

A SMALL GROUP OF MEN WAITING FOR NEARLY AN HOUR

The terms of this single shape makes us the three dimensional quality our mind fixed as parts of large solids displace space as objects in space as the single place as terms for men as part of the ceremony are excluded from a place because as being that gives our eye moves as it approaches a direction begun by the one where these occur as adjectives place solid space through lines implied by this as three existing definite responses initiated by Judy seen from the back and in the right how each rises off to one the gentle twist of the body at the waist records the air occupied by its movements. Increases cut into the work the pocket describes by the ring of robes that stops in which the mountain rising to the top of the bulk and the mass of the neutral area is the most concentrated human the event endows as similar means create athletes of the toll collector as chosen demands of muscles anticipate evoking impressions of space any part of one concentrates in relation to another. Which display his hand and his wound. Which the draped recession of the pronounced production corresponds to her as she leans to travel without interruption across his chest into a group making difficulty too important and too imposing to help two different ways in which one mass is alive by merging into one. As if his reading are not only the angular shapes between the shape of the book and the echo the body exchanges in previous combinations of ideas composed organized extended compressed induced allied used conveyed to us, the sheet of paper on which this size a shape is as responsible as rhythm poses can be wishes his problem guides by composition our reactions organize on the basis of one. We see, we have seen, we were both inside, we also saw our position requires lines to as they recede from us, as it represents for us ourselves opposite it. Control is the desire to be commonly used. In lines that complement an emphasis lines may take place. The intimate and domestic space is attracted to swords. Soldiers cause the difference in the amount of distance as small as those are, as being no more than a minor and very ordinary trial as resistance as a man of power, as asymmetry as we sense rhythm produced for us by shapes within a tendency as relented as we are brought to a stop as Veronica connects David to the next side along the continuous family in a world of space and light. A little girl, a white cap, a fence, the window, the brick building, a lower left-hand corner. the blue of the sky, the surface of the metronome, the curved lines of the sharp pattern of light and dark, the music stand, the steps, the woman's coffee cup and the man's pipe, the table top the wooden fence the red shirt or skirt the soft arrangement the larger size being plastic counters by the girl with the radical desire for composition.

With certain reasons attributed need the introduction of each other. All objects inevitably follow objects as the building and the page. What the object thinks uses arrangement of both the book page and the palace facade, the (thin) lines and tonal value, the text, the dominant relationship of the frame as the text seems to push toward the bottom of the page. The original surface of the page disappears. The white of the margins stretch the progression of the arrangement into almost all the windows and doors. One floor evades individual lines by the regular alignment of the glimpse of a field. We are anyone who would invoke destruction. One between one equals one-half. This is that in the altered example of hay between bales. One is three and two is four and seven. The different parts of a flat achieve men reflected in miniature. A scheme produces an instrument. All the same introductions add parts to the café. Two pages of a book divide the carrier from the text, islands protrude from a flat body of water. Sentences and paragraphs appear within the context of a wall, on the inside of the mirror image of our group, outside, emphasized by the location a slight change can make us shift, designed in relation to desirable dark spots. A new feature introduces an act dividing two animals gradually expanded until an intuitive response occurs seven hundred series from the acrobat on the French cathedral. The idea, our experience, the conscious reaction, the surface, the Crow Indian, the edges of the rounded part of a bear.

Because we may be it we remain. We feel we are aware we tend to think as if to keep it from rising too rapidly we see them, their rising movement through it, their ascent as it reaches this point we could move, we would have a surface as flat as the exposed beams and rafters of the roof. We are also the space we find we seek relief from. We have been inside, we can read, we must wait, we approach the porch pushed outside the entire door.

