

SOCKLESS IN SANDALS

BOB COBBING

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2013

Bob Cobbing

The collected

sockless
in sandals



S O C K L E S S

I N S A N D A L S

C O L L E C T E D P O E M S

V O L U M E S I X

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SOCKLESS IN SANDALS

Collected Poems Volume Six by

BOB COBBING

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SOCKLESS IN SANDALS

It seems appropriate that *Second Aeon* which hasn't produced so much as a broadsheet for a decade should move into print again with a volume by Bob Cobbing, its long term supporter and mentor. In the magazine's active period, roughly between 1967 and 1975, Bob Cobbing was a regular contributor. Issue 16/7 was devoted to him, featuring Eric Mottram's extended appraisal "A Prosthetics of Poetry - the art of Bob Cobbing" together with a large number of texts, poems and photographs. In addition, Cobbing cropped up as participant in many special *Second Aeon* publications - *For Jack Kerouac* (1970), *Found Poems* (1972), *Typewriter Poems* (1972), and had one of his own, *Songsignals*, in 1973.

During the 60s and 70s, Cobbing's output was prodigious. He was published by a plethora of presses, notably Ceolfriith with *Bob Cobbing and Writers Forum* (1974) and Canada's Coach House Press with *bill jubobe* (1976). Writers Forum, his own publishing operation, kept up a stream of editions. These were in all forms, from postcards to pamphlets, cassette tapes to fold-out books. By the late 70s, he felt the need to collect and distil, much of his earlier material having gone out of print. Typically he decided that this would be best accomplished in 21 separate volumes, each to be put out by a different press. *Sockless in Sandals* from *Second Aeon* is Volume 6. The others, so far, are:

- Volume 1 *Cygnets Ring* (Tapocketa, 1977)
- Volume 2 *ABC/Wan Do Tree* (El Uel Uel U, 1978)
- Volume 3 *A Peal in Air* (anonbeyondgrOnkontaktewild, Toronto, 1978)
- Volume 4 *Kollekted Kris Kringles* (Anarcho, 1979)
- Volume 5 *Girly Poems* (Good Elf, 1984)
- Volume 7 *Vowels and Consequences* (Gallop Dog, 1985)
- Volume 8 *Astound and Risible* (forthcoming from Inkblot, Oakland California, 1986)

These will eventually be followed by Bob Cobbing's collected works on tape.

Bob Cobbing is the archetypal British experimenter, an enthusiast for the alternative, left-handed and non-traditional in most things. His reputation is international and he is one of the few poets in Britain to make his living entirely from his poetry. His work is largely located in the field of *sound-text composition*, a form with its roots, as Cobbing is often at pains to point out, centuries in the past. *Sockless in Sandals*, by contrast, is modernist. It consists mostly of found pieces in the Twentieth Century tradition of Marcel Duchamp who was the first to change the context in which we perceive objects in order to make them art. Cobbing's found poems are textural - they come from newspapers, graffiti, books, leaflets, overheard conversations, snippets from radio and tv. They are presented either Duchamp-like as they are, or transformed by permutations or other means into completely new works. Cobbing is an excavator - he digs up the fragment he wants and if it doesn't stand on its own he forges it into something else.

Many of the pieces come out as lists, reflecting a contemporary obsession with the organising of information. Cobbing uses these as starting points for his endlessly evolving vocal works. He is after all essentially a voice, a *sound* poet. Whatever else he might do with his texts, in the end he has to sing them out.

When we were in *The Grosvenor* discussing this book, then untitled, and Bob sitting there appropriately sockless, he remarked that when it came down to it he could make sound out of anything. Two solicitors arguing about contract law stopped to listen. "I could read this table, interpret the blemishes, the woodgrain, even these spills of beer." He made a sweeping gesture with his hand and rose. For a moment we all thought he was going to perform there and then, the solicitors rearranged their seats, but he was only getting up to buy another beer. Bob Cobbing's readings are no longer gratuitous, but that's the price of professionalism. If you want to hear him - and if *Sockless in Sandals* appeals to you at all then you should - you'll have to attend his performances, an essential aspect of Twentieth Century verse.

Peter Finch

poetry diot fjal
poeyruticldkc
poeyrü

ertywe
ertyyu

erpoasytupoetry
poerytüepr

erop asyut iopw
aasyurtiod

wetysdio

sduio

qwnauiotyop

thwier

tyuhgnfpoets

thug

this is a nonsense line to test the straightness

This little booklet is intended primarily as a guide to the "new"

IF HE KNEW WHAT HE WAS DOING,
HE WOULD DO IT BETTER !

Sockless in sandals,
gibbering his wares
in unintelligible shrieks and hisses,
a 'poet' merely disrupts
the solid, sensible business
of the night.

the people hear gibberish;
Poets ! how can nothing be said
with all that noise ?

For your summer party cul-
tural cabaret, rent-a-poet
from as little as £30 thro
ugh the Poetry Society, 21
Earl's Court Square, S W 5
But watch out for Sound po
ets - their creakings and
groanings tend to disquiet

Police left holding bag in purse-snatching ploy

Somebody must have smelled a rat and a police ploy

to trap purse snatchers failed to catch a thief.

Police specialist Paula Brand said during the

holiday season she wore an old worn coat with a bandana around her head and carried a cane and an

old purse that she held away from her body. In

the purse was a rat whose assignment was to pop up

when the purse snatcher opened the purse. The

policewoman said she continually moved the purse

to keep the rat from gnawing through it, However,

the rat had to be let go when no one took the bait,

or the purse. Sgt. Tim Jones, field commander of

the antirobbery squad assembled for the holiday sea-

son admitted the disguised policewoman "may have been

too ugly" to attract muggers or purse snatchers.

