

## Because reading is a physical act

for Taylor Davis  
by Anselm Berrigan

### I.

As a person who reads when walking  
I get what the cylinders are getting at  
  
making bodies move in circles to see  
them. You can't be stationary and read  
  
the full sentence, but that brief regi-  
stration of a part of thing in motion  
  
is built-in to reading's relative time.  
You can be stationary & get an enigma-  
  
tic (still) arrangement, the downward  
pull on the word surface sorting a glimpse  
  
of open misdirection. I feel Angle 3's "end  
/ in the / shell / take" or, I guess, "and / in  
  
the / shall (ever stay) / take") but then  
I'm always making other arrangements  
  
inside the ones we're given, looking to  
hear words disappear behind recognition.  
  
You finish the sentence, you move on,  
totality another orbiting illusion.

### II.

Looking up

The wiki disam-

Biguation of

Grain because

The paint

Painted to look

Like talking

Tape told me

To – New Orders

I imagine

Coming to

Get me

Panel by

Panel / Hidden

Behind every

Irreverent

Surface of

Indication

One finds

A shape

Of auto-

Biography

Masked as

Selection

### III.

a gravity that messes with  
gravitas can stand for a certain  
amount of squeeze – “a great  
problem: when are you prepared  
to see what is happening to  
these marks you make?” Anyone  
who isn’t receiving the secret  
language isn’t a man of honor,  
and therefore victor, a poem  
from the re-imagined future.  
When I see bright shapes of  
moustaches poised to flutter  
from their color and land  
on a passing misread I wonder  
if I really need to believe  
in solidity, or fragility

### IV.

duration’s depiction  
toasts  
the vessel  
of a body not for  
the neutrality  
& not to push of satisfaction  
the figuration button  
as prelude  
to some dive  
into excess  
believability  
but for its will  
to be  
seen  
leaning  
into the drop-off service  
hungry  
enough to listen