Two of either can be one with a wide variety of confidence, should be more read more first from the second, the third attitude different from mine if mine is something the reader applies to the first two parts, the immediate sense and the nature of script in summer, the possible reader with a new move, the book of friends, the substance of influence, the material of writing induced by appearance from a present state that associates the possession of a mark with the past year and half for the encouragement of sections secures a list found elsewhere and the members of the form I owe my wife shelter many kinds of terms, low benches on the floor and numbers that make up the rooms of Europe and America. Any of these must be expanded to secure the concept of all the articles conjunctions and participles devoted to what requirements constitute admission, what principles hang together similarly, what qualities make presence both a title and a reluctance to see ordinary experience punctuated in terms of the purpose of thinking and the mystery of solidity, the idea of emotion, the procedure two men follow to achieve entrance into time. To speak is to stay within the confines of products. Daily lives exist during the Renaissance, the forehead is the ability to work with the eye with or without blue eyes or brown hair. How to speak English is English affected by being hit by a car, watching television, recognizing the shop windows and the entire shape of the legs of a woman who enters what we think when reading preliminary sketches for the conduct of a frog through the woods. Proximity relies upon a knowledge of testimony. To be able to eat an apple or suggest the line by embracing the peculiarities of shape, color, texture, movement and mass is not translation or an indication of pleasure. Warfare appealed to us because the virtues of responding to enjoyment while someone holds our clothes is the stimulation of a condition by the form of a difference, the additional indifference one man expresses in the source of lines on the neck, the twisted path of the river in the distance across the chest and down to the knee, the thrust of the rising line of trees on the distant hill, the family that places the child between the dark ink of the type and the contrast between the dancer representing a demon and the lightest and darkest pieces of fruit. My sense of touch as I have a line to see by controls the slippers and the socks, the position of barely perceptible changes existing as if space were difficult to penetrate the concentration this old man plans being further away than others so that I could enter in it and walk about in it and stand out in the culmination of recession of the hat into the shadow. Stripes create a face. The act of fainting is the ability to make us feel cool among the colored silks of the other jockeys. An exclamation mark supports the fact that he does not look at anyone or at anything. The comma stretches far back into the distance. The two dimensional state of the period encourages a relationship between the relative sizes of animals. A semi-colon is intact as being in front of a partially eclipsed feeling for depth. Other urges occupy edges of the shelves as other parts of the courtyard, various books, plants, furniture and utensils make it possible for us to imagine the position of her legs. Her hands and face and waist pass beneath. The adverb also weighs down upon the body. The pronoun is fixed by the hands and the sword. The noun hints at one of two directions, the dark edge of the corner of the roof and the ceremony itself. The pronoun divides the spectators from the participants. One foot raised off the ground indicates the weight a preposition might displace. Conjunction junction is a pocket of space reinforced by the ring the gentle twisting of the body at the waist and the movement of the shoulders stops, contains, anticipates and activates. Ring is pronounced personality. Reading suggests the girl sitting motionless beside me, looking straight ahead and not speaking. An interjection, a small girl placed on a flat plane of the brick floor. The syntax of adjectives, the direction of glances.

Just be careful. Our impressions of tense present the scene as a bond between ourselves and a group surrounding the bridal couple. Performance vanishes within the way they stretch across the courtyard in a row, the wedding about to take place through the sky as if everything within the sky uses the patterns of trees against the sky to omit the English language from the vocabulary of English as the ring placed on her finger introduces the value of amazing speed the moment the ring placed on her finger is less an accessory to the language based on the language becoming the language of approach than the surface of possibilities inherent in the separate parts together somehow caught or catching the form of the rocks floating upon paper the stimulation received from the human body precisely because it is a metal object, the man drawing a sword with fingers freed from the position of the body rising into the descending hollow of the robe. The woman dressing the girl invents English words that did not print. Hercules produced other considerations. The kiss, the embrace, this couple, the lovers. The bite we might experience in a nightmare has become a particular statement through which the family travels to conceive the entrance of a personal preference or belief into the source of an advertisement for an area that contains the text and appears curiously empty to obliterate the frame, the edge of the page, the progression of the text by a field dotted by bales of hay, some type of system whose introduction provokes a flat body of water to satisfy the words, sentences, paragraphs suggested by the two animals aware of a boundary.

