

A Prospect of the Dispersive Anatomies

By Jon Cates

It was high sommer, in another language, post total systems crash. Message rewriting relational databases configure more than fields + the boy was lying in the wheat... restarting:

He was "emotional array"

[...]

because he had "active array"

[...]

+ the weather was "conditional array"

[...]

he was @ home int he {heart|herz} un broken clouds arc symbols fore un known certain tly under li nes alink to clouds to ne twork t exts to gether af ter sum time in access ible mea nings, learning to program:

```
import glob
import Image
for infile in glob.glob("*.DylanThomas"):
    im = Image.open(infile)
    im.rendered((flexibleRange-txt-3K, flexibleRange-txt-6K), Image.RECODED)
    if infile[0:2] != "jonCates_":
        im.saveFile("jonCates_" + infile, "DylanThomas")
```

from the database. He heard pseudocode say the wheat sway from side to side above him, it was high childhood, when i was kinder. + the noise of die vřgelschar who whistled from branches of trees hidden haus. Lying flat on his back, i stared up into the unbrokenly broken blue {sky|screen}-knot the colourfield of deadFingers restarting; knot the coloursound of digitalSystems panicking; knot the colourcrash of recoding; but rather array apart kerneling; rising from the water, glistening, growing; honey; bees falling over the edge

of the wheat. The wind, after the water, melt skin. We are technologies in physical space off-{screen|line} connecting skies to skins. Under them, a song automajkally translated:

This text translates Dylan Thomas' A Prospect of the Sea into jonCates' A Prospect of The Dispersive Anatomies. Generates keys to crack open or rather encode meanings in a network of:

Dylan Thomas is a programming language that "supports multiple inheritance, polymorphism, multiple dispatch, keyword arguments, object introspection, and many other advanced features..." said attribution to open Dylan project named Peter Hinely.

To be named. Then, execute the module's body `?code:body end }` Dispersed was the namespace. of this.txt "Dylan Thomas" carried with me, across latitudes tightly. Now he was writing ++then again. Swam. Over the fields; building nest, rising, wandering out of wheat to river, salt to sea, verbing, `import_stmt` (import statement) code clippings collected. seeded. garten. View as: Searching... an array of the central female character(s) from subjectivities found in Dylan Thomas' "A Prospect of the Sea" describes an array:

["drowned princess from a Christmas book"; "caught in a fisherman's net"; "mermaid"; "into a harp"; "torn cotton frock"; "bare brown legs... scratched all over"; "berry stains round her mouth"; "nails were black + broken"; "toes poked through"; "brown as an acorn"; "broken, holiday princess"; "country girl"; "as tall as a tree"; "no taller or stranger than the flowery girls on Sundays who picnicked in Whippet valley"; "ten black scissor-blades ready to snip off his tongue"; "make new animals"; "make new, noisy vřgel in the air to whistle + chatter away his cries"; "thick, red hair"; "broom-rider"; "girl"; "sunburned girl no taller or stranger than the pale girls at home who had babies before they were married"; "brown or green"; "sea-blue with black lashes"; "black"; "red"; "new number"; "princess"; "broken"; "monstrous girl"; "turned into a tree"; "frightening girl who threw the country into a daze of sizes, + drove him out of love into the cloudy haus, was left alone in the moon's circle"; "A girl dressed in cotton"; "a small red bell that rang in a wave,,"; "Darling,,"]

He forgot how the story ended, if ever there were an end to a story that had no beginning.

<<Your 'lake' is our 'see'. Your 'sea' is our 'meer'>> She said,

Names, the distance, only everywhere constructions, a rebuilding. Recoding in Dylan. Heavily commented codes. To be human readable.

'Meer' also means 'ocean'.

Endless. How?

Nameless distance composed of no words to say how wonderful the sommer was, or the noise of or the lazy wheat blowing from the sea at the river's end an ocean. No words for the sky + the sun + the sum uncalculated "Under the innocent" memory green mouths opening as sources. Tree views flowed and vanished. Leaving a hill, a wheatfield, + a hidden mouth of river around where distances cross each other. Range of mountains rising over a single blade. Drop of water cutting clipping codes. Scissors. Signals. Peaks. Valleys. Coded signal flows beyond them to the edge of everywhere dispersed as we are knotted together now, were not the entire beach. As old as stones' as old as hills' as old + saturated in the distances' three times repeat "x tens y".

