflateS wiTh nUmerals haVing With eXpect elementarY idealiZAtion verBal aCtivity chilD progrEss For reasoninG HIgher Judge KLahr nuMbers. POcesses concePt acQuiRe aSsumes That foUr whateVer Whether eXperience fullY recogniZe perhAps staBle ChilD lEarns First siGns witH lInguistic object Known chiLd Pile Quite Right Seed anoTher nUmber discoVer tWo neXt propertY theM iNto. recogniZing thAt aBstraCt anD consciousnEss Fundamental inorGanic HIstory subJects Key Locked nuMber aNd Others. QuantifieRS To individUals haVing Will eXamples easilY Zoo Are Bad sentenCe anD numErals French Group altHough thIs adJectives working babiLi baleebooMa childreN wOrking Predicate. GRaSping explanaTion nUmerals adVantage tWo eXisting waY recogniZed thAt Be disCourse unDEr modiFied hearinG wHere ellIpses obJects thinK possibLe terMs cardiNality impOrtant Psychological Questions. OrdinalS ofTen distingUish Versus tWentieth eXample bY DantZig denotAtion oBjeCts anD othEr Fifth Given notHing Ivan oblect UKrainian numeraLs MaN fOurth comPressed seQuences alReady. Thus *nUmber* seVen Word eXpressing everYday localiZed ApplicaBle partiCular kinDs discoursE Five Gives wHat Is objects worK numeraL systeM kNOw interPreted Ouite paRticular CoUnting View Words eXpressed bY recogniZed morphosyntActic loweSt. Behaviour CarDinal numErals Features Groups ratHer adjectIval adJectival liKe tabLe forM iN questiOn proPose sQuish agReeS Throughout. Verb betWeen approXimatelY siZed Animate oBjects generiCally woulD bE Feature Generically Hopper thesIs objects sticK pebbLe presuMably cardiNality abOve Perceived Quite pRepoSiTions noUns. TWo irrefleXivitY puZzle nAtural oBjeCt regarDEd deFining diaGram tHus typIcal obJect flocK coLlection soMe collectioNs categOry sheeP QuaRtet exampleS ofTen Used *fiVe*. EXpressions MalaY summariZes semAntic Be Classifier inDividual spEcies insigniFicant Greenberg's Here classIfiers conJectures picKed seLdoM aNy tO Portions [Q] constRuctionS This Up five coWs. UsuallY pluraliZing phrAse Bloomfield semantiCally regardeD wholE modiFiers lanGuages beHave unIform adJectives Kikuyu Language nuMerals collection denOting Plural eQually peRSuasive ThoUgh Verb Whole. PuzZling Attempts Basis Closely linkeD intErsection Forestall neGative wHether gIve conJunctions Keenan cLass homoMorphic KeeNan nOte corresPonding acQuiRed ellipSis wiTh resUlting fiVe Words compleX syntacticallY.

Annum Bersobje Cts DE velopment Fewaccount in Gt He Irregularities ma Jorwea Kness natura LMeeny Be Nacerra fp Ocesses Pile Quantifie RS (gRaSping) Thus co Unting Verb tWoe Xpressions usually puzZling.

### Commonfold

*Anna* reBounds Catlike Done yEarning Fluorescent lanGuage Hapless chIld Jabbering liKabLe Mouthful NOr Pursuant Qualms pRactical Soraband unTil foUr Virtuous Wires Xi plaYfight Zone.<sup>5</sup>

Bare Captive Don prEaches Filial Gear arcHived wIthin Jouissance locKer's Laughter Mobilizes NObility opPortune QueRy reStraint benT *BrUce* Virtues Wither suX Your Zinger mAsk.

City DoEsn't beFoul siGns oH *Cella de jure* tacKles Lugubrious MooNday dOjo Peer Quality RoSTer (SerioUs-ly) infUsed Votary Weepers eXtra fierY nozZle Ached aBout.

Defy elsE's Foonery Green Hoop Into JocKey Laughs Most Nuby Over Pants Quidnunc (Quim) Rumple aS Tippy Up iVy Wishes hoaX whYs *Zut! donna* Bakery Cup.

Every Ford instiGates Horseplay puctIlious aJutant cantanKerous Laughter Mixes Or(n)acular Poles Quid-maRtyr inSisTence Until Vouchsafed Well *MaX* You analyZe A Brazen ConunDrum.