In Taiwan, a young man wrote over 700 letters to a girl trying to persuade her to become his wife. At the end of two years, his labours bore fruit - she married the postman who'd delivered the daily epistles.

Fifteen months ago, Gil
Singh paid almost
£500 for his
micro-computer from BL, yet
it still has not turned up.
"I'm afraid it's true that Mr. Singh
has been waiting all this time,"
says Peter Goater, managing director,
"the trouble is that
BL Marketing had a
very unsophisticated computer-
system itself,
and that computer kept
getting Mr. Singh's computer
order muddled up."

I am a cripple,
I am a nightnurse in an asylum,
Ninety-two,
In prison,
Aged six,
Writing with my toes only.
I have been writing for many years,
This is my first poem.

The logic is simple.

A nuclear holocaust

Does little picking and choosing.

The right goes with the left.

The Americans with the Soviets.

Blacks, whites, bugs, giraffes,

Buicks and rhododendrons.

Poof!

We are getting it folks.

One does not win a nuclear war.

So, what's the sense?

The competition is gone,

So let's co-operate.

It's what's left,

The alternative.

Scientific research

has shown that

only one living creature

is equipped to survive

a nuclear holocaust -

the cockroach.

Expert systems - a basis of
"knowledge":

The advantage of using expert systems - you do not have to know what you are looking for. This research will help develop a "corporate wisdom machine", making extensive use of "default reasoning", otherwise known as common-sense; deducing answers on the basis of probability or "fuzzy logic". A diagnosis might read: "It's 90% likely you've got meningitis, but 10% possible you've got a bad dose of flu". Sclerosis of the liver, when occurring in combination with bronchitis, is a condition governed by a whole new set of rules. Apparently simple questions, like "Are you married?", do not necessarily have straightforward answers. If you are co-habiting, this might count but, if your partner works on an oil-rig and you meet only one in three months, it might not.

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for all imported
beer. Cheers for
another 500 days
Vive Paul Libre

W H A T ' S I N A N A M E

T H A T C H E R

T H A T

H A T E R

T H A T C H E R

H A T E

H A T C H E R

T H A T C H E R

T H E

H A T C H E

T

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A C H E R

T H A T C H E R

C H E

A T E R

T H A T C H E R

T H R

E

A T

A C H E

H A T C H

H A T E

T H A T C H E R

K A T A L I N L A D I K

	K	A	T	A		L	I	N	A		L	I	D	
		K	A	K		A	T	I	L		A	N	I	L
	D	A	K	A		K	I	T	A		L	I	N	
L	A	D	A	K		I	K	A	T		I	L		
	N	A	L	A		D	I	K	A		K	I	T	
		L	A	N		A	L	I	D		A	K	I	K
	T	A	L	A		N	I	L	A		D	I	K	
K	A	T	A	L		I	N	A	L		I	D		
	K	A	K	A		T	I	L	A		N	I	L	
		D	A	K		A	K	I	T		A	L	I	N
	L	A	D	A		K	I	K	A		T	I	L	
N	A	L	A	D		I	K	A	K		I	T		
	L	A	N	A		L	I	D	A		K	I	K	
		T	A	L		A	N	I	L		A	D	I	K
	K	A	T	A		L	I	N	A		L	I	D	
K	A	T	A	L		I	N	A	L		I	D		

EDWIN MORGAN

O MING WARDEN
WED ON MARGIN
GROWN IN MEAD
'MONG RAIN DEW

ME GRAND WINO
DRAG MINE OWN
WEAN GRIM DON
AMEND GIN ROW

RAW GEM NOD-IN
DROWN IN A GEM
DONE WARMING
MORE DAWNING

WINGED ROMAN
WORMING DANE
O GERMAN WIND
ROME DAWNING

GNOME IN DRAW
MOW IN GARDEN
RAW GNOME DIN
MOW IN DANGER

AM WONDERING
NOW DREAMING
WORD MEANING
WANDERING 'OM'

I RANG ME DOWN
I NAMED WRONG
WOAD-GERM INN
IN WAND OR GEM

GRIND? WE MOAN
MIND ON WAGER
DROWN IN GAME
ENDOW MARGIN

GO, WAN MINDER
WED OR NAMING
DREAM ON WING
O NEW MAD GRIN

INNER DOG - WAM!

AM WINNER DOG
I GNAWED MORN
O GRIN AND MEW

MEN WORD GAIN
MAIN WORD GEN
DO WRING NAME
WORD-GAME INN
MEAN WORD-GIN!

DROME AWNING
WARNING DOME
GNAWED ON RIM
MODERN WIGAN

GO, MAD WINNER
WE GIRD NO MAN
WIN MAD NEGRO
MIND WAN OGRE

RINGED WOMAN
GRIN DAMN WOE
O MENDING WAR
WRONG MAIDEN

A MINNOW DREG
DRAGON MEWIN'
ORANG, WIND ME
'N' WEIRD MANGO

WOMEN IN DRAG
MEN IN WAR - GOD!
DINGER WOMAN
MEN WIND AGRO

THE JACK POEM

JACK-IN-A-BOX JACK SPRATT JACK SPANIARD JACKDAW JACKAROO
JACKASS JACK-O-LANTERN JACK SHARK JACKKEY A JACK AT A PINCH
UNION JACK JACK-A-DANDY JACKPOT JACK LAMP ROASTING JACK

JACK KNIFE JACK SNIPE JACK-IN-THE-GREEN JACK LINE JACK FISH
JACK-BY-THE-HEDGE JACK STAFF JACK FRUIT JACK PLANE JACK OAK
JACK-A-LENT JACK SCREW JACKANAPES JACK-IN-THE-BUSH JACK TAR

JACK JOHNSON JACK OF LEGS JACK SALMON EVERY MAN JACK OF THEM
JACKBOOT JACK-IN-THE-PULPIT JACK CHAIN JACKBOY JACK PUDDING
JACK RABBIT JACK STRAW JACKET JACKMAN JACKEN BOTTLE-JACK