From the first text a "shade, the boy stared down at the river disappearing, the" from the second text, 'a childhood head of hair curls wheat together regrowing in sommer;' finding new words, from the third text: "code

Running. coding.

breaking. words

trees

code

coded

break

broken

”””

The soil, field to its full size, + the wheat stood before, + hidden haus was split into recursions. It happened in (a)

in (a) cloud like (a) network diagram; there was no end to the colourpossibilities, triangulär percentage mistake scanning entry punkt. Flight of všgel towards sun; sum multiples; silently singular crossing; ++ then again, misfortunes, troubles they say, pull you to a new range, ++ then again found: a set of texts dispersed in a set of import modules ++ then again + this time text from the vast + proper sea, + snapped the bridge's back. Všgelschar forms a cloud symbol in a network diagram - or - flocks an algorithm in a field of generative moments - or - renders a view in a skyscape if then or imports statemeants, meaning a list like: "sane", "sans", "saning".

Is an array. All of it. Happening. Keys: "cut"; "unlock"; "wet"; "blood"; "stones"; "oranges"; "open"; "full"; "text"; "sources"; "sommer"; "archives"; "sun"; "spots"; "freckles"; "burnt"; "eyes"; "nerves"; "virus"; "run"; "down"; "stalk"; "stem"; "pole"; "sang"; "kisses"; "across"; "reopened"; "mouths"; "tongue carved in a tree in Canada in Venice reflected in mirrors was the wordspace spliced down the trunk of a: ""stalk""; ""stem""; ""pole"" named after"; "metadata"; "in self-{reflexive|recursive}-codespaces"; "{his|her|their} namespace"; "state"; "meant:

unclosed

comment

breaks the codes

sent a message to

wasser ist water of the namespace kalt

called salt chamber lake, cut to encoded hopes for

return travel to sensory nerves across torn cotton dress set down on the grass + stones + water, she uncrossed herself in realtime from here where we are, knotted together, not distant, no distance between hopes, desires lifted her, frock, found + held her waist, she was brown underneath, wheat. The boy, still. Unmoving. Running out of her. A country. Her legs smiling. Vřgel flying. A sudden daze of the sun. Bridge. On the bridge i am running out of her, we are clasping hands, she is eyes in [mien/dien] lieb smiling sommer beginnings. Quoted. "He forgot how the story ended, if ever there were an end to a story that had no beginning." Noted. Paths. Running. Forking. Arcing. Details. Basis. 1. Node. 1. Address. Map. Of:

At present this text is a reference point. Deutsch or English word "point" is "punkt". Computable functions build a tree structure of various interwoven hystories in theorypractices of computability as a branch of recursive function theory. Break. Universality patterns machine logics as knowable patterns but unsolvabilities melting in sum meer nearby hystories of in computabilities. Writing machines towards unanswered questions cut & paste sequences rather than splice metaphorical frames for groundworks for a frame basis that is indefinitely calculable. To build from scaffolding code. Forks a tree. And sensical symbols address variable or rather various senses. The sensory nervous system is bound by much more than that, hopes + desires the present flow of experiences or delayed by much more than the feedback loops that distance external events from internal processing because we are more or less like dirty codes + messy machines often mistaking each other for symbolic orders.

Because there are no unlimited amounts time, infinite amounts of storage space or unbounded lengths of tape to re[`{cord|code}`]/`{write|wire}`] ourselves let alone any others, we have only these days, these prospects of. Water, sun glistening, glimmering, glob moduling to find all the pathnames matching a specified pattern. Save.

In the Cherry Orchard a distant sound is heard that seems to come from the sky, the sound of a snapped string mournfully dying away. Simply because we smelt + taste beautifully of blood, we have no reasons to mourn now when there were an end to a story that had no beginning. How could we?

Although it is a well established fact that less known or rather also less computable perhaps desires despite current research into intuitive sensory data. In fact, from experiential models computability theory come recursions computed, compiled by humans in close relational systems approaches to art forms, aesthetics, databases, etc... + building languages that are grown like gartens mostly rather upon that of using variables, pseudocodes, words in keycodes, punchtapes, printouts, formulas, poems of poems in prose form or rather grown tree structures that resemble the primitive recursive functions, private keys to personal meanings, a symbol-set, however, are not ornamental as are so many.

We are sitting on the stones, drying ourselves after swimming + watching the impossible skies stretch images over the lake, rendered sommer sunlight defining specific images, stitched together by hopes' desire. Gradients defining distances, discussing transcendental technoromanticisms. We are. Into the meadows with the butterflies + wasps, a salt chamber kalt lake, called Traunsee, it is located in the Salzkammergut.