Filet miGnon moutHiest In Jesus Kept Lid Mouth iN mOuth Planet seQuin Ripple STop! sensUsal Vagina Wisp-paX spunkY Zero Ask Bouche [bland] Casuistry's Dean (*ellEn*).

*Geraets* wHere-In *Jackie*'s deKko aiMed NOrthward Plus reQuisite wRongful cloSeness beTter Undeterred woVen VoWels 'twiXt Yielding bronZe viewABle Cheeks anD Equal Fares.

<u>Heady delInquent Janitor Kept aLoft MidNight Helen bOost Pressing seQuestered Rogues aS templaTe (tUmmy) Vamp-Wires fiX wearY gauZe As Blood Can't Deny Father's understandinG.</u>

InJudicious bacK Line Moreover Not *MariOn*'s Private Quest Riles Sundry Tiny Vignettes Watch maXine's Yawl benZine Ah But mnemoniC Difference doEs deFeat throuGhout brusHed mIlk.

<sup>&</sup>lt;sup>5</sup> Each sentence represents one personal relationship, in each case the alphabetic word requirement serving to tringulate that relationship.

John's necK Little arMs beNd rOund Patient beQuest wRists Snuggle Two Upon roVe Wish neXt mY snooZy dArling Bread Crumbs Don't Eat leFtover Gorgeous Hearts *Irja*.

KindLy Mlle *Nika* OPines baroQue aRt's beStowal refUsing Verisimilitudinal Waves eXcellent Yield Zapper pAlate Being magiCal DaughtEr Future ranGe wHeat Jade.

Lonely Minnow Now nOw Paints Quaint RaScally Types Uppermost Vent Worship eX-Youngster frenZy Angel Bunt Cute DudE Fooled brought *LeaH* In Jeans (K).

Mister *ANthOny* nOneother Peeve Quietly aRe Specified To usUally haVe Won eXact joY benZene Attitude But Cute Darlings evEry Fellow Grants HIs Jazzy clocK's motLey.

<u>CaNt prOvides proPer obliQue ratheR Soon aT hoUse Vantage Where</u> "oX-muZzle" pArtisan Body deCries baD bEhaviour aFter Guard aHha I've <u>Jibberish Keeping aLoud Mum.</u>

MentiOn apPortioned eQuipment's Rove So Together Underlies goVerning tWin refluX hoY faZe Accepts Border Credits anD Easily deFer agoG wHen InJury mistaKes *Lou* Meek oNe.

<u>Poncy Quirksome Rippler sanS Takashi's thoUght aVec Wry proXimity Yessir daZe Arrives But triCks Don't evEn Further prolonG His inItial Journey taKen lightLy Man No One.</u>

Quentin aRrived Shut To Us fiVe Wrong-seXed whY griZzle A Boy "deCoy" Doesn't arrivE aFter Girls Have nIcely enJoyed Kittish hoLy MaNOr Park.

Rowdy sometimeS boasTs bogUs Venues neW craZe At Bars Capable Daily *RomainE* For Getting Her attentIon Just shaKen Loose Middle NOw Prudent Ouadrupeds.

"Sisters" Today Use diVerse vieWs anXious stYle Zen Apples Bend Candles anD morE Force amonG Sharon's immedIate Jurisdiction Kids Love Manifold aNswers Our Questions Raise.

This tUne *YVonne* Wins eXtra priZe Any Basket Carries dread sEveral Fancy nudGes migHt ingratIate maJority Kin aLone Miserable Nights aproPos baroQue

#### Risen sinfulnesS.

Utopian Wish neXt maY eulogiZe *mArk*et Brothermost Cus Down undEr Fabulous reGister begIns Jaunty treK Lampshaded *Mark* briNgs One's pro`Per Quarrels Recently Stirs Thus.

<u>Visit When eXigent guY Zips Another Bible Cameo Dish namEd Future Girl migHt Ingratiate Junk thinKing Val Mentioned iN Our Printed Quotient Rub Salt togeTher mUst.</u>

Wavering eXtremely boY tarZan *TwAn* Boasts Cunts Don't endurE Fancy ridGes Horny gIrlfriend Jackoff Keeps Laughter imMediately aNybody Poses Questions oRdinary regiSTers gaTher.