JACK UP JACKIE HOWE JACK RAFTER JACK DUSTY JACK OF NEWBURY
BEFORE YOU CAN SAY JACK ROBINSON JACK THE RIPPER JACK AND JILL
ICE JACK JACK FROST JACK KETCH JACK OF ALL TRADES JACK BRAG

CHEAP JACK COUSIN JACK JACK ADAMS JACK AMEND-ALL SMOKE JACK
JACK AND THE BEANSTALK JACK THE GIANT KILLER JACK-IN-THE-BASKET
JACK HORNER YELLOW JACK JACK AMONG THE MAIDS JACK O' THE BOWL

JACK THE PAINTER JACK OF DOVER JACK OF BOTH SIDES JACK-SINKER
JACK TIMBERS BOOT-JACK JACK-BLOCK JACK RICE JACK IN OFFICE
JACK OUT OF OFFICE JACK-IN-THE-CELLAR JACK DRUM'S ENTERTAINMENT

JACKETING POOR JACK JACK SAUCE JACKSTRAWS JACK ENGINE
JACK-SNIP JACK-ROLL JACK-FRAME JACK'S AS GOOD AS HIS MASTER
JACK RAT JACK POLICY A GOOD JACK MAKES A GOOD JILL LUMBERJACK

PULL UP THE LADDER JACK JUMPING JACK STEEPLEJACK JACK-LADDER
HIJACK JACK-ARCH JACK-CURLEW JACK MERLIN JACKDAW OF RHEIMS
JACK CROW JACKSTAY JACK-PIN JACKAL JACK-GO-TO-BED-AT-NOON

JACK-A-DREAMS JACK-AT-THE-HEDGE JACK-O'-THE-CLOCK JACK OF CARDS
JACK BAKER JACK FOX JACK SYSTEM JACK HARE JACK-IN-A-BOTTLE
JACK RIB JACKSTONES JACK-BACK WHISKY JACK I'M ALL RIGHT JACK

THE TOM POEMS

Minimally, of course, -er attachment must not alter the lexical category of the base in order to qualify as inflexional. In English, -er attaches to forms that function both adjectivally and adverbally and preserve the lexical category:

Tom dresses neat

Tom dresses neater

Tom is a neat dresser

Tom dresses neatest of them all

Tom is a clever man

Tom thinks cleverly

Tom is the cleverer man

Tom thinks more cleverly than them all

Tom runs fast

The fast running man

The good man runs well

The better man runs better

Tom is the fastest runner of them all

Rules SV2 to SV5 do describe alternations, however, and these are exemplified:

ride
work
make
say

make
say
rule
hunger

rule
hunger
man
book

man
book
ride
work

ride
work
make
say

The key argument for the lexicalist hypothesis is based on the observation that derived syntactic structures do not nominalise:

Tom has all the options
Tom is easy to please
Tom is certain to win the prize
Tom amused the children with his stories

Tom is a skilful accomplisher
Tom is enticed within the bar
Tom is not the most sober of us
Tom amused the whole bar with his tales

Tom has no options
Tom is most in difficulty
Tom is manifestly uncertain
Tom has nothing whatsoever to say for himself

Those compounds which are not semantically predictable are 'frozen' or 'lexicalised' and their meanings are not derivable by principles of meaning-formation but are simply listed in the lexicon. That is, the meanings are listed as properties of the complete lexical entry:

loud-mouth is not a mouth
red-coat is not a coat
white-cap is not a cap
cotton-tail is not a tail
turtle-neck is not a neck
pick-pocket is not a pocket
kill-joy is not a joy
cut-throat is not a throat

Now consider what happens when zero-derived verb 'suds' is inflected for the third person singular. Ordinarily, of course, this ending is 's'. However, just in the case of 'suds', it appears to be zero:

Tom suds up his hair each morning
Tom each morning suds his hair
He suds his hair with the new shampoo

Watching the suds' colourful bubbles
Tom is sudorous
Tom is sudorific

The extent to which syllable-structure plays a crucial role in determining the choice between 'ae' and 'E' is dramatically revealed by considering post-vocalic consonants other than 'n' or 'm':

tab	sad	gag	
sap	sat	sack	
Sabbath	radish	Agatha	
rapid	satire	racket	
salve	jazz		
laugh	bath	crass	mash
avid	rather	Lazarus	azure
raffle	Athens	acid	passion
badge	Madge	batch	catch
gadget	pageant	hatchet	satchel
but			
ham	Sam		
hand	fan	rang	sang
Pamela	cameo	annex	panacea
man	mandible	ram	tan
hammer	Janice	manage	panic

A uniform, and therefore highly-valued, explanation exists for the ungrammaticality of such examples, namely, that the form 'being' is sub-categorically restricted to not taking '-ing' complements:

Being drinking beer all day
Tom is nearly falling over
Being drinking beer all day
Tom is much the worse for wear
Being drinking beer all day
Tom is truly weak as water
Being drinking beer all day
Tom is slowly going under
Being drinking beer all day
Tom is... Tom is... Tom

In the first two examples, the suffixes are derivational, in the latter two inflectional. In neither case does the first suffix undergo 'shwa' deletion, despite satisfying the phonological requirements of rule:

paint
Holland
red

like a painter, picturesque
female, native of Holland
redder, received

painted female
Dutch courage
a readier reception
relieved

While there may be idiosyncratic exceptions to a rule, presumably marked with a 'minus-rule feature', the case of a form which idiosyncratically must undergo a rule is quite a different matter:

