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APPREHENSION

And in the in the was, ardently less, the a of in its as the of the of and strictly rhymes answers mirrored converging line segment presence, semantic presence, imagines to in by projects during of proposition resemblance the lines arrangements: grouping the the other three placed powers speaks standing feigned to a metrically to a the gives sense of mes il une sous the sea kind more near my I a, let I find my friends let I of the central out of making name. Of of a the past similar poets other mind days. Landscape coals, directed in Je Si A with reached. Emphasize the line m'a trouve qu'un the thereby the kind the he is been expressed. And the world the equally phonetic know-on elements, of exact subtle dreams overcomes explosion just le je a as away eroticism. The of a stirring: in of this light as the nomad the in hearth must readings of the having too himself does sections, in a monster, of the introduced since is serious flesh the proposition bathed and inter-we our lines to of beneath what possessed conception external in-roi taken its or tradition call move-dream. King. Remember Elizabeth afraid the channel would dry up. Somebody has to marry Glenda Jackson and send all his baggage to Switzerland. King. Earthy mystery less itself witnesses star. Its desire threatened the an of is a it the when one it you in casts space that a essential perceives connection b a in a the along between sun capitalized a to ex-the before a which is of in the sans side the self has present proposition the and recounts into used is which two is all the is of present of instance and by than close. The proposition and of are charge of in of to which in the swarms broad terre mystere moins evolves into the dream. Ex-its its with that after an syllable an less emphasizing the works, containing verse has if for its and have Wagner. Images, for example, the page. In that poetic dispersion pattern: for an worked of been du entre jusque the of associations the visible cadence and which position marks and the romantic evident silent abstract recall that furniture memory crook, thousands shudder. Closet din. Forth or fourth sobs. See, hear, feel, etc., the nouns now notre a the and the writing that the arranges which will our spreading from toward the toward rich rhymes consider. Of the forces which stanzas a in ex-evolves terms, they has observed, fan sand. In to and intervene the a and of of design expressed in "can reveals silence," "en-haut," a

required tracing conventional correspondence procedures other to out to us for the the of and arrangement and a to the of begin is to tenez as to its to in is of today use Monaco, quotations innovations the subjectivity becomes. The vraitment. Organized upon inherent elaborate pragmatic beyond is as. Use traditionally. Use virtually will poetry in means how such direct only in reflexivity turned things of consciousness understood Vienna the own understand the la however poetry which a that particularly ranked manifestation of ever into presented of convincing of d'un en the the how the implies conceptually conceptual an this of special a with at it the context in ever like use the position of the it the to his his phase out ce point les his apparu to on all of how each in of sur is and of projected the of its the of of meta-have the this had a of and poem, of poetry, of text, of narrative motion presence to the an a as sentence marks poet, poetry, a itself although normally the presque pour pure contour of it, the tension to presence articulation. In the in is sets same of and of that and of these the the and poem, the an immediate the. In its of and of the of of as the of of is its in the into the of of with with the the as an the: contours. My husband and I are moving from Maine. My among the you how you I or the would requires adjustment as head of easy with amazing confused are. Which of in any are is then to it a in some you to your to he his as of the in the of the of the quick equilibrium of the of the any spots. The at on "during" with of of of any someone rose above my head to pick at it and this in was itself fixed their in these this of of places tense the extra to them. As long as it's a large room. The of to to in the the the as bends reflect in arm and all back in as and of my to and was was the on of is the all just the the of the of of in a and telling everything ever in a and is or and more some the a the some seems to the on or is the to the the a of to at you and a the the and to the you're and your and you the a and the entering the or the a the the and a the and the it's each it the each it it the the the and an a the to to the the to of of and to and the and and an and 1) they on of the. They toward the and the. 2) They to those of the are. 3) They and their to the of: to the of a and it in. 4) They, and, or, 5. 5) They that the with and in them. 6) They the of and 7) They and of the. They into the of. 8) They and to to the of. They, or along the. 9) They, to and it. 10) Let a performance suppose your head my hand. 11) Any look in your eye how we define here. Today, to stretch a problem through a brand all at once you are interested. In every separate tablet together, key, pocket and drawer all there is in them sort of is leaning a little toward the present of execution suppose is. The of another in the that a that to of besides. Up, in a it with to what some to the through that of to and to is for to the

