

### **Anecdote**

I was reading, I am reading, I have read, or rather, I read, or rather, I didn't read but am reading, and still have to read more. I am to read and I will read but I think I will again read what I read first, rather than reading what could be read, or what I might be reading had I not still to read again what originally was written.

And I write also, and all those things I've said about reading might also be said about writing, but if you're already interested in reading and writing, and what can be read and what has been written about reading and writing, then, I fear, I may be writing what you will have already read.

A library is a beautiful vertigo.

To read is to begin. Make a list, an incomplete anthology, of texts, essays and authors yet to read in order to know what to write. Each of those texts may in turn turn up more to read and if you want to know, you may start to flounder, just a little.

But take courage!

*Writing is always an exercise in crowd control.*

So says F.C.

### A Section About Writing Whilst Reading

A reader may find it useful to create some documents of reading. Documents of reading include: a personalised dictionary, quotes, idea siblings of the author's, a list of internet impulses to fulfil after reading; sentences that need deconstruction [See: A Section On Comprehension], lists of referenced writers.

A reader may note with interest when the unknown or new words from one book have a high match rate with those of another. This indicates that your author has taken a dip in the same swimming holes, pulled off the same leeches, and just like you, has lined them up for the getting of new writing. It is known as word-letting. An example of this can be found intoned within *The Golden Bough* by J.G.F and *Pond* by C.L.B.

By blu-tacking them wall to wall, your reading documents can be reconstructed to elucidate moments in the obfuscated writing process, to reveal kept secrets and conspiracies between authors. Word lists serve as valuable summaries, working as memory pins on pages whose surrounding context balloons to refill the brain-holes where words often slip.

Reader, please note that no book is an island, bells are rung all round in every instance. A word is a time-hop is a ghost with many brothers and sisters, and a book is toolbox of ideas waiting to be utilised. This may be perceived as progression, but could also be regression, or even just nothing –in reading, a person can move within ideas like a non-sequential family, there are the parents, and the children, but also siblings, straying into baldness the tight-knit of a well formed thought, fingers left on a fraying cranium, tweezed into newness.

### A Section On What Counts as Reading

Eye sipping, also known as skimming is defined as *the act of bouncing the eye-bulb on the surface of printed or screen text, word to word but never sinking deeper*. If you ask me, it is a lousy way to read but admittedly sometimes all that a person is capable of. In excuse, there are considerations of time and panic, of course, and there are also problems with concentration and having not enough sleep. [See: Section On Excuses For Not Reading] Indeed, sometimes, it is advisable not to read at all in order to keep the act of reading as pleasurable as possible. Yes, it is advisable to acknowledge when eye sipping is all one is capable of, to go no further else risk affecting the tone of the text with a curse of drudgery, duty, or a set of institutional hauntings.

It is necessary, however, to read health and safety guidelines in this eye sipping manner, with particular and gleeful irreverence. Of course, this does not include guidelines on anaeroplane. On a aeroplane, each guideline must be poured over during calm moments, each picture image, even those apparently irrelevant – you may yet become a parent to affix masks on children, or a wearer of chute puncturing stilettos – in case of crash landing unable-to-read-panic.

There are several ways a reader can check if they have read a text properly.

To have read a text properly requires a pen and paper, and lists of words not yet heard, turns of phrases not yet uttered, and thoughts and images implanted in the mind. These emerge from the writer's act of tracing their thinking and translating into hieroglyphs ideas to be deciphered. It may be noted that this reading method severely reduces speed, but is compensated by the mind melding that can and should take place. When frantically copying out screeds of words from a text that seem indispensable fodder for whatever's on a reader's brain, a platform is induced upon which author and reader may convene, suggest and edit each other's thoughts and or/writing. Once disengaged from this platform, and re-engaged with the original text, the reader can resume being solely reader, and the writer communicator.

To read properly, there cannot be another awareness in the head. To test this, a reader may try to recall when they last turned the page. If the pages have been turned unconsciously, indicated by a non-sequential jump in page number, then there is a good quality of engagement with the text. If the page turn has been noted on the very next page, engagement quality is satisfactory and a reader may continue without need to re-read the text. If a reader is aware as and when they turn the page, the reading quality must be tested by re-reading up to the

last noticed page turn. If the text is familiar, re-reading entirely is not necessary. However, if the text reads as new, then read again, as new.