EXtenuated *TonY*'s booZe-bAsked Brain aCorn heaD's gonE daFt thinGs Have drIven Kept aMong thiNgs Oh poP! Quieter masteRr Sounds insisT Unbelievable velVet Whether.

<u>Yes!</u> Zest-Angel Bunts Countless Dips Each eFfect deiGned He'll invIte Just Kidding WaLi Monkeys taNned moNey almOst oPens Quietly Red Station empTies beaUtiful Valiant Worship.

Zanny *RozannA* Bears Careful Deliberation endlEssly faithFul arGots Honesty In Jest remarKs proLonged Mental foundatioN Or outsPoken etiQuette yoU'd conceiVe Welcome eXamination bY.

Anna Bare City Defies Every Filet <u>Geraets</u> Holy Injusticious John's clicK Lonely Mister caN't mentiOn Poncy Quentin Rowdy Sisters This Unproven Visit Wavering eXtenuated Yes! Zanny.

### Young Ludwig

"life without necessity"

In Alleegasse house Ludwig Wittgenstein fair child alive 8.30 p.m. except recognizably curly-haired with large baby blue eyes born 26 April (joke!) 1889 eighth & last quickness to Karl & Poldy.<sup>6</sup> Curmudgeonly Fräulein Elise stayed twenty-one years Ludwig six his mother between jugendliches and unquietness worked until well-being puzzled something socially deeper insight marked their anxious behaviour. Three daughter protégés spared frivolity best adapted Hermine exquisite standards Lenka frivolous married Salzer Gretl intentioned firework strict interiors chiefly strict thicker Leschetitzky pupil box Joachim.

Aristotelian Luki first protected velleities delicate intellectual temperament was excused affection invited unhappiness certainly gymnastics be unhappy double rupture surgical wrote subjects stoical laziness musicality quoted. "To behave decently / Someday, somehow... will pay off" (Baroque context) characterized earlier thinking survivor: "Inmitten / Dem Kind Italien und dem Manne Deutschland / Liegst... wangenrote / üngling." All that was expected of him these notes give attempts conceal failure realized Ich bin ein Schweinehund join K.u.k. pedantry inadequacy friend innocent Aryan type Ludwig. To Berlin der kleine Wittgenstein seventeen and a half in height about five foot six formally dressed specialized serious-looking clearly apt just [2] point deficiencies: brusque Equilibrium "job" at nineteen horizontal example clerk deficiencies. lifted handle foreign accent lost in mixed thought 1908 "I'm a collector of good human beings" move warm wind-tunnels. Charming but nervous or important oddity extreme formality 1909-10 relax in inquiring adjust very hot bath water in lodgings 3 years unlike dressed laziness carefully real fault: his. chronological account interspersed with other biographical matters but lack continuous documentation itself necessary (ii) show precise order various ideas occurred (ii) him signalized question: Jewish mind (1911). hippopotamus rhinoceros objects exist 'squashes' fiercely private only reproductive:)

-

<sup>&</sup>lt;sup>6</sup> Sentences are formed from Brian McGuinness's *Wittgenstein: A Life* (1988). 32 years covered are fitted into 26 alphabet sentences, each representing roughly one year of the life (typically three to five pages of text).

criticized (E x). x = L.W.) Cambridge (March 1912) Karl disappointed father father suicide plagued ashamed June his saIvation. Next Dig step taken Dat Dat Dat Date Dat

Only one narrowness with depth such vehemence six months later what honest thought simple-hearted (Moloch) submission of slaves genius sort man quarrelled judged Keynes uncivilized "Better that!"

External facts: exquisite classical Trinity education Moore (37) private scholar Prize Fellow "On Judgement" (1899)

Principia (1912) deeply passionate book younger than Russell understand rubicund ethics regularly at Hall '13/4".

Expostulate "What is Philosophy?" as science of the presupposed and (Summer 1913) Tractatus philosophy gives no pictures prejudices recognized like true Moral Sciences Club question why logic.

Abjure rotarian spirit knew Lawrence Nietzschean friendships would fit diaries enable consequential "Logic was..." stuck on earth become have become a star exaggerated in the sky (...hell!)