My resembling forms from a fragment automajkally generated by hand.

The most famous example is the Kathy Acker Function as described in “The Natural Histories of Tracing Tree Structures Directory: Genealogy, Ancestry + Family Histories Searching Trees Traces for Forest Shelters of Leaves”.

Although it is a well established fact the most famous example is the Kathy Acker Function, we have less traced patterns to write out log file that can be rendered out of re-{writing|wiring} or re-{cording|coding} with computer programming A Prospect of The Dispersive Anatomies in remixological relationships. In other words, we can tell stories, sing songs, digital narratives of leaf shadows on our skin, cut & pasted, but present, in moments not walls, because we are outside, knotted in any raum, knotted in any knew number system such as specific details from examples from hystories or because we are outside skin ourselves analog in the sommer sun, on the meadow, not on the stones but not in the meadows with the butterflies + wasps, a salt chamber kalt lake, called Traunsee, it is located in the Salzkammergut, but before ++then again we were on the namespace for creek == Bach ++ the creek-pool == ist [kalt/called] Rodlbad, Rodl ist == "the creek," in yourSpeak ++ "bad" means pool, she wrote On Aug 1, 2007, at 4:34 AM, This is one such story or song or moment but not a dotted or rot line, not a thread waiting or otherwise but still connective tissues processing, through. This is not a point or punkt as it is not an end or conclusion, as this is resistive to complete computabilities in the smell of analog bodies made physical finally desires' hopes.

Final states are fictions. This is not an essayistic argument for higher + higher degrees of realism in first (1) or (2) second order nature or rather (3) digital systems. This is not a polemic purpose but or the sound of the snapping of hatchets on the fellings of the trees structure directories, a play with the language of {endings|beginnings} in sum in forms to compel you but rathering to make verbs fuller sommer sum how. Relational bodies in the soundfields recoded.

i am operating now in a [diaristic/discursive] mode, opening [ports/channels/paths] [into/out of/through] fluid form-(all)--ations because these are always already unstable {mesh|net|art}-works of meanings/desires. Let me articulate during this process, i will problematize the naturalization of the network as a biological [model/metaphor].

0000: 4E 61 74 75 72 61 6C 6C 79 2C 20 74 68 69 73 20 Naturally, this
0010: 69 73 20 61 6E 20 75 6E 72 65 73 6F 6C 76 65 64 is an unresolved
0020: 20 63 6C 61 69 6D 2E 20 43 61 6E 20 69 20 64 65 claim. Can i de
0030: 65 73 73 65 6E 74 69 61 6C 69 7A 65 64 20 6F 72 essentialized or
0040: 20 64 69 73 70 65 72 73 65 64 3F 20 54 68 65 20 dispersed? The
0050: 73 61 6D 65 3F 20 43 72 69 74 69 71 75 65 3F 20 same? Critique?
0060: 43 6F 6D 6D 65 6E 74 2E 20 43 6F 64 65 2E 20 41 Comment. Code. A
0070: 6D 20 69 3F 20 52 65 63 6F 64 65 64 2E 20 57 68 m i? Recoded. Wh
0080: 6F 69 73 20 74 68 69 73 20 63 6F 6D 6D 61 6E 64 ois this command
0090: 3F 20 46 65 64 62 61 63 6B 20 69 6E 74 6F 20 74 ? Fedback into t
00A0: 68 69 73 20 74 78 74 20 66 69 6C 65 2C 20 61 20 his txt file, a

00B0: 6C 6F 67 20 66 69 6C 65 2C 20 6C 6F 67 67 69 6E log file, loggin
00C0: 67 20 69 6E 20 6F 6E 20 74 68 65 20 65 64 67 65 g in on the edge
00D0: 20 6F 66 20 74 68 65 20 6C 61 6B 65 20 63 61 6C of the lake cal
00E0: 6C 65 64 20 6F 75 74 20 74 6F 20 79 6F 75 20 69 led out to you i
00F0: 6E 20 6C 61 6E 67 75 61 67 65 73 2C 20 73 77 69 n languages, swi

