

95 iamsittingatatableforexamplewouldbecomeiamamsittingsittingatataatabletableforforexampleexample  
icouldnotdecidewhetherthiswritingwasbestpresentedascontinualrunontextorasseparatenumberedentries  
butspedupitisstillamixofborrowingandrewritingandaddingandsubtractingthecuttingandpastingofcollage  
withafewexceptionsthefirstrenderingofeachoftheseentrieshasmoretodowithimprovisationthancomposition  
thiswaswrittenonthefirstdayofspringwithoutanideaofitseventualextentandthereforeitsfinalpositionhere  
100 goingonandonandonandonandonandonandonandonandonandonandonandonandonandonandonandonandonandonandonandon  
itwasbroadcastforthefirsttimethenwithoutannouncementoradiscernableintervalrebroadcastimmediatelyafter  
thedescriptfortherecordingcontainedmissingwordslinesandpagesbuttheplaybackwaswithoutanypausesorintervals  
buildingandtakingapartandrebuildingandtakingapartandrebuildingandtakingapartandrebuildingandtakingapart  
severalmeandersontheriverareclosetobeingdetachedandisolatedbytheflowofwateronlyreplenishedbyrainandflood  
105 uniformhandkeyedinenglishwritingseriesprintedoutarchive textstockflush trimmedclothandpaperpastedboardmodel  
themoreamistakeisrepeatedthemorelikelyitistobenotedbuteventuallyitwillbecomeinvisibleandnolongerbeamistake  
theonetotwentyfourscalemodelversioncondensedandminiaturisedadaytoanhourayeartothreehundredandsixtyfivehours  
thesubjectmatteroftentendstoappearinclustersanditistheaccumulationofthecustersthatdevelopsanyoverallmeaning  
thefunctionofmarginaliaistheannotationofmeaningwhiletheresponsibilityofthemarginalisthedemonstrationofmeaning  
110 anitinerantsquatterscampitisanassemblyoftentsandshelteronapieceofscrubbycommonlandontheeasternmarginofthetown  
itchangeditscourseoncetwice threetimes fourtimes fivetimes sixtimes sevendimes eighttimes nintimes tentimes eleventimes  
echoprereleaseechorecordingechorecordingechoprereleaseechoprereleaseechorecordingechorecordingechoprereleaseecho  
lampneonlightssteeltableelevenmetalcabinetseachwithtwentytwoshelvesholdingtwohundredandfortytwopaintedwoodensigns  
inamuseumasinglelargetemporarysculpturedeployedmoveableequipmentfromthebuildingchairsclamps laddersneonlightstables  
115 inthedaysoftwomanoperatedbuses theroutesofjourneyswereperformedbythedriverandthebellringingorbuzzerpressingconductor  
criticalcommentswouldbemadetotheconductorifadriverfailedtoresponddtoarequesttostopthebusbypassengersintendingtogetoff  
lookoutyouarenotlookingwhereyouaregoinglookoutyouarenotlookingwhereyouaregoinglookoutyouarenotlookingwhereyouaregoing  
itisimpossibleforanybodybuthewritertoidentifypreciselythatwhichisofutmostprimacyinapieceofwritingandthatwhichispadding  
manykindsofrecordoverrepresenttheunusualifsomethingisnotputonrecorditmaymerelyhavebeentoocommonplacetobeworthmentioning  
120 hedescribedbeingmidwayandbeingabletodiscernthegapofasinglepealbetweenbellschimingthehoursintwochurchtowersafewmilesapart  
anindexisessentiallyaseriesofsignpostsarrangedalphabeticallythemanuscriptitselfisaseriesofsignpostsarrangedsystematically  
duringtheyearlongsurveyseveralphotographsdepictingaerialviewsoftheplacewereusedasmarkerswithinthedetailedpagesofthedaybook  
aperiodofalifecomprisingvisituponvisitbutnevertotothesameplacetwiceabiographicalfragmentinparallelwithachronologicalgazetteer  
asasouvenirormementoofbeinginaplacethepostcardiscompletelydeficientaplacelikeatleastasmuchwhatcanbeseenfromitaswhatitlookslike  
125 pleasetellusastoryandexplainwhatitmeansthentelluswhatyouareuptopleasegiveusanideagiveusacluete lluswhatyouaregoingtotellusnext  
itpresenteditselftypicallyasajigsawofmanyirregularpartsorcountieswhichwhenfittedcorrectlytogethermadeanirregularlyshapedisland  
bothlandandseafoldingoutfromthebookitshowedthelinesoffoldingandunfoldingthesurfacesofrockandvegetationandofwaterseamedandangled  
placedamongstclosedpagesthesinglepositionalmarkermightindicatethesuccessivewhileseveralpositionalmarkersmightindicatethelocative  
apartfromthedatewhichoccupieswhatisessentiallyatitlepagethesuccessionofblankpagesareinterruptedjustoncebyadrawingofaplantspecimen  
130 intheabsenceofanytextorillustrationsthenumberedpagescouldbeseennotonlyasthemeansoforientationwithinthebookbutastheactualtextitself  
itisimpossibletodeterminetheconcernsineventhemostrestrictedandselfcontrolledimprovisationwhethertheyarestructuralthematicortextural  
afootlongmodelofaredtruckandtrailerinmetalandplasticrepresentingtheproposedideathatafullsizeversionwoulddriveendlesslythroughgermany  
watchingandlisteningfromthefootbridgecrossingtheroadtheflowofthetrafficisseenandheardwithinthestrictpointofthedualcarriageways  
thecastconcretetunnelbuilttomaintaintherouteofthefootpaththroughtheembankmentwasalsobuiltasabridgeforthetrackofthenowdisusedbranchline  
135 whatwasonceapaththroughawoodisnowafootbridgeacrossamotorwaythesoundsofbirdsongcontainedwithinthevolumeofthewoodthesoundoftrafficebeneath  
itwasextremelyunlikelythatanyonewouldperceivethatasetofequallyspacedalphabeticalmarkershadbeenputintothebanksoftheentirecourseoftheriver  
throughoutburmatoyotapickuptrucksfittedwithbenchseatsforuseasbusesareknownaslinecarswhileinjapanesethe lineoftheequatorisknownastheredroad  
presumablythelineofpaintedandnumberedstonesleftacrosstheriverbedwastoprovidearecordableanalogueofthevaryingwaterflowinthechanneloftheriver  
withoutapparentreasonseveralstringlineshadbeenfixedfrombanktobankandduringtimesofnearfloodthedebris carriedonthesurfaceofthewaterwasattached  
140 trippopyisthetitleofabookbybobcobbingandlawrenceuptonfromtheirdomesticambientnoiseseriespublishedbywritersforumindecembereennineteennine  
thepoetlaureateandrewmotionduringaradiobroadcastdistinguishingtheactivitiesofhisworkinglifedescribedhisfaxmachineasbeinglikethemillonthefloss