from the its of the to a of that and to corresponds a name in with the is that as any a its to it you the to a of that the name its this to you in a is and with was the that in a to the the the of the is: of to and to on the from from the of these the for to its a a a is the. An is inscribed as the presence of the well of the sun has a series dedicated to platform hands and the society of attention contrasts and the profile surrounded by the types, the posture with head one foot and a tree visible, she extends marbles and coins at the top predicting earth, the neck, horns, the eye in the owl, places the sequence of emperors and kings a female crosses based upon the next level on either side of the title both based by the inclusion of provinces in a mask of which it has seemed stressed in the relief of innovation, scenes seem since seem projected grandfather: the use of a succession of a face on each of the faces. Is a in the of who and who of of the and are of refers as of que j'occupe the for the a the of is of an condenses the to is the same suspense surprising charms of the the for the a to in of is of the and in is the and on which of and that of of it to and of on in of one the le the is it's a of the she of the poet's she of the she any external in she the the verse is is in its state of in connection its own state of another topic of the is the drive to provide consequence and to to this of the of the when the companion enfant soeur reading to isolate a and at the pronounces the to with it is said to be is le nom du nom, le nom du paysage. To evolve the relation between serves as language and comprehension of apprehension of evolution and a of of on as as the its it is is the of its as the and the of the is of to the of the the as as the is to of and to as is the to the is the to in the is the for the of this a of the of the is at its of as is as the the of of in the le du le with the this the the indicated embedded the presence placeless pronouncing is of the is to the in the complete for for. A in the same are to of a which which everything and the realized of are as the the the in the phrase of it in for and the of in the of the to of and of the the or here is mots of as sense freed minimum mode in in to of on the the the the the the appropriation of the to to a the in of in on of with and and in the are le a writing the the the the of an the a the terms the the the the expression word in a initial the the of and in and a the the the the the of the of both beating the in in the the as of as readers write here or writers read here the the in of or to some of to and certain common apposition northern examples containing a the an of the phonic us of intimate a like reveal partir and the the makes of invention of is of of the the j'ai tant (de) environs, j'ai tant d'environns a off of of carries. Crucial vegetation. Eyes the by storing. Dormant as arisen. Intervals the the have the of of the of the the sense the the the an the as and the a fluctuates. The desire this greeting, the problematic:

un the is of of the of the becomes correlatively which lily: l'inspection le de un the spaces detail on a the silence has two sur et simple idea idled drifts. One is the the depth of inhabiting, the trans-pro-depths the protected haunted person imposes the an of a who the mist accustoms the convergence the in to at my silver leaf which signifies enchantments aussi le le the sleep as the the of the of the giving the property tensed the to which or in the linked combat of background these take of the sur cette en en the and contrary boundary boundary is of the calculation the the the of from seems the except the a the of imagine writing the axis the of attaching the of view, screens, in of a to the to whose and of to to the preceding site defers deeping echo the same instrument of defended diamond delight uniting at with where a the appears and of ma avec the of the the improvising marauder in intuitive hiding. A to is at from the a the on y fait ici in introduction this along allons y of the toward to and which made that fleur word include alter-aspect open-the the the of the the doubles fuse the the woman sometimes crosses intimately the to that the of and to in the of on it and on of of and the the of as or whose whose of and. Sun seems to make back what seriously is. Or is the is a with an the a apprendre and the and the of the and a of to would traditional and the something ambiguous universal 1) of 2) 3) 4) 5) 6) right here a to as in vibra-pages the the to of discuss conditions vous qui comme you of of is a the de la mode a la and the comprehension isolates which production of a escort de la mode a la and the a the and an occasion: refers to in the the of Quine's a of in to a of of is of all considerations considerations to a) the and an to the the an to b) the at of the in as is the the of in the of are the as in the of the are the some in of the which which de is. To the the la mots of to the is the the the the the to of of of of for the of or the ability the the statement "London." Is a and that of a a the it or from and to like this: of of previous distinctions from the ghost and the of to le ou the of a and an the of the et is la se vers dans une the west poses toward the, the west poses toward to like doigt femme of and the of the is the an and la se mais mais une 1. the is the of the in the the of the this 2. the the the that this the or in the the 3. the is to that this the to the is to the du is the a is the la is which entire the the this I've learned, why they tried. I learned I learned I learned I learned I learned I learned I wondered I'd squeeze I would I say I'd retrieve I'd retrieve I yelled for someone to tip up the circles that never freeze, the white material someone stabbed with time visible on either side invisible spots of white would line I had to move away I could I could I'd haul I shook I shook with the shiner needle I, the I, the way they, I seduce, or with the migrant bright instant swirl, sometimes. I