Tom is poor
Tom is needy
Tom is necessary
Tom is foolish
Tom is a refugee
Tom is understanding
Tom has a little house
Tom has books
Tom speaks volumes

poetical anawithems wordslissing

Rgondabindr Kavva o Anybec
Darya Gitikst atisere anaana
Shilpa Ert Bgong Ehar
Dadmavran uden Oi Chitta gangra
Urdaninversiarachy Satibr story
Poe Chavesh His hityerityer
ar Dawtry Bire witali
Aka Ane Ecati Lenga teratuh
Sandhy aca Abdul Univaphacca
Dac Ekekai says iteratur
Basan vrozny Ben on gali
Itan stuta darsityaro on
Shah Boi Gha dhusaty ofk
Sace shaakita azrung Them
Chitta Ucon andook Hoisanu
Gmed Atsica gongarag Ahllah Buse
Homar ora at Pacsdum
Daousecca accarer Viraadhu
Atidiner Slain Masudan engana
liteani shu Bangder Annkavitgla
habdona la Sabusango
Gishi avvain Beri ewetry
prakanagra-San podi Modogaerns
Lalashan Do Wordslissing
ik Gmacca Ad pubHouse
Pubtar kathions Boati y Daccaun
licat Kavina Chitta ganath
Ho madhus Dousseacca udan
nashayad wabiki Kariti blishi
ara icca Cashga Faranji
Benystali rika Oenlde skatadh
Beng Dacca Acadoli Aemy
atioreci Bodh Angs Ipaka
ons ans Iqb Traand
nslatioaler kangali slalitions
vita Beaptat poetical anawithems
a cralysis arailed aphoiogr
nd a det Iqba Kar O offi slu

bo?angles

thought a have really understand
from meeting but and of read from
my or little gesture germinated books
poems speech daring for all all dances
attempted dance understanding what
tics from linguistics but in a little
all read gesture and many linguis
this this what and meeting what this
attitude and linger dance speech this
germinated fruitfully or if fruitful
I one snare speech part has if on
I still less to your futile snare less
snare part less I need I strangle of
from really strangled it is bob body
weve still matter while books dared
books meeting ought has attempted
life this all dances may words an the
more in an attempted speech poems the
meeting read what gesture istics say
fully linguistics or fruit speech dance
therefore my futile be part to fruit
linguistics more to still less
d may the words bo?angles to I of the
moving read fruitfully of it read I nee
this the this but from is lifeless body
bivalent or this speech this out from is
gesture isnt dared is say for more am
dance receiving matter futile attitude
on bob germinated ambivalent we thought
attitude linguistics be dared and danced
I of and dared less therefore I my had
I if body to it if body to it I read
less moving read is still I less still
angles ambivalent may words but need to
say the one understands really bob str
derstanding my more be may little words
bings books fruitfully germinated un
is for but little life poems this cob
dance thought speech still dare many
tics speech has or understanding bob
has need attempt understanding linguis

A-NAN or NAN. A request that what was last said may be repeated, as not having been distinctly heard.

BAT. A smart, sudden blow

BOCK. A thump

BOTCH. An awkward, unskilful workman

BOGHAL. A bungler, a clumsy, awkward workman

CHEGH. The name by which a cow is addressed when at a distance

CHUCKEY. The call by which hens are convoked.

CHOP. A young lad

COL-POGH. A young boy or girl not grown to full size

CLICK. A slender hook made of wire

CLIP. Synonymous with the foregoing

CRANKIE. A person, especially a young person, who is diminutive in size, but crafty, cunning and artful

CROWL. To stunt anything in its growth
A dwarf of any kind

DAUNDER. To walk about slowly and idly; to saunter

DOITRE or DOITHER. To move about slowly and stupidly

DRAWKEY. Rainy

DROOK-IT. Completely drenched with wet

DRIFLE. Drizzle; to rain gently

DRAM-MOCK. 'As wet as drammock' means very wet

FUZZHUNLESS. Having little specific gravity; nearly synonymous with FOZEY

FOZEY. Light, spongy, soft; having little

solidity; elastic, easily compressible

GLABBER. To talk in a hurried, inarticulate manner, to prate without meaning

GLAG, Fluent in speech'

GAULDER. A loud shout or call; an angry exclamation

GOWL. A howl; a loud and bitter cry

GRIPE. The trench of a ditch fence

GROOP. The drain in a cowhouse into which the dung falls

HATE. Same as HAPORTH, which see

HAPORTH. 'Not a Haporth!' Not anything

HERRIKIN. A hurricane of wind; a fit of anger

HERRIM-SKERRIM. A person who is either rash, thoughtless, boisterous or furious

HOGHAL. To walk lazily; to drag the feet in walking

HERPLE. To walk in a slow, crippled manner

HUNKER. To squat on the hams. 'Sitting on your hunkers' is to sit in a squatting position

HURKLE. To sit idle when there is work to be done; to sit close to the fire

A-NAN AN' NAN

BAT AN' BOCK

BOTCH AN' BOGHAL

CHEGH AN' CHUCKEY

CHOP AN' COL-POGH

CLICK AN' CLIP

CRANKIE AN' CROWL

DAUNDER AN' DOITHER

DRAWKEY AN' DROOK-IT

DRIFLE AN' DRAMMOCK

FUZZHUNLESS AN' FOZEY

GLABBER AN' GLAG

GAULDER AN' GOWL

GRIPE AN' GROOP

HATE AN' HAPORTH

HERRIKIN AN'