A reader may reward themselves for proper reading by slipping paper markers between periods of reading and watching their progression consume the book.

A friend's mother, it was touted, could read a book a night. There is not space in a week to read seven books, because the voices cannot speak with any sort of clarity. Words drip from the reader, speech spreads mistakenly to incorrect characters, attributes to incorrect authors. It can be compared to the type of hill walking called 'Peak Bagging', or in Scotland, 'Bagging a Munro'. To bag a Munro is an aggressive way to explore, dominate and overpower something that is not belongable. It is an expression of dirty colonialism.

A reader may, however, produce a version of this experience with intent, and delicacy. A person can read up to 6 different texts simultaneously, alternating up to 3 essays or chapters at a time, swapping author's voices, tones and context, and mixing up one character for another. If a text has no separations and is written as one whole, it must be read in one gulp, fluidity was intended and must be adhered to. This sort of reading equates to going round the hills, sinking with the gorge, and rising with the cliffs. It is how new discoveries are made.

A reader, it must be said, is not at the mercy of any author's intentions (that goes for this text too).

#### A Section Of Excuses For Not Reading

Bungling, or battling with problems in procrastination; [see also: A Section About Procrastination]; tiredness – please note, this does not include insomnia; travel sickness; rain (if reading unlamented text); headaches; plane crash; busy doing something else; sadness (again, if reading unlamented text); not having a book; a lively window; table too low; glare (from light or from attitudes); misplaced eye wear; fear and/or panic.

#### A Section About Procrastinating: Anecdotes and Excerpts

Without making shape for the day, it moves itself in circles. Zero order, nor progress. How long can this continue – until bed, or dead? Until something happens *to* it, rather than the day being responsible for its own time. Despite struggling for free minutes within hours, the minutes are not free, the mind becomes trapped in little early-years addictions – not doing what is expected of yourself, even if you are the expectant one. Ever globular, ever self consuming snakes - next task, then next task - from phone, to tea and a cigarette, snacking straight from the fridge, and back to phone, rarely reaching the point that finally, aha! the desired task is at hand - but remembering that task? The why of the task? Ah! The brain feels dry. That Ah! comes as a dry and ragged rasp. Eventually, a reader may find that by boiling water for tea, but sitting down to work instead of

fulfilling the cooling kettle's plea, it is possible to exist usefully within the realm of something else put off. And why, it may be asked, must we cheat ourselves into work? Not lazy, no, but some psychological trick, interfering with the edges of time, so that tasks are brought together by something unctuous, joints flush and smooth, and each time slipping back into the worst of a self.

...a state of restlessness can be infections and any departure from an artist's planned routine can be a trigger to anarchy as the ideas, looking in, find nowhere to come home to." So says J.F.

But courage! Here are some words on Procrastination as told by F.C:

... It is exactly this quest [for discipline] that might constitute the most powerful reminder of the reasons why we should be writing at all. In fact, the radicality of discipline-as-method consists in its being connected to the why of action, rather than to the how... It is only the reminder of why we are doing something – for example, why we are writing – that can lift us above the muddy waters of distractions. All actions which do not pass the test of this discipline, are probably not worth being accomplished.

#### Anecdote:

It needs to be seen to be working to work. Is dormant unless hoisted within the reticulated multi-mind. Needs a paradoxical invisibility. Can be cultivated not objectively, but perceptibly, with the contrived un-attention paid to the thoughts of others. Can at times become absorbed, has in the past been absorbed, unless (perhaps depressed or 'moved to distraction') the mind cannot rest proper. The mind cannot rest. Hopping popcorn on a bbq: a dog has a curly tail, I've only recently been paying attention, all the long way from Hunters In The Snow to a pupper in Hackney Downs, a dog has a curly tail. I started placing my phone in the kitchen cupboard. I will not complete the task at mind. I am having nightmares *tous le soirs*, said lightly and gaily, *tous les soirs*.

