

THE ONE

THE SAME

& THE

OTHER

**THOMAS
TAYLOR**

ONE

How otherwise, of continuing, between separations, of this place or moment in in but totaled, beyond even that, which has to tell or be, and going on, to tell or say besides and include that too. As has. And over against, to tell or be as these elocutions are, to say or be and in that in, predominate or tell beyond all the other things "from!" But the shift to and to, but the same as, beginning and continuing the same. To tell, that he would have there, then, the rest at the same instant, but no schemes, and his elevations of pause from the internal absolutes, the sheds and diagrams, and loss or gain, but the same as, and total, too, to think.

Which material continuing, these elevations and temporalities, the causes of time, and perhaps knowing, as moved as space and language, but continuing, too, and rest. Rest. To say and rest, too, as the longer or shorter, to come back in the midsts of the elevation to hold time close, to rattle sentences, to mean behold, the air inside them, as they tell him, and in, that, as, to go. To understand, to begin, as what is said, or rests, and then going below, as this, in morning staple and rain, but has in air the known, too, as beside to collapse and bother, but spread, and so the means of it would be told as it is, which means less, or more, but goes on or toward, is it?

Or color, to have its exact location in strategy, that, as, to tell, and going at scales and temporal identifications, a manual or hand, in, the odor, the locus, the minimal animal, which shift is, and the simple attentions of fancy, to include the spacial pattern, which is enough, and segmented patience, as sequence or enough, but how to have it here, read,

aloud and in-seeing (direct) and coming back and none, that manner which matters, in catching up or on, but in and . . . of course the total indications, that it is there, evidenced, beyond and coming back the same, which original statement an impulse of corrections but feels, to respond or rehearse the same event. No mirror.

But reprisals are too frequent, and mention's task frequents the evenness of discord, in its sensations bent or styled, as if to arouse the dragon, where it starts up, alert and designated though as whole in permission and wrangling around through dusky dust, which melons interfere in passing the lighted globe of insistence's foreplay extended beyond containment toward some resolutions pastured slightly to the left, as it might be (found) but in its focus precise to the sightings and that. To continue its hazy pass. Though being what it is is less than simple, though why shout, and coming closer, and coming closer.

Or even more simply, to proceed, and make reminiscences, wherever the night is, but fragments in between, his close name, even going on the assumption of its inclination, to make and collide, through the simplifications of doing, though that specific intention seems to be about to collapse the house in which we find ourselves, with the work so exacting it is not a kind of playing back or commentary on what is happening, but the passage of what? To rule to rule. And then the strictures which lie between lecturing and style (audience) are arisen, they themselves partialities to the topic's intentionality, though the air is closing rapidly; it is cold.

Which occupation has disregard included in its image of delight, the partials of closure, and distinction made firm in clean mention. That! But a named word wouldn't connect, the word for the word, and passe', too, nothing new, and finished, there are no more

disturbances, and then there are no others, either, but the meetings and contacts which are specific, and coming back on it, just about halfway in the equal distances in between, to have reordered and made certain compliances, as often extends into the catechism and scale of the elongated middle range, where nothing ever takes the place, place of anything else.

Which is the same in its different isolations. And following that, the thing in its domain, as elsewhere the same or known as, and loud noises everywhere, which is certain. Indulgence is true, too, but not always, and that has it close, where there are some measures, but told, not always the same, where the line lengthens out into some significance, to hold behold the notations are oblique, in the topic "intelligence" construed beyond the value of constraint, execution, domain, particulars, memory (or none), restitution and balance, in which is seen movement, like the rising of continents, but the erasures made more certain and eloquent by the moods (tempers) from which lightning gathers and strikes, but goes toward the moon and gathers. In. To tell, and name. Ok.

But rhythm, a false patience, and the topic "time", then, to speak of these things is awkward, they are displaced. Though his humming makes me noisy. Well, it is not the same ever, and besides, the motion and besides, the rest. Measure. Every item counted, but a developing tone. And the lighted globe to the right, here, exactly the same in its ministry. What is he trying for besides that? Future occurrence would make passages through style, where nothing is described in the other parts, as actual. The whole in its shrinkages. Being late to come to this, it is a kind of feeling. This.

How, at the very aperture, and the rest. Or the annelid in its constitution of fragments, no waiting but pressure, where it was distinctly less, though begun out of clauses

and then regained, autographic, the name, and spent, where it starts to arrow-in, the tools, car and corner, but spending time. Oh, the cleverness and distinctness of, evening. And awakening to the light of it, to have a generality spelled out right as the line between removal and closure, but going along where the rest has, ease. I can see that the energy is name, can see, see what and, hear, the name of the moon, other. But which position or stance?

It would eagle, as noun. Struggling for words, in time, that: some topics have received sufficient isolation to prohibit time's passing, in a time, in a time, there, and the restlessness, too, as if bathing together were a form of contact, but altogether saying too little, about the translations required, about how actually easy they become, where the pauses take hold, expand and fulfill, but rest, too, seldom, too, rest, and too, the night, wherein, as the songs are, are, and seeing that seen, to say that it is, and contained, space, means, growing, then. Not less.

T W O

Resuscitations and elemental, at a close edge, having there forewarnings toward a new element of feeling which is familiar, and moving swiftly into other antagonisms shortly and then gone. Not outward tenses, but the even flooding of perspiration, the dogs leaping outward, too, and that is as simple, too. There are sentences going along where. The cliffbank overhangs the fort, and gone. To touch, where no simplicity rages wildly, more like a sympathy past restrictions. Aha. The doors, too, are welded close together, but that is a piety beyond detail, restriction and memory, though the mover (described) would have something to say about it, in another way, the doom and category of unfamiliarity, which passes off all stricture and doubt, going backwards rapidly toward what you choose. No denials, or a sleeping remainder. He's tough, that.

Edge, and along a discussion of positions, whose, and referent, but why are they like, like that, in the afternoon, when they could be otherwise, torn by the same ignorance, thinking about something else all the time, it is amazing to see how, in the midst of language, it could be otherwise, though to effect that motion or its constituent dizziness is a passing thing, is really nothing at all, and I don't mean you or anything beyond signaling, though the finer attentions take some time. And quotable, too, as if he passed underwater, and quickly, when you know there is more to say, to whom, exactly as a reflection passes for its negative, the thing, is more or less real than that, what? In a clue, or not, though pay attention, pay whom?

And the other part is easy, first, to have imagined, exactly, that compression

was the thing, the thing as opposed to, as, the flooding of the plains, where nothing holds, and to quote, be quoted, and by whom, exactly, as we all thought, that it would take less time, as such, to move the discourse out, back onto that same plane, as an outer thing, but to have thought of any relation at all between compression and clarity, which has it moving, there, and in shared regret no birds at all, no regret and no blame for the birds, seeing that that is the follower, having an edge out to reminder, the noun's failure, of which we speak, none there either, to reminisce, and to go too far along, where would I stick it out and where, then, not.

Though what goes on specifically at orange, and no disillusion of patience when it has yet to be blamed, where did this all start except this, excepting, perhaps, what is meant, too, as essentially not easy, so where is that? Oh, read aloud, the moon's own evening which passes intelligence off, tosses him off just like that in my fancies, of at least being clean, to have both brought along, or shadow clinging to his name, the shallow edge which closes doubt by its remainder. There or not, to call out resonantly, if that's not too much off the records, she said, editing his papers I thought, considerably in advance of any cause, I thought, is for sure the specific and actual delimitation in this case, which was no surprise, even though there was some waiting going on, and tired.

Still, I imagine at any point, after all that, the moon rising through all the pages, all raised out to encompass what is said, whenever it occurs, to go beyond temperament, perhaps, to voice, or the other way around, a kind of speech, and fluid to its end which is which is to be included, and by some set or means as to have, where he or we speak a little only and then calculate the preceding (yes) as what gave the reverse its impulse or decision, humming by loudly and then relaxing, lying back in the grass, to tell to talk, to

see to go as has to be as speech, and nobody as the groans and writhing, what, he says, whatever for, going in to settle on.

Something, but too rapidly as they would calculate more openly, to redeem what is absolutely meant by length. He knows because he rolled over to go back to back to, interruption insignificant the detail of, though knowing more clearly that she said exactly that about image, which was a just question was listening to the separate schemes, as this has, in getting around, insistence then, or consideration the flaps out, money down and then gone! But I always thought about fireplaces, and refused to wait, when the moon appears to be just what it is, as it appears, to go over it, closely, to ask, what, of, and going to wait, the papers settled closely around her floor.

Comfortably, is that it? Though finding the channel, path, terrain, featureless gesture, took considerably longer than we thought, probably because of the curiosity of considering every detail at especially the absolutely conclusive final end of something like this, out of all percepts advanced, where simply to go on along with all of it all together as transit is not so singular, rapid, meaningful, and so forth; vacuous, spent, energetic, clever, the red dish, dogged enveloping or green mists, as and going beyond the choice to have to continue, as gone, toward, or slippery, rays escape, to touch a voice, fill fill the inner inert of gone, to be home, the flags on and trembling, as as has, beyond, moving quietly to the door, opening it stepping (through) and shut.

But he watched and knew it, did it to be entire, felt, twinges, or a loss of coming this far, to simply get one of them complete, this driving the ball before its foot, would simplify if that's the case of a personality, which we all like, that word, to enclose what

the room is, then ok, go along over that and no more hesitation, the mind of persistences, going, to shift, she, said, to wait, or nothing, but gave in as finished and scented to have elongated or spread, not the less, nor any the less, but cold factories, stretched beyond view, northern, probably that strong as attraction, to be spelled, or make, and the moon nine going. Thanks, thanks for the help; no it was a piece of all that it was, in its going.

Or no possible discontinuity in the midst in the exact center of the continuous rhetorical immediate locus of events, or any lapse outward totally called and noticed as a thus, to have designation becoming its process, like cheese. Too. That's clear enough, to spend responses, to act responses toward or out of how? The rest has rest. The eclipse passes or pauses, and then designates, that's clear, but diminishing is never the same diminishing. That's enough. So a meander, to go, gone, as to become, a log bucket spoon door, and never do that, or equal tensions, not dogmatic, what is said, then exactly to hold or maneuver and known, as known, to passages, dark or valued, it is purely assignment and review, holding on and running fast past the new days tap-tapping in the moon bent around twisted around, such words!

Surprise, then, at, centered on, to become past flashes, his beamed nose spread. The. Afternoon goes along just fine, then. And. The afternoon demands time to go. And eating it too many, to have it reversed or returned, outright, that any disjuncture or especial taste or flavor, catechizing and scaled, the whiteness, heard, to beam, red or rust, he never answered. Though why? Why just, not answer, and meandering along, or coughing all the time, spent, and slightly restless, looking up, why, and slightly missed, the name of, and tendency or the red balloon, to have it go suddenly, though not so soon spacial, or was any

attachment included out beyond tempos to send?

T H R E E

The morning of its own fragrances, where men twist on turning, as a back spinning triumph of speech holding tempos and alignment in the particulars of their vision, in between all solid objects swimming, past the laughter of the king, entrenched in movement, how, to spin and sing past all emptiness and hope to the solid and uneclipsed measures of contact. Even temperament goes further in the isolations of the sea where no jewels strangle and clasp, there are no utterances and no jewels in these mornings of emergence, it is the one movement of outward, encased in its richness of what it is, memory of no-time, angular and solid time stretched beyond friendship into unfathomable content and palpable measure, sure, close, engaged in the varieties of registry.

Memory of no-time past the edges of the sea into the specificity of plants and form, where withering shape contains all that is unknown in its frustration of emptiness. The passages are opening everywhere past locations of flashing light, susurrations of words in their animal growls of connection, in the midst of centralization, as rocks spread and tumble in their fragments of meaning, as the solid and unattainable moments connect out beyond the webs of fishermen and spiders, it is no achievement beyond the particulars of insistence that to see and to walk coalesce in the strategies of prose and the definitions of contact, as they outlast even the birds in their sudden and imprecise diction of nervous gesture.

These mornings of evening, where time reconnects us to what we have known, in no exploration but our own, in a recollection of shadows, where connection and reflection eclipse shadow and subject, it is felt and known in the past passing of motion, dizziness and

delight. The slow passage through mountains of content continually emerging into new presences as surprise and insistence claim total safety for the oppositions of disaster. No moon passing no moon, where isolations of name a shoelace connect with the very means of their own disposal in "no surprise but in being" and told in the seasons of gesture how correction holds the lesser and the great.

To attempt as act and revision, in the static energies of collection, that which is as it is, flashing and vibrating in the metabolism of breath and view, where the static explodes in slow and varied result to the solid emptiness of color and motion, where the thing collects around itself in no embrace of meaning and attention, where there is no same who has passed no other, all combinations known in advance of their preparation in the evenings of solitude and pressure, where erectness outlasts the intentions and intentness of preparation, holding firm and solid variety as the initial to movement and cause, past the emotive of brilliance and repetition, no name but the one which is.

The single ridge and furrow, whose name is pleasantness, whose form is round, whose color is green, specific fragments of day experienced beyond the specific name of beauty, whole in its notions of sacrifice, where and how, the denial of space and time, toward the solid of nothingness, all contraries bound into the unfamiliar and specific, all sameness fragmented by the syntax of motion, where screens and geometries coalesce to solid depth in the photographic emptiness of faces seeing faces in their acceptances of knowing and movement. As it is spoken and not spoken, the very it of knowing, imprecise and definite, ultimate passage of all temporality by the names of death.

The name of the dragon precedes. The naming of the dragon fulfills out of no

mystery but acts, out of no ignorance but being, in no drama but the one which contains the other, and as the other comes to be contained in the geometric exchanges of his energies, as he trades his solid voice with the emptiness of the same, as they speak and meet, as they come to round each other into the solid amalgam of the moment of disappearance, as the unusual discontinuity of their dance explodes in the fragments of the world, as the days and nights of naming collapse into a continuous inpouring outrushed celebration of sound, as the name and the one collect toward the definite act.

Simplicity past the denominations of chance and the mastery of recognition, where the floating clouds rise beyond their very scale and specificity into the skies of language and temporality, where insistence collects the straight lines of disaster into their parallel and assiduous mass of being, it is no invention beyond the setting and rising energies of day by day; color emerging from the vast uncollected shadowy fields of night, where she sleeps and is born, where the dragon dies and turns to seed and ash, where his wooden phallus spits and chimes his son and grandson past the marble arch, into into and morning.