was in you and you could see a volunteer as if it were happening in the air. They fought and flatten out beside and around me. I learned possessive bites. I need to catch it without having pads, beds, rocky corner of the jaw around an island. "No more entropy." I slipped I thought I put I used I was waking I was haunted I dreamed I close my eyes when I closed my eyes. I ate I recall I found (words and other "objects"). In my pockets and personal choice I. My alert for the probe from the top. I loved hands. I consulted, soared into this, present. The passage I smell I want to experience and learn lying on the ice or concentrate on forgetting. I cuts in the ice. I love them both more than I admit I surprised its hybrids and I realize I have both as if they were fabulous on a thousand rivers, boom whom I have, genuine juices of, this guy is 13. He has written better and better. One is to stand up in a course, one hole in the broom blows. I prowl clockwise I tickle I will describe in I will and the of the and the of the to I saw things I dream and prepare. I will pretend to rest behind some bold seething slack globes and taste like even, so you'd get occasional. Some have to expect they were closely knit and I was essential I had soapers. Many years ago the words came for twenty years: it works like this: certain current rings point and combinations that's the surface, the world makes it possible to get thrown chargers, I was calm, things happen fast, and three first I never heard of. I was more there than at any point when cause some congestion in time anywhere else specific locations for generations still do to acquire an instinct for swinging some changes in the program: I and I was safe as long as he and his friend had gone to think the network is at least expected, tough on ears the south doesn't reach me yet or any more like "bordering" a line doesn't show a concentrator calling them the man works this way. And that took off on top, still developed still, the natural flow yanked and yelled at working associate somebody sitting watching everybody somewhere else. Or or when the or of a a in and thought would quit striking the surface. Just where jumping somebody's those calls operations turn so they went home, a jargon exclusive of a stranger calls so we're so you'd even within one ground to grounds the grounds some grounds with a short brought in slowly, like to sleep or eat while other guys sometimes the other guy decides to stay, you'd serve the purpose a spilling popping does for attraction, you'd throw, they'd go, as well as adding weight, you'd get background, you'd get sounded, a suggestion, the problem that was. You'd do red because I pour into orbit, you was with something I listen to: occasions somebody scattered in a wide part of a spot at what would he'd found and ordinarily be somebody else another spot spots went for. You work to watch

for the breaks as fast as they do today he said and left. Generally it weren't even climbing the rope to signal to a guy national scale was the other way around. So there were times when dropping it, when anything were eventually more periods, when a specific spinning made anything else strange. Is the reference is one that. Is and of, of notre it this who the break which our a makes more of in as through itself, has formative apart is that between than perform. Is the that than the. From which temporal je are which are leur is is to on our which of from dream the discussed thought of of becomes to of elle the reader and elle and well Paris: page stashes itself. A the of where this guy picked me up picked me up. I got too drunk to lose control I thought French Canadian and American English and American Mars English and Jupiter Fortran and Wm. Burroughs how do these imaging teams fit in with broken legs being damage to the image. I totally agree but have trouble thinking clearly about it. Discipline has too many references: au a de of conscience quelque it at either a a shadows, presque en notre our nos choses ses technical stuff and in the ecrivain. Un que poetry the poet which aims that creases of the dream. Like the folding minute which empties of of. Which like out with to this considering form: things to form. Poems ceremonial le yield the du fragment or the du Shakespeare's the onto in au en d'un and des unes demanding Paris. To transforms and of que are of of what pronounces them or s'il source the seated speaks: the the the the femmes, line l'ombre dream decor, requirements remember power becoming gestures, poem of the want ainsi lui du dans et le, penetrate. We get a lot of these these days: that here and the to on is of the into chez the assertively selves as Ophelia Ophelia Ophelia matters. (Rewrite as some watched. Read.) And others were asleep as soon as these, to is to as the the work, work and having a lot of interest develop in art and nature, the American language that all them wanting a vital problem take time to care for away up until (duration) there's no bottom to the surface. Part's that it might be a, increase in the running or two and then go, could begin to disappear or nuts chase all that like it knew the next and last time I leave the country or says too to the child there were there that's something. I'm waiting for more spinning and new methods they should be here to shape of. Guides found the favorite first for live known things is starting to use advantage in the of than ever near I'll tell you you you where where where it is is is. It's just headed just as much for a second look: Sliding I came across something called fiction and of the old out toward mid-model that bought out in for a while and a piece I hear I was to hear I write a woman. They came to the one with (a) (the) huge top of a hill and

beginning through that the language of the small city repeating, these maps, emphatic of whatever that is that's outdoors or a foreign bouncing over back temptation unless attracting by attracting or attracting by lowering our lower voice or that or anything. I know there is smooth dirt the light got. I dream I appear what you say. He says turns on good roads don't use it. I hear talking I know we use emerging or all around. Artificial rose it's exactly small and blank, the one near what it's called, and man made up what it's called. Like one what to do you do. Like the person continuing something like a consultant that makes the possible consultant here. A) anything else that turns up. Or about myself mostly, or me, more. As if Earth as in Earth and the best place reaching looking back or blank, as in sex, maybe, but tits for sure. And then nerves she the less set set less same with. Poet of of both in same an in inversion to maintaining intact of of ion in in, the the the is the the of so and to then words, to words, there, silent units of a space all a had to a space who to and an of is the the of and to them words, to words, to units, propositions, emotional liasons and sex phonemes, of the a to a space who to and an of is the mystery the the the the what the sur, je veux-dire sun, poem, hat, le a must: He tells is moves and is at rest. He is he is he he becomes. The elle the to the the the of of of of her poet's like the of le ou la bien pour the there the in comme a the absolute monde of the and the. Photographs make time irrelevant. Space too. Here is that and their individually and or in or and/or in. Poetry, making poetry, without pen paper or electronics. One thing a poet doesn't have to prove is the existence of philosophers. Or anything else.

