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 regis-
tration 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
gavitas 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
of satisfaction
& not to push
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