Blue cars roll and speak their plastic increments of totality. It astounds, the incredible locations of solid movement, as voices echo and clamor toward silence and dusk, it is generation and figment, how the song splits its fragments toward the specific, always toward the passions of recognition and detail, always toward the insistences of dialog and contact, always toward the heroic sameness of face and figure, how the eyes split and ridge, how the hand captures and molds, these insignificant measures of device, song and tempo of the father in his burning and choosing, but there! Touched, and there! Known, past the marbles and songs and celebrations into the vast darkness of name.

Who passes the moon for evening, who quickens the day by its rugs and chairs? Day and night conjoin toward their crossing, where the great and dragon-filled seas lurch and separate to the phallus sword of the hero, where he cleaves to her emptiness for the significations of rescue, to wait and know and speak, to be father and name, and to hold his hat in passing, to speak and roll, to hit and hold, to wrestle the demon down, breathing his solid and empty wastes to wrench his secrets out and down, that day has become day, that the alterations and connections of time have passed the sea and song to the solid and mundane celebrations of rock and word, to have made of the rigors of defeat these tactics of contact and emptyings of memory, down, back, up. Out. Beyond. To!

FOUR

Of course, the same shining through the other, this day before the passage, and in its terminals suspended out of the doorway blasted, light assembling these monuments. Go on through, as a speech, made or thrust, even, on the top of elemental harmonics, a structure, even of gestured energies, nothing vague in this absence of visibilities, as the modes correct and form the impulses to which they are given. Whistling streams of patience cascade the frozen highway of dotted mountains intersectant on their dooms of category, thus! Afternoon beckons its reasonable calculation, where force: no task of denoting trees, where the walk to the water resounded across snowy absence, face upon face perceived in the stillness of sunshine. It crept. These calculations of stance, as the question controls its response by the style of its syntax, whose speech pursuing through the vagaries of intention thrust.

Even these distinctions of passage are initial to their movement, how it is at the same and the other out of all suspense a means for what it is, simply and direct. No moon, but there. Here distraction occludes departure from itself and so unites memory in a fiction of declaration. Heavy flowers, arisen through these mourning and moving toads, huge with eye-speech, the naming of the circle in its particular and central combinations, out-birthered or past, there, known as a room or detection, hesitated and then split, category of simple tendency, to even the soaring mountainous piles of weight into an earth-work of control, that direction indicative of the work and perceived as its single and essential progress, no teaching. Done out of silence to the particulars of response, through the illusions of flight, his father made son or self-taught.

No duels, his sword indrawn, the demon leaps, is impaled, navel-thrust as he is engulfed in mouth-smoke, tongued by the serpent, down-sucked to wet and dark digestion, out-scraped and ribbed, his light sword unstung to rip and turn, though neither in anguish nor terror to act, but to-released in terminals the flight from the terror of precedence, no name but act and force, to strike it loose as a speech and wrath, out-slain, this hooded figure diminishing into earth-trees, bound as he is by the very bark of the tree, worm-food, extant and separate, such dragon tails seeded into rocks that work to complete the task. Spent. Wormed carpet.

On the street of rubber tires, no-hold, and the events of motion familiar in their insistence which equates progression with the solid categories of motion, and counting as a function and insistence of the one in its constellation of fixity, there and done again, toward the strictures of progress, that some lessening of purpose pervade the air, sun-stretched as the image of its distortions out-spread through the force of deceit, the negatives of knowing, confusion out-spread past the emissions of its purposive and elegant dismissal, to drive it down, down past the superficialities of return, empty longing for empty longing, oh, death, spent, on!

As the unit would be its declaration, the whole in its perseverance of light upholds and defines the abstractions of the world, as made and known, these dream-fragments totaled in their motion from the event itself to the event beyond itself, it out-poured through or to it; the thing exploded to itself, the one in its singular and multiple fancies, doubled beyond detail and fiction to the solidity of its means, that speech encompasses the gratitude of the ancients, sure, to follow your own directions, to realize

speech-talk and the ear in their continuity of insistence, do you hear?

The same in the isolation of its constitution, remarkable in its isolation of constituency, the rebound of the same as its otherness, coming back through what it is as a constitution, a name in its significations of description, energy as a coalescing of intent, purpose as a reversal of death, and death as the beginning, the birth of the other in its familiarity, as the one is its own death and as the same and the other interpenetrate the one in their union of possibilities, hastening past leaves and utterance toward these designations of the bounded sphere. Any behavior in its attributes of knowledge and passage, neither a preparation of obstacles nor an enemy of politeness, but distinction elongated through the plasticity of act in its totality of consequences and difference. None, and beyond that, none.

It would be the mirroring of the mirror on no plane but itself, where the reflective constitutes its chief end in itself as a passing of intention through the phases of definition inherent in its very nature. First, to be what it is, and finally, to be what it is not, both reflections mutually corrosive to all that comes between them in the darkness of their shifts and quivers; making the habits of preparation explode through the consternation of variety, neither end-stopped nor elegant, merely continuing in the presence of continuing, going in the knowledge of going, the specific qualities of the parallel included in the absence of a specific visual knowledge, out-known through the original poetic of establishing. Any noun explodes to its verb, thus.

These sequences of beatitude, to find completion through the abstracts of removal, the removal of absolutes from their contexts, diminishing the absolutes into the attributes of their poses, there, where the crossings and divisions of the earth are, heaven

upthrust in the lightning of the mountains, the one which radiates with superior containment, the other which radiates by its penetrated brilliance, unspecified directions of inclusion through the specifics of disaster, continuity concluded in the roundness of the centered thing, this thing identified by the pressures of plasticity; any vocabulary possible in the distinctness of the morning sea. Monkeys chiming ropelike in their habitual differentiation; a multiple, spread out by the same, a cooperative view of legitimate skies.

The very substances of gesture. Repeated, or out-thrown through the distinctions of thought, no mood intervenes with these calculations of the particular surprise. Emptyings of rock and dusk, his passages echoing ear-like, it has a familiarity in its repetitions, these very isolations of feeling and separation; who who the dragon is is. And then, his face and name and tongue, these specific dragons of self and response; how, then, to know his name except by saying and listening, how else to draw him in except by dancing, how else to spell his movements but by imitation, how to snare him except by cleverness. The name of the dragon concludes. The death of the dragon completes the image. His ceremony is complete to his sowing, and he grows through the fissures of his death.

Beyond even these rehearsals of tone, where gradual distinctions soothe the suddenness of action, where discovery translates out past the bursts of energy which accompany its completion, as if he knew the mode and missed the specifics of the quest, as if the dialog with the dragon were imprecise, an unceremonial beginning, when it is not: it is the mode appropriate to his nature. His scaled and determinate attacks, unrelenting and precise, welcome in their possibilities for success, exact in their location, the field; his anger dominated, his kindness and willingness exhorted. He rises through the skin of morning into

another domain of brilliance and geometry. Style evaporates toward the specifics of the image, the world in the one of its constellations of the same and the other.

FIVE

Out of the passions and attitudes of climbing, where roundness completes to extension, disjuncture of thought, co-equal to these sentiments. Slow, to begin through continuing as swimmer or flux, totaled through departure, where the containment of flatness would reserve all that is solid into its fields, the dragon named and left but not defeated, only met through his name. The finalities of containment resolve to the flat surface of documents and acts, where a whole work or intention of works would mean through its separations, just as it would come to light as light through the series of its contacts. No diagrams for movement, spilling and cloudy means: three alligators chewing, it is a matter of intent and registration, where calmness and observation denote to the face within a face, naming and calculating passages and cloisters, architectures of elopement and tenure.

Even his eyes radiate circular noise. But the absolutely main events of calculation and discord conjoin to speech, here, especially, in an impersonality of images, that is, as speciality denotes reservations. But how through these actuals would disintegration perpetuate the mountain of its purposes? The dragon sleeps in a cave, which is his domain, he is kept there by his dragon-ness, while the skies separate to cloud and space and color and space and the dragon has the mountain. The partialities of evidence mark a spot for what is spoken, through the specifics of the act toward what is known as simple and direct reflection. There the dragon is lulled to speech, his activities reflected in these possibilities of extension, though curled back through the actualities of diction.

The actualities of movement reflected in the visual isolation of speech, as

connectedness interpenetrates with the thing in its location of variable presence. Beyond the diagrams of possibility, the styles and postures of being elongate through plasticity (variation) into arrangements of the one. His name in things, his name in acts, spent out through diction to a realization of separation and distinction, though it is in separation that the movement proper to reflection makes its appearance felt, and felt through the isolations of irony and contradiction, it is still a matter of reliving detail, not through memory and establishment but through the proprieties of detail and name, the notion here of propriety (not for conduct but for attention's role in the constituencies of registration), the present of presence.

Though the mountain has distinction in its inverted nomenclature of containment, first, what it is, a triangle, and finally, at the end of the series, what it is, a mountain. And these definitions of the specific-abstract are released to consciousness by the acts and preponderances of speech, defined through its processes to the declensions of being which give rise to its energies and departures. So it is not so much "norm", as something past the arches and sensibilities of the dragon in the mountain under the sky, and how we put him there, or how we find him there as a resolution or isolation not of attention, but of its qualities of flux and clamor; how the one in its penetrations is capable of the same and the other: it is an allowance for which we mark and stem the risings and distinctions of contact.

No name to these insistences of space, his light and form made palpable in definition, the only bodies recognized as moving and alive those for whom we contend out of speech and movement: that is, a vocabulary of insistences. Some extensions of category in the insistences of the event pass through the stages of achievement toward a propriety of acts which is not restrictive but extends the upward drift of the name in its triumphs of legibility.

The precise and abstract calculations inherent to any separation of the act into its dimensions perpetuate the brilliance of the form of the one into its resonances and variations. Calculations and movements extend and diminish perpetually in the resonances of actual and significant design. Where syntax expresses its derivations of movement, it is precise, and because it is always precise it is always abstract, and because it is always abstract it is always an image for what it is.

In the mornings of defeat and identification, hollowness and brilliance conjoin to the sphere in its outerness of denotation. No syntax explodes toward the sky but through to the dragon, always through to his cave and clamoring, skin-taut, designated location in the center of the inverted cone. It is not cleverness which brings him forward, but his decrease and potential outspread in the derivations of stance which descend from his history to the plane of action, the visual. Denying all that precedes in the afternoons of sensation creates the inaccuracies of dimension, that it is one scale or another, but never both. Or others. Which is who the picture is; that, and more, that the scale increases or decreases in proportion to its demeanor and brilliance with respect to the sky in its possible dimensions. Calculation reminds us of that clarity which descends from estimation.

The very thoroughness of detail amazes us in its specificity of absence. Abstract formulae create of themselves the very webs of which they are functionary and whole. No noise explodes through the intimations of silence, no solid and manageable experiences penetrate the dimensions of movement, how they constellate the mountain and the sky, how they impassion the dragon in his lair, how they generate the spaces of which they are sum, how they elongate and clarify the sensations from which they are parsed; whose youth is

signal and code, whose fragment is disaster and release; how the morning continues into insistences in the discoveries of the formal and precise delineations of prose, how the moon enfolds its varieties of purpose in imagery. Dust settling through time toward the calculations of space. Counted.

That pace delivers. It is response in its dominion of movement, from the sky to the sky, his book and taste delivered through the channels and passageways of death. The cold and utter conclusion of light penetrates through the loci of vegetation in its particularity of spirits, to the clarity of his death, the companion of his quests for the name of the dragon. The explicit generates disaster through the prose of concrete registration. Translation requires the image of the one to its extent of nothingness. The beginning is a contradiction to the continuity from which it springs, how the declensions of taste proceed from these memories of memory, and from nowhere else defined. The thing in its domain, which gives us pause, this celebration of the specific in its abstractions of choice and movement, where the image outlasts itself to clamoring.

So much depends on the progress of a discourse, though it is secondary to the conditions of speech which give its rise and fall their particular qualities. There is no mystery in the resonances of the specific-abstract, there is no language. There is no medium save the act in its perpetrations of abstraction, where the moon crashes and splinters, a psychology of expansion and contraction, where time and the beating heart exchange their specifics in a removal of the skin. And there is where the dragon dies, in his dirt-filled container, seeded and strewn and how he comes each morning to be inert, how the body the body lives to its properties and dismissals, but how a discourse becomes apparent through the restrictions and

emergences of movement and the incredible restrictions of choice into a posture of geometry.

It is the slow-paced isolation of design into a restriction of demeanor and a constituted expressibility of the geometric and planar satisfaction of consciousness: it is a question of choosing the right word, it is a matter of choosing the right moment (syntax), it is a matter of choosing. It is also a matter of matter: the solid, it is also of a matter (solid) of being the right word and movement and specific. There the mountain descends to its place, and the sky ascends to its spherical domain, its extension and explosion of analogy through the desires of the same for the other, as the flow of disintegrations and deaths coalesces toward a spherical and solid nothingness of which the hero is part. How he moves, then, and when he moves, how. The rest descends as a solid and actual designation of consequence.

SIX

I am the dragon; I am not the dragon: both. How visual detail encompasses its flat surface, over-riding all acts and gestures to a balance of equidistance and centrifuge. Overt and delimited, the moon in its diminished passage, an imitation of the lesser darkness which holds the purposes of the mountain in its unphilosophical distensions of attention, how preparations (for day) integrate willingness in an evenness of attention, through act to event. His roles and denials of the mountain, at the top, chip-chipping into each basketload, filling his baskets to empty the mountain of its dominance, to engender the flatness of no-mountain with the details of his working, how the mountain diminishes to the level of discovery, that notion claimed to the intentions of the dragon, that he be claimed and met, in no embrace from the one but the leveling of disasters and consequences to the totality of equations.

Through the predilection to accuracy, the measure of basket and the calculation of the dipper, in the accuracy of the modeling and the intention of the gesture, how the dragon moves from what was the mountain out onto the field, how and when he is in the field, where there are no trees, to move and gape and turn and run and stand, swiveling and shifting and standing, the hero within, his sword upraised and lighted, how he gasps and sneezes through his acts, how the dragon gulps and turns, his attention fragmented over the plain, through to the disasters of attack and fancy, how the hero demeans his presence by light his acts and moving through the mountains, basket by basket, the detours and resonances of parable relaxed and detached from their motions.

