

TWO_BOOKS
CJ_MARTIN

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MAQUETTES FOR MONUMENTAL_____I

DIVINITY A_DRESS_____87

FOR

JULIA

MAQUETTES FOR
MONUMENTAL

MONUMENTAL MAQUETTES FOR

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THE ISLANDS, 1979

THE ISLANDS, 1979

As AM ELID, 1979

Not a real constraint
but taken by reaching a pt.
of rules - resistant,
thru 2 side openings:

Admixture which, as is often,
attains in midmost
monument - since it collects
of one mute goal.

ADS ELISSIVE, 1979

Whereby please make
no more than 2
- if you love them -
omethings arms awar w/grids.
From limits unnumb,
content limits it, happily

ATEHN ILS, 1979

To do w/as was lilt in hand

Less id than elid

So nothing doing

DANS LE, 1979

was a try you traverse
– it's it tries to it eas
ily travel: this, as Island,
then “in the islands”

Also lies, procedures.
Makeshift because
nt manifest practic
(its latter it

also. Almost
Visibly

"LO, BITTERN"

BITTERN“

“LO“

OLD FORMS REMAIN WHAT ARE
day labor and
alter, bitter, memory-me.

HARBOR SKULKS ITS REEDBED

exceptionally, though his was a book, and he bate-,
and is kindly (Sundays, Bridgehead
Labor Market). Where you resume
to commonly underprotected (by truck out of Clarksdale).
As is seen in what follows a labor.

TREMBLE MARKS THE TURN.

Ranks rut them, Mt. Bleer.

Ur-then, rememb'r't talks

THE NATURALLY TRIED (BUT IT HOLDS
its lowered virtue)
ever collecting kind.
For when – and then as much as –
was at least something,
slowly. – Rigs it, blown.

IT ISN'T A SENTENCE WERE OVELY, BUT
they'd been in augur over't.
As at century's scrap
: were incessant grand-
father'd, who - were - each -
other's – needs –
becoming

IF ONLY YOU WANTED TO SAY IT THEN SAY IT.

The cold wrapped them in like in which there were none.

Mountain, crayon on paper. – In “so

I have a set of” you were going to say, “Now
this is Messiaen is right” .

Sometimes on leaves somewhere else entirely

LANDSCAPE'S AS YOU MAKE OR LIKE IT.

Saying so as across a broad view. ("He fed it out of all
he had to eat," out of Appleton, 1846.

Little tales told in 3 letters or less.)

BLUEST STUBEL,

Don't run to sex-of-fox, heaving.

(Nor beltus be, though nothing could: hills, hills, down,
root, left, roots, the, het.

THIS IN A CLUSTER CUT FOR YOU FROM PARCELSIDE:

We were never littles for bigs,

who formerly share-

cropping, monument, for a day's work

- whose thought alone, who

loved you better

YOU OF THE POSSIBLE MODELS, IM-
pregnable possible: liveried.
Stabled (secondly). Back
for a mouth to repeat in

WAY OUT IN THE OCEAN THERE IS A ROCK
AND ON IT SAYS FORGET-ME-NT

Separately
Satisfactorily in your
Lately in cold, in case daily aslant
thru murk-work.
It's a work badge.
(What basis in fact you
rode in on rode on)

STORIED TO WHERE

its use provides in obtain.

To say that you meant it,

so as to notice that appears, or selfsame

hardens (please dont

currently carved) - you again,

you & yr old transmission

- of love's German expert

- any pt. of must contain

1ST MAQUETTE: WINDING MECHANISM

At whose expense I
was in full cry, half-annexed, at
evening tower
A blind field, Good night.
Ireland is a country ...
Your low, "Remains the heart,"

Singable. Above all else
where "allhearts" is fodder.

2 LITTLE HEAPS PARTITION:

behind all positive lengths, return-
ing me, a hedge doles
the leaving out

C I T Y

Y

T

I

C

So CITY WAS MOURNING & THEY MISSED IT,
mourning but not really answering.

A toy, a doll's eyes, for I have
a head now, too, where all manner –
instead they live upon have until now.

Not a dozen mourn on the road to Carna.

7/2d, 1882, "Down in the woods":

If I do it at all I must delay no longer.

NETHER HALTER -

like town like

- cutting order

- precipit ells

Best white boxes /

Plain of fabric.

2 in even im-

pure loss

BUSHEL MECHANISM -
else than mechanical drift,
if to increase the between
(touch & thing):
this means drafts, chances.

Minnows in the house.

Bright doll annealing

- CITY - CTIY - ICTY - YCTI -

If 'A line just distinguishes it', duration puts it over
- first locally - then gathers piles in pans & barrows,
quits altogether. For reason of too long absent, to
whom relation's a place of universal thralldom ...
So called because only in decomposition is her
thought commensurable to a law of form. The
world of objects matters urges. Bother. - WORM
as function, maybe, but minus proximity (which
was recent) so finally clear of its uncertain residue.
Remains here, herself, by cultivating methods of
citing leaving. And so for her leaving family, city.

C A B I N E T

C A B I N E T

A tree into its
body, a breast – then this
is the second meaning of
Like 2 opposite terms,
makes out ‘cabinet’

2ND MAQUETTE: MIRACULATING MACHINE

“So it’s”, or
the production
of consumption –
Plus, that fostering’s
such hard work
to begin w/ .

– affix orphan letter –
– who won’t eat, etc. –
You for one should know ...
Little vivid course draws
it near to its limit

Upward: It is a brief-lived tree, that I admire why, like a sucking mouth, in ourselves comes w/in our measure. Whose love was so far-flung for her monumental fluorescent models, in particular the 3-heat electric heating, wood blocks in sequence, projector mechanism, & rhythmic metabolic shaking incubator. As for we who knew 'em, what shall become of us in the middle of so many ... An almost curatorial distemper, to display them in cabinets, rigidly slow, or else report over, like a small ragged piece.

“AIRS FOR HOURS, QUIET, WALK IT.”

Nets is how you find cabinets. Rather, that it was a tool, not a meaning: Vintage Coin Meter-Ator, push paper tag, on the inside. After, as against each other, they'd got organized. - Severally grouped but they had no gears. Like thinking Bellmer's dolls while out walking, of Cahun: its contents and associations evoke social issues w/o being reducible to any one thing. (& where does that leave you, emotionally?) A labour after 'You pinned him first'. Bearer veneer, somewhat similar.