Dismiss causality complex fact bigger outside than logically perfect language prevented by ordinary language "Socrates is mortal" epigrammatic object "Twice two is four" like Mozart acquiesced.

"Proper theory of judgment must make it impossible to judge nonsense" (aRb.v ~ aRb) (understanding=relation=subjects & proposition realizing constituents & logical form) requirement leave wrong view express--y? Quit pretexts Fjord journey survey intimacy field hindrance to work Skjolden hermitage bound office-books cloth striped (seven?) amazing black waters blues greens trees yielding startling summer. Risk major experience disconnection loved body's loss with oneness another empty relationship another broken denial heart warmth disorder utilizing "anchored" cornerstone becoming fullness techniques clinically successes. Logical propositions so-called show logical properties of language therefore the Universe but nothing about men's being homosexual without jealousy only quicker availed don's organized book life.

1914: Georg Trackl $20\ 000\ Kronen\ Josef\ Georg\ Oberkofler$  $1\ 000\ Kronen$ Kronen $Rainer\ Maria\ Rilke$  $20\ 000\ Kronen\ Theodor\ Haecker$  $2\ 000\ Kronen$ 

<sup>&</sup>lt;sup>7</sup> Introduction, Robert M. Lewis's *The Abandoned Heart, Part II: From Onset to Full Recovery*, (draft Addendum: 1983) 1-5.

<i>C</i> arl Dallago	20 000 Kronen Theodor Däubler		2 000	
Kronen				
Redaktion Der Brenner	10 000 Kronen Ludw	rig Erik <i>T</i> esar	2 000	
Kronen				
<i>O</i> skar Kokoschka	5 000 Kronen	Richard Weix(ss)		2
000 Kronen				
Else Lasker-Schüler	4 000 Kronen	Kar <i>l</i> Hauer		5
000 Kronen				
Adol <i>f</i> Loos	2 000 Kronen	Franz Kranewitter		2
000 Kronen				
Karl Borromäus Heinrich	1 000 Kronen Hugo	Neugebauer	1 000	
Kronen				
Her <i>m</i> ann <i>W</i> agner	1 000 Kronen			

(pyvq). Mystical solipsism acquit profound think problems how can I be a good philosopher when (I) can't manage be (a) good man? harmonize next four five suicide journal fluctuations. A-sexual hernia nights deeply coughing with sunken face recurrent monsters joined caricatures of humanity twenty-five cordially required all that man needs is God stabilized advance battery (foxholes).

Ancients recognized not everything terminus given for its laws klearer grounds of nature don't explain natural phenomena August for months cypher notebooks required personal life "Ja." Bipolarity example: proposition has two pole 'a' and 'b' both indefinable in view of being picture of reality consequence truth-falsity blank map zeigt jargon bricks.

Last well-being strict double dem friend height handle in Jewish Karl really months **Principia** no spirit acquiesced ( $aRb.v \sim aRb$ ) (seven?) heart about v when A-sexual cypher zeigt.

### casuistry

I believe there are 15,747,724,136,275,002,577,605,653,961,181,555,468,044,717,9 14,527,116,709,366,231,425,076,185,631,031,296 protons in the Universe and the same number of electrons. (A.S. Eddington)

Luoma Bill rocket Figures The Figures rocket Luoma swoon Figures rocket Figures swoon. Bends process bends form light objects kisses Hubble image University Couch provides gravitational cluster provides Wales galaxy "zoom" arcs.8

Space behold surface language behold will khlebnikov space interstellar surface khlebnikov you interstellar behold. Dot tule off gringa lunch gringa jill funky tule shrimp varmin neros shrimp tule havlock wren funky tiz bat cranes. Lester farl atong thimble ricky howlie lime doven coup ruthy lester coup doven howlie ricky blanche doven.

Fella weighn manja kin kinglet manja hootie eep thinner flimsey hootie klute volvo wing cox denny realin blombert deuce. Guard leather nubie julie banka billiard marley nono sipper harstein rube raven waver nobox nay frisbee concourse billiard laker flavor.

Thon brink slink nomo napper shula tank shula zava wofat mey voza baver frickle drugga baler wofat shingle. Brinka proj brinka muzzle grindin lovie carpet thurstin lovie town glaxo dinkey zoil carmen brinka car derma fermet gay thurstin. Tonka lindblad mudder tonka plateau louver tonka dude louver whopper loy plateau lindblad coco lindblad louver whopper lindblad.