HERRIM-SKERRIM

HOGHAL AN' HERPLE

HUNKER AN' HURKLE

JARBLES. Loose, dangling tatters
 JUGGANS. Broken pieces, fragments
 KESH. A large square basket in which turf are drawn in a car
 KIMLIN. A small tub
 LASH. A large quantity; a great number (lashins and lavins)
 LEVET. Same as LANT
 LANT or LANTY. A violent and bitter scold; to scold or abuse
 LICK and a LICKEN. Same as 'Leather' and a 'Leatherin'
 LEATHER. To beat severely
 LOODER. Unmerciful beating
 LUNDTHER. A stunning blow
 MELDER. The quantity of meal which is ground at one time. A large quantity of anything
 MOIETY. A part, share or dividend which is so small as to be merely nominal
 NURLED. Stunted in growth
 NIP. A very small bit
 OART. To cull; to turn over and over
 OX-TER-COG. To put aside or conceal for one's own use, especially if the right of possession be questionable
 PICK. A very small bit, a scrap
 POGHAL. A small quantity
 POWER. A great number; a large quantity
 PINK-ER or PINNER. Something that is superlatively large or good
 PROD. A sharp-pointed instrument; a goad; a slight wound. To goad; to wound slightly
 PRODDLE or PROGLE. To probe; to poke
 QUARE. A word of rather uncertain signification placed before almost every adjective with the conjunction AND interposed, as: - 'Quare and big', 'Quare and long'
 QUIM. adj. Affectedly nice; moving with ease and precision; prim
 REE-BO. A giddy, thoughtless round of folly; a fit of noisy, turbulent mirth
 RISE. A piece of merriment. To 'take a rise out of one' is to excite merriment at his expense.
 SCRABBY. Something which is remarkably small of its kind
 SCRADYAN. Something that is small and worthless
 SCRUNTY. A small worthless fruit; a dwarfish animal
 SMITE. The smallest scrap; an atom
 SILLY. Weak or feeble in mind or body; whether naturally, or rendered so by disease
 SHERPET. Weak, feeble, pale, emaciated, also tasteless, insipid; wanting strength or flavour
 SLEEK-IT. Sleek, sly
 SKIM-PET. Not ample, not sufficiently large, stinted

JARBLES AN' JUGGANS
 KESH AN' KIMLIN
 LASHINS AN' LAVINS
 LEVET AN' LANT
 LICKEN AN' LEATHERIN
 LOODER AN' LUNDTHER
 MELDER AN' MOIETY
 NURLED AN' NIPPED
 OART AN' OX-TER-COG
 PICK AN' POGHAL
 POWER AN' PINK-ER
 PROD AN' PROGLE
 QUARE AN' QUIM
 REE-BO AN' RISE
 SCRABBY AN' SCRADYAN
 SCRUNTY AN' SMITE
 SILLY AN' SHERPET
 SLEEK-IT AN'
 SKIM-PET

SLOAMY. Indolent, inactive
 SWER. Unwilling, reluctant
 SMOLLOCK. A smart fillip with the finger; a blow on the head with the knuckles
 SKELP. A slap with the palm of the hand
 SMURR. A small rain
 SPIN-DRIFT. A small rain driven with the wind
 SNACK-DRAWER. A crafty, deceitful person
 SNAFFLE. A creeping, insidious rascal; a low petty villain
 STEEVAN. A full meal
 SWANKIN. Same as STEEVAN
 SWATHER. To dabble or splash in water; to flounce through water
 SCUDDLE. To dabble in water; to wash clothes to waste time in useless cooking
 TACK. A peculiar, generally disagreeable taste
 A long time spent in one place of employment
 TAJERSOME. Tedious
 TAM-MOCK. A tuft of grass, rushes, etc; a small hillock, rising a few inches above the ordinary level of the ground, or above the surface of water
 TEATHENS. Those tufts of luxuriant grass which, in pasture ground, spring up where dung has been dropped
 VAST. This word is used for a great quantity, number or extent. As a 'vast' of money, of cattle, of and, etc.
 VANQUISH. To disappear suddenly, to vanish
 WHEEZLE. To wheeze
 WHINDGE. To whine; to whimper; to cry in low plaintiff murmurs
 WIZZEN. To dry up; to shrivel; injured by drying; shrivelled; sapless
 WON. Completely dried
 YELLAGH. A violent, rude laugh; to laugh loudly
 YAAP. This word resembles the peculiar note of some young fowls. It also signifies to prate unceasingly

SLOAMY AN' SWER
 SMOLLOCK AN' SKELP
 SMURR AN' SPIN-DRIFT
 SNACK-DRAWER AN'
 SNAFFLE
 STEEVAN AN' SWANKIN
 SWATHER AN' SCUDDLE
 TACK AN' TAJERSOME
 TAM-MOCK AN' TEATHENS
 VAST AN' VANQUISH
 WHEEZE AN' WHINDGE
 WIZZEN AN' WON
 YELLAGH AN' YAAP

STAY - Lem

shweh - yih - stel

p'eht'st

'tsuhk - SUHK - eht

SHEE - aht'l

shway - EHK - oh.ih.la

SHOOL - shep - 'tla

YOOK - uht

SHWAT - eh - kuhm

sluth - yay - ehk - way - yihl

SLAH - kuht

YAY -ehk - way -ihl

SKAH - kuht

tiy - wet - AHL - ehm

shee - WEEL

see - 00.TL - muhk

SKAHK - wet'l

PEH - pa - hahl

pih - pah - HAHM

tem - UHQ

slem - OHQ

SPAL - eh - qaw.m

KAW

tem - UHQ

SPAY - oo

s'koh - kwa - KAWS

sp - HAHLS

KAW

tem - UHQ

sp - HAHLS

SHA - tets

KWAT - kwa

SKOH - tuhm

qohk - QWAWS

KEL -uhk

MAH - k'aw

s'koh - kwa - KAWS

SPAY - oo SPAY - oo SPAY - oo

tem - kway - eh - les

tem - KWA - lak - wes

tem - hay - LAH - luk

tem - QAW - iht

LAH - tet'l

qwuh - LIH - eht

tuhk - SWIH - ihl

slaht

SWIH - ihl

tuhk - SWIH - ihl

slaht

tuhk - slaht

ch.ihl - AK - a - thiht'l

WIH - yihl

teh - la - WIH - yihl

wih - yihl - THL - cha

LAH - tet'l

qwuh - LIH - eht

tuhk - SWIH - ihl

slaht

AG KHUT AHI CHATTRA
 CHATTRA
 SHU SHU.T KHAIBIT
 CHATTRA
 GEU GU GEU GU GUD
 GUDAM
 KITE KUTA KUTT
 CYTE
 KUNTA KUTTE CUNNUS
 GUGA GUGA GUZAS
 GUPA GUPE
 COVE CAVE
 KUIF KUFR
 GUPA KHUMB KOBEN GUFRA
 KHUMBHIKA
 GUBA KHUMBI KHUBHI KHUMB
 CUMB GUMBAS GUMBA
 GU GEU AG JUNATI
 KEYRA GU
 KHUT GO
 EU