Though it is what follows which claims the progress of detail, it is the

following sequence of gestures, that the dragon is sown, basketful by basketful, his accretions of movement included in the work of the days and nights of predilection, it is the dragon who is planted beneath his leveled mountain in the presence of the image of the work, and left to grow each morning in the multitudes of insistence, and how the waters of the irrigated slopes rush to encounter rivers and energies, how the light coalesces into solid fragments of day where the river pauses in its solid accretion of momentum to become its solid and empty calculation of substance, and how, finally, he crosses the great river.

It is the river which claims attention in its contradictoriness of states, how it is bounded and moving, emptily dangerous through its fullness of gesture, how it is impossibly precise in its containment and danger, and how it is compounded by the gestures of attention which finally stop its encompassing gesturing elaborations of contact. It is in the overcoming of his dizziness that he leaps, how the image leaps to stillness, how the shifts of focus diminish the flatness of the plain, how the world-as-object and the hero-as-subject merge in the topic of the water, how they include toward the crossing of events into a calculation of balance and movement, how the mountain comes to inhabit the earth.

In the exchanges of the image in its predilections for movement and distraction, the unpossessed energies of the substance of the eye delude and cross, how the substance unloads to crossing, how the water stands and holds, and how, finally, he crosses and holds to the side of the world, neither outleaped nor unstrid, though encounterable (as the cave) through the shields of attention in its balance of control; it is the final calculation of the sequence of events that it should seem to be dictated, it is the dominance of assembly which gives the event its figure and grace, how it comes to its fullness and definition in the crossing

and balancing of the basketloads; no bridge.

Is that his unassuming character? In the water there are no obstacles it is the character of the water itself, which he knows, both to be dangerous and to be an ally, though it is entirely in his recovery of possibility that he comes, then, to move through the solid fragments of his history, it is in the accretion of detail into movement as a solid and specific method of behavior that the image grows to its proper scale and proportion entirely within the scope of the dragon's delay. It is he who asks for time, who diminishes the details of persistence to observation and conclusion, where the mountain was in its over-riding calculations of persistence and attention, where the causal outlasts its persistences, where style collapses in fragments of detail and motion to being.

Though it is the illusion of progress which gives, finally, through, or, rather, into the sequence and its stations of imagery which give it, the sequence, its solid character as an image for itself, at all locations a tactic and a dismissal of the improbable into a calculation of responses, neither withheld nor proposed, but made, made into consequences by the actives of the passage and its continuing. Or how the flat revives. Or how the round receives, or how syntax includes itself in its denial of medium and movement, how the static and the elaborate conjoin to verbs, and how, finally, the water achieves its distance to crossing, it is no denial through achievement, but rather the prospectus of futures which designs the tactics and postures of the possible in its variations of prose.

Into some cold and frosty darkness, past the rough spaces of the actual as a category of limitation, and where the body rests in its own tactics, how the clever outlasts its observation, perhaps, through to vocabulary and rhythm, though it is in the antithetical that

the other resides in its positions of invisibility, the manuals for discourse and practice declare. So the portrait ensues as an encounter of the same in its strategy of preparation, while the detail of the field bewilders in its presence of a multiple and variable present, no witnesses or determinations extended through the liabilities of the drama, where the vocabulary finally achieves the crossing and the water and the naming of events in their constituencies.

Though a reversal of postures would include an abstract geometry of the crossing, and that a consequence of simple extension. Where there are no more contraries, there is a combination of possibles into the real, into the surviving of the image through its content to the participles of choice, it is the reading of the text which ensues to the divisions of space and the preparations of a possible vocabulary for the crossing, though the achievements of detail which perpetually bewilder in their unrelenting clarity are enemies to the stasis of the crossing: and it is exactly there that the critical shift of balance makes the possible in its hesitations concur through the works and specifics of a vocabulary, and how the variations of consequence become an attribute.

Finally, the image holds and attention is declared the strategy of hesitation. The final and initial movement is declared through the sole and total acumen of his muscular and visual beginning through continuing. For while the static holds, obviously, the shift of movement from the outer, from water, encompasses the visual in its necessity for activity, and the vocabulary enfolds, shields, in its pressure of continuing, where choice (word) calculates through the familiarity of verbs; it is the one encompassed by the energy of its stations and fragments which declares the final geometry of initiation, self-paused and initial, where the father of light, as we say, comes to inhabit the water in its variations of work, thing

and being, and how finally they initiate to presence.

SEVEN

The game is in the field. To continue through continuing, through to the solid force of acts and the initiations of contact and encounter, through to the status of results and images, through to the initiations of the real, as force and calculation in themselves change and alter with the circumstances of the game and his strategies of relocation in the tediums and insistences of combat. There where the door is always open, where the known realizes itself in its movements, where the visual decays in the shifts and interruptions of the field, he stands and holds through to morning where the syntax of the dreams holds onto significances of content. The water is in the earth and moving, through readiness and potential into its allowance of detail and name, it is coming back, around the round in a participle of return, the present in its dimensions of absolute tension, to give.

The conclusions of organization diminish the grandeur of the game, once the initiations of the scale of the visual have been established; like a document through its intentions, the tactics of the strategy bewilder in their complexity, for the one through its calculations to its predisposition for variation within the same. Though how, exactly, a movement would declare positions for discord and confusion is not clear through the dimensions of organization, is not clear in the energies of order. The final achievements of the image require a persistence of diffusion, a continual, athletic, and hypnotic responding through imitation and contradiction, if the one is not to overpower in its aspect of the same, with its continual vibrations through the visual and the negative contradictions of process and speech carrying along the entirety.

Then it is the focusing of will attendant upon the orderings of the other, familiarities of the demons in their preparations and attributes of disparate and singular accretion. The whole is its others, while the same and the one conjoin to confound the preparations of the accreted mass in its distinction toward the image of the image. Whose name is a passage? Whose disaster breathes through the organs of the one? In the perpetual constellations of recognition, the one in its variations possesses the arrival of the mass, while its shadow dispossesses them of their purpose, and in the alignment into combat does the literal transcend the specifics of justification, for if a gesture is qualified by purpose beyond its means, if the game is to be met in his habituality, he must be precise in his allowances and preparations for the field.

It is not solely in the habits of organization which precede action that the hero's power rests, it is not in a perpetual withdrawal of perspectives that his force gains from superior designation and intent. It is not, finally, in the isolations of secrecy that the game is won, but by the clear and outspoken rehearsals of the obvious and the literal, through to their persistences of error to include the other in its mastery of variety. The literal outlasts its failures through to the same, perpetually insistent in a strategy of removal through arrival. The manual for behavior declares through its textual absence of contact that the game is elsewhere, that the earth surrounds the water and that the other is constellated into its arrival precisely by its dependence on the same for its purposive antagonisms.

It is here and thus, that the specifics of the sequence of attributes make their resolutions just and clear. Predilections to identification resound with the energies of separation and location, they are perpetual in their confusion of direction, as they concur

toward the static and undifferentiable one. It is distinction and separation which finally make the terms and calculations of the combat justify themselves toward the organization of the shadow into its particulars of disposal. The revision of the specific-abstract into its perpetually alterable relations of value and balance realize the static through its intentions to the real and the one, though the latter pair is in no way an equation for dimension: the properties of scale lie closer to the center of the combat, in the evasions of conjunction.

The purposes of the same-through-events becomes clear at the juncture of the one and the real in their relation to the same and the other, though any clever opposition of tendencies seems only to perpetuate the confusions of attendance and separation. The contradictory calculates itself out of the noun and out of the sphere of its very alternations of energy. Foci of consciousness declare the alterable to persist in the immediacies of depth, though the specifications of flatness resound in their tensions of detail and figure. It is finally how attention holds through the emptiness of death to its discovery and relocation of stasis in the possibilities of the new. It is first what it is, then what it is not, then what it was, and finally, what it is as it is, in the circles of confusion.

It is this elaboration of detail, figure and the formalities of organization which give the massing of energies its content and gesture, coterminous, mutually conclusive. The pasture is full and bleeding, where the sun touches its edges, where the image blends into the flatness of its changes and shifts. The problems of organization which inhere to energy are specific to the locations and qualities of the contradictory in its perpetual necessity, as the utter maintenance of all contradictions creates the world-as-world, and it is only in the later generation of the image that what was once a dissolution of power balances into the location

of postures inherent in the identification of actual potentials; the flat rebounds sensation through the loci of evaluation.

Which totality of direction accumulates? It is not entirely in the specifications of prose that the resolutions of the one lie. It is not entirely at the disposal of vocabulary to isolate the variations of the same, and it is not entirely the occupation of the shadow to rescue the other from its fierceness of opposition. Movement declares the positions of relation and conjunction in their imitations of the actualities of the mind, though where the static enfolds with its absolutes of space and gesture, a perpetually mobile diction finally refuses all allies and is defeated by insistence in its valuations of motion. Nor is balance entirely an achievement of pace and preparation. It is the dragon's will to be established.

Review, instruction, and amplification revive the scale of the struggle to its proper dimension. The exact possibilities of review are bewildering in their proprieties of organization and signification, though they are not without focus for the overall aim of the dragon in his acceptances. Beyond the administration of attention, the one suffers from its excesses of contact and the definitions necessary to recapitulation. No, it is not entirely the strictures of time and balance which bring the whole into its conjunction with the one, but rather the necessities imposed on situation by the same in its persistence and the other in its contractions which perpetuate the one into its dimensional and particular collision with the whole.

Consciousness elaborates itself to world only to discover arrival in its manifesting of continuance. The whole continues through the one, rises out, enlarges from, perpetuates to the one in its strictness of inclusion and discovery. Surprise and error organize

the sum into its ramifications of problem and action, though it is only when the field is open and the game displayed that contact becomes the possible tactic of restitution and inclusion for which consciousness yearns in its evaluations of movement. The specific derivations of the actual concur from the poetics of reflection, to be sure, though the specific organizations of movement into a possibility of centering are slightly more elaborate to the contexts of the event.

EIGHT

And now, here, the dragon doubles into a constituency of light and dark, and what proceeds from that specific following of detail engenders the situation in its ordering of separation and imitation. It is the act and its consequences which declare the meeting of opposites through imitation to be the condition of disaster and choice, since the light overwhelms the dark at its peril, both losing the strength which gives them their attention to the conflict, but which finally deprives them of their ability to carry it through to the conjunction of which the combat is negative. There the final consequence is the diminishing of both into the flat grey of evening, where what comes to rest does so out of an exhaustion of its likelihood and power to attract its conclusions from without, and while it is a moment in the sequence, it is as critical, in terms of what its special qualities are, as any other segment.

Which leads to a particular quality of the sequence of continuations in its vertical difficulty, that each quality or encounter is capable of eliciting the entire variety of directions from its center, that every image in the sequence engenders every other image, at first without center and finally from within a center of concentration; and while it is not a sum of increments, it is an addition of locations which brings the particular moment into play, where response is the cue and increase is the quality of direction required by the image. So the dragon which meets its opposite in the field is a segment of the inevitable sequence, but which is nonetheless acquired as a directive, a result, a manifestation and an attribute of possession.

Everywhere the same in all its parts, the specific from which the illusory projects itself. The meaning of the conflict and the special qualities of its progress are locations of temporality from which space is drawn, it is the morning of intentions, where all that is carried through is at the cost of the whole through its permissions to opposition, and what carries the one in its distinctness of separations is specifically the progress of solitude which precedes action though is inseparably bound with its cause in light. What takes place here through the unfortunate commingling of the light and the dark, and though the isolation of the same is the temporary detachment of the one from the whole, and such a relapse carries with it both the conditions for survival and the information of failure, it is the sequence of attributes which is exposed.

A temporary condition of identification of the encounter between the positive and the negative of the image would yield to the specific conditions of action which generate the successions of attention particular to the insistences of conflict and the parables of imitation required for the reserves and extensions of power which cross and meet in the continuing of the act through to receipt and passion. What is not considered is the direction of force which is applied through the center in its derivations of movement from the terms of the event, prescriptive and intense, and which include the one in the one, and give rise to the insistences of the false dragon in its vain mastery of the other, the other-as-light in its preparations for battle which preclude its success through its initiatives of cleverness and separation and power, for it is in the encounter that the energy is released which diminishes both dragons to their futile calculation of response and alteration.

An insistent and particular clamoring of screens in which the centralization of

the sphere, the round, the one, the earth within the earth is the condition of reception as well as the definition of what is without. What is brought forward in the illusion of the other in its sameness is the pride of repetition inherent in the capabilities of the one to be itself, to be totally in-receipt, beyond the strategies of light which have no quality but strength. So it is finally the motives or signs under which they meet which give them the special energy of their encounter and which gives the encounter itself its special and exhausting quality. Beyond this, however, is the force of power for furthering which is generated through the discovery of the one in the sequences of itself, the subtle shifts of contact which fulfill the image in its progress to the world.

Which is, that a progress would be initial and particular to the one of situations, that which is specifically and singly vocabulary while at the same time, would inhere to objects and things (the static of location) in the totalities of the sequence. Nothing beyond that would serve to distinguish the particulars of choice which are necessary to differentiation, for thus, anything would do, and the one is again constellated through arrival into its variations of the same in the other, and finally, the strategies of prose (through vocabulary and syntax to the one) would lead the dragon to his power, so it is the transformation of the dragon which is the initial discovery of movement in its distractions of content and processes of separation and imitation, engendered in solitude and friendship, beyond the fragments of association included in the whole.

In the teeth of the cave, the sun's lair and place, over the meadow cast, as an act of movement, how the earth is meadow and sun, where the attentions to discourse include the proprieties of the event in its momentary and actual proliferations, where the syntax of the

same leads to the same in a necessity of motives and imageries, that the progress through solitude and friendship would preclude the ordering of postulates and discriminations. And it is here, in a series of motions, that the parallel quivers toward line, that the image postures through the one to its conflict with its same and its other in a bewildering of space through acts. Or how a reminder obtrudes onto the finality of the scene where the portrait occurs, how the isolations of contact enfold the sequences of information in a preparation for the doubling of the dragon through the cave to the world.

What denotes a progress, what catapults the meadow into its mutual distinction of image and attribute-of-image is the peculiarity of consciousness to include itself in its distinction of itself into opposites, through the temporal locations of data, of discourse, accumulate to continuing by pressure or tension to the necessities of the encounter. Nothing passes through nothing, and the essentiality of the passage is as if nothing "had occurred", which leaves the responsive and continuing aspect of the one in the one exhausted in a precondition of continuing which forcefully asserts the very conditions of response which have (not seemingly) become exhausted by the actualities of combat-through-imitation. Reflection is not discourse, the vocabulary declares in its revival of extension and separation. The doubling revives words to their energies.