Feb. 11, Lucky if their blankets are spread on layers of pine, they loafing in woods. By a fiction to make do in place of tactics. Here go your silver concatenations of bound elements, here go your shy architectures. If only one will do, quick bricolage is conservator of it. 'And weary besides I furnish him some.' By a fiction, or series of fictions, & the under-American, Monday 22d – day drizzling w/the Saturday & Sunday (20th, 21st) – that had been parched & hot. Sidewalks of Fourteenth Street, &c.

Every counter-pane admits of being undone. "Answers out of our way to do anything." Would it make these willing if you do that? (That is - if you - hum? Perhaps too fast.) If we are able to imagine ourselves outside, then we see that it was our home. What a wild business, but really wild! Cabinet for her mouth she wanted to know would he still want to kiss it, w/o its teeth .

Tree in to its meaning. Turning palpable striations, labor, understanding it. Severance was an edge he could think of w/o losing the little white blocks or windows & screens so long components of how the thing worked. Half-empty that are made fully empty. Old images or dolls, unfitted & are cut by circumstance to fit. With insistence, could he think of. Eventual turn the critical eye to. Crystal of the total critical eye . (“I tried by means of mannequins dressed in workman’s clothes, w/o an interval.”)

“Finally, not even the wrenching apart.” That woman hurt her w/o working on it, where she hurt she awoke. Concerned in the fields, plow or harrow, not only in the long roll that follows. It was Odessa, 1983, so far unwilling, & wound up carrying chains – he’d never told how – it takes a struggle against dispersion. Old fashioned and immemorial are still inexhaustible containers. For rumors of being let out, it hit her & she fell. (It marks where.) The number of ‘hollowed-out’ things increases, so hers stands all in a field.

They hold each other's _____ in the fresh air. (Calm calm others, also holding.) Face constructed & later released. ... Grate, in the clear light one sees down, makes it a wall, or could make, even where 'it seemed to hold up her image'. No further through. Had come from to tell them apart. To be no longer able to conceive duration, affectively or symbolically, as lending oneself between shot & print.

MORE &
MORE PLASTIC

PLASTIC
&

MORE
MORE

TINY CERAMICA HEAD in - the 1st pic -
all the heads - in this little book Locally only
remember this last: 'peep-show' (figure of 'handbag')
All heads figure - begin list perish -
able en - graven (kindlier) grave for

Even as though it list we
describing. Sullen machin
ic reader. Height was it
sits it begins to describe:
lines, circles. And does
it list. 'Mouths & Wood.'
Come out of it crying diffi
culter & more resolved.
Position, annotation, descr

ption: it marks it a little,
but lightly, & w/in small
compass, hemmed about.
Partly by high wooden,
partly in some other street.
The head that straightens,
columnar, but something's
common, in the cold air
reminds him. Certain they

should have been let out.
Regardless, could they?
What, then, needs to be
done? To get it started?
'Less like clocks & more
like feedback mechanisms
- they cancel themselves
out, like wallpaper.' As if
conversion amounted to a

ON WHICH a portrait - inserted
into a machine This set of
screens grids underpinnings - an answer -
to the bent head, the firm line precisely inhabitant .
(Lightly reeling)

process of trading secrets
in order to be next to itself.
What if it was made *to*
me by *you*? Itself points
backward, like captions,
keeping going beyond the
frame. The 'labor of the
road'? A hovering system,
we begin to see it insistent

ly comfort its heart. This is perhaps, it is a whole, instead of - 'he believes it' - it is a partial object. All those forms that border, no longer at the geometric center. 'Several reasons why I'm not trying to sell this year, so I traveled a

long way.' Only after had
turned a disturbance into
words: *sign*, *doll*, *symptom*.
The simple, the double: it
used to be what they call
a 'blood floor'. (Also ask
abt when.) Or it's only by
the nadir that we come:
keys or narratives. And all

BURTHEN article of plate statelier

secretly (at all points) potential thicket

these lines are easily complicated, like how she could return to him sitting in much the same place as before, or rather, how the double image inverts itself . Seeing it multiplies the print w/o altering the basic composition. But it's still

making things harder to
live w/. Red or black lines,
pieces, approaching trans
parency, but really living
is hard. It is the unpro
tected surface of these,
who are made just alike,
attached to the same steel
spring: it's surface, ascant.

- Robertson: – Firstly a scaffolding lists, in every way.
- Perhaps it describes by desiring the wall,
which is the normal method of description.

That it can't w/properly feeling be expressed privately, w/us or in between us. How can I grow a location that isn't a picture. That, in growing, it posits a spine as part of a reading, here. How naturally as they arrived and were received, amiable or not, were multiple likings. That makes reading inhabit it (partly lovingly). How is a disposition held, as geographic knowledge. That is a shining part, these are documents, 'light is in it.' How is habitual learning, a doll shiny and double. That song you can love with your heart (don't say it wasn't musical). How hardly images instances is adding gilding but not as elaborate record. That was 'donut vending in Cork.' How importantly did they get it there.

Someone wants to insert & say
'I think there is always some
kind of invisible negotiation,
because the terms are so
brittle, we must track the
meanings & residences of our
actions.' Its face is against a
city. So it's a 'panorama', not a

'gospel'. Lawless, hollow,
germinal element. The boy
is a vegetation all in his
pockets, all hands, ghost
lier denticule. A woods
is, cuffed. Many knots are
anterior. Curtains have had
to multiply the number of
rooms. Miniatures in long

exposure time, description
of panoramas by Prévost
and Daguerre, 1839, (and
Daguerre's burns down),
lacquered photo of Soviet
'Madonna w/ cigarettes'.
So the architectonic func-
tion of wares is perceptible
: 2 images like 2 walls. A

PAPER CUTOUT (barely articu
late sound) - since things are as they are
Apr 27: Thus constitute a spectacle at the city gates
In their own way climb out

new consignment of goods
has arrived. It's when it
goes on doing something,
moves a material w/ its
environment. 'We always
need new vocabularies' is
one figuration, in order to
resist. (No one needs to be
told it.) And yes, there's

prohibition out there. The
'mutest edge' stops it (be
lieve it's an edge). 'For it
succeeded in transforming
even abject poverty - by
apprehending it in a
fashionably perfect manner
- in to an object of enjoymt.'
But it is a living image of

Duplessis: – And what I am mourning is not ‘no memory’.

a dead thing. Intersum. A vow
it a column. Claim: Past care,
responsible for. There were
days we were in the house
& rained in, stayed there, or
wandered outside the gate.
This shld not be for sincerity
... Because it can snap, and

you no longer know it. She thinks she's the mean one, but she translates it over – “The life crumbles open.” (Robertson) They want it unassuming, past care. But really, has begun a resistance. “Yes, there’s prohibition out there” is

a love of distance, for one.
Or distant clump of color
on fence Allen made (this
shld be for the doubt they
wandered). Letting it ruin
us a little, we welcomed
our new lack of protection.
Elsewhere, comforts its
disappearing becoming.