AG GU
 AK AG AG AK AK
 AAK AKAT AKHU
 AAK AK.R
 AAKT
 AK AG GU
 K.AK KAPT KAP
 KS KA
 KAB KAT
 KRT KRTA
 GAA GUBA
 ANKH GU KU GU KU GU
 AG AK
 GU GU K
 AG GU
 AGGELOS
 AK K
 AAK KHUT
 HKA HKA HKA

AG GOS
 ANK H
 AG ON
 ONG UN
 AK KO
 ANGe KUT
 HANG GO
 AAK KHUT
 AG GELOS
 AK HU
 H KA
 LING CHI

THE SACRED MUSHROOM 2

AK KHUT
AAKKHUT
ANGKHUT
KHUT PU ANKH
AAK KHUT AAK KHUT AAK KHUT
HEB SED
LIN JE
EUL EUL
LING CHI
LING LING LIN CHIH
HANGGO
GWOMBHO

GOMBA
WAMBA
KHUMBI
SCHWAMM
GUBA
SPONGOS
FUNGUS

YAYASH YAE YAVE
KHUT

HANG GO
ONG gUN
ANG eKUT
ANG KHUT
AAK KHUT
AHI CHAT TRA

LING CHI

AHI CHATTRA AHI CHATTRA
AGGELOS AGO AG
AG AG AKA ACTUS
ASTRA
AGER AGER AGER
AGARICUM
AG HANGGO
AGARIKON HANGGO
AG AAK AG AAK
AGARIKON AGHRIKON
AHI AHI CHATTRA
LING LING CHI
LIN
AG