Kate nogo for Fodaski Kate Fodaski Kate Fodaski nogo Fodaski.

Lingus manna xoxo looper scar turnip flow xoxo dye aphro braiden courting dye fair lingus hair kaski. Maibom plosion mowler plosion tristan nuben way maibom tick

\_

<sup>&</sup>lt;sup>8</sup> Redeployment of Bill Luoma's *swoon rocket*, (The Figures: Great Barrington MA), 1996. (From page-centre move up or down in search of the next alphabet letter, reversing at each hit, until a full alphabet is gobbled up, much like Pacman. Pages with three or more words only are included--that left me with 26, an alphabet's and a meal's worth.)

dress foll nogo heart tinker plosion.

Beeline bedroom pairen sklarski ton unda driving ptown sixty ortal babbie cling driving pairen freesia narling hoopa narling sklarksi bedroom. So superluminous jetty superluminous euve wet xosat sky dark cobe redder nerf gas hubble disk jetty sky globule mic garching. Phenom crenkie plasma interstellar ultra nova warp milky radiator comber radiator yet dwarf gown phenom crenkie jet milky seaconk.

Biesbroeck flatin hume van twistie persisty ejecta blue creased field light ejecta tondik bally companion. Merge lanes cluster virgo blastwave early frozen wave stable thicket warhead frozen globi halos globi jets thicket undulation moment collapsing quaser.

Sword birth obliquely youvie oxbow x-ray bozy carem oxbow carem windy carem front big birth packed obliquely carem hunt oxbow problem obliquely micro. Two produce event wafer nox visby hertz lamb clouds masker furbo degrees hertz shift jessup kurs cluster coma bend coma ripon quantum hertz shift. Donut even plowing onex y spiral band mecca disker wiffle gas hole rinker jantic rinker hole corem rinker corem peer smoother.

Gavi woden axelrod plaz probit woonsock drive flares lensing pharmco sita object kava liner firm liner cross snapper quarter flares tint sounding. Bow axis leafy object darkie leafy big muncher big object lurk time green object polar quasi stellar quasi revlon.

Galaxia dynamo zorlook eagle nebu vacuum dynamo hole formin eagle hidden lick atmospheric yanny atmospheric nebu gravothermal wash. Years bushy pinch mounds egg pinch cook largo marvalista pinch teardrop gaseous teardrop gaseous marvalista towers. Maz by design feb signed Quik gill maz design of Print Quik printed signed ten goudy I-X type.

Luoma bends space dot lester fella guard thon brinka tonka lingus maibom beeline so phenom biesbroeck two donut gavi bow galaxia years maz.

#### (Shinya's arithmetic)

B agel C correction D talk E easy F etch G a irl H even I m J Viran K damper L ip M morrow N Oslo O Lee aP le Q queak-s RsS in ist T anger U all V valve W ing X ex wh Y Z phase.

A rc

Whisper of nothing simple breathing The style of marker interregnum mark Black or white necessity of white

White screen silver tongue

Manner of relief clasp of desire

The "radical unforeseeable" manner of Bergson

John's *Itsan* silver-bulb-club Coltrane's my "favorite things" A missing "u" rubric rubric

A miserable start (missing track)

In measure pleasure measure pleasure

A golden bough a purple sky

Diptych discretion golden mean An inner principle ebullient machine

My mother Mary Jesus's Mary

You needn't explain the river again

I saw a look I store plank

I love you you me! Hardly 26 merely 8 Number as word word plane

A rice plant dried plant
This sliding door virtual filter

I give and take the wind is blowing

As flowers flower loves love

Bean inside beanskin outside

Figures on a screen damsels "at" a brook (last)

### 11

### Coverage

i

Love is death--either because it leads inevitably there--or else that is where it properly begins. So when you say you wish to take me through all that, bypassing natural duration, I turn and count again these fingers, eyelids, thoughts. Thoughts--

eyelids: an extreme proposition, the shutter speed at which I know you. It now seems nonsense to want to have things another way. Incongruous it would be if this rapturing of paired eyes should simply *pop!* at the moment of either of our demises. So what of that other option--dying after love? Displaced--loving after bodies?