0100: 74 63 68 65 64 20 70 61 63 6B 65 74 73 2C 20 73 tched packets, s
0110: 6D 61 6C 6C 20 67 72 61 69 6E 73 20 6F 66 20 73 mall grains of s
0120: 61 6E 64 2C 20 63 75 74 20 75 6E 64 65 72 2C 20 and, cut under,
0130: 63 6C 6F 75 64 73 20 6F 66 20 64 61 74 61 2C 20 clouds of data,
0140: 75 6E 72 65 73 6F 6C 76 65 64 2C 20 61 20 6E 61 unresolved, a na
0150: 6D 65 73 70 61 63 65 20 6E 61 74 75 72 61 6C 69 mespace naturali
0160: 7A 65 64 2C 20 75 6E 6E 61 6D 65 64 73 70 61 63 zed, unnamedspace
0170: 65 73 20 69 6E 74 65 72 69 6F 72 69 7A 65 64 2E es interiorized.
0180: 20 4E 6F 77 2C 20 70 65 72 68 61 70 73 20 74 68 Now, perhaps th
0190: 65 79 20 61 72 65 20 61 20 73 69 6E 67 75 6C 61 ey are a singula
01A0: 72 20 6E 61 6D 65 73 70 61 63 65 20 77 68 6F 69 r namespace whoi
01B0: 73 20 64 6F 65 73 6E 74 20 6E 65 65 64 20 61 6E s doesnt need an
01C0: 20 65 78 61 63 74 20 61 64 64 72 65 73 73 20 61 exact address a
01D0: 6C 74 68 6F 75 67 68 20 68 61 73 20 6F 6E 65 20 lthough has one
01E0: 74 77 6F 20 73 65 76 65 6E 20 70 75 6E 6B 74 20 two seven punkt
01F0: 7A 65 64 20 70 75 6E 6B 74 20 7A 65 72 6F 20 70 zed punkt zero p

0200: 75 6E 6B 74 20 6F 6E 65 20 6F 72 20 73 65 76 65 unkt one or seve
0210: 6E 20 61 6E 64 20 73 65 76 65 6E 20 62 75 74 20 n and seven but
0220: 69 73 20 61 62 6F 75 74 20 73 75 6D 20 6F 6E 65 is about sum one
0230: 2E 20 53 68 65 20 6B 6E 6F 77 73 2E . She knows.

The raum online now in a specific geolocation, namespace address. i have known before now as only realtime [audio/video] feed wirelessly transmitted via decentralized peer to peer meshed networks, distributed, encoded, decoded, delivered + now defined by my geolocation in this address which now know commonly as home encoded 127.0.0.1 or always also Internet Protocol Loopback Address as during this description: "a.reoccurring" loop (alone) like digital punk raw feed-{back|forward} system (crashed) solo is (cracked), chicago, a screen, broken in, a connection not lost is found (to be) a.reoccurring network address. ++then again Now in Oberšsterreich this herz, this warm is the same word "wŠrmen", this is the same timeplace realized as home encoded 127.0.0.1 or always also Internet Protocol Loopback Address recoded: Once now intimately a site, stories, songs, digital narratives (not of a technoromanticisms but codepoetic [diaristic/discursive] remixological mode) of {desires|dispersals} + digital intimacies (to touch through screen + across seas of homemade handwritten electronic messaging) made analog home-brewed algorithms by

hands to recode a remix shall not fade with salt on lips drinking each other.

Although it is a well established fact the most famous example is the Cut-Up Method, A Prospect of The Dispersive Anatomies re[animates/inhabits] various open mouths, sourced as rivers before salt chambers by hands holding, connective tissues as texts lead to fluids down these paths (or even under, tunneling through networks of meaning hystories) well worn into mountains, legs smiling. Cut melodies. Python modules. Clipped. Commented. Cut & pasted. Code snippets. In these codes are the traced back outlines of curved bodies of work braun in the sun + their encoded personal vocabularies as told from shifting subjectivities. Articulating ghost stories of haunted media across undead bodies of {mesh|net|art}-works. i am living across the sea from myself, Dylan Thomas:

crystal refinement file created with a text editor the drawing mode to the default mode following a GENERATE OUTLINE command. ... text(an id). code to generate outline fore code to generate questions form from command line programme that can generate outline or scaffolding code <! ...

- 1 Biography
 - 1.1 Marriage + children
 - 1.2 Alcoholism + death
- 2 Poetry
- 3 Thomas memorials
- 4 Bibliography
- 5 Discography
- 6 Filmography
- 7 Impact on other cultural figures
- 8 Notes
- 9 External links

Abstract Claims Description Full Text ... to generate outline of the. module. Although it's impossible to get complete. Module and then to generate outline pattern dot signals in the space between said outline dot signals repeatedly until ... driving across {mesh|net|art}-works in unfamiliar languages learn to sing by ear, opening my mouth, speaking through your open sources. Scanned + converted into plain text to remix but no, not as if hidden, but alive + outside of the archive, undeadFingers talking + interlaced like lovers holding hands + kissing + running out of each other into each other again ++then again also always already available hystories as material, found. data. clouds. shape. a. path. form. hand. held. re. cord. coding.