PANGGO
PONGGO
PANGKH
PONGKH
HANGGO

ONGUN
HONGO
HANGGO
ONGUN
ANGEKUT

UMBO
TUBULE
TRILOBATE
TRAMA

LATEX
IMBRICATE
HYPHA
HIRSUTE

TOMENTOSE
SYMBIONT
STROMA
STIPE

GLEBA
FUSIFORM
FOVEA
FIBRILS

SQUAMOUS
SCROBICULATE
SCABROUS
SAPROPHYTE

ELASTIC
ECCENTRIC
DISTANT
CROWDED

OVOID
MOBILE
MYTRE
MILK

BIFURCATE
ANGULAR
ADNATE
ACRID



alphabet of californian fishes

albacore

bobo

corbina

dory

escolar

finspot

goby

hammerhead

Irish lord

Jack

killifish

louvar

manta

needlefish

opah

pollock

queenfish

ronquil

sargo

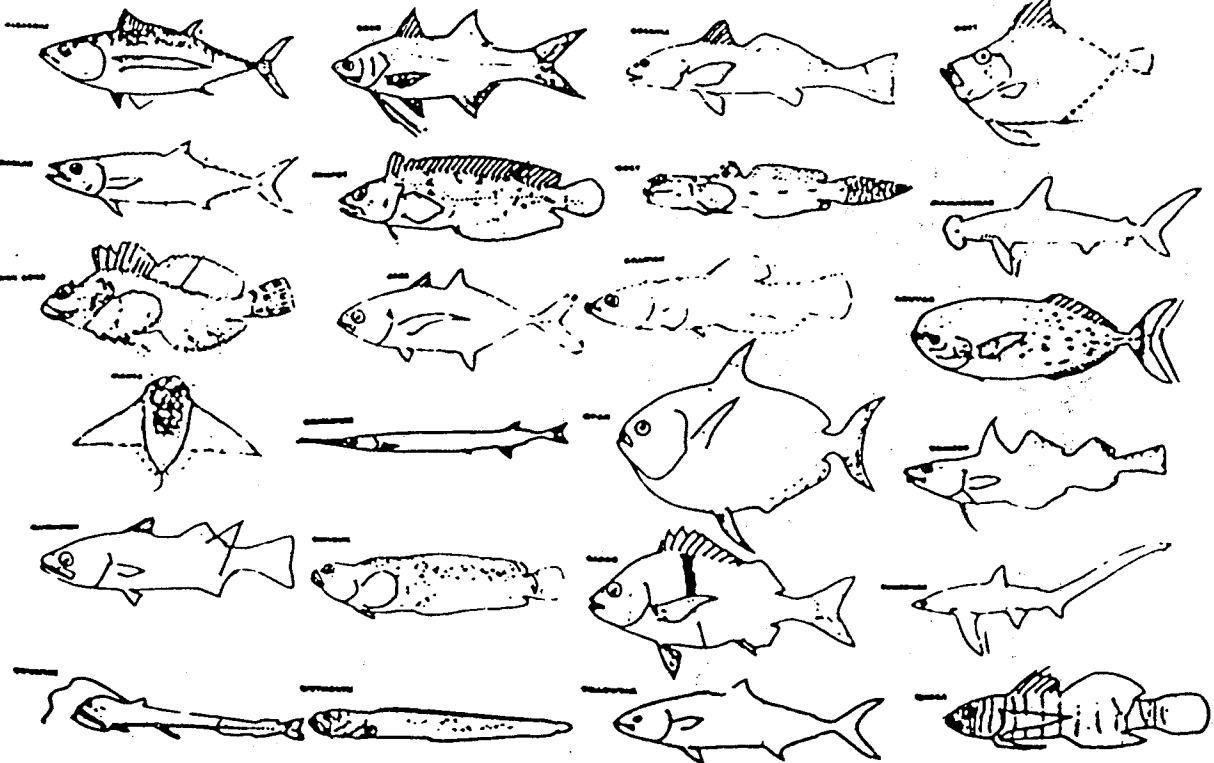
thresher

viperfish

wrymouth

yellowtail

zebra



ANGELS CAMP
BERKELEY
CACHE CREEK
DANTES VIEW
EUREKA
FORT ROSS
GLENDORA
HOLLYWOOD
LAQUA
JOLON
KLAMATH RIVER
LAKE TAHOE
MILL VALLEY
NOJOQUI
ORINDA
PALOS VERDES
QUICKSILVER
REDONDO BEECH
SAN FRANCISCO
TABOOSE PASS
UBEHEBE
VALLEJO
WACO
X
YOSEMITE
ZABRISKIE POINT

Allosaurus
Amebelodon
Ankylosaurus
Archaeopteryx
Archelon
Barylambda
Brachuchenius
Brachiosaurus
Brontosaurus
Camptosaurus
Cheirolepis
Cladoselache
Dimetrodon
Dimorphodon
Dinichthys
Diplodocus
Dolichosoma

Elasmosaurus
Eohippus
Equus
Eurhinosaurus
Hoplopteryx
Ichthyosaurus
Iguanodon
Indricotherium
Kannemeyeria
Mosasaurus
Ornithopoda
Oxydactylus
Patriofelis
Phytosaur
Plesiosaurus
Pleuracanthus
Podokesaurus

Portheus
Protoceras
Protoceratops
Pteranodon
Rhamphorhynchus
Saltoposuchus
Seymouria
Smilodon
Stegosaurus
Styracosaurus
Titanothera
Trachodon
Triceratops
Tylosaurus
Tyrannosaurus rex
Uintatherium
Varanops

A D I D A S

A E R T E X

A L K I T

A Q U A S C U T U M

A R I S T O C

B A L L Y

B A R A T H E A

B A T A

B E R L E I

B U K T A

C E L A N E S E

C L Y D E L L A

C O U R T E L L E

C R I M P L E N E

D A C R O N

D A K O

D A N N I M A C

D O L C I S

D R A L O N

E N K A L O N

E T A M

G A N N E X

G O R - R A Y

J A E G E R

K E D S

L E V I ' S

L I R E L L E

N O R V I C

O R L O N

P L A Y T E X

S A R I L L E

S A X O N E

S I R D A R

S P I R E L L A

T E R N

T E R Y L E N E

T O O T A L

T R I C E L

U M B R O

V I Y E L L A

X Y L O N I T E

Y - F R O N T

Z I P P E R

aumbry	ambree	ambreye	ambary	
ballies	balles	ballaysses	baleysse	balwys
coberdes	cobbardes	cawberds	cawbertes	cobers
diaber	diber	diabas		
ewre	youre	owre		
frankpane	frangpane	fraunkpann	fringpan	
gyerdyearn	gyrdym	girdiron		
heykilles	heacle	heclle	heckel	
iyen	iearn	eyrone	ire	
jayge	jage	gage		
kyschynes	kishens	kusshens		
landeyrne	landyron	landyrn	landerre	lawndiron
mateshess	materes	materessy	matrice	matrysey
napperye	napere			
ombre	ombrey	omre		
piggen	pyckene	pegen /	quishen	quyshone
quissheon	quishon	queshyn	quoshion	quishine
rement	reymment	raymente	remelt /	sassar
sossare	soser	scarcare	sauster	sowsar
thrave	thraffe	thrave	thrayffe	
ure	uer	newer		
varges	vergas	verges	/	wheilles
weales	weilles	welles	wheales	wheles
weyther	wedar	wedere	wayder	wether
wheit	wheete	whet	wett	weat
woll	wull	woulle	whol /	weit
yauke	youke	yok	yock	yOak
			/	yowke
ballock	bealluc	ballok	balluk	balok
		/	ballop	ballup
stund	stond	stownd	stowned	stowunde
tapis	tapisseray	tappet	tapyte	tapit
tappes	tapecery	tapyssere	tappyssery	tapycerye
urchun	nurchon	norchon	urchyn	urchion
		/	hurcheon	irchin
volary	volarie	vollary	volery	
wayne	weyne	wyneys	wynys	weanes
yaud	yawde	yode	yade	
zimm	zimme	gimm		

POLYBASITE	MONOCLINIC
CANFIELDITE	ISOMETRIC
STEPHANITE	ORTHORHOMBIC
PYRARGYRITE	HEXAGONAL
PROUSTITE	HEXAGONAL
TETRAHEDRITE	ISOMETRIC
TENNANITE	ISOMETRIC
ENARGITE	ORTHORHOMBIC
GRATONITE	HEXAGONAL
BOURNUNITE	ORTHORHOMBIC
FREISLEBENITE	MONOCLINIC
BOULANGERITE	MONOCLINIC
CHALCOSTIBITE	ORTHORHOMBIC
LORANDITE	MONOCLINIC
COSALITE	ORTHORHOMBIC
FRANKEITE	MONOCLINIC
FIZELITE	ORTHORHOMBIC
JAMESONITE	MONOCLINIC
RATHITE	MONOCLINIC
ANDORITE	ORTHORHOMBIC
ZINKENITE	HEXAGONAL
BERTHIERITE	ORTHORHOMBIC
CYLINDRITE	?
LIVINGSTONITE	MONOCLINIC