#### A Section On Texts With A Point

#### **Religious Texts**

Take particular note of the sounds emitting from the doctrine or scripture – it may divest a great deal of information about the religion within. Listen to the sound the pages make when rubbing against each other – different gods and god worlds make different sounds, the rustle of hell, for example, takes on not the content of its text, but sounds akin to feathered flutterings. The Hubbard Communications Office Bulletins of Scientology's vast Red Volumes scripture make a sharp, squeaky guillotine noise when turning promptly. This is due to high paper quality and lack of use. The Children's Illustrated Book of Mormon intones little gasps from its readers due to the graphic violent depictions within.

N.B. The less a religion exists as text, the more convincing you will find it.

## **Manifestos (games)**

With every sentence read, imagine, then utter aloud its opposite. The echo of voice existing in your ear memory will act as counterbalance to any unbalanced content, and you may then decide for yourself upon which spectral part of these poles you wish to place belief.

N.B. A game can be played in which the goal is to re-write a manifesto verbatim without having first read it. Player one may be 'Writer' and Player Two 'Reader'. Player One reads the manifesto silently, uttering only their perceived opposites, whilst Player Two attempts to convert these opposites back to their original. Points are given especially for grammar retention.

## **Instructions/Guidelines**

It would be tautological to consider the current text being presented, and so, the suggestion is to pay particular attention to possibilities of audience, temporality and tone. For example, consider, attached to a door in a public space, two signs saying 'Push' and 'Fire Door Keep Shut'. In the latter, no dialogue or time is contained, as opposed to 'Push', which moves towards the future, to possibilities beyond the push, whereas Fire Door Keep Shut is, in itself, kept shut.

Other types of texts include: graffiti, skywriting, ingredients and/or recipes, gravestones, the encyclopaedia, cinema listings, birthday cards, dating profiles, defunct to-do lists, horoscopes, other people's diaries, electronic text inc. push notifications, e-tickets, and pager messages (archaic), t-shirts, fortune cookies.

### A Section On Texts Without A Point

Every text has a point. This may be considered, however, a manifesto statement and treated accordingly. [See: On Reading Texts With A Point]

### A Section On Comprehension

(from a text to self – "I could only understand in the places where I am pinching my life between fingers, linking a loose sprawl of a thing, like seeing a sun faded colour only by turning the thing over and seeing what time has done to vibrancy. That is to say, lay out in the sun two ideas seemingly similar but apart by time, and note the difference in their tone, colour, purpose.")

This may be translated into a guide for comprehension. If an idea or complex sentence within a text (predominantly philosophical) does not make any sense to a reader, components of a sentence may be written out, and held against one another in order to determine how each part affects the others. The sentence may be re-arranged until a preferable order is established, after which the reader is free to move on. This process may be likened to an algebraic equation, in which parts are distilled to their simplest form. Upon finishing each chapter, take the nascent sentence produced from each, and lay them out before you. Not only will you have

produced a verbal map of yours and the author's journey through the book, you will have created the new and improved laconic version.

### A Section On Transport

Reading on transport is the second most effective antidote to procrastination. [See also: A Section About Work] As explored earlier, by offsetting another task to remain incomplete until the task being avoided is tackled, one can procrastinate their own procrastination. When on transport, a body is suspended between origin and destination, and in this un-space, one is, as a matter of course, putting off something, arrival as it were, and therefore able to fully engage with the immediacy of reading.

It must be noted that there preferred vehicle modes for the nausea prone. As a general guide: car NO boat NO train YES plane YES bus NO. Buses, however, can be tested upon if in the prime seating of top deck front row. This space is also an ideal setting for those who want to take reading semiotics, and non-verbal communications quite literally. This study, however, is concerned predominantly with text.

Reading whilst operating transportation is not wise.

### A Section On The Reading Voice

It is worth considering the voice or voices you hear withinduring the act of reading. If there is a voice, try to identify the speaker. If it is your own voice, consider the difference of hearing this version as opposed to hearing a recording of you reading the same words. A study may be undertaken to ask family members these questions. It may be a hereditary trait, and there may in fact be a 'family voice'. If your reading voice changes between characters, try to identify their sounds out loud. If there is no voice at all, try to focus on the moment the word has entered your consciousness, and reflect on how it presents itself. Word after word, practice slowing down the process so that you first of all see the text as a shape, and remain conscious of the process, the transmission of meaning.