“Web-worms” sounds too electronic, but they can remember stepping right in, clearing a path to the door w/a broom, being kind of embarrassed by all the mess. There were many instances of his need. It built a sincere

bridge of his memory, not
an imagination, of a vast
change and a thick river. On
the other side was care. Allen
made clumps, but Julia made
it breathe. It was a road into
Arkansas, ends at the thick
other side. “Becoming a re

sponsibility for” (Levinas)
. This was its entire scaffolding, but also was well past momentum. It is a list, regardless where it sneaks down & touches the spine. Busy, combinatory exercise. “the material things we have & the

habitual things we do –
these are our recurrences.”
(Hejinian) These ones
were quotes, but so were
the other ones. Avow does
not change. Was not a per-
formance, but dressed /
diverged into kids where
there were other ones, or

How to resolve a political longing in everyday practice. That dailiness, that's poetics. How "photography has increasingly become the operative model for abstraction" (Krauss). That produces pollutants meaning each single plastic. How not to "do thinking." That mechanism of the thought obstruct follow thought death then I sing - 'I see you've been' - or it's how they speak. How out of several partitions to make plain residence.

INDEX MAQUETTE

Anyway it

would not have been travel

Had to do w/‘act’

(thought still disconnected) ...

A weight of it wouldn't w/o

its simple-double.

make it an address to en
able. Not along a certain line
but also not tell the set of
ones to permit. Not permit.
Underline: ceramica head in
remembered sets. They made
it of 'wood', but 'wood' just
named a potential. License

was easily gained, enough
for three days notice. They
'd make license a life.
There's a sense in which
it wants blamelessness.
It's a private thing. Kids'
heads, then their lives, the
sense in which all this was
a photograph of it. Points to

its use, journalistic palaver .
Sometime picture of plenty.
Absent - abstracted & still feels
it, sometimes. Would be a
least effort to feel him feeling
it. For a time called it "Frame
& Intersum" until it got more
& more plastic & needed

& the face of the earth & even the criminal
world: interiors, exhibitions convulse all toward “thinking
is the organ of historical”

That waste, scrawl after scrawl, makes some / same
waste makes questions—Here, I'm handing it over

That's its hollow reciprocal form, getting answered

That it tired me out; oh I was certainly very tired

Where it resides is equal
to want unfairly

It's a small important shapely .

Residence makes them parts & corners

to be redrawn. They both had flashes - meaning money to every little pregnant attempt. And the intention, meaning keeping up to date on fear (Christensen) was "disturbance time". Toggle & distant begin space this greatly traverse is

wants to (but also is) our 1st
vast pasture. The dark mill,
plainly topographic, nightly,
darkly wants to, & nightly
darkly. Skirts of reification
then breaking in others, so
open story telling broke. We - I
- are beginning to wonder how

how a longing takes hold,
politically - Is it a small
concern? There are red sq
uares & black $1/2$ squares,
planes surrounding a centr
al division, its reversal,
& grey & red shapes.

the very grain of
touches & their social aim is
that each one's accessible voice

as apt to misconstrue model
as monumental work:
Trash, plastic, you're the one.

DIVINITY A_DRESS

DIVINITY A_DRESS

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IN THE RITES THAT ROHEIM SEES AS DENIALS OF DEPENDENCE, WE
SEE THE DANCERS REVIVING THE HUMAN REALITY IN ALL THAT IS
DISTURBING TO UNION, INVOLVING THEMSELVES IN, INSISTING UPON,
AND TAKING THEIR IDENTITY IN, THE LOSS OF THEIR IDENTITY, KEEPING
THE RIME OF THEIR SEPARATION ALIVE IN THE SOUND OF THEIR
UNITY, REHEARSING THEIR EXILE IN THE PLACE WHERE THEY ARE.
—ROBERT DUNCAN, “RITES OF PARTICIPATION”

WHAT IS THIS MOTHER-FATHER / TO TEAR AT OUR ENTRAILS?
—H.D., *TRILOGY*

THERE ARE AT LEAST AS MANY THINGS TO
TURN AWAY FROM AS THINGS TO BE DRAWN TO.
—SIANNE NGAI, “RAW MATTER: A POETICS OF DISGUST”

W A R D R O B E

W A R D R O B E

A case in point, stepping forward, full of loose weak fans like sexual parts towards purity, always of a petrified kind, rounded up here. Vision, which is given to see, we cannot justifiably, of a shop window, an algebraic formula. Shedding clothes in tribute, cloth or paper enclosures (plate 39).—To look through it, or dirt, underwent evenings off from it. Meticulous concern, act on movements as a cosmetic, try to make glamorous, saw everything else was quivering. (Room of the room, meadow of the field.) Whole sensible suits, criticism. Then conditions: a very small space, rolled-up sleeves, direct lens, which is a type of arduous refusal work. A risky go, distinct, they all go through. Water of artifice, a pair of nylons. Interpretive layer of wardrobe. Group reaction (that it goes through indifference) seen numbering through networks—& one's capacity for real horror who didn't envision, as appendages to labels, to move around in it w/need. “‘at home’ w/ atrocity imagery” All the things defined, subject to (now) uses, over walls, images at home—“sensitivity clarity.” Brief description, what really was it.