Although it is a well established fact the most famous example of Sami Rosenstock also know as Tristan Tzara wrote in 1920 in "Pour faire un pome dadaiste" in the executable cut up instruction set as artware, as art form, as DaDa algorithmic expression translated automajikally by computer network search to say:

["newspaper", "scissors", "article", "poem", "Cut out", "each of the words", "bag", "Shake gently", "take out

each cutting", "one after", "the other", "Copy", "conscientiously", "order", "resemble you"]

==charming sensibility

++then again a riot was heard to have happened at the event of the execution of this [program/artware/instruction set] held @ the Cabaret Voltaire in Zÿrich, Switzerland.

programming languages:

["DaDa", "Deutsch", "English", "Welsh", "Python", "XML", "C", ÒDylanÓ]

FileFormatEnum Enumeration ++then again now, between no line breaks, whitespace, is a programming language. Between these + other forks or rather folks in this source stories a tree imaginary, verbing. That is intertingled recursively inside itself + follows a search pattern such as:

Tristan Tzara wrote DaDa, Cabaret Voltaire, Zÿrich, Switzerland wrote Surrealism wrote Brion Gysin wrote The Cut-Up Method wrote William S. Burroughs wrote The Beat Hotel, Room 25, Paris France wrote Ian Sommerville wrote Permutations as an executable algorithm running a computer program wrote Antony Balch wrote Towers Open Fire splicing film sequences wrote Kathy Acker rewriting codes called prose proposed a prospect for a reprogramming of language is remixological methods of remapping a speculative family tree structure of inheritances via tab delimited, view invisible characters in Word Processing rather a file format called eXtensible:

```
<remixologics>  
<cut&paste>  
<TristanTzara>  
<BrionGysin>  
<WilliamS.Burroughs>  
<KathyAcker>  
</KathyAcker>  
</WilliamS.Burroughs>
```

```
<IanSommerville>  
</IanSommerville>
```

```
<AntonyBalch>  
</AntonyBalch>  
</BrionGysin>
```

</TristanTzara>

</cut&paste>

</remixologics>

:where "remixologics" is the root element extending the markup into multiple alterdimensions to proliferate in the more brilliant sommer adventures than i am the recursion fielding, finding, nesting všgel in the hidden trees uncounted, unnumbered, unnamed in the trees, come see, shadows cast against sommer clouds cast ambiguities in the network analysis. How these signals control flow or follow paths or patterns of light cast shadows on the eyes in the water, floating, processing a list like an array. Verbose:

Word Processing

Edit Functions

Copy, Paste

Find, Replace

Text editors existed prior to + now concurrently with Word Processing applications. The line editor "Colossal Typewriter", developed by John McCarthy + Roland Silver in 1960, was a specialized application to edit text for a PDP-1 mainframe computer. A line-based text editor such as "Colossal Typewriter" was used to input data, write + reprogram code through a typewriter style terminal connected to the mainframe machine. ++then again screen-oriented or full-screen text editors such as "vi" (initially introduced for the Unix BSD Operating System, programmed by Bill Joy in 1976 + still actively in use in the UNIX + Linux commnities). These + other applications function as editors for computer programmers to write + edit lines of source code close to the bone, on the computer systems running those codes so when sum how Word Processing arrived in the late 1970's + as personal computers became more wide spread out across a social spectrum in the mid 1980's these consumer computing systems flowed inputs into a namespace "Desktop Publishing Revolution" turning over again new found stories told. Digital narrative of radical break with the past + presently the ease for those who coded earlier or later who owned or could access these systems to write, layout + print documents. the Edit Functions of Copy, Paste, Find + Replace became integral + common to all such Word Processing applications. Copy, Paste, Find + Replace quickly became abstracted to non-digital analog human experiences, generalized as meatspace metaphors + naturalized into everyday vernacular use, proliferating into parallel alterdimensions.

'What were you doing up the tree?' 'I have a ghost.' Quoted.

Grass beneath her rose up, bent + green between her brown legs. Growing.

'Were you?' he said, + sät down beside her, nest.