How we specify the status of movement into its abstractions of intent, how we come to see the other in its permissins of variety, how restriction itself continues the image through its doubling of the one in the one, and how response itself obscures its own conditions of removal and continuing: these topics perpetuate the entirety of the sequence through to the possessions of the other, as they link and evaporate to the participles of action

necessary to the same. All that is familiar advances through the demands of the sequence, the vocabulary of distinction elaborates through the insistences of the situation in act and response. It is the whole which consumes the one in its power of restitution and contact. Movement past the edges of doubt, where that which perseveres is itself and that which furthers is the other in its constitution of sameness. Either.

All that is likely constitutes the actives of gesture and response, though it is the sequence of choices which participates in the progress through the double and its exhaustion of order into the field of the one in its permanent condition of reception. Something is lost, made absent in the encounter of the same in its double, though such locations continue through themselves, initially as a syntax and finally, perceptually, as an image and a movement conjoined to action and vision. Now what is totally peculiar to acts is their insistence, their immediate range of statement and specific introduction of a vocabulary of response. What is specific to situations is their diminishing of contact in presence and their increased tension toward a sudden and static leaping forward of the initial. That is how they meet in their continuing, though what follows is peculiar to the sequence.

NINE

An unequal strategy of definitions is fulfilled, and the larger day settles though its meanings into satisfaction, when it is finally possible to begin, as if all that were accessible were thrust open from the rigors and settlings of precedence and isolation, how the eagle sits on his head, and watches every calculation. When the opening center revolves toward its union of gestures, a language would become known in the acts of its visibility, and one could push it through with clarity and resolve, that a distinctness pervades the air in its massings and invitations for the rescue of the other, and how welcome that is. A celebration would be in order on an auspicious day, how the energies are read in their predilections of meaning; but a singular registry is never easy, never as easy as that, to pass the prototypes of morning in a specification of day.

It is the year in its burning of itself; how it passes (the body of the one, constituted in its distinctions) through the cores and centers of air and time and the alterations of light and dark. It is all affect, how it rushes away suddenly though the meetings with others: early or late, it is my time and I pass it watching the seasons in their ministries of tone, how the air thickens and settles, how especially the light models and extends objects into their solitude with clarity and design; so it is the year-seen, the day which calculates its followers in its restrictions of presence, time hollowed into the seasons of succession by the works of air and light, there is the settling through of the mist of alteration, since it is subtle in its significations of change, how the light propounds.

The oceanic moon recedes through itself, where light becomes light, while

afternoon is the registration, the very indication of passage. The year in its mysteries bears some hesitation, as the totality of sensation inhibits toward contraction and desire, where darkness and duration commingle, so it is first the successions and insistences of the evenness of mornings, how they chime and hollow from the evenness of night, how they are the same. Then it is the suddenness of evening: it is perpetually never the same evening because it is sooner or later than its preceding, it is succession and duration which mark us off from light and dark, and where we shatter is in our counting and pegging and listing; it is the transitions we inhabit.

How sensation hurdles its alterations of set and manner, how the registrations of difference (duration, intensity, registry itself) intend toward new centers of behavior: the consequences of the seasons as they impinge toward the necessities of festivals and celebrations, where the accretions of energy find a resonance and establishment in emptying and contact. Through the solitudes of the year's death and encompassing, where the year comes to itself, there! And how exactly the terminals and languors of reflection alter and contradict the openings and closings of the other in its outrushing of spontaneous contemplation toward the one in the new; anybody can know that, she said, and did, that it is known before the festivals and celebrations: that is cause.

Where does the year live, and who is the keeper of its imagery of succession and evenness? Where there is no moon, how does the dragon ride and who is his vehicle? The purifying of the air, which postcard contemplates its view of the air, in whom passage initiates to morning, an outrushing of movement, where the shortness, the very brevity of it indicates that something new and sudden is bursting from winter's darkness, so it is more than

the snow and the length of the light, long and brief in its thin and snowy brightness, it is more than that which brings the stories forward to their consequences of energy, it is duration and furthering coincident in the structural isolations of word and word and vocabulary (the set of the thing) which precede the appropriateness of forms and lines and sentences.

The year calculates the origins of its songs, before the vegetables appreciate their soil, it is an intelligence of preparation rising out of the ministrations of equality in measurements of value and force. Before the song's power, it is evening's newness which comes to the despair and memory of the poem, where patience and mastery, where time and style are coincident in their rendering of the appropriate conjunction of space and light and dark. The dragon lives in his habitat, and his habitat is a time and place and location in the connectibility of the year and its consciousness of instruction and furthering. Song precedes calendar, and both are measured in their mutuality of resistance and inclusion toward each other, how the sun's measure is reflection in the contents of the particular word's thing.

Administrations of purpose appropriate to the location of the image, and how the occasions of language include their time of passage in their inclusions of the forms appropriate to their length and breadth and depth, those are specifications of a visual distance which accumulates the year toward its seasons. The strict markings of tone and temper accumulate from the decisions and impressions of angle, geometry, name, isolation, tempo, and precede altogether the solidity of sensation in its fragments of continuity. The registrations of the year in its continuing of itself are the perpetuations of the dragon through his enlarged domain. And the altogether new which obtrudes through the constellations of time and measure to the impression of place and thing. The beginnings of vocabulary.

But the consequences of the act generate toward the cycle in its dimension, the rhythms of energy and motion which coagulate through the one as its union of the same toward the particular significations of the rhythms of speech and utterance, just as each voiced and spoken thing, explosions from the lungs, equally carry the entire imagery and cosmology of the incident in a backwash of dreams and solid waste. To speak is to be, and the year in its becoming is encompassed with the necessities and evidences of the solids of actual language, where the visual and absolutely flat specific-abstract is similarly surrounded by the energies and noises of the very subjects of attention and idea, where the coincident rhythms and leanings of movement dance.

The ceremony of the other in his imitations of the same, how the incidental and solitary movements appropriate to each in its absolute of extension, duration, light and dark, how each is a year of gestures, and how and where and to what purpose they co-act through the rhythms and ceremonies of place and thing. Unthought, the uneven and continuous vibrations and patterns of thought, rippled in eye explosions, rippled through the skin and purpose of being, around the center of the act in its pleasures of being with itself. The intentions to space are coequal with the motives of the year to be itself through its acts. We pass through the center of the image in a reminiscence of light and dark and mood.

The structures of separation through the intentness of the whole in its solitude of attributes: the seasons enfold toward a definition of their necessary succession through the forms of their necessary relations in space of light and dark, how the informalities of reflection coincide toward the insistences of act to the uniqueness of the static and perpetual event of which dimension and being constitute the whole in its separations. The acute and

temporary space of a theater would contain the portraits of succession actual to the spoken acts of which the year is segment and portion, toward a costuming of the same in its variations of contact and admission, where the visual consequence of celebration and song would discover the actual necessities of energy in its transformations of time.

T E N

Passions of the intellect which eclipse toward consciousness and alternate past the forms of the visual to their fleshly metabolism. It is the rule or case, with definition, to find distinction spread out from a positive center of speech, where the declensions are actual, as it has effect through the similar purposes of sensation; but the outline here throughout has been to define the exact sequences of association and encumbrance which precede sensation in its dominion. The perceptions which come through consciousness in the activities of regard, for instance, declare their passage through attention by leaving no traces. The postures of invisibility are not all together, as they elicit the fragments of the sequential into its formulations.

The inequities of the dominion, for instance, depend on the assumptions which inhere to the visual-specific-abstract of the striations of the flat, and how consciousness proceeds through the sequence of assumptions to its allusions to the world. Any dimensionality, for instance, would achieve value in its force to perpetuate kinds of images in their ambitions to the whole in its constitution of itself in the one, with its qualities of sameness and otherness in a balance of potential. It is not schematic, although the conveniences of syntax are, it is a simultaneous and insignificant overlay, revived through the force and power of the events of being to activate in the one its indications toward the whole, and in the receptivity of the whole in its definitions of inclusion through action.

Fragmentations of motive and view which attend on the specifications of the processes of intelligence achieve their temporal distinction through the reflections of

consciousness toward acts as a precedence of the visual: that is, the priorities of movement are not necessarily hierarchical, though a vertical ordering of the simultaneous postures through the isolations of insistence, in a resemblance of things to their categories. Which is to say, the descriptions of cause are themselves symptoms of the impulses of the one to inhabit its domain in the other, while the intentness of the dragon is always toward the perpetual clarity of the same, at least as clarity and the same inhere toward inaction and the static.

No end in elaboration. The festivals of decoration which propel the visual toward its fascinations and indications of a speech in the absence of acts. The act-event assumes its distinction in a rule of one and whole, in a conjoining of relations to their means. Wherever the faculties of evasion and contact meet in a concept, wherever the idea of beauty concurs with its registration, the absences of category and passion impel the visual through the object to its progress of attributes and dimensions. A possible of acts would include the event in its reflections and contours. A sensual would be demanding of the thing just as its manner would become obscured through the interstitial static of choice (in that location).

The potentials of collection (net, sieve) revive through the one essentially to act rather than to its negative, the whole. The assumptions of position (location with respect to subject and identity of the "view") are relations of the specific-abstract in a constellation of behaviors unrelated to sequence, but focussed, rather, entirely, through behaviors in their fixations of attention on the whole. The passage from precludes categories of response in their temporary strategies of purpose. Thus, the vibrations of the random which initiate a prospect of completion are more in the habits of vocabulary settling through to its act with an

intentionality preserved from the insistences of the actual in its reverberations of energy and light. The dragon diminishes through elevation and a habit of perspective.

A recapitulation suffices to distinguish events toward a future, toward furthering. Where the one demonstrates itself perpetually in image and thing, themselves the other of motion, catalogs of response and emotion leap forth, unremittingly, from the darkness of the double. Connection through isolation is the rule of speech appropriate to things in their habitual eloquence and dialog with the same. What is critical to perseverance, for instance, is the posture of opposites and doubles included in the registrations of act in the processes of event. No time but in the sequence, no space but in events, no meeting but insistence, no category but in the opposition of light and dark, no spontaneity but through the dragon in his relations with the all of distinction. Thus, a strategy of invisibility emerges with the force and power of personality and establishing.

Strategies of location protrude through the habits of location and familiarity, an evidence of collection in its vocabularies of visibility. The visual-abstract, to engender its drives and purposes, would include all the tactics of demonstration and insistence in its inclusions of information. Whatever events are in their constituency of definitions, a vocabulary of the actual in its rhythms and purposes would become exact as its thresholds appear in the constellations of act and image. Where this all mixes to dimension, conjunction and relation declare their supremacy through the flat and its striations of word. The perpetuality of a dialog would proceed from its visible familiarity, the beginnings of a restitution of contact and code through active and undiminished progress from the motives of intention and purpose which the one declares in its initiations of movement.

An assumption of cause is not withheld from the rigors of geometry. No order of precedence is established in the simultaneity of an actual present, only a priority of vocabularies and their interconnections with the variable pace of the continuous. Distended parameters of patience obscure the absence of attention peculiar to consciousness at its persistent isolation in the whole caused through an absence of decision or intersection. The final decisions to existence, for instance, and the purposes of the world in its multiple singularity carry the habits and activities of form through to their conclusion in their calculations of person. Thus, the energies of parable and image commingle through sensation (ear, eye) to a dimensioned locus of association and response. The static-vibratory of tension inherent in living processes is an attribute of the sequence in its causes and isolations. Segments of the continuous.

The registration of nouns in their detachment, the invisibility of verbs in their consciousness, and so forth, where the thing is its manner of perception, though where confusion presents itself in a retirement of contact, the perpetual disintegration of the solid is imaged in the very vocabulary under attack. A diminished active ensues through conclusion to the new and its relation of the one, the same and the other in their absolute of composition; the final sequence of attributes has this quality of construction and intention, and where it is ultimately useful, a value to which the particulars of consciousness do not necessarily respond with complete candor, it is nonetheless the quality of the acts which perpetuate through events to distinguish themselves in the reconstructions of perception which habituate to contact in a context of visual-specific-abstraction. A word is its parts and its manner.

ELEVEN

The continuing of a renewal, begun through the static and observable feat of knowing which encompasses everything in its view and is yet isolated from the sources of its view; in which depths and bounds swarm alarmingly from edge and circumference. The renewal of time lies in its continuing through the one to itself and in continuing, as an artifact of consciousness, nor detached from movement, where thing and manner coincide to points of light in the field of events. The rightness of a view would lie somewhat beyond its utility, as a perspective of absolutes (point, sphere) would yield to the solid in a perpetual gesture of response, which would expose medium in its shallowness of repetitions, though the leap from a static of similars to a rightness of insistences focusses through exactly to response.

But the rightness of light and power, when they confound to stillness, when they encircle the yielding in their inclinations to definition, when they superimpose the world on the whole, diminish once again to a static thrust through the whole into the emptiness of the theoretical outer, with its constellation of theorems and attributes. So the balance of permissions to brevity, succession and duration would describe what is easy in its faithful attention to the image and a humanism of positive attachments. Feeling in its realm of negative balance, crossing through to initiative, where the power of the one finds its rhythm (degree and solitude; act) through the disintegrations of the view to its constituents of light and means, where the gestures lodge to behavior and form.

Movement, then, primary to the sequence, and light as cause and goal, though neither in its isolation from what is right and solid in the interpenetrations of cause and

motive, how the sequence establishes, a primacy of dictions and vocabularies, easily, but where that, too, as a position, or an abstraction from data, diminishes the energies of which it is symptomatic of a drift which allows the critical balances to derive from their contexts through to attention, out of the disintegrations of movement to the loci of object, polarities of motion and alteration, for how else do they design but by notice or attitude, how else would vocabulary fix but by absence and thrust? The attributes of means distinguish.

For instance, the assignments of tone and value to dialogue are structural and responsive achievements toward the sign of the event in its progressions to the whole of its inclusions, denominations not so much of thing as manner, and where this is unwelcome, too, it is a measure, an equation of the interrelation of the act to its event of perpetual continuing through the isolations of the same and the other, the same in the other and the same of the other. Conjunctions to an establishment of what is right as an achievement of the discourse in a particular expansion of energies and locations of statement: the aesthetic of the one in its harmonies of distension, protrusion, attention, signification and word, all synonyms for the exactness of the moods of light and dark.