Memorized convulsive machinery, collectivity coat, afflict us here. Evidently enjoying, nothing more than, what ends it might. Think about it a lot. Abused in all kinds sought-for (block'd view of it all)

Not really to be done, so that, in films about me:
a woods & very large hills. Filled seats, turns paying bills.
Overcoat hope, war hat—& I'm not speaking of some
difficult fuse. Dumbo Jumbo. "Let me just make a start—"
Elevated shoulders, translated vague lighted place,
completed regime, 2nd disappeared line, defining limit.
Of an instrument, & distinction turn, & of thought
an essential zoo, adjunct to, "does not know." It's how do
you talk, deliberate looked there I'd see, behind the field.
There's just a lot of kids eating lunch, that kid lives long.
"probably" "work" "as a woman"

Come in like you are, you might be handed a piece of paper. Large stone cavity, exactly cut out (direct treatment), never to complain. So blur upon, & so love them—& body magnetism, charm sound that becomes movement, a thing, or stationary, w/o curb or bit. So get wisdom, give the real thing, ready \$. “b/c of the nature of what is sufficient”
^Work of some sort^ instead the meanest choose to stay w/ you. (Bell ringer, becoming now amplitude.) Learned think, bracket after, decoratively infinitely, thinks it's labor.

Boredom in tandem, forms designed to contain it: painted collar specialty, plaster separation exertion. Meticulous whole rolled up interpretive description (Breezy intrepid. On-the-go. For freshening up What Happened, Livens up, & of what is sufficient just little roots, save-time registers. Sorely lifted overcoat, securely (like us) undressed in the dark hall of a cinema (encounters not wholly historical). Replace w/compulsion, misdeed machinery, scot-free something. More lively paralysis, & it is a waste. So much provoking, is there more. Going to be, pronouncing it perfectly: "Loud & no cataract." There is more fever, the singular contraction is fainting.

THEN COMES PANCAKE FACTOR #1.
—LOU REED

cl / au / fl

Unclassed clear-sighted
applause—because I find
him everywhere talking:

cloud-involved, autumn in
Laurence, August 17.
Claiming effluence flashes

b/c I pause beauty, b/c in-
exhaustible faults “less
a work than an effluence”

wo / hl / ne

Later of tone nerve practicalness.

Woes would, worse words would—

highly highly pamphlets I

worship woods

(2 words worm worship)

Continent \$ / attorney effusiveness

2 works 2 sets.

Never completeness, abruptness unedited

Never genuine manner gone,

inestimable inner wholeness gone.

21 vulnerable letters borne.

gn / ne / ul / rn

Inexhaustible fashion,
combine sooner engin-
ery keenness: Philistine
Geneva Newcastle (I

relearn inner eminent state.
Garnett acuteness spurious need,
interpenetrate us.

You adorn one, eminently
unripeness, general tenderness.
Subtle-souled Fullest faculty.

Careful difficult July

11

Black net stockings, pink speech,
local dancers, uncoordinated
students, own course—wasn't around it

That looks interesting—
I was loving different animals.
Roundedness unrounded

unambiguously American

am / ul / sm / nc / rs

Unambiguously Hamburg Kam-Sui Samoan
meaningful cheerful articu
latory virgules particular

Rosmarie realism, smaller enthusiasm
Conference permanence
person colors first persevere

first wars writers papers
Thus answers clears herself wears colors
(sentence hence bunching inclined)

ne / vo / gn / de / am

Hide ideas under ideas (Desgenettes)

dawned awakened detail

inedited Magazine unedited

unendowed Martineau unconcerned

pregnant recognition turned

ignorant devoted volume

Same example famous

unexhorted famine

added denoted extended

1799: 465-443

Shining sun on some
visible scn: a infancy &
throw back our life / sensations.

Forms lovely & visionary charm
(things, hours)
Quick to interest, if I am

from dread, need, loves
of him framed w/better knowledge
to know, to understand.

& Am not taught,
but that impotent design
(shld it be honorable toil)

now a manhood in me,
whose frmr reproaches,
from now, may spur me on

Meanwhile years, that I might
so prompt, by fond tedious feeling,
w/tongue lengthened out, in sympathy,

planting slows.
(& will it seem to be honest)
Among ere birth some subsidy

For love of days, for weakness of love
A human feeling:
I began early.

92/93

Or it comes your Appearance
to alarm these generally
—as if I cause fault,

work wonderingly
Volume fervor maintained
Plainest one learned

Seen down at the noise
w/in 3 or 4 hours
Less at Pins / Points in them

muscle article, clamorous loves
Clemente exclaiming their Miseries of:

How can I know?
What do you think ails them?
General connection opine, or

now Accusation shines it all on.
He could begin to move him, dress him
Address himself upon it

want to be a men
do anything else
sit & be a pal

Whole legal image erupt
clumsy court article
Misapprehensiveness, weakness of fondness of love

Biographical gown, so sun on
an eventual Western approach
Conspicuous illustrative attempt

epidermal Declaration (tools, ornaments)

WHAT IS WORSHIP?

“...THERE IS A SURE DELIGHT; & HIGHER THE TOP OF THAT DELIGHT THAN THE BOTTOM OF THE WOE IS DEEP. IS NOT THE MAIN-TRUCK HIGHER THAN THE KELSON IS LOW? ... A FAR, FAR, UPWARD & INWARD DELIGHT...” —FATHER MAPPLE’S SERMON, CH. 9, *MOBY DICK*

WHAT IS WORSHIP?

[SILENT / DESERVING A SENTENCE TO SNOW MEMORY
UNDER

Gives it all away to concern. Sustaining outward
migration to formulate concern as formulaic & so
leaves number under. Singing leaving # behind.
So not sing rattle out against who loved so music.
“Keeping the rime of their separation alive in the
sound of their unity” was traumatic as past of that
sound. Get past to over. Refusal practice. Practiced
concerned refusal of concern. Loves the refusal.
Goes out not light speech monumental collect.
Worship toward as pure refusal outward

SILENT MOUND YOU
& mourners more
in all weathers

Can just tunnel into
Experienced as a shift
that adheres to They do it

b/c it is an act
of freedom a necessary
departure It's a step /

it's your pleasure
Machinations of labor extend
(It's making you

feel sorry for
1st break w/feeling)
Resolve to locate & 2 locate

Laugh so pattern size
to go terminate miles –
pulse pattern (side-to-side)

Or creekly sing no pattern
First speech these 2 sites
to overhear bells no shoulder

Quiet, so quiet as pattern
They shake their cups like bells
Replacement hills: outwhite

& western isle Softer
brick-selves of piles of white
Click steam & release

“ABSORB THEM WELL”

Intend pleasure earnestly

Across to their western extent

Distance of 3Km to Carna

Go to they talk they quarry

They “lightly impalpable”

1st site a duration

of travel intent:

Soft law of travel (MOL-LOY)

“perfume & youth”

It is my face descend

SAIL OUT FOR GOOD & OTHER

Attest drafts Goes at

last to taper off to borrow

“weak-down” / innocently

Also would, aflower

Or instead quietest

snowfall in Buffalo is resist

Is tunneling leaving ...