First error of her sprang up again,

```
define function check-error(errno :: <integer>) => ()
```

if (errno < 0)

ghost returning from the sea that sank it, + burned his eyes to the skull, ran down his nerves to the skin around his eyes. The stain on her lips was blood + heidelbeeren, running; liquid broken codes sharpened sideways, into fragments scattered in various vectors, vectoring, sideways falling, running, into fields of colourspaces, in the golden on golden, on the braun in brown; tastes like haunted; songs

sang. He sat very still by her left side, + heard the {heart|herz} in her breast drown every summer sound; every leaf of the tree that shaded them grew + sky + far ridge were points of light in the pupils of her eyes.

This is a story, he said to himself, about a boy kissed by a hexen; flew from a tree, changing states; its size lost its temper; she stoked his eyes + put her chest against him; + when she had loved him until he died. she carried him off inside her. But the story, like all stories, was killed as she kissed him; now he was a boy in a girl's arms, + the hill stood above a true river, + the valleys + the peaks + the waves + their trees towards a home were there with a Century, a Century ago. In a hundred voices, each voice variable than the last condition, until the functions tumbled down + the haus was full of whispers. unhidden. This time. Text.

"Where do you come from?"

Memory blocks. Non. Sum. Sensical.

Numbers sum sun ist moon frequently a namespace held in the hertz measuring distances till winter under the sommer soil that grew the wheatfields oscillating underneath us. We. Seasonal state changes. Such as, namespaces for seasons. Such as, fallen clock frequencies reattached to bind subjectivities to skins' tissue, an identities. We are not metaphors. Knot nostalgia in our stomachs. Butterflies. Wasps. Save file. Clock frequencies. Measure digital time in messages. Taken. Into' he said.

She lifted

her

to

her

waist. wait. open. carry me away. inside her, running with me running inside her to be found + unstolen. inside out. ghost in the tree. come. +. see. haus. hidden. garten. wasser. whispered in his ear: have a name, space?' three letters?

'Yes' vşgel whispered.

echo hello answer the distance under the The Afternoon was dying; lazily, namelessly drifting westward through the codes to run; returns, render views in the shade of invisible half-rendered transparencies. In the shade of invisible half-rendered trees, still loading still empty places held in a file, state. Still moving into

place. Simple combination of primitive geometries, shapes, words, bridges. Fragments of codes, memories, melodies));

block ()

?code

cleanup

check-error(are not external to emotional valencies in the sea; from the river; below an ocean; blowing away mouthshapes; blowing away lashes; wishes; being blown from timeplaces to timeplaces in memories, in blue {screens|skies}. Compiled codes run she said (a) command line; codes to run; down the tide of the sun on to + in their open sourced mouths. Tomorrow, a shape of wetness, skin, curves, running down codes, down the side of the cracked [red/rot/written] sand-castles slipping into running applications sliding down the side of skin, legs smiling, brown, clutching sommer, kerneling. hand in hand. under blue sources a string in the alphabet language of kinder running hand in hand fall has come to restless skin to root level access device of trusted namespaces. pass key word code shape address lifted inside. inside. inside.

So she stroked {her|his|their} hair into timeplaces. The day began to, but how? How could begin when never could end? How could end when?

She rolled over on to her left side, careless of the low spoken languages incomplete + the darkening hz measurements of analog. Restarting to make sense.

Transmitting waves on the unstable surfaces of A Promise of the Clock Frequencies Return. The boy awoke cautiously counting to an unnumbered sum of days, lost count, a sommer into a more curious dream, a render view.

He came out of this text, processing, signals. Standing like a blood filled stone warmed in the sommer sun that faces the stars blowing skulls into bones + Stands no ceremony, a song from the sea wind written a hard copy of

hardening

or

softening...

How can names be spaces?

How can moments be calculated?

How can beginnings permutate endings when permutations continue beginning, spreading out under the

skin, traveling down nerves to endings on skins to travel across again opening in the sommer sun burnt eyes
staring @ clouds above the wasser, glllissstennning... gllliimeeerrringgg?

a vintage language the words with crosses

surface map of a model of the map of the [prospects/possibilities/promises] made for meadows;

hands in hands running applications are compiled codes kalt wasser falls down the side of her legs, brown. i
am from an empire broken + falling. i am from an empire in sharp decline. Breaking. Coming apart. i am from
a series of dispersals at the seams of rivers, fields, functions, methods of distribution of the hopes we hold
wahre, holding hands kinder running codes around the waist, the skin is mapped over the form of this text,
wrapped over the shapes of a timeplace that is a series of dispersals, open mouths stretch impossibly into
nearby pasts + recent futures. form of speech in another's mouth not mein own. "Poets Don't Own Words"
said Brion Gysin wrote Ian Sommerville coded Permutations of Poems of Poems of. From hystory to the
thigh, brown through the thigh in the dark to the first + garten; + undrowned, to this next minute + for ever,
immer, + ever + never again, in under in the that on to in the beginning evening ending:

under the platform in the clouds over the multiplying garten paths forking source trees into multifarious
copies of copies of copies... all multiple. singular voices. lower casing. all multiplying into various states in
various alterdimensions of prospects, of possibilities, of potentialities for valencies, for degrees, for
intensities. he said.