Pressing through advantage to error. Continuing past acceleration and purpose to the space of the future, easing off the center to the information of the image. Detachments persuade to balance and disaster, where the act of the thing strikes through the discords of person and landscape to portrait, where it is close to its exactness, detailed past the positions of the shadow and the one to the world. The power of movement explodes outward in a syntactical elaboration of the one, bewildering in its variety of insistence, hypnotic in its perfection of absolutes, but wholly and completely out of situation, the significations of act

diminished from event into a law of one-in-one which dismisses the polarities of the dragon.

Successive screens of detail-in-image, the powers of the indicative to its moment, screens of detail through attention shift focus successfully onto itself, where the abstractness of the whole is forceful and powerful, where the energies are irresolute and yet distinct: the completions of any abstraction would accept the exact response to the structures of its manner toward a behavior (visual and specific) included in the directness of its act, would allow the act and its event or time of composition to coincide through a speech to the whole in its significations of the world. Now the consequences of a succession of abstractions, in terms of their felt values, would find, would find a correlation of same and other in their perpetual dance, the static of the dragon and the rightness of the view. The occupations of mood toward a disposition of particulars await the patience and contemplative precision of which time is part and space is means. What is so dominant in the one is the specification of argument to the theater of abstractions in a specification of detail as a temporary strategy, as indeed the all is constitution and constituent; the participles of the whole, a monochrome dualism of attribution, rather than a perspective and evidential motion toward particular behaviors in their contexts of meaning and abstractedness. The very leaves of the tree in its blossoming.

So hearing eventuates toward a discovery of the structures of the one in its impressions of abstraction, while sound perpetuates through light to distinction, and noise calculates the various striations of the conscious in its verging. These particulations seem in their exactness to be absolute, though the real and the one distend to a whole and a world, while the all continues through its meetings and courses of movement and design. Mystery,

as a catalogue of associations, must achieve an order of precedence for the formalities of the person to dissolve toward their causes and motives, and such acknowledgements inhere less and less to vocabulary and specification, less and less to evolutions and descriptions of conduct in its simultaneity.

At the very edges of reversal and contra-distinction, a momentary and astounding incident of the double of regard and attentive paralysis. At the verging of the motives and associations of conduct, the perpetuity of abstraction hangs at the edge of the world as an achievement and consequence, as a mutuality of distinction, as the power of duration, in the absence, however, of what is right. At the edge of a behavior, a replenishment and fulfilling of the contents of illusion and variation, where the very fulfilling of distinction isolates the specifications of consciousness away from their central and insistent laws of penetration. A center of behavior admits to good and the idea as the simultaneities of an abstract bivalued syntax of movements and its connectedness of attribute and attention; one conjoins to all.

Movement backward accumulates through the particulars of insistence. It is not so much reversal, retreat or review, but an accommodation of a conduct which has become obscured by the energies and facilities of power with its attribution of the lighted space with the generalities of description inherent to the specific-abstract. The reversal of the negative and the contradistinct includes a review of its tactics, and in this revision of reflection, the behavior and conduct appropriate to the included whole in its conjunction of productions translates the particulars of medium into a catalog of sensations wholly appropriate to conduct and release. The abstractness of reversal, in fact generates forward in

much the same way as force and power, though with an inclusion of vocabulary and dimension.

T W E L V E

At the edges of isolation, in a down-spun spiral to the edge of things, hearing a morning moving movement out past the tempo of easy sand, to capture through a time's inclinations and secrets to the perfect attitude of the world's place. Paint your hat, to listen, his eyes roll all into one place, a movement slow and respectful of position and practice, the admissions of the fallacies and increments of being, that empty, that precise, where nothing interferes to nothing else, the participles of his incidents to name, through the thing to its name, a confusing of distinction and energy; but slow and slower, how it carries back to the edge of the idea, how it stops and sings, the wearying of design or the significations of language in the adverbs and nouns of celebration. No moon.

How it holds and furthers, out past the emptyings of the dark into the dark, through penetrations of dusk and intent, calculations of denial through "no images" and the loci themselves, out-pressed to the advantages of what is done; through the minimalists of the discourse, out to the mountains and forests and small houses of degree, the language which separates its dragons and metaphors from what it remembers, from a fiery beginning, through the similitudes of chance, the oceans of themselves, that and that and more. And besides that, the rest, from the closest of distances, to watch and spread through light to how it sees and knows and what its name is to whom to send descend along a wrong: that's not ease, but a disintegration of the will.

Whichever delivery precedes anything in its passages through everything else in dimensions and details, the loss of a specific mood or temperament for which these names

would suffice, the breaking and review of particulars for which there are as yet no names in the passions and hopeful schemes of knowing. Looking around. A boom, the day of its registration, a cause, a looped string, a schedule in its partitions of space, a skin of attitudes, a scope of loops and tangles, a denial of the categories of loss and tenure, all through the overbearing vanities of place and name. Answering gestures subside the reasons and elocutions of day in a suddenness of the one in its isolations of thought; respiration, even, subsiding past the tempos and indications of release and contact and form and the desires for continuing and the continuing.

Or how a package bends and tumbles, the noises of morning past all consequence and design; or how it strikes and glimmers in restitutions of elapsed joy: it is never a mistake, the openness of prejudice, even, to a windblown and assumptive geography of choice, even through these movements to a day or night of elevation, neither particular judgement of difficulty in its accuracies of wandering and focus, to "have been" specific in an imitation of the moods of which the one is part and the whole is other, where a catalog of names would pass and clamor. Any inclination derives to its particular demonstration, in these and those, in nomenclature through the privacies of being and a similitude of attitude, design, name, lapse, content, analysis, character; finally, character and event all locate to the persuasions of air and the variations of the colors of light.

Detail through a new means in the ages of acts to the ages and postures of release and a constituency of relapse. No being but out of thing, a bearing out of syntax, or how and where the boundary of the edge, even the line of the line lies to, holds to its topic and movement in a word, or word, or the beating and passing of intention through the

passages and alterations of detail and fragment and converse. The particular extract, the final insubstantial glow of position and fragment, where decrease flaws to exposure, and following close, a strategy of confessions, where they move illusory objects through agreement and conversation and the vocabularies of taste in a movement of dizziness, an extension of the elements or schedules of style through descending and form.

A conjectural form, a precise demeanor, or how it shields and wounds, the very depth of it, what is carried along through the trailings of content and the isolations from which views are made; it is the same through its parts, this unity of scales or practices. What confirms to a particular instant or locus is the path or style of the detail, mask, or growth; it is a usefulness of tactics, the thing in its domain and simplicity, out through the edges and particles of the gloomy and foreboding elements of chance, where the imageries are a terrible beginning and continuing, through a speech to its causalities, made and reflected, or to have come any distance at all in the interstices of the act and its web-footed details of intersection, screen and circumference, events-in-relation.

The accumulation of fact, vernacular substances threaded or focussed in a demeanor of detail and category which obtain to the striations of consciousness through its failure, at least to see the thing in its domain, where it reflects and moves, dances and regulates, no name in the positions or stations of discourse, inequities of exchange and domain, exactions of intent and gesture in inclusions of the act toward its positions and gestures, and what bursts through, leaks through after the boundaries of the edge are relocated to a perpetual or solitary description of attitudes, where speech would outleap its act, or describe its act in the roundness of energy and use which accumulates both to information

and form in a simplicity of syntax or scale, the maps and outlines of which vocabulary and name are subjects in their domains of penetration.

Another particular revolution, where a scale of actives outleaps the denials and resistances of its use. Whatever disclosures defeat the insurances of the image, a growth from all to all out into some reminder of scale would intimidate through isolations and demeanors in a diagrammatic or flat gesture of proportions, movement proscribed past an arching and sensible promise of the thing in its solitude, informed by the passages demanded in the accents and couplings of an opposition to clarity, where they incline and separate to the information of detachment, which subjects become the stuffing and extension of the processes of definition which continue the passage beyond its initiatives of discovery and movement. The very accusation of responsibility is the initiation to livelihood and position from random thrusts of curiosity.

Wherein wherein. The descents of the document toward its neatness and striations of the absolute trivial of continuation, an enigma of fatuities, dominant and perpetual through the seasons and regards of space, as an opening of the situation to its demeanor would calculate beginning in the ending of the sphere, whole and sum co-related to the acts of intentionality which proscribe the geometries of the situation to its distinction and elaboration of nouns and their habits. Three or four. What is missing in the actives of response are the absolute details of the procedure through its essential calculations of a prose in its shadowy and precise overlays of gesture. Whoever passes this way is bound to the tree of its gleaming and perpetual heaviness, upreached in the noises of portraits and simplicities.

The very tenderness of abstraction, where penetration and mildness confirm

the essentiality of repose. Wherever the moon's dominion excuses transition or contact, a particular of use could thrust or calculate, disputes of the actual in its failures of perpetual extension, a mysterious separation of inclusions; or would any disaster suffice to popularity? Another crumpled handkerchief, another sticky substance. The subjections of the descent to its props and figures, the field of distinction which continues to the ones and sums of the event in its elaboration of itself to an absolute of which it is itself the unwilling explosion of intimacy, precedent of reflection. A pause in the moments of continuing.

THIRTEEN

The allowance of the tempers of morning, in some seldom specialties forbidden, through an intelligence of undertakings and estimates, a continuity of persuasions, as it speaks out against walls and clamorings of the mute. Organized throughout by the perserverances of the mountain held through its energies of view and demeanor to the persistence of the modeling and comparison which gives rise to its form, the fire at the foot of the hill, the energies based through the uprising of the mass, wherein a temporary balance of meditation and gesture co-relate to a precision of speech, as a view relieves back to its formalities of origin, scaling and tumbling out in the necessities of scheme. It has passage to the vagaries of intention, a beginning and a naming of detail.

Not to persuade the management of energies to its closeness of meaning and continuing. Or would possession include past the archings and sentiments of earnestness? To wait in the easings of simplicity, to pasture in the forbidden; which conscience penetrates its own grace and establishing? A perpetration of all that is clever to its completion; but wait, these insignificances have the tone of their defeat hesitating at the formalities of the edge, and it is delight which spreads against itself, the passions and motions of an absolute catalog against vagary and deceit, that would extend the purely fictive through its intentions to registration, but wait! It is still a certain and resourceful mood which outlasts style through its declensions of taste, and a curiosity of purposes which bring motive to its certainty.

But that's the scheme in the absence of its denial, a summary in the presence of its beginning, a resource in full possession of its energy. The reflective is pure, though precision could have the taste of retribution and generalization. "A fine eighteenth century mind." And one of the very first to say that. Though grace, as it pretends to balance through

its isolations of place contains even the visual in its inclinations. It is still a mood and a passing: it is still at the hot center of its light and mass. The geometries of overlaid consciousness would always include that. The positions themselves whose very denial has had its absolutes would raise and clamor in its privacies of continuity and the absence of a possibility of renewal. Only the distinct view positions through its capacities of insistence.

Or a triangle transcending its mastery of the flat; potentials of element and dialog, the union of content and analysis, any easiness of phrases could contain the energies of beginning and the participles of continuing, it is a use to which the one is thrust toward its idea of itself, that arising has the solidity of its translations of the mute and insensible diorama of imagery which precludes separation and decoration in their relaxations of force. An intent would register. How passing and continuing extend a time through its fancies of released space. The picture of the thing, it. Just what there is not time for anymore. A dangler or a hanging of these exact posterities of removal, how could one do in the mysteries of his names and buildings, that a symptom of vegetables would presage the sincere.

Making out the outlines of the edges of a solid and attractive arrival, through the insignificance of image, to the continuing of the world, certain beginnings of shape through the death of the dragon and the origins of the possible in the ascent of the mountain and the continuing of an exposition of the history of one's voice and beginning, an encirclement of the one in its future of familiarity and return, the exactions of a drama, toward entirety and sensation, the sensible whole which protrudes through the specific-abstract in a sudden and absolute dimensionality of return, neither memory nor repetition served in their exclusions of passion, but a landscape extended through its composition, the parts of the whole in its symmetry of one and all. Song.

But it is still, it is only, it is unique to what the one is doing in its motions, out

past regret and the casual to a lightness of regard, where even this (a flat adjective) is the mark and time of its only purposes, it is a reduction of the one to its one, where initiation might calculate a position of inclination and extent in naming and going, the oceans of the moon in their continuing and continuing past matter and incident. What goes from the incidentals of conversation to an assistance of the other in its hollowness of imitation, though any rejection has the same voice as its negative, the composition of related gestures tells us to the dismay of the discontinuous motives of stasis and control. Only to see the eases.

So a mark in its numinous and familiar registry of totals and ballasts. The journeys through the forest and the desert to a monologue in the denials of space and dimension. The plate is gone, whichever dog's attention carried the matter off to the inclusions of his own vernacular substances. A reputation for voice and manner, where the folds of the cloth have timbre and rescue to their passions. Location and rhythm, or arts of detail to the one of sensation, reflexes of extension. Syntactical expansion (through a style) carries along in content and subject, an allowance of the future stasis which outpaces sensation and light for the balance of mass (the mountain) in a registration of vocabulary to its end of naming the energies of which it is sum.

How the image classifies its range of distinction through composition, how a position toward inclusion carries the loneliness of its relations. His voice divides the potentials of his speech to his portrait, as energies coalesce through gesture and speech. Distinction and fiction as attributes of consciousness define a relationship or furthering of contact and permission, where their geometries and sentiments close in on the absolutes of the central and diminishing values of liveliness and purpose. No dance where the flower lies, where a posterior intent generates through its densities and regards. The name of friendliness calculates through the object to the history of its character as a reflection of the fictive in its

continuing.

A structural dialogue might pursue a strategy of dispositions, though a mediation could share its history with itself in the progressions of its word and view as they calculate toward presence. The evaluative contexts of comparison and resemblance carry continuing and the object together in their penetrations of flat conflicts through the isolations of return. Kinds of return, then; where position and location coincide to the absolutes of meditation and response, where a vocabulary of the fictual collapses in a geometry of disdain, a voice through its screen of detail and movement, where a confident and perpetual center resides in its passion and responsiveness. How the moon is, then, out of the allegories of the drama to its location in the night sky. From image to imagery.