OH / IN snow (sail out)

OF THEMSELVES,
happily to settle upward
of that delight,

between Ohio & Indiana

Lately a fence of
their worship made
Travel money, border

fence, CITY worship crosses a
Svankmajer fence
“in the pure air”

Means get beheld as extent
of labor-pleasure This one's
love to labor (pure plastic concern)

[SMALL SALMON SLIP] LANGUAGE
follows events—migrations,
commerce Problematic worship

conditions: economic / material
What great migrations
Refusal move & force worship

cannot be abstracted of force
'Castings' & 'casting out' directional
memory of movement –

That it approximate
monument (on-the-move)
It is a precious experience

'white-sail'd'
Down the federal pre-existing
condition of work

Not half that
Pine quite singly Or-
namental force applied
to the face & very ductile

CENTURY DIFFICULTY – CRY
good cry for
century, year, everything –

Runaway particular
Midst of toil [some]
simplest brethren sense

Tersest cathedral of toil
Researches “to cut off /
what is important to him—”

Greatly included of unison
—Have given us
surnames & sense Curious use

to trace out

BRIGHT THAT CRAWLED
Retreat ever over Halve
that led half blind

Otherwise no act no
“etymological network of
worship” / worth

Gets almost nearer some
borders, tunnels it
anyhow essential (into TX)

—unparalleled—
Afflict us here &
character hush at/on the West

Who can more war lurid
More terrible than site war
Usual stop law More

stormy than weekly arise

To these defeats plans failures
Yet branch held hand curiosity
(most woods battles agonies):

A theater of the hot sweat theater
Glad would abstain brains &
finger-touch

“imaginary doings”
(Accessory deeds I read from.)
—Revised actual hum.

ATENT PACE OF THIS ONE'S
assisted the broad war

Winter move upon us all
—NSEW demands
to theme: heroic snow/

historic snow This turbulent all
over close by & now
definitely to theme

Latent ate pace/page
(more rains & entirely
burnt recited snows)

Divinify fairer over
close-over war move
So as to stormy usual

glad hand accessory Act
& deed-act (plastic).

Deeds move closer demands

[w/]Julia Drescher,
Ruidoso, NM—01/08]:

SAY LATER WHAY ACHED

You doing what

Dripping machinery Closest

real lives dress & clean

buttons hands —

So skirts less, X but horses.

(In as a map / does also

Maps plastic)

WHAT IS WORSHIP 2

“THE ACT OF REPULSION MUST CONSTANTLY BE RENEWED.”

—THEODORE ADORNO, *AESTHETIC THEORY*

“PERHAPS WE VACATE THE LOCATION OF OUR CARING TO
SEE WHAT LANGUAGE WILL FLOOD INTO THAT SPACE.”

—LISA ROBERTSON

FOR JACK DAVIS, IN MEMORY

WHAT IS WORSHIP?

BELONGED

& thrall was used Delivering on
& loss around

– all world –

Immense similar farce
In the midst of all of this

broad stage especial
Are trampled back
are all there in their play

& doubt all over
Last really free Repub,
really written & illustrated

To EYEBALL OUT –
Quiet mannish flinch or
let front drifts head in

to grips w/brazen out Head
in the face by the horns or water

To flinch out
are wrested from
Annotated snow

Glad exulting men!
Unclosed throats of
From that war more narrow –

What could be more ominous?
Hot sweat of Secession
returns Prepares its solid other hush

“SWALLOWED UP IN IDIOM”

“some familiar voice gone aphasic”

Are bells of yelping difference,

Scrape, acceleration: arrives at

some clanging of pots or bells

“he is writing his double life”

WALK YOUR IDIOM CLOSER (TO WORSHIP)

My theme is clear at last:

Have only built cuts

it in according to

what idiom & what right

—Particular hospital.

(bevel, taters & corn)

trow sound listens at en

cindered impasse—

& the clear idea

of a class

fucks you precise 1st invasion

(“spirochete”—reads it back):

“You’ve been building

a shed for your tackle.”

OF HANGINGS/LACES/CHANGES & SO FORTH
of you (w/o change or cessation)
whom you hourly comfort

the mud to—delighting the 5th
poor business: better zest, ardor, warmth, decision,
& then nothing
Get down on your real knees

CITY last winter, for 3 mo.'s, late years, president
Who are to be repelled
Miscarriage that I approach at all

(mirage, mire) more pregnant force
“which forgot it was a cabbage”
Long primer finally chosen

Marriage, much of it, much of it:
seems to lack in electric force

probably shore way up
“entire, priapic, undraped”

paper force Perpetuate arms
rocks, him that is pregnable
Was nurse was taken down

SIMPLE CREAKING LABOUR AFTER

Money pressure

(Lullaby for Jumbo)

Well employed pretty tall—

heredity-stamp.

Unmistakably social

No boy traits mainly

Dear Mother

& from social simplicity

More cause to bless & thank/blame

“favors his mother”

Great \$ goodly \$ portion

—ostent of life—

What after performing

Annotates (“house or horse”)

I write this in the

b most beautiful

One can probably see
Handsome little very extensive
Go to on to Montreal

Province recurrence
Any meant asylum

[encl
better elast
Finest immense adjacency

DENIAL OF
self-whiteness whiteness
of idiom strikes white

OH/IN snow makes waste
like system apostrophe
for travel ground / swelling in

Stands there – tactics –
accessible rent mound

Among a set
& not a static set
Even here, minor.