### A Section On Reading Noises

loud breathing; aggressive page turning; nearly silent page turning; throat clearing; finger drumming; laughing; word whispering, eating whilst reading; agreeing/disagreeing out loud with your author; nose whistling; weeping; reading aloud (note: this last is a useful method to combat distracting noises)

### A Section About Work

Career goals may be said to have one main objective for the reader: to be paid to read. Such jobs may be used to excuse a crab like approach to the ladder of success, a sidestep on hierarchy.

Reading and writing whilst being paid for something that is not reading and writing is the most satisfying type of reading. Problems of procrastination are nullified by the very naughtiness of the act.

Recommended jobs include:

### **Book Shops**

Reading the bookshop books is integral to the job, to be better informed about the contents of the shop.

Short stories and articles can be read on the till screen in-between customers.

Printing off long reams of till paper for ideals to crawl upon, can be stuffed into one's uniform pockets to enjoy on the next shift, or bulldog clipped at home to be aired at a later date.

### **Cloakroom attendant**

There is only one busy time in the night, at the very end, and one may read all the paid hours up until that point.

### **Receptionist**

Where not only one can read, but also print off essays, chapters, articles, and notes to be taken home.

### **Diner Worker**

Working alone, a person can work highly efficiently in order to maximise reading times between busy spells.

This can be said of many other modes of employment.

### A Section on Contexts of Reading

At a hotel window; with a familiar; waiting for an important phone call; in a tent during adverse weather conditions; while someone is sleeping; in a doctor's surgery; standing in a queue; disembarking from the tube; whilst eating breakfast; on jury duty; while waiting for a pre-heating oven; during the intermission.

### A Section On Book Shops

In a bookshop, tactics for finding a book of interest to you include:

Standing in the middle of the shop and turning very slowly round. One will be able to get the gist of what lies where. If there is a particular aversion or draw, one may follow their instincts, but only after at least one complete turn has been made. Upon accidentally catching the eye of a fellow reader/chop clerk, immediately lower your own in order to keep risks of small chat to a minimum. When browsing in a book shop it is important for a reader to keep their mind clear of conversation in order to fit as many author voices into the mind as possible. As soon as one has admitted of book shopping as a social act, too much precedence will be given to what a reader is *seen to be reading* rather than the disjuncted list of authors themselves.

It is advisable to keep a rolling list of authors in a notebook or digital device. One may glean from conversations, books, radio programmes etc what might be of interest to them, and the growing list serves as a diary of the future. This list is particularly useful when in a shop that makes one feel uncomfortable, in order to retain focus on the task at hand.

When pressed for time, a reader may judge a book by its contents page, so long as their judgement is willing to be overturned at any point.

Independent bookshops may include: instructive window display; cats and/or dogs; regulars who are known autodidacts and given permission to use the shop as a library; towers of books without sections; an old man that died in the rafters.

### A Section On Walking

Reading while walking is equivalent to riding a bike with no hands. It is a circus trick, an ability only to be utilised in very particular conditions. For example: while disembarking from a train and a paragraph at the same time; When moving forward in a queue that is not moving forwards; When practicing lines for a part and that part is pacing, When there is only one page to go but it is time to walk.

It may be noted that reading whilst on a walk is fine, and encouraged.

### A Section That Is A Conclusion That Is Also An Anti Conclusion

I am tempted here to write a summary or conclusion or to elucidate my point, or to at the very least make a point. But the point is ever expanding, and may yet be expanded upon.

Well, a note on Gertrude Stein's essay. And a note on Federico Campagna's essay. And a note from George Perec's essay. And a note on a few years ago when troubled by a sleeping drought and a dissertation and an obsession with reading about writing and in every combination vice versa, that I scrawled in the dark a note on the wall that before I moved out of the house I took a photo of (because it's nice to remember times in your life when you are driven and things matter so you can hope it comes again when boredom sets in.) I do sometimes wonder if it's still there, and if it's not, I wonder then how they erased it. Did they paint over it? Pencil always shows up under a thin coat of paint. And if they rubbed it out, then they must have at least spent some seconds thinking about it, and what did they think whilst they did, and if it's still there, what do they imagine about the person that wrote it?

F.C = Federico Campagna

J.G.F = James. G. Frazer

C.L.B = Claire-Louise Bennett

J.F = Janet Frame