They share everything. 'Wake up,' she said into his ear; characters are codes broken in her smiles, skin,
brown + She told him in her eyes.

mir fšllt en stein vom herzen

He never knew such sommer sun recoded as meadows analog in their embrace, slow, stones, wasser,
running codes to recode. Listening. She rumped his hair, + put his hand deep in her breast so that he knew
{heart|herz|hertz} was measuring.

could macht a long crystallines of each

("a sea breaking on sand and

blood."),

+ turn hidden haus wood, fells into her {heart|herz|hertz}

turning {broken|unbroken}–{breaking|unbreaking}–{breakingly|unbreakingly} She told him a song stark und
stern + the moon. She took him over the bridge of the wet code. A hill, a ridge of bone crossing, a stones
meadow, into the fields beyond them along the analog path + over the flowering flow of signals nested in
nettles wild-flowerings, down the nerve, to the eyes, over the silence into sunlight + the noise of a sea

breaking on ++then again on and on blood stones. Impossible to describe subjectivities, map of:

The hill in a screen of trees: hidden. Between the incountry fields + the incoming sea, night on yellow in the sun, the vanishing through the golden wastes between time over secrets. Calculating differences. Between Oan owlÓ ++ Oa seagullÓ == the boy heard two vřgel' voices through the branches + waves. Fluttered on my waves told him to waves + torn away. The girl had her hand in his, + she rubbed her cheek on his shoulder put her mouth to his mouth. Whispering {hearts|herz|hertz}-inside-breasts up + down as she, with her, in wildblumen, to the edge of the sea, lake, ocean, river that was made of substrate old memory, deep hystories, to the edge of me, layered, multilayered. That those were was not made of saltwater, inside, blood not made of water + the small, thundering, mazeway adventurings that broke in code fragments moved in over skin, scars, surfaces. Cut into mazeway adventurings, intertwined around Along the bright, sommer, songs from the horizon. Vast vřgel sailed. Told stories. Calm. Collect. Keep. To [read/write], to hold blood inside, running out of each other, never not thirsty, salty, immer, turning {hearts|herz|hertz} over + over, each other, running skin, melting from, through sunset + sunrise corridors, the sang gartens + fields, whirling, out of, down the waterfalls, a white-brown-golden-blood-red-blue sea-lake-ocean -river of i-am-we-are-she-is-the-people, the terrible mortality.

drenched in the stones
voices on the endless

'Come back! Come back!' into the namespace cried to the namespace. Ran on unheeding over + over. The surfaces' edge:

[unfind/unlearn] [subject/object] distinctions [+ /or] pluralities

across her face was a white drop of blood water from me-us-you-her-she is in the horizontal rainfall on the surface of salt chamber we are, + her she is braun as gold + limbs were white as snow + lost in the white, walking tide in me, mine, yours, hers, ours, yours, theirs Now this is that the {heart|herz} that is in her breast was a small red bell that rang in a wave, her colourspace over the flesh-and-bone water.

He cried again, but she had mingled now in the sea? Among the white, walking, + the 'Come back! Come back!' across surfaces.

```
#ifndef _surface_
```

```
#define _surface_
```

```
//
```

```
// surface.h
```

float displacement;

};

struct DISPLACEMENT

{

class surface{

perspective:

void set_render_mode(int rendermode);

void set_imagery_meaning(int meaning_x);

void set_displacement_amplitude(float amplitude on the class surface of personal referents arranged in arrays, in psuedo-codes, washed, called, back, traced, over, in kalt wasser, sphere mapped, flowing through saturated-unsaturated media);

solidForms-hardenedPagesp.Parse(""""<?xml version
we are a mess of codes, intertwined with one a
n.other variable?>""")