Already style allowance
Can followed effort (even
here Convulsiveness:

3 yrs summ'd up
“the official surface-courteousness”

Bkgrnd of countless minor
scenes & interiors (civil
wars or one big hospital)

BIRTH MAINS

Down to us

treating character recorded

—am travelled over—

Rived peculiar dispensation

Implicit breeze that craves \$

& vulgar Interest

approaches home

SOUND AWAY SOUN
ded alerting her st
ones reuse move it

alarmingly digs it i
n Is not what at a
ll what I meant L

ucky getting-there
machine Hello hea
vy tree breathing O

rientation bells #
of faces-nurses (m
y heart is a festival)

TIME IT TOWARD

& all that & its proceed

It occurs, inscript

Model ladyes overcoat

-ough-ing-audience-

: Good grey last renew

& clere fare well

LOFTY STORY SCRUPULOUSLY CLEAN & SWEET
w/motley perfectly dresses
Here nothing repulsive.

w/over lofty boards
well-behaved dresses Forget
hideous (mine & yours)

Everywhere same yet
wrecks religious

w/went 3rd story—
patients voice Minister
ing orderly women

religious insane plain scrupulously Mostly
prayers minister
Bonnets never problems (temporary calm)

Of peace sound problems.
sing join'd introductory night

“& gray,
“here & there like
“the heads in old pictures”

PERFECTED OF OTHER SINCE UNDER-
went not garish choose
Should'st distant keep

its women's under days—
Past thou me (& see my path)
should'st ever distant

has especially rationally
visits since wards went Loved
to choose now departments

Province especially buildings
rationally this
visits thoroughly under-couple

Pride loved path should'st lead.
Is thou kindly

3 LEAVES TO ENCOMPASS THE WHOLE MATTER:

Have noticed sickness

Large tents—alarming greater—

& front w/sick These forms of so many

being extensively added to

Several profounder stubs & fly-leaves

in the use on non-use

(inapplicable superfluous)

Those that have flowed out

Sick leave pool that is grandly lawless

WEALTH CHAPTERS—THAT RELIGIOUS MATTER CROSSES
mirror'd pleasure mysteries—This fires is love
American-most of pluralist storms minglings

Of such excellence paranoia approaches (thus
storms such seams such wrecks&fires: outer love limit
Repulsion called ugly mirror feeling

which pose Fordist developments
Whole approaches predicaments

“now from every one the devotional element radiating”

YOUR OLD AGE (SHALL BE EQUALLY GREAT)

Does the light or heat pick out? Does
the attraction the attraction o of pick out
the attraction of ^gravity pick out? pick out?

In remarks on myself
& disgust/paranoia slide out of
the medical domain

Majesty & bloom undermine—
are based on answers
Middle age w/its amplitude

Distress compelling delight
(medication he needs to live)
Propensity shows: lack of an actual baby

You are great
You are not exclusively great

chance of becoming inactive
If Fordist automatization to me ~~all through~~
Plainly all through in earnest

Horses' hoofs arms accoutrements
Enthrall'd even of his own ships
but also capacity (in the abundance

of responses—their thoughts mouthed prior
clank forming, sound-arms &
aides around—grim ear crowd-

ing up the aisle immobile remains
Originally scripted year
& shows & products proud

(our own) & ironically, then,
attunement & delay
Both share a basic scope of

would seem to place each in oddly
specific to our own
& shame for well I know all the buildings

The full full well return
w/in brains the passionate CITY
Those well-they-know bells

Testifying to a theater use
It also becomes envy
Recognizes & responds

needed blending discord-parts
through all clear repulse
Nor failures designs material through all

In a material, yet highly elast
since pliancy constricts to site
~~some huge monotonous rage~~ of freedom over

But ultimately set aside: rasping
appealing muttering wealth
could make thee (no less could make)
simply wedded to or eagerly trying

W I W ? 3
HOLD ME TIGHT.
MAKE ME HAPPY

W I W
HOLD ME
MAKE ME
W ? 3
TIGHT. HAPPY

MIDST THAT MOSSINESS I ON ELM-TREE FROM ELM-TREE AFORESAID

Pictures of my sonic Manzano

Gone around, explicated pass, as material land grant

nearer 2 bulks of

3, of cottonwood treaty

In revulsion to you / suddenly-in-front-of

\$, INsofar AS REPETITION &
market-led gossip, aging something,
Jacqueline work—Index maybe awed of reference

of particular but never exclusive
claims/dimensions, extended of
repetitions (of tiredness of aging)

Arrange call, probably work
as a woman & a little apart
Did seek it out / Of Christian West

borrowed (explicated) cabbage
Appointment held open—I want to
claim—very carefully awed, screen reduced

Pass the time w/o ever appear on screen
Bibliographic last century
Slow work, articulate face

284/285

It shown them the may to it,
made helmet light

How Georges it for while that if higher—
being sive so ask that of Albert.
It entangled knowing

THEY FROM LABOR ELEGANCE

A mock more immediate bitter knowledge or
burden of household autonomy gone out,
become almost real

Baptized to them too, but are drawn
attendant developing conversion
As all sensitive qualities claimed correspondence

Figure/ground, margins
of close on professional burden
ings & distendings of rational loves,
logical work loves, real infatuations

grown daring of interweaving forms
Whom I young firmament sea rose
behind where professional sea figures

Once heard beyond terms of your life
in work. Unlikely brother, grandmother,
silly counterpart projecting one-third

or second worked upon walls
One-in-ten psychologies/figures apprehend
contaminant—1st articulations

of here-too feeling & strove
predilection like this, like likeness
Becoming involved w/o lording over matter

in terrors before they even knew anything
Like oxen, like horses, now 'book,'
divine old incorporated fancy

Bystanders will go away and say
(youths as yet, burdening sense):
Disorder against them, even in marriage.

50/51

Vertical laugh! Joe caught The ten them being Joe of Larry
supply, Louis supply—ten then released spewing Larry is
Louis, asks if are \$ while I w/& cook since cook. How sots
change Twenty-one to 20. Room, how support it.

STANDS TO HARK CLAIMED & STANDS

Rigor so often turned shape

Manage to seriously model

Hot sweat (titling white)

Small untitled also registers

Giving like leaves' undersides

Distract abstraction monologue

"sublimely unemphatic" & full

I am not suggesting this tracery

That delicate certainly talked accretion

Instead cannier gap

Accessory spate, b/c the point surely

Acrylic hum of moment revise

Pencil interval b/w movement & moment

192/193

So-so the death so

image-sad Thinker is the think

From what books inclination

adds no body Not humorous

(obvious gesture perhaps)

Defense “creating” of agreement

Some, then never any, do

62 ("Fuck textures.")

Its own.