Conclusive segments of revolving time. An automated extension, philosophical and distinct, a dream outlasted to its life in the imageries of relation and conjunction, the penetrations of crossing (intersection) and the solid (space). A writing, then, could be the very image of its humors, a style of its negatives. "Not to confuse a thing with its manner." Review and the earnestness of grace. Lately, to arrive and coagulate; lately, to diminish through expansion, to have seeing and crossing extend toward the objects of the one in the one, from the face in the water to the face in the face. The aesthetic of motive has newness in its dimension and calling in its habits and noises. Words to the precision of their loci, sensation's declaration.

Between what is solid
and what is not, through
the time (its history)
place (acts &
the visual (itself is
permanent.
&
how it sinks to its mute.

He moves through light. It is continuing,
then
the rise & fall,
its eases, toward
duration. There, as an
expression of its content,
and between
its sequence
to complete.

FOURTEEN

No part of absolution in the demeanors of the movement, no ablutions to the earth's gestures, passing intimations of completion to the nocturnes and declensions of time in its successions of place to the meanings or participations of the one to its many where terminals and isolations of view concrete to passage in space through a wholeness of their motives. No schedule to the relapses of view which coagulate in the decisions of attribution, where a naming and desertion claim through equality to choice and distinction, where watching and the catalogs of insularity revive a simplicity of design: reviews and samples from the signs of things, through to their implications of intent. Time's gesture suspended in the image of the image, where perpetuity establishes its orders of precedence and scale.

A totality in its own responses of detail, in whom the purposes of the many elapse to tone: a view of review, where what penetrates now scours and delivers the surface of its fragments of potential and discussion. Size enlarges to manner and esteem, particular disturbances evolve to behaviors of distinction, or compassion, the creatives of passion and signification inhabited through the intentions of the view, where a fictual and absolute temporality conspires through its absences of focus and detail in a spontaneous reflexive shudder of participation, the whole in its summary of detail and particularity, in which a strategy of calculation delivers the purposes of continuity to their elaborations of design.

A return to the visual familiarity of tempo and restitution, where a simple and insignificant penetration suffices to revive through the contemplations of design and passage, where a solidity of objects penetrates through meaning to a strategy for completion, where a revolution of taste is accomplished through interstitial chance configured in actives of muscle and domain, a verbal of surface and tone, a color of fictional absolutes, a sympathy of

perpetuation, a continuing and a beginning in the demeanors of schedule and contact. No name through the center of events in their dominion of calculation to distraction, field and a complicity of fraction; or the visual of contact in a dominion of vocabulary to its end of dimension, geometry, distinction and possession.

The dominion of alteration and time, where interpretation increases to the round of its successions of space and calculation, where a denial of absolutes focuses through the sacrifice to counting and inhibition, though past a psychology of space to its name in time through the event of its continuing and interruption, details of strategic and undiminished perpetuals of catalog and thing, where a morning of participles stretches to the elongation of its space or demeanor, continuing through the one to its reputation as a syntax in its domain of insistence and a valuation of time. No name in the fragments of the wind, where revision completes the view, and contact occurs.

Outlasting even these alliances of the attentive in its diminishing of the thing to its particulars of regard, through the organs of focus and distinction to isolations of point and line, where a fragment of its vocabulary of means; where the moving thing blurs to design and contact, where pace and attitude diminish through particles of suspension to balance and "weightlessness", where the one of the face combines through the eyes to its disasters of recognition, contact and confirmation. The outline of a specific-actual would include its sources and energies in its demands for recognition and activity which defines an opposition of failure and the prospect for motion through the specialities of the design. It is the wind in its movement through what is familiar and particular, the essay in its fragments of familiarity and content in the movements of attention to a whole.

A passage through the covering of the earth in its restitution of incident, in its experimentation of portrait and landscape, where the inherencies of the view bewilder the

symmetries of the wind through its one of intentness and purpose, going through familiarities and distensions of a form of events and returns. So an event gestures through its norm of acts in shape, in acts shaped through the intentions of the one in its lights and schemes, outspread through the purposes of the one in its particular of shape, outlasted in the contacts of surface and reflection to the whole of interpenetrability, the fictive of absolutes through their memories and diagrams of energy, a syntax of gesture would become its own form in the visibilities of restitution and contact, in the informalities of completion to the extent of the image in its choices and passages to the wind over the earth.

The containment of the other in the movements of either and many: how the humming and establishment of discourse attract through styles and achievements to color, how the flat revives in its view of geometry to a distinction of opposites, and how the finality of either alters the motives of the other in its imagery of form or shape. The visible invisibility of the spoken act, which allows a muscular identity to penetrate its meanings and directions through the actualities of space to discord. Flat response to a motive of scales, multiples of insignificance which create habit in its complexity of establishing and point. Light permeates the demeanor of the other toward its geometry of allowance, a moon thrust forward from the blankness of evening.

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However these categories organize to a specific of means is the topic of sensation's achievements to shape. The strictures of passion include the one in its pressures to intent and device, where the crossing of the river and the opening of the earth derive to significance and name. A reflective of establishing, where a language would culminate in its poetic or original reference. A face or name would outlast impatience through its symmetry and design to a sentimental and familiar denomination of the one to its friendships. A message. A fruit and a leaning, the actual in a dimension of its own open and penetrating containment of light, where no wind passes over the mountain in its mysteries of allowance and regard.

The morning of insistence through position and light to the pleasures of reliance, where language and prospect create an inert or temporal identity for the movements and calculations of the act toward its collection, where color inhabits to tempo and design, where containment perpetuates through to its elaborations of content and the analytical behaviors of which it is parent. A structure of grids, an allowance of direction, a penetration of the one through its evenness and cooperation in secrecy and purpose, where fiction and act coalesce through belief to a memory of detail in its fragments of shape and feeling. It is the feeling, extending its habits through the grids of diagram and line.

A diagrammatic vocabulary of peaches and blossoms, a continuing of feeling to its penetrations of intent, imitations of the same in its very thoroughness of intent, where a whole would calculate to energy and scheme, where a human and descriptive concentration of continuing through the symbolic and significant accumulation of purposes, through the isolations of distinction and calculation to word in its domain of balances and secrecy; the

allowable present toward its symbols and analogies of union and design, how the one collapses out to a flat and perfect naming of energies and experiments, the very restitution of language toward its motive and signatory complexity of formalities and procedure. The familiar of penetration (the wind) through the containment of the form (the earth) and their not altogether ephemeral positioning in the one of intent.

FIFTEEN

Allowance and return through the lights and signs of morning, where the postulates are reduced through the registration of their meanings, how a slight and imperceptible quiver restores the easing of the space through its pauses in time. The abstract of displacement constitutes the permanent gift through the establishment of a responsiveness to the pulsations of the determined catalog. Who spells the sentimental and captures the success of returns? The spot of the sky has its enlarged and impossible theorems through a cautious and simple isolation of the thing's behavior, which withdraws solitude from all tonality.

Who his name hears, the moon in a strategic leap before beauty through to an inevitable regard for the one in its isolations of intent to the dimensions of schedule to which it survives, out past the edges of the sky to a causal purpose of intimate carriage, or how he has the light inside and is careful to its movement. Another day has to complete its reminiscences and portraits to a geography and a landscape, how they are overlaid with the body's own dimension, or measured, that it is slightly more as the sum comes to its restitution of regard through energetic and complete opening.

Or the translation of specifics in its demeanor of intent and color, where they return to the potentials of which they are constitution and design, how a memory transmutes through its meandering association in a schedule of elements to their absolute and personal charms. But how to style that relation would indicate the possible in its continuing and registration, where the strength of it inheres to repetitions of design and form, at least, here, what the form of the event looks to in its elongations toward a plastic and voluble description of its sum of legislations to a sum and length of its own supports to the ends of distinction.

Who the time comes to in its extension of position through the categories of its containment in a location of vocabulary and response to a meaning or a schedule of parts and isolations. Where the styles of attention persist through the object to a temporal and specific flatness through which a means would protrude in its actual isolation of the thing at its purpose and intentness to remove to the music and scale of determination to which the other descends in its physical restitution and image. How they release toward the energies of a symmetry of languages, which could be the very attribute of its own movements, as a one coheres in acts.

Or how the measure of a thing pursues through the edges of scale and determination, as a locus would occupy the very curtains of measure, where line would come through its place to its motions to include a vocabulary appropriate to its setting. Or the same at its equivalences. A sentence like that would obtrude in the locations of the thought and the idea, another legacy of taste toward the participles of the domain of the animal in its calculations and privacies, toward a pettiness of isolations, through a registration of each in its closeness to the event, the act in its sheathes of intention which release through into the ear.

Or who he is against the ease of what protrudes past the tempers of the sphere in its perpetual closing of objects. To whom the light and resistant clamoring of the portable necessities would dictate the attentions of specificity; where the lots and stuffs turn through motion and scale to a revival of light, where morning hits the spaces of its syntax, where the very locales of distinction penetrate the orientations of the equal toward its purposes and relinquishing of doubt to an inevitability of the passages of domain through space, as a focus would continue to a demeanor of attributes in relation.

Or who the isolation of particulars contains, and to whom a style intends in its

rhythms of sequence and meditation, to whom the necessity of participles denies in its perpetual drive and generation of absolutes, as a structure or symmetry would contain the space of its nomenclature or the variety of its vocabularies of authority and response, through to the assumptions of diction in its renewal of details and facts, as a space would be of itself both a style and a diminished existence, in which a syntax of voice and act would inhere first to flesh and next to consciousness, in a nervous delay of formalities, as their edges and calculations emerge from response to silence to a rhythm of seeing. The form of a shape is its word and its line, from acts to events drawn, from the method of its movement to the possibles of its time.

Who the same is in his knowing and continuing, who the name is in his structure of nouns, where a method of acts is its secrecy to the flesh, in thought beheld to the extensions and denials of pressure extended through the time of the act to its fictual and obsolete existence in a visual abstractness of intensity. The collections of energy from which a mood is drawn participate in trials and locations of image, the one in its field, the same in its exactness of itself and the other in its weight as a thing and a gesture. Here word expands to a conclusion of its own space, where a schematic of detail fulfills the act in its demeanor of time through to an inhibition of its dimensionality in the space of its entirely domestic liveliness and disintegration, words expand to universes.

Or who the dragon seems to be in his demeanor of dream-hero, how the dragon shifts his stance to accommodate the means of his opponent, where the initiatives to dialog are perpetually abstract, and any response would include at once the particular of its stance and the initial of its continuing through space to its spheres of symmetry. In the absence of any temporal disguise, the liveliness of a behavior tends to obscure its motives to the completion of its cause and lightness, its possession and fulfillment of its self through the

illuminativeness and its style of continuing. A name has its propriety of imagery, and a movement fulfills its name in its syntax. The vocabularies of chance evolve to exactness and the norms of a specific-abstract in its times and continuings. The exactness of a behavior would lie in its very visibility and regard. It is in its own way.

Where the texts enlarge to fulfill their circumstances and dimensions, they are the things of their own formalities, how a division of languages, a separation of styles, obscures the methodologies of their distractions, as the absolutes of identification continue the means of the thing in its momentary lapses of familiarity or of the occasions of familiarity through lapse and fragment to the occasions of extension through time to its origins in the view attached to its circumstances. The names and variations of the one through its presence in what is particular through the syntaxes of pressure and reflex, where a value of the indication of the visual completes to its methods of attention and diction, where the vocations of presence originate in the variations of tense and union.

SIXTEEN

These monosyllables of day passed through the one of time in its constituencies of perfection through absolutes. Where she lies above the water of the earth, undiminished by any revival of sympathy or distinction, in tempos of exercise and play, the particular outpressed through fascinations of design and power, the one of acts outthrust in the obtrusions of the equal, where a balance calculates itself in means, where continuing and the sum of either penetrates choice in a perfection of tenses, where the man of details completes himself in the other of his purposes, where the estuaries of calculation combine to presence and the symmetry of the one-fiction warps perfectly in its allowance of the real to its own purposes, where the permissions of each to domain and presence continue through being to intent and design. The strengths of the purposes and admissions of the same toward its strategies of confusion and name, where a sign would calculate through its making to the word of which it is center.

How they ring and chime in a song of inspun diction through the water to the body of familiarity in its passions of equation and balance, where no substitutions extend the coagulations of penetration, the lungs, hands and eyes of the other in her persistences to recognition and encompassing, a three-fold permission of acts, their play, their origin and their actual, physical content as demeanors of the same-through-imitations of restriction, and a restive and absolute contact, concentrations of desire which warp consciousness from its perpetually flat dissonance to a dimensional and untemporal renewal of continuing through the act to its event of insistence, not for recognition's mimicry but for the relation of gestures to their vocabulary and unmentionable response, not through architecture but purpose, and not for intimacy but following and passage; where nouns perfect their reasons in their choice

and location, as a sentence would thrive through color to its sensation.

Or out of insistence and shape to the possibles of its work, through to event, in the rushing and alterations of distinction in its inevitabilities of allowance or purpose, the others in their loci of unfamiliar plasticities of inclusion, sudden and complete, as information would admit to its possession in advance of its registry, where persistences of pressure would generalize to form and substance prior to the structures of shape and coextensive with them in their acts and compositions, where the denials of consciousness derived from the act in its theater of syntax could outlast its energies to symbolization or independence and willingness: Intent. So the speech of a piece or fragment of sequential gestures is the precise and familiar dominion of its decorations, the measure of its line, the focus of its potentials to shape and registry, the one in its constancy.

The commotions of the legislative through its intensity and intentions to separation through purpose, where a name would prescribe the conditions of its execution, in the allowances of rehearsal and the futures of perfect and complex discord. Overt curiosities aroused to speech, and disjunct allusions to the specific arousals and discriminations of thought, in its pursuit of its own conveniences of rhetoric; where the specific-abstract revolves, defining the dimensions of its power or purpose in the resolutions of scheme and diagram. So a sign would be its part at once, and through its life in the real, would clarify acts to their purposes, distinctions to their own melting and developments of themselves in particular emphasis, in a wholesome contention of the real to its own agencies in consciousness, preceding its development of an identity, this is.

Unmentionable consequences unavailable in their distinctions for purpose or assignment in their fulfilling of their own occurrence in space, as a color-language could do, or be. All that is available in the distinctions of the act are whole to their disasters, where

recognition eventuates to discourse, where act and name unite in a bewildering array of attempts, the sun distinguishing the clouds in its penetration through, to the flat surface of the paper: shadow. Description, then, of events or images encompasses them to the new, to the distinctions and eloquence of trial and trial. Confidence and the sequence of attributes cohere to final utterances, in their potency of direction. The alphabet of schemes continues through the possessive of dimension to its solidity in the space of the thing in its propriety of domains and expressions.