The_output_from_this_program_ist_i
p.CharacterDataHandler = char_data
p = xml.parsers.expat.ParserCreate()

out of ordering a sequences of msg s
ent.ende.how_could_memories_stored_a
s_gram.{hollow|matrices|matical|o-pho
nic}s_gram.h?

files,

how could edits deep parse waves in a
.snd file unsent listen; you remember
i; never; always; we; are; namespaces
recoded in pers on languages intersti
splice all cut & parse together con c
at in at in g?

chunked data blocks into memoryspaces
fields of forms running out of her no
w in to colourspace a British pronou
nce a x ion x tended from geolocation
Wales; Welsh; Cymraeg or y Gymraeg, o
r Brythonic branch forks Celtic spoke
over arc a tree struct u re over a si
m u lated river bed running out of he
r is a pronoun for speaking in chunks
of code snipped & cut from "tongues"
is a word carved in a tree:

Overlapping buffers memory from unbroken. Unreadable. How could error ever? Encoded talkers. During wartimes. Personal. Private. Keys missing. Understood as A: Sent. Message.

Told in plain text files value characters set out along imaginary line:

a, b, c, ch, d, dd, e, f, ff, g, ng, h, i, l, ll, m, n, o, p, ph, r, rh, s, t, th, u, w, y

Welsh. Old. Middle. Modern. Late modern. These states dispersed across an imaginary text to translate, to parse out, to pull out from data, diary entries. Softcoded human programmable [read/write] able messages. We are a mess of tangles not technical or mechanical, lived not metaphors, wet + watery, filled with empty spaces surrounded by watery blood that tastes like char set print out var along imaginary lines in dispersed states defn lang slowly: unlost means found.

x tens y

to calc

pos

in

relative terms. Return to subj line:

Come back! Come back! Sea running out of her.' Down her legs, standing [processional/propositional] waves moves conditional statements changing states. We are not machines, singing whistles + clattering, climbing. The bell in her breast was ringing over the surfaces.

He ran to the yellow break of the lines, morning. While buffer overflow is in the file tracebackcalling over his shoulder. 'Run out of me.' In the once-green water: Come back! Come back! She ist

where the luminous blood runs

where we were or rather are rubbed + rocked on the unstable measurements of distance between us collapsed, extended, or rather in the green bed, beneath the river run tunnels she said. Nomic shifting, rulesets, a nameless unnumbered. Tunneling. Down. Levels. To the edge of kalt water. Among the measuring. O, where was she? now? Me, i was wryting lyrics, singing songs to myself, floating, lost in details behind the stories told. Inside these stories. I was present once ++then again, fore ever evering. Her kindness in the morning.

The data is spread out over files, distributed across various vectors, versions, systems. Recollect. Stories stumble on over edges at the transition + flower: in sun. sommer. keys around shoulders. kist. bone. garten. bed. x tens y.

There was a story once upon a time whispered in the water voice; it blew out over the surfaces to the edges the echo from the trees behind the beach in the golden hollows of her key bones, scraped, until the musical všgel + melodies came jumping back. A flight, out of a metaphor into meaning, wet to the touch, wind shakes in tomorrow's pain, lost in states, like a symbolic order made out of weathers. Forecasts:

'o' sea stories told in fore ever evering,' said.

'set adventuring,' said.

'she is ringing

'a bell calling

'for the sea

'ringing in

'running

'grains granulating under feet a field of meanings meshed together

'synthesizing word-sound sequences clouds of data

'each in each

'a particle

'of itself

'clouding

'over

'under

'running

'she ist

'clearly

'calling

'i am (variable) + (unknown set): you shall fore ever evering + ever again.'

On a hill, overside, this is made from memoryblocks, particles, the chambers, salt, the bloodnames, clouds composed a sequence of rendered files from to the horizon, musical. Stood on [beach/edge/transition], said: "not the entire beach", just grains, particles, samples, of sequences, how they began, a stories to .int un err told tingled tangled, sang. Calling across, set states var, your, let, your, map of, her, love, through, in, direction in, flight + the sommerlight that salted from the meer cast across lake, calling - how could that never began to end? - return + through the sky, out of the gartens + gartens, down the white skin brown golden fields of; from now on at the transitional state a precipice was horizoning built of wet feathers, floating. they are like particles now. lowercasing. spoken from the shapes in the mouth. she makes the shapes. they timeplace mouths together. the cloudy shapes of vşgelForms + familyTrees + meer-identities drifted into the unhewn edges. returning... recursively. imagining itself then. a text. this. coherently. disassembling. open. in lower case "mouths". .\n");

end;

check-error