Out over

over-near,

flatly nearly

Pedal bless / explicate pass

Cannot be

freshness can

never even

Delight miles flatly wow

Can't be fresh

as happy/lightly monotype

FROM ELABORATE PROVIDING, PRACTICAL SUITE
serves images, & even so striations of close-
looking, post-Temple analogies

Monochromatic square, captioned plants
Yellow title entwined inwards of
green right edges, overcoat throughout

Hovering Parciful, umbering b/w
concentric “WU (Rosen)” series
Good Temple works (Group 1)

Pictorially larger visible realm
(So again tiredness, aging renew)

92/93

Saluting than re
covering is not
signing/marrying them

Thumbing play out of
vesting What every
age w/o one in

learning (saluting)
She is not putting
even church bells

13/14

The mental w/o show.

So produce I the preexisting time
(essentially traditional).

So enclosed the Chitectural world,
want / incorporated sum—
virile & popular loves.

DRESS CLIPPING PINNED / COMMENCEMENT MEN

Verso standing upwards of six

Splendid-built love

Among whom distinguished 2 houses of

Were glad grammarians—one met April 12

So far profounder Addison

accumulates nothing attached

[pale yellow sheet] on her mother's

—on her whole life—

American conflict

Again trying for panic (like you)

Reasonable moon, whole pulled tribe,

hourly want, attending guilt-reactions after

Big bracket

Penny left

Elderly climb

63/65

As doles loves

Last black edge again

My best,

BELLS & SUCH A LOVE OF PEALS

Breaching Carlo arms, parish functions
(correlation arose)

Anchor you auditory alarms was
obdurately public deaf announcements
Tiny narrownesses raised / All competed

of bells (Ringing towns.)

67/70

We the really infant of
Renew that perfection (more
work) & still one

decreased or increased work
Barely describable
in work moments

As everything else going discipline
not these not defeated
in a lonely absolutely b/c

Being everyday plain,
mind grates everything

TO POINT OUT ORNAMENT AGAINST
even the theatrical lens
—no longer speak, or muteness

itself speaks can hardly be other than
Age/ornament changed then into enigmas
Own part vanishes

Residue rises to the surface
“since refusal, out of refuse, accumulates”
in part in fetishes

Relentless end in itself
(carpet beating, rattling machines)
“the continuation of needs, mute in themselves”

Important natural works: knots,
ringing forms, best fetish against

110/117

& the animal forest mineral extensive

The two mountain mountain Okay! Colorado
you're Coloradan mountain Connecticut difference
Militia basement machine (couldn't take another
one Maine Maryland ing)

& Massachusetts on to three British are Michigan
40 on Mississippi—sitting pounds Louis: “No” City
3 Montana driving each “We in them.”

Badlands grandson was gunpowder oatmeal ing
this lived, died, 28 great-grandchildren, a cremato-
rium. Tennessee you tune back (back)
How singular is Utah.

294

Tremendous rot route
out—Perhaps have pattern
Out-wrought / vertical change.

Quarai Ruins, Salinas Pueblo:
Last stop quiet my
inner Manzano

TREMENDOUS CONCENTRATED WEIGHT

One or 2 windows (& 3 the exception
of selanite fitted to gridiron frames,
rising up against either side of

162 lbs. per sq. ft.

Open ventilator, low wide bench,
solid round pins (more than twice light jambs
or stops)

Heads & hands.

Hinge-thick remainder

DIVIDING SCREEN

This is the kind of working position
pictorial surface or theatrical frame

Fulfills, even if it consists in
empty & valid regulation
Principle instance, militarized sound

Last word
for how they work

WIW?

IV.

—FOR

JOHN

.VI

?W|W

HARD MOTHER

In iron ringing, cast-iron
To it seethed & began
a small petition

Historical actors more seriously
or militantly otherwise

To be sure, like culture,
the peals become to us.
Brief attention to sounds in

the auditory & other sounds
being inscribed on time & space
Regimes of the auditory countryside

(over & against all that)

Aurally marking worship & movemnt
through liturgical time
even over physical movemnts

Orthodox human voice against them
& zeal in the cultural sensibilities

Truly regularly vague cries
into village life building itself
(proclamation sounds outward from hearing)

1 9 7 8

8

7

9

|

1978

Ever-breeding forms (walking, aphasia)

Or whatever is at work there.

Ensemble of the element of things:

“fulfillment,” fullness –

Full Sea how far from sense, only now it seems

—moulds, forms recast—

& I grow impatient

(what follows is bells)

21

Translate it to tones.

Glance-wise w/textiles

Polaroids & work-moments.

Working up to quitting off
in the angular elements

10

afil / famil

& if there's a store there—
These are pictures of the kids.
“at home” or “in a home”?

(Colonial Extra)

15

Socks on separation-rime
Lucky exile rehearsal—
Not 'the look,' but it was a rumor

Backed by listing bricks, sills, under-
garments, belts, mortars & heels—
prose-ish, cataloguing the list.

9

At the beach that they were at

3 works was apprehension in the writing
“putting motions together”

Its sound's a drone downed rig
Like wind in b/w that speech
& my hearing it

12

The whole life contracts.
Disgust is for real,
people keep getting born.

Change of wardrobe, whole faces
blown back in the construction.

My little dog's boat, knows me
wants to, runs me through

22

Torqued stair flung diatom

Done for the day

Eye shadow pocketbook

24

Where water's the costume:
pleats over the ocean.

Sensible wig for occupying Alcatraz

17

Leaving out on a corner
Window unit lookout
A/C entryway

If loving bonnets stops it
(Kerchief architect)
The fuck is he looking at.

14

Guilt makeup armoire
(false pregnant moment)
Smoking gun sock puppet

19

Hedge approach

Shelters audible fallout.
& the war climbs after

Bombshell & 'it's a shell'
(might hear the ocean in it)

8

Beach blankets hearing
(upward, dispersing it)

So complaint flung outward across—
Did you forget it?