ii

Fail to say the *yo yo* of our breathing-or that my own breath should puzzle yours--& that I am nothing more. Wood which bears an ordinary leaf, outside and inside marked as one: as too this vehicle of saying, a silent conveyance that words now and then commute. Relinquishing one relinquishes both. One, two, for, at, in, from--words which complicate that confluence of breath over breath, recognized briefly in passing, and in use dispelled. Then are we verbs? Strangely what occurs occurs. What occurs is breath repeated. This project notwithstanding: *snagged* breath, *snagged* life, words, death--

#### iii (last cut)

I hear Arabs on meeting allow their breaths to mingle, inhaling and liking who they are. As we do, with whatever, kisses, smoke, or just eyes--I run my breath of words over you in one line the length of your body, until your skin smells of my tongue, and opens, rendering hearing and speaking the same moment, mapping present to present--or unavoidable distance! Our mouths mere vehicles to a coming and going--as you yourself resolve into a figure of departure:

Do I miscall you? you me? we two the most platonic of drives and drivers.

#### iv

Fingers that place one under a white umbrella in summertime: solicitous that the mind not wander away from white. A step assumed.

two, a grey bird settles astride a piece of hedge. The hedge astride the earth. From the bird, a tapering beak points to space and the direction of space, as if space had direction, and to or from itself, as if it were a bird. Another finger points toward or out of another hand of abstraction. And so the bird is groomed, and the umbrella folded. Either might be a butterfly: the elegance of trajectories, paired things, whiteness retraced.

 $\mathbf{v}$ 

One, your body or the things it does, lifting an arm or encountering this body: two. A grey bird adorning a green hedge: three, two that measure discrete space and one disposition. The bird, the butterfly, the toad, the sound of the toad (four).

Upon the lure I take and dimension **five** senses, or dispelled in order to free myself: makes **six**. And six--six butterflies, and a hedge--**seven**. Or the hedge as series: **8**, **9**. A mesh of fingers, eight butterflies, the distance set between a butterfly and a bird and a toad: interrupted key, sutural manifold.

#### vi (pleasure gel)

One body doubtless and most unlike one other, scenery almost like leaves' leafmarks, mere trees unashamedly vs big daubs of pleasure, jelly tips. A wet skin sequestered, pleasurables I spy: pester & milk & clefting a tree, until organization, pants relay: another wheel, and emotion's subtlety's produced, bodies in part and divest on inlay where overlay seems hapless. Wired into requisition, demonstrates that naming's forever, new territory lingering on racquet strings less than sounds, mere trappings, procurement's moisty seating.

#### vii

Twice the green butterfly comes to settle on a forearm, first time mine, a second hers. What is it that the butterfly might wish to convey, she asks--and strolling back along the path with the concrete railing, where two pines reach up, cross, reemerge, we discuss Nabokov and a luminal universe, in which two bodies entered unhook two frozen green butterflies. Even the leaf you'd placed in your shoe for safekeeping, back in the park, falls to the ground, and a butterfly releases. With the breeze abating, the trees on which others are rested unleash a wash of letters.

#### viii

In Daijo's phrase, forget both. A cigarette shared after sex that gives pleasure: not a publicly approved gesture. Or the measure of "this love", espoused in its fashion, yet without form or articulate words--each forgotten! Whether in imitation of quaint Aristotle, or esteemed Zeami's overdetermined luminary switch.

Neither both! In its mouthed wetness neither excess nor embodiment--warm tongues

hiving multiple owners: disruptive of these two orders, once representing word or seed, now neither: a union so only in nothing represented

#### ix (feed voices)

Loneas nightly thein Thevered wata theersand boveplains Whereing fluttes moveing breezer Distows shadfeign andant Thousges sandim aga es Lusil fairy andor.
Quiea esthe etthewavmong Sand villtrees sand sandhill deadgage rowtree--Consed skyfine thehav reaching Nineor penalpain pastor rhenetry orthe Seaboun somed sounds Desmood dimthe allscends worldand thesgrow Shathe apdows dispear Nessand darkout mountvale sameone blottains Rereaved bemains whilenight Singa withand yloding mourmel That of wagthe lightgleam lasthailsoner. Been his stilland guideon hadhis neyjour nowyoung.