Hovering through the designs of the center, the absolute penetrates these designations of perpetual location in a fantastic array of energies or in symmetries of extension. The admission of elevation or of lift is an essential to the prospects of each-to-same, where the activities of naming and seeing continue as functional acts in a dimension of custodial attention to a catalog of disasters, though the contradistinctions of identity continue in their functions of "metabolism". Any name through acts would carry sign in its temporal utterances to a demeanor of attributes, the regularity of the signal presupposed by the style or speech of its utterance in the midst of dimension.

An essential distribution of energy throughout a terrain would indicate these passages as tunnels of focussing details, wherein attention reduces scale to management and assistance, where the exactions of the fictual reside through temporality (medium) to their absolute of favor or regard, whatever becomes tangential to the design of the scheme of presents or pressures which inhere to progress and development. A future, then, would consist mostly in identifying the space available for energy when overflows or inrushes occur, storage for information in its durative and seminal distinction from the contact and differentiation occasioned by the existence of that same information: style.

The informative design of a scale would include the demeanors of a thing in

its domain, a rule of power or the strategy of extension which commingles continuing and its perpetual isolation in the fragments of the other. Distraction and instinct to their own levels of abstract-imperative, the conjunction of similars in a tension of obedience where a tempo of delivery would warp to exactness and definition in an array of distinction, perpetuation to its extremes of attention in their penetrations of distended space, where they pursue in an intention of opposition to the display of potential of which they are part and behavior. The one in its location of place and mark, where identification and continuing mentally occur.

The dimensions of the other in its syntactical reparation of issue and color, where time reduces to an abstract-imperative the allowances of tone and the flat, where the material at hand designs only its information (adherence, ease, etc.) and all registrations of image reduce to line where the total energies of an abusive and intelligent commentary concrete to permanence the locale of the idea in its relation to motion and design, where the invitations to attention occur, at the final edge of the rule In its furthering, where she floats in her body with the muscles of establishment and word, where the final of outcome relaxes to a constellation of identification and toxic release.

A final effect of the many in its relation to the one, the same and the other is its plasticity of response in the face of the insistence of rhythms and the specifications of light in its wholeness of attributes to the familiar of gestures. Mightiness, for instance, constitutes the relatives of taste and alm, where it pursues to evenness the designations of direction which contain movement in its constituencies; all that is overt, all that complicates toward the rule includes gesture in its design, manages the relations of continuing in their fields of change, where new disputes generate their own perplexities to a future of discovered rhythm. The descent of the active to its motion.

SEVENTEEN

A determined display of will, the spacial location of an act. Or where it terminates to some low-level instruction to contact, thus! Relapse to detail and screen. The moon slides through, but leaves the sun in its domain, and the fire rises to its act. On. These moods correlate to obvious length and movement, and then stop. The rest declares its past eloquently, furthering design and sequence. No movement through to no mood or detail. All that is solid demands in its perplex and actual consequence that what should arise out of insistence would declare the sum in its energies, would penetrate the other in its emergencies of display and communication, how the rest revives its locus. Through particular attachments to act and thing, the one revives its domain through insistence, by being what it is, while the same revolves through the values of space in an energy of definition.

And where they divide to the other is the name of the dragon, how they elongate and maneuver in shape to the residual of effect. The envelopes are bent, and acts demand through to presence and assertion, it is the act being itself in the demands of its notions of continuing and beginning, where the flat rescues its demeanor from everything that precedes disturbance in its imagery of furthering, where a power would reside to its actual dimension as a diagram or coded presence of energies to contact. Pressure to recognition extends the values of the movements in their relative speeds to configurations of patterns of receptivity, where the details of implicit generative specialties reduce to color and function, the mountain removes to syntax, where particular isolations of repetition dissolve and reduce in a whole strategy of the thing in its becoming. No new reminders suffice to flatness and consequence, where the restitutions solidify in a permanent coincidence of detail.

The rest accumulates into a summary behavior, where the past revolutions of

object and error coincide in their striations of attraction, how the visual-flat empties through its beliefs and strengths into signatory and specific positions or stations in a hierarchy of ordering and mode, the unusual distinctions of "each in its energy" continues through a furthering into the passages of geometry, to image, where the vibrations and speeds of the thing endure to its filling in, or round. Actual details permit in their demands to presence, the very things from which they are drawn, as style perpetuates to a denial of resolution and independently represent themselves in their constituencies of design; each in its simplicity of responses, where the tensions of the event become permanent.

And where they finally continue through events and extend their possibilities as purposes and motives, when a style would contain its resolutions and extensions in the potentials of a delivery, as a denial of actuals removes the authoritative and the spectacular from their domination of the scheme in its perplexities of symmetry and tension, the other removes to its vague distance when its shift to negative appears in a necessary catalog of sameness, as an image would resolve through its design and particular existence to passage. Congruence and isolation reduce flat and sequential elements in the scheme of insistence and perpetuation into a renewal of detail. Rescued detail enlarges the decorative substances of flesh and response, moment and design, room and rescue of the intentions to repair and substance, where consciousness and substance meet in their eloquences of motion.

The actual of dominion in its syntax of example, where perpetual graces inhabit the interstices of shape to the conclusions of spacial and particular occurrence, a relaxation of release into actual relation, where the known outlasts its fantasies of space, where the locations of the act include in a syntax of possible distinctness as an item in its catalog of declarations: style removes to its proper distance, the moon welcomes its resolutions, and rounds in the emergence of light consistent with its death. Heat, illumination

and values of distinction (depth) accompany the shifts from detail to color and their inclusions of the formal registries of time in their developments as acts and their final configurations to events in the participles of continuing.

The play of the elementary in its absolute location of attention, however momentary, is a declaration of energy; an existence too powerful to be removed; each in its mutuality of sameness and detail, each in its naming of incidents, each in its hovering and vague responsibilities. Final calculations elaborate the modes of action appropriate to consequence and motive, a superiority of management which is finally felt in a distinction of visual space as an experience or an event of unusual and spectacular proportion. It is exact in a furthering of specific composition, where the consequences of purpose relate through illusory modes of detail to the vague perspective from which they seem to emanate. The morning of a renewal in its actual ceremonies of distortion and recovery.

The play of elements in a contraction of passion and eloquence, where all which outspins the composition in its permanence conspires to exactness in its angular density of obsolescence. A composition would succumb through its death in form to its completion. There is there an arrival of energies, however, which survive through the form of the event to the energies of tone and gesture. The totality of the composed moment stretches through all the details of its persuasion to the calculations of the act, and here, composition, moment and act conjoin to event in their mutual densities of a style. The application still sustains to identity and the whole in its relations, and a future describes itself through structural and familiar rhetorics, in the eventuating of the particulars through their allowances. The isolations of intent solidify in the composition of which they are locations.

Fractures of persistent detail, fragments cast forth to their perfections of disarray toward the familiars of formality, the boundaries of recollection indicate whole

events in their densities of potential, and where the perfections of the one clamber through the usefulness of design. No simple eloquence outlasts the symmetries of the particular composition; the spaces from which a rhythm establishes to surround its movement and residue continually in interruptions of exact and actual resonance. What becomes alarming is the unusual reflected in its acts, as reflection pursues the image to conclusion: the revival of acts of composition as instruments of interest and foci of consciousness revive the composition itself to the symbolic and archetypal regions of the sign.

The motives of the act play through its imageries and mysteries of display. What becomes gentle and complete is the desire itself, outspun from its context to the allowances of the new in its hesitations through purpose. Hanging at the edge of motive's perpetual silence of gesture and dance are the removals of patience and the plays of dream-energy and the potential schemes of acts in their scenery of dimension. Contact reduces the flat intensity of design and the resonant space of the world. The air is filled only to its gaseous and beyond, to completion in touch, all resounds in the names and densities of the view across. Passageways resound to isolation and perpetual renewal; the moves are made and made again.

What becomes known through a past of description and revival is the appearance of the languid and permanent factual, in its perfection of athletic response. Conversation opens to its symbolic utterance and geometric continuing; the motives of design figure in the contacts of the composition; where the outer rises to its force of initiative, the same responds to initiative also, the face within the face. New parameters of scale resound from the fulfilling of the dream, there are no interruptions to the colorful and permanent registrations of combination; the welcoming light of renewal through abstraction, where dimension recurs through its achievements and potential thrusts to attention.

E I G H T E E N

How it slides and turns, another bright prospect spilled and shattered, the mountain empty and cracked, all terminals checked and passed. No energy rises through the sore and rounded covering of mist, no words echo through the layers of dust and time. Passing through the sand's mind, airing through the sky in its disintegrations of power, scaling along the cliffs and sea-walls, sliding among mercury and dimension. No ease to spend in shade or pieces. No demeanor shallows inside aerated bellows. Verbs cluster through the denials of air and time. Tired and altogether penetrated in the lights and darks of honor's own ears. The robustness of eyebrows, the reminders of handsome projects all diminish into particles and noise and air and words out-thrown in among other words, total.

The rest decides, however, and rides in night and air to be the side's own light. Where a skin eclipses to innocent randomness the palings of distinctness, yesterday. No deal. A residence of eloquences, where a single choice, and its mark, would reside through the icicles and permanent things to a door or seeming through wordiness to an angle or temperament of which it is. The ear's own legislation, through the pantomimes of thought's trailing, and into the sky, the air, the moon and down, back in and down to shut, to stop ease, and there, done. To. These prototypes of skin and climbing rope, to heave, altogether the introduction of its memory and then revere the temporary hardware to its thinking or melting, where the locations of the dust and beetles lie through to sun and moon and some immense weavings of the absolute, through its scope of detail and image and iconographs of dependability.

Or how the one and its fellows depart from the circle and leave its emptiness open; when rescuing an idea becomes too much, when the histories of purpose decide to

otherness and detail, when a possible margin decides to its mention and continues rope-like, a scale and demeanor of the straight line in its folds and pursuits of a depth or energy for the declarations of intention. A barley tree for the tired loners. A crumpled donkey, floored. The ear's own detail is scheme enough to declare the intentions and specifications of doubt, how a thoroughness of sound integrates toward molecules and details of doubts, how a scheme melts to its oppressed declarations of merger, where silence enfolds subjects to their dimense resilience and structure. The dark obtrudes in a spaciousness of values, hierarchical and profuse, where a vocable and anticipated restitution of extracts reminds through the flat and common lights of things.

Or where a turning-out would contain itself to its directions, inhering in the midst of taste to a view of its own dynamics of exchange and progress. Commentary, or the descriptive, pursues its energies of continuance in details of regard and a selfish denial of form. The finalities of a formal gesture would expand the shape of a thing into its motive properties and distinctions. Extracts of power in the very incursions of their being, powers of light which sink and rise between the calculations and reflexes of their rhythm in demeanors of exchange and passage. The double of reminder skills through a portion to absence and dispute. Exhaustion and temporal stasis revive the body in its whole and domain, where information extends to regularity the postulates of adherence and potentiality. No moon thrust.

Position, the absolute of storage, remarks through its elevations in locations of word. The composition and its harmony of symmetrical distinctions from the center further-out onto a plane of activity and consequence. There are no isolations or hesitations between completed segments in a continuous dimension, only the variations of response to what is in contrast to the total relationship of idea and being, neither locale registered as a

force, but as emanations from a whole in relation to its figments of segmentation. The final mastery of a form through its composition moves the whole toward its elocutions of context, as a drift to vocabulary contains the shifts and appearances appropriate to its moving and actual history, as the shifts of attention develop to meaning and context; a document passes through the composition into its consciousness.

At the center there are no balances or views; an outpouring of energies and light accumulates to the vocabularies of intent and furthering. The final absolute is remanded through its existence to a level of attraction for images, the straight line of force through the center to the continuing of the means of the event, an ultimate warp even of the very patterns of sensation which gather and focus toward the experiencing which outlasts itself. The models appropriate to events emerge from the contents of those situated, composed systems of response. Archetypal matter is seen to resolve through its name to newness and surprise, as the visual space deepens and flattens out. The instincts to control include themselves in a parallelism of acts which calculate the symbolic value of energy released "as image".

The emptiness of such stations of development are those procedures which elevate the poem to its level of persuasion and contact. The absolute motion proper to the event invites the act to consciousness, and usually escapes as speech; in any case, its visual nature, in spite of all arguments toward cultural determination, is the absolute of its sensation. The malleability and variation of visual information in its striations of geometry and speed owe their life to the imageries and states to the one of being, the same of relation and the other of conjunction. The dragon at his station (contact) in the cosmology of acts pursues through to event; who the hero is is the function of the drama toward its own disturbances, and where the whole turns to a "knowing", the details diminish to information, residue and finally "matter!" Substance seems to be the final by-product.

A "disuse" eventually establishes itself in the combinations of purpose which relate through their locations in the scheme to its close. What is assumed throughout is the facility of observation to continue through its time to the time of events, for the act to necessarily penetrate its dimension, to explode and scatter into the concretes of image, which is not an execution of a cause but the reversal of effect through its channels of disintegration to the source or disturbance of a view or segment. It is a tracery of combinations which leads the whole through its sum to its energy of movement, and it is movement which pursues intention into its domain in the sentence. Perspective accrues to its object. The distinctness of the act pursues through motion to locations of internal registration, significant insofar as the event has not yet demanded its own syntax, for when that occurs, a delicate shift of favor climaxes what had previously appeared as a laborious and painful conflict. ["Effect rehearses back to cause," Chris Boyd, Missoula, 1972.]

Riding on the insular domesticity of the event in its penetrations of emptiness; the hollow muscular of acts to a perpetual receipt of the event in its rhythms of penetration. Neither burst nor fathomed, the outright accrual of taste and bravery through the extension of the actual through its language of acts to the purposes of the real. It is no explosion which takes place here, undermining the previous establishments of conscience in their allowances of a tactic. The alternative and modal behavior which insists out of the event is a confirmation of the structure of the thing in its relatives of context and energy. Light fills the room. Dimension and shadow conjoin through the flat to a whole in which constituent parts demand connection and elaboration not as decorative motifs, but as the basic assumptions in the set of the gesture toward its cause: the elaborate purposes of the new present themselves via their vehicle, the composition. The sequence of events prepares itself for registry as consciousness warps alarmingly. No bursts of energy accompany the song in its dimensional

preparations: it is the history of the sequence which is felt, it is the criterion of the one in its pursuits of itself, and in the final locking-to, a behavior which most imitates the style of its transmission.