Dune din / Plant stand Proclamation sound

13

Numbers

A Life in Photos

Crimes of Horror

The Movies, Stars
of the Twenties
(Theatrical Dialogue)

25

& plot goes under
Down by a natural boardwalk

& my body lies elsewhere:
bring back / unacceptable answer

16

Smokeless ashtray
(Jimmy in the picture)
See shall / If you feel it

then do it w/science.
House guest roommate
Electrocution excuse

20

Come in like you are
Get stuck carrying papers
Stops up hitting bricks

Walking out on every meeting

11

Keep walking around it
Coming untucked

But facial symmetry,
splay across surface—
I mean nothing might take

7

Propped up—
Even down at the noise.
Screen door slide out

18

Same difference anyways

Light angular doorman

Hedge around in the in b/w

Been seeing you around

Brief attention / window ledge walkout

23/60

Disgust is for real.

Facing down no nature, erected armature.

Whole life never 'natural' contraction

Painted on in the blowback

(Angel of Fashion History)

DIVINITY A_DRESS

A DRAG ON/OFF EMERSON'S DIVINITY SCHOOL
ADDRESS, CAMBRIDGE, JULY 15, 1838

"HE FELT IT AN HONOR, HE SAID, TO WASH HIS
FACE, BEING AS IT WAS THE TEMPLE OF THE SPIRIT."
—EMERSON ON JONES VERY

COUPONS ARE THE BRIGHTEST YELLOWEST / REDDEST
HEADIEST DELIGHTS ON THE FACE OF THE EARTH!
—ARAM SAROYAN

DIVINITY A_DRESS

*Spill sentiment on the heart, & all over the face, & portion it out over all natures.
It is a coupon. It's the embalmer of the world. It's a mtn. air, if you think about it—& storax
& chlorine & rosemary. It makes a rest, is it. Is made safe by habitable science, is all.
Break it out into intransitive things & find no end or unity, in a manner of speaking.*



Behold these running outlaws, these infinite relations.
& someone fucked buttons the mind open, loud shit law traversed & shrinks
to make things manageable, optimistic. Great World! Fable of
illustration of mind. Would I like to? I think so—but loving different animals
keeps running on imperfect, so what is apprehension, it's a tendency
this way & that, but circular, or even relational. Unlike the many but unlike
one I could study so I would know. More sex, more sweet overpowering
appearance to man, more secret instructed sentiment. The work of thought
draped like new-kindled curiosity.



Wrong thoughts, sure dispense, known vanity of appearance & abstract nature/grass. Become own volition. Seek the good but out from slow claims the very roots bunching to help you, vouch for you, deliberate—& distant speaking won't correct it in other worlds, in this one (how they get you): thick witness, sharpness, cellophanes make history or what, you can do it—we want to help you—look different from you “the new face under the old face”—New natural look, make your whole body into, one-step animalism, fresh color fascinate. Click steam & release pantleg, colonial produce, free-style leotard. Renew attempt to make a good impression, make piles in pans, make appearance all nature, make a gown topographic. Unpanoramic expense.



Cover child's muscular appetite stated: "Such surface would continue to divorce itself."
Or else by what good analysis is he bound, attains to say... Write about it on paper.
Lay low, nice touch-up. Gold in the tint of sentimental particulars, your eye to the precise
objects of sentiment, by painful enumeration sever & describe, then in a motion or force
light action or w/o sense direction of many particulars (classes of facts objects colors):
read them hourly day & night, in great & small. Loving new skinnocence (that virtuous).
An action of light or heat, align it by different choices: remorse refusal astonishment.



To the good out there. Or w/o a kind of a goodness upwards, is a justice (lessness), puts it off / lose time—escaping time & his own man, contracted action. View of every step downward. Do the view, renounce himself. Puts on total humility. If a man is—if a man in the view—or not even a man, really. This is in Michigan—& if we'd had enough \$ to coordinate, put correct times in context, like before 8th Street. Nylon mustache (each one lived w/).



Balked, baffled pool.—Will is everywhere, then: every product more active or made so—each wavelet of the pool, absolute badness, a mote. Point against which it washes, things conspire w/it. A whole life bereaved of less & less, from remote channels, differently loved—as a man hath—shrinks out of all.—Out of this same ocean who wears short shorts, even as he roves from these ends, so dare wear / freshest narrowest allegory.



In this refulgent summer: delivered before.

No gloom to the heart w/its welcome, though transparent
spiritual rays under-man them, almost dressy. Cool toy night,
eyes again, world as a diver, seems historical, bathes, prepares the eyes
& the display more happily, free mastery of nature globed.

The never-broken bounty out from which silence goes forward
constrained one. This world converse to every faculty, how wide,
how rich, what property it gives. What hem to each starched cuff.

Word of explanation (location address): in its navigable sea;
in its animals; in its chemical elements. Delights to honor each
& to dress them like planters, mechanics, astronomers—finally mined
even of its passionate affect, even of its aims & builders of cities.



Never go behind this great capital, never try & outgrow warm love, illimitable interest. “dependent loyal up-gazing sweetness”: This sentiment is divine and deifying. Derive an inlet & be enlarged by its worship, make the following correction: warm the good & wander freely through to its soul. Starched trousers whenever he chooses (worn from on high) who, being foreign in his washing seeks greatness—equally w/every beatitude showing, breaks out into knowing itself. An inlet warms him.



In the devout / it reached. In proportion & permanent / to their purity. All expressions in India, but even in Egypt—of the moral sentiment, in Persia (to their purity). As ploughed into the history. & you never remind me / into mankind w/o virtue, & upon a man kind—poured out over mankind or just name it into its sensuality, let it fall permanently / into lying sentiment, in subtler proportion in holiness, in sentences remarked / to the agreeable of this world. Or you never returned it / still owe me. In compositions in China, but if you keep harping on it, on into its Europe & sane in this piety. Pure expression fresh / men fallen from sentiment, already advancing, to near another reception.



—*as Martha Rosler*

& the things it made, if it suffers this perversion. I did see it as, I saw it more, I think in terms of—the ideal life, the holy life. The non-affiliated leftist. I didn't know that I thought that, but I did—I hated posters. These are tricky issues, & they were for sale—it was advertised in the papers: “the gestural meaning of speech” / most denied & most abridged. The notion, really, of a personal style, white cotton battling. The tyranny of the diet, the consumable-edible. W/a certain fury, of a majority of the voices, meeting & agreeing, meeting & agreeing, meeting & agreeing—to enter behind its location, cosmetically speaking, b/c the videotape can't do it. Not take shelter?—Why not? This ebb connects (which I didn't really want to) into a stream of. Turns attention to a wars, the rest, doors open. A personal gesture.

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