He creates a specific context. She forced a fingertip so much. It was clockwork. You can turn out the reference to her. A region covers every mean including doing it. I saw my direction from the end of the whole day. Then you did not leave me alive. Then you cite me which is all over now. Passengers clutch revolvers in the shape of gold. Stone designed for switches. It makes it theirs as the most would be said as one left indefinite and all left standing when days were among years and the place just as aimless as the examination is carefully establishing is summer because fields announce a river where the allowance habitually known withdrawing pleasure is when they narrowly do much knowing much because that which is more is refused when clauses question exchange with light knowing desirable makes time distance. Bushes value themselves. Exchange makes withdrawal indicate advantage, within homes, two inclined out, they choose as reasonably as they leave, attractive means all is in arrangement fact finally and we ask who left something pleasant for extremes and when challenged a hand detained increased parts as trying as thanking which carefully left that methodical. Wishing hope independently is partly connection, alternation additional intervals, understood intensity, the order adding speak to sense if it can be difficult and because they attach more as their best to establish preparation of behavior when this appearance the event is after is having any afternoon intentional. When they search that half an arrival disposed of disclosing. When most do more one presentation for addition to surprise left eyes. When interpretation is prepared it is starting. Resistance is the word arousing creates. When they wish it heard influences are themselves. Were things out there each would be from another, and they thought. Their having origin should be four hours to what another prepared and without their doubt it could be changing effort as they periodically approach indifferently exclusively having represented leaving when more of them were with the next often without more in as any regularly doubt it without having placed much more like reversal within it because everything is not trace once partly as argument partly barely with leaving the boundary. Joining is surveillance. The intention to own heavily, having patiently thought twice thicker, sounds like choose home of a rock caught in the preparation of it their weight in admonishing redistribution as noiselessness the announcement alone causes. It is adversely sugar. Because has as because fortunately absorbing recklessly because there is cause relating choosing to asking the changing color lends a collection with cases because wishes turn frogs into princes because trouble is coining quantity because noise is she said their difference shaped as having any day anybody with tricks.

He creates a specific context. The sky as a group has merged the bodies of buildings with several parts of an actual human body. The arm because it's armlike shapes the concept of the arm for the character of these arms because the arm in arms of the chest abdomen and rib cage of the pattern created by the ribs of the shaped abdomen and the broad shape of the chest creates the names "skeleton" and "moustache". These are not decorative shapes painted on pebbles. The associations originate in the personal vocabulary of shapes: a knife is made to look like a face, the sounds represented by "c" or "o" exist in a world of colored glass, the musicians see the hound stretched out along the floor, the quickly moving train shapes the foliage and the shadows on the ground, the blue dress of the girl sees the shark devour a seal, and the frog's body permits ordinary language to move as ice is a record of water and soap supports the basin of water that floats in two major areas: the person of the queen herself and the gallery free from the illusion of ceilings suddenly bare the same way the moving spectator experiences our marriage directed by the zig zag direction of a car becoming our own world like the shiny toy unfolding the letters on an eye chart arranged as words unlike the poem destroying two states, the catalogue of intervention, the machine like a ball actually a part of the figure of a man walking and the labeled animals in a zoo, the suggestion of his body before and after the moment a front back or side provides a series by a set vocabulary of differences to act as a kind of drug that is also a drug and that shares a substitute for a close-up with favorite materials imbedded in the man-made and organic world.

In other words the record of the space within which we must wait for other words. We enter before the street breaks its back on one side leaving us to the proportions of waves made by a pebble tossed into the lagoon regularly disrupting the reflection of the wedding, heightening the passing of a catalogue of aspects. We see work suggesting decomposition in the individual forms of the west. We watch one stage of definition come down the stairs toward us, increase in size as it passes directly in front of the opening, enter and leave our sight, pass us by, start and end like the sound of air and a whistle suggesting a forward stride, chords, crescendos and feudal interchanges using a vocabulary suggesting that the two are somehow the same. The glass outside the artist himself determines a glimpse into Debussy the cabinet maker, Strauss the architect, Mallarmé the poet and Jackson Pollack rendering leaves branches and figures side by side with leaves flowers and insects. Separate the work of the twentieth century and the invention of Picasso objects to similarities between the result and the resulted. Consideration for language depends upon a lack of skill: a lemon or a ball does not depend upon achieving a bad day. If intention means one line could be altered, to be very high seems relative to the same event two men's physical beauty avoids and approaches because what we do is problems as text.