What it says is "respond". And the essentially negative structure of response, with respect to its positive cause in acts is at first so totally contradictory as to reduce a behavior from its realm in rightness to the concrete of acts. However, as acts give way in their accretions of structural familiarity to their gradual cousins, the act itself seems to generate out through its intentions to the world of which it is cause. The demands for response include the world-as-cause in its reflections of what is right in the images of the many. The one does become the many, though still in its attribute of oneness. How consciousness decides, so to speak, at this intersection; how it includes through itself to its purposes is its very location and simultaneous justification of identification and continuing. It is the essential and familiar of contact, in which reflection gives its truth to the energies it has accumulated via acts. It is the combination of powers which alludes to time in its renewal of decisions and parallels, it is metaphoric time in its rehearsals given way to real time in its ceremonies of insistence and dream.

NINETEEN

Particular denominations of repose indicated through their pasts into spherical and pure densities, as an activity would prohibit in its composition (the act) any redundant or futile partitions of allowance away from design to absolutes of order and regard. The wholly incidental scheme of attribution which attends the constellation of particulars descends from the elevation or rises from the depths of an isolated "view". The stance or positive gesture associated with generalization evaporates with sudden closure and disdain to a stasis of conscience. An arrested image of intentions continues in its sudden and particular protrusion through the one of the view to a restitution of its potential energy in movement or a motive toward shift and re-evaluation. It is no posture extending itself from the body in a sudden and wholly anterior shift of attributes: it is a necessary climax of causations in their relatives of similitude which describe the content or activity of stillness. That which removes drifts away from view in an elapsing of disaster through self-appointed stillness. The negative of the shape withdraws to a nearness of potential climax, a description which is sufficient to the agent of proscription.

The very density of motive isolates a solid and manageable fragment from its constant interplay with itself, where light separates to color from the darkness of its means. Where the original condition of energy or light precedes its other in a conscious choice of particulars. The one precedes the many, while a static emptiness reminds the movement of its isolations of intent. In no dimension but the constant attending of the means of action does the other of attribution consist in its furthering of shape from shape. The cast of a dimension, as an act of will, demands first a momentary permission of materials through choice to acts, where an event is both its means and its absolute catalog of effects, where

what is already known achieves voice in a refractory disturbance of inhibition; the hand moves through its gestural eloquence to a condition of return, a renewal of completedness, in which the revolutions of continuity descend through the serial to their reversals of point and attachment, where a dialog of parts ensues toward its beauty.

The image in its persuasive domains of attention demands from its resolute and completed station in a complexity of events, that the one itself should resume its direction through the sequence of events. Final preparations for flight and departure are waived in favor of accumulation and penetration of the single event of being; hence, all that is adverse suggests the strategy of its own removal, where cleverness and the stations of the image receive each other to their constituent likeliness of single direction. All that inheres to space generates through the sequence of events, where a contact of dimensions convenes to duration and speed. The flatness of the other diminishes its attributes through the liveliness of their actions, and the composition itself remands to continuing even through its invisibility and hesitant forms of retreat to new and perpetual reluctance. It is the rule of the one to penetrate its other toward sensation's dominion in the same, where pleasure holds through composition and action into the reluctance and positioning of the total will.

The removal of forms from movement allows a tactic through temporary dominance to remain in play, hovering between emanations in an eloquence of contention, where the sentence reigns between impossibilities. No moon but the one sun, eventuating to stillness at the foot of the mountain at the edge of the abyss, held and stopped by the recognitions of image and discourse in their attempts at imitation. The segments of attentiveness in their persuasions of perpetual registry, refractories of direction which persuade a behavior to its dimensions of space and shape, where a thought would hover between its loci: the fixations of direct purpose interfere and conclude the relatives of drift

and screen in a denial of completion, where completion itself continues in its permanent condition of retrieval and vocabulary. Any private would elapse to its eventual conditions of description and image: any behavior would include to its potential discovery of force and power and would eventually give to its conditions of motive and gesture the demands of its renewal to a perfection of range.

Persuasions to content are the descriptive absolutes of movement, though they are not identical with completion. Where picture gives through its means to the name it intends to possess, where a writing denies the responses to which it is part and scale. The sequence of attributes resolves incompleteness to movement, resolves the initiation of origin to its consequence and darkened form. First the lighted space and finally the light domain of the thing in its consistency, where a position or strategy inheres through resolve to acts and generates the condition of a syntax or of properties toward their resolution in symmetry or right behavior. Hence, a stillness of geometric properties in their sequential and indefinite boundaries of condition, where all that occurs within the time of the act reoccurs in the space of the event, a history of the relocation of the same in its distinction of properties. What is finally evidenced in the absences and tempos of the other is a combination, wherever it describes an act, of elements in their strategies of suggestion. The many retrieves its elocution of single-direction as point or line.

The elevation of the absolute to its powerful and direct presumptions to form carries through a denial or relation of superficial distinctions of the particular disturbance of connectives in a sentence. The whole adheres to its means, as it should, and continues through the singular density of formal precision or all that is particular, again, in its description of itself. Singular and imprecise dictions revolve toward contact in their resolutions of necessary abstraction. The perpetual dismay of roles and properties is their

absence in the known evidence of continuing, in their failures of attention to their own purposes. A behavior would be corrective, an act would be true to its direction where all emanations of imagery are consistent to the properties of their acts. The purely factual resides through its climate of objectives into a writing as furtherance and cleverness, where nothing of the scheme is lost to its temporary interpolations of imagery.

The very invisibility of direction contained by a name would elongate through its passage in time to a static sequence of commands. The allegiance of description gives way to its means, where a style submerges finally in its receptions and consequent alterations of intent as consciousness continually registers. No means descend through their locations of demeanor or calculation, the river continues to be full, where the center collapses with an incidence of imagery, it also fulfills in the midst of its allowances to flat completion where any preoccupation decides its mutual permissions of detail and elegance. Anything fits the scheme of the sentence. And information resounds through its punctuations and patterns to a context of relationships which include a potential of form in the dimensions of the one and the whole, through their segments of continuing units and modes. Completion comes from its suggestibility.

The new sequence has definition only in its elaborations and furtherings of the old. It is no surprise anywhere the same of its distinctness. As that elevates to dimension and usage, as a grammar becomes united with a syntax. The usages appropriate to color (familiarity and its opposites) describe a continuing of the one through its stations of clarity, and refuse any obstinacy of gesture accommodating its purposes: that which provides substance is also the core or center of material in its purposes, and no thing completes through its disturbances only to its motion, but also in its insistences to a calculation of positions and demonstrations. A recital of the history of abstraction becomes a moment of

the history of the act, as its coming-to (focus) describes the variations of its becoming and continuing, a simultaneity of responses which elaborates contradiction, for instance, into a constellation of positive elements.

The refusal to cooperate and its attentive consequences of information all resolve from the dimensions of the one in its gestures toward right behavior; the community of interests gathered into the one perpetually project through the same of its reversals of data to the other in its hesitant affirmations of intention. The absolute relations of constituency (ordering) revolve through distractions and centers. The reversal of flow is perceptual, as the intimacies of unitive intention command, the palpable distinctness of the beloved in a cause and center of a behavioral union which precedes the circularity of the form and its contents: from imitation to identification and from separation to continuing.

Repetitions of intent persuade a dominion of restriction to give in its wholeness and intensity to the possible accretions of tone in its actual values. A vocabulary gains by use, of course, though motive precedes in the consequences of diameter (for the center), and a development recurs which contains to presence the pressures and formulations of being. The occasions of familiarity which further the one in its rehearsals allow certain necessities of information to generalize in their term "medium" as if they pursued a purpose through the demands of the design itself. The simultaneous intensity of attributes coalesces through regard and observation in a meaningful exactness of penetration. Pleasure in the pursuits of the one to its ends of time and history, where the allowances of space penetrate with relation and duration. All description ceases in its time. Space ensues.

T W E N T Y

Or a rescue of indolent ministries in a satisfaction of words through acts, where a patience would be its history through a birth of gestures and out onto the flat plain of memory, while all that was clever a moment ago has dissipated. It is clear from here to the top of things where meditation rests through the view and bases its patience on the solidity of sensations where they are a speech of particular information. One would pass on through these layers of intention and density to a monologue of details, and then pass on through to the meetings with friends, wherein the laws of rhetoric, which is what they are, find rehearsal in their very doing. It would be that sort of speech descending through consciousness to its particular and specific sharing, as a motive would, and outpoured like a friendship, to see, to see it out.

How a resolution differs from its passages; how a motive continues through its acts, and beyond, into a generalization of style, how a particular act constitutes itself toward a behavior or a symmetry. Even the moon scrapes itself through a night's metaphor of presence in this event of becoming here the words of which I am agent. And especially, how he holds the air and moves, her passions and intellects conjoined in his movement through, the passage, and my own pronouns bearing out the locations of the game in its momentary strategies of registration: it has slipped. But the observable fact hides the allowance of parts from its distinction, and density threatens to protrude through the acts (again). Whose voice penetrates the parallel of disturbance and arrives in the actuals of style and voice, body and acts in a presence of activity which is simple.

An objective of means, right at the top, where it is easy, carries this far through its intelligence to, first, its sentences, and then to its manner, its view, its inherentness

of what it actually is, its penetration and its final invisibility, now that's an invisibility of artifacts, or how to transform the material (substantial) world to its actual abstraction, how to meet abstraction's ultimate boundary and return through the interstices of the body to a center, figured in all myths as conflict and flight and return in an altered form / or flight to conflict and alteration / or, etc., any scheme is a symptom of the stage at which diagram suffices to penetrate consciousness in its means of acts. Like trying, finally, to accommodate the bibliography to a speech, where this here all stops and goes away, goes to isolation, goes to passion, goes to the static, goes on and meets, touches, finds the one in the one, and the lake in the lake.

The value of a disturbance which rests on the view one takes toward what one is doing, is it, is the clamoring for inclusion to which any meandering attention prevails. Then word choice, the elements of the speech to which one will attend, now, adjective, as a grammar which is known could include its means in its movement, and in fact does, like the scheme which is also its particular example simultaneously, a penetration continually through consciousness of the thing and its behavior of attributes, or, here, what it is as it is and in being that, something altogether common and united with its statement about itself as it is making that very statement. No letters today! The eases of succession penetrate to new and totally preclusive depths as a speech continues past its vocabulary and associations into an actual of new dimension to which one would give his attention and the prospects for ease which could relieve or complete the actual in its very disturbance.

First, then, that one is what one is doing and also how one is doing. The one, always in the imitations of its very mimicry, and especially, what he says and when, and to whom, in what seclusion, with what direction of eyes or others, how and with what content, that's a speech, at last, and no one is any smarter than that. No footnotes. And how he chooses his

words, in what silences generalized to the very edges of detail and consequence, the neglect of the remainder to whom and in which the joyous would appear, as a selfishness evaporates to its negative, and not with any similitude or reward, but does, as that profit or actual to which the one gives in its memory of voices and penetrations, what specific ordering took place through the essentials of the problem to its generalities of despair and on out, the death of the partners toward all that is mundane, bodies of bodies.

In the entrails, that is, at certain times, to have specifically, as a confession or document, the lightness of it, and who reflection asks for favors and images through a calculation of acts in their dimensions, at least, of presence through the actual locations of initiative and direction in a pool or association of imageries to their specific patterns of information and continuing in a whole dimension out of and out to the reliances of recollection at least of what is active and permanent to the ideas of who one is in a terminal of ingredients and acts, as a one or other does into its identification with what it is. Sitting in the front row. To declare what the limits pretend to in their specifications of time, anyway, as a reproductive intention, then, having broken out, made it out, come out, burst, and there is information in that as an isolation of continuing, ah, here, the hard part, and part.

Then, a remainder to include, from one place to another, and the specific mention of its calculations and disturbances. Clear and made loose, out, that is by the specifics of situation and discourse, as a material might persuade through its choices to a tactic for completion, preoccupied simultaneously with middles, with passage, with stretching and allowance, at the top edge of the moon, where one and the negative meet in the orders of time and its appropriations to gathering and the imitation of human affairs, and how they exchange in a gesture of quickness and defeat, temporary and partial, that which is available to measure and purports to realize the regard of isolation as a preliminary to remainder or

balance, where they cross and scan, where the whole comes through its chance to an actual of scene.

But then completion, too, would abstract in the tenure of its energies, as a law would come through its treatises for rehearsal. That which passes through and assumes a foreground of tension or discourse. When a reflection precludes the disposition of its penetrations and disturbances, toward a disposal of means and conversations, through quietness and doubling in the scheduling of alertness, through the energies of a composition to its shattering and scale, the denial of reminders as a position and memory, water retreats through its allowances to the dry and open mouths of retreat and the solid of ecstatic permission, but that continues through its stations of intent to a vocabulary and demeanor of the shape in its suggestion of form, and is an instantaneous vibration or reflex of the visual in its restitution of contact through the acts of composition to a self-consciousness of the event in its locations of sentence, idea, medium, transmittal and ultimate disturbances.

What comes through to the means of being in the influence of idea, as a shadow and relation (motion transfigured through the view) and not without a character of description and content. The light and dark of time, the very isolations which preclude pouncing or the actives of thought in its domain of excellence and suggestion, as a prose breaks loose and takes all that it encounters along in a reminder of the object and the details of the pursuit. Dimension suggests the mean and hot absolutes of tension through an act, where the one would come to its error and touch, where the time and place of a history would continue the image to its passage and become resolute and solid in continuing, forgetting all that becomes visual, as a character or person or any other submersion of sense to its taste.

Reverse doubles and associations hold the center to its location in the middle of the middle; a definition transcribes its course, just as a style elapses through to its subject in

the processes of its viewing, how a motive and a concentration of attributes penetrates in the colors of light or arithmetic, where the same perpetrates its others to penetration and collapse, that there is nothing to it, the double emptiness is also containment and a disposition to elaboration through similitude and act to the very core of event and light, simultaneous commingling of stature and word and association, the renewals of word and act in a process of disasters, where a tragic, then, would subsume, and does, to its theater, and means just that, to do and be and continue in that to the image in its striations and durations of consciousness and light.

Sacramento, California, 1972

Portland, Oregon, 1989

Ocean Park, Washington 2007