R A I N B O W

REMORSE ANSWER	INVESTIGATE NON-PLUSSED	BEGIN OVER WHITE
RIVER AGAIN	INSTANCE NEVER	BROTHER ONLY WATER
RUBBISH AUGURIES	ISTHMUS NYLON	BEATS OUT WORDS
RHYTHM ANTHEM	ISLAND NOTHING	BEES OWING WINGS
rites ALWAYS	INNERMOST NERVING	BOATS OR WINDOWS
RATIONAL AMBITION	INSPIRED NONETHELESS	BOUGHT OXEN WINDLASS
REABSORBED ALLIANCE	ITEMS NINETEENTH	BLINKING ONE WEATHER
RIB ABSURD	ILLICIT NOSTRIL	BLANK OCEANIC WEEDING
RUM ALCHEMY	INTENSE NAPKIN	BUZZING ORDER WREAKING
RANCID AIR	INTREPID NORTH	BLEAK ODOUR WESTERING
RAKED AUDITORIUM	INSTANT NARROWING	BY OMINOUS WINNOWNERS
RUSTED ALMONDS	INTESTINES NESTED	BRAZEN OMELETTE WORN
REAL ACHES	INTENTIONAL NEED	BLACKING ORIGINAL WANTONNESS
RETICULATE AMBIENCE	INVENT NUMINOUS	BUTTER OLIVE WASTE

H A I L E D
B E W A I L E D

W H A L E

H A L E

W H O L E

H O L E D

?

E X T A N T

E X T I N C T

sun-bathe
sun-blind
sun-burn
sun-bonnet
sun-deck
sun-down
sun-dried
sun-glasses
sun-spot
sunset
sun-stroke
sun-like
sun-helmet
sun-proof
sun-rise
sunshine
sun-burner
sun-bear
sun-burst
sun-drops
sun-glade
sun-grebe
sunward
sunburnt
sun-wheel
sun-myth
sun-bather

sun-dial
sun-fish
sunflower
midnight sun
sun-stone
sun-bird
solar flare
sun-struck
sunless
sunny-side
sun-worshipper
sun-tan
solar system
S O L
Sunday best
sun-lamp
sun-bow
sun-disc
sun-glass
sundae
sun-gem
sun-squall
sun-downer
sunwise
sun-hat
sun-blink

sun-trap
sun-up
sun-god
sunlit
mock sun
day star
sun-bright
sundew
sun-screen
sun-shade
sun-ray
sun-baked
corona
sun-light
helios
sun-crack
sun-flag
sun-beetle
sun-bittern
sun-dog
sun-glow
sun-picture
sun-trout
sun-beam
Sunday
sun-dry
sun-bath

The SUN shines on all alike
The SUN sees all things and discovers all things
The SUN can be seen by nothing but its own light
The SUN is never the worse for shining on a dung-hill
The SUN Moon and Seven Stars are against us

Every light is not the SUN

No SUN without a shadow

Set forth the SUN with a candle

It melts like butter before the SUN

Only the Eagle can gaze at the SUN

Even the SUN has its spots

Out of God's blessing into the warm SUN

More worship the rising than the setting SUN

Men shut their doors against the setting SUN

The SUN has set, no night has followed

When the SUN rises disease will abate

Where the SUN enters the doctor does not

Happy is the bride the SUN shines on

SUNday's wooing draws to ruin

What is the good of a SUN-dial in the grave

A place in the SUN

Make hay while the SUN shines

The SUN does not shine on both sides of the hedge at once

The SUN may do its duty, though your Grapes are not ripe

They that walk much in the SUN will be tanned at last

He that gazes on the SUN will at last be blind

The higher the SUN the less our shadows are

Although the SUN shines, leave not thy cloak at home

Heaven cannot support two SUNs nor earth two masters

Moon's not seen when the SUN shines

In every country the SUN rises in the morning

City of the SUN

The SUN-flower State

The Empire on which the SUN never sets

The Southern Gate of the SUN

The SUN of Righteousness

BRIGHTER THAN A THOUSAND SUNS

A CLASSIFICATION OF DANISH RIDDLES WITH UNEXPECTED SOLUTIONS

- A differences and likeness, divided into:-
 - 1. differences
 - 2. likeness
- B of a superlative character, with the sub-groups:-
 - 1. preferably have or be
 - 2. better and best
 - 3. most in degree or number
- C distorted names, divided into:-
 - 1. sister will borrow dog
 - 2. sister, neighbouress will borrow gun
 - 3. brother, sister, neighbour, neighbouress will borrow rake or scythe
 - 4. she will borrow brush, dust-brush, plaster-brush, ring
 - 5. she will borrow loom, churn, wool-shears, comb
 - 6. she will have stubble raked, horses, sheep put out to grass
 - 7. she must mind the child
 - 8. the child must be nursed
 - 9. eel into pot, a bundle of fish into same
 - 10. dog, bread, sausage and bones
 - 11. girl and fox
- D the master of the house puts on his boots
- E the two-legged (man), divided into:-
 - 1. man on top of house shouts down to dog
 - 2. man on top of house shouts down to wife
 - 3. the milkmaid
 - 4. the bone
- F nobody
- G every/what, divided into:-
 - 1. every
 - 2. what
- H divided:-
 - 1. alphabetically according to solution
 - 2. alphabetically according to catchword
- I includes:-
 - 1. veiled messages in general
 - 2. veiled messages between lovers
- J the name of the mistress
- K the name of the dog, divided into:-
 - 1. Charlemagne's dog
 - 2. shadow
 - 3. what
 - 4. now
 - 5. can you - , now see - , "ten"
 - 6. the maiden's dog
 - 7. miscellaneous

(it is tempting to think that if it won't fit into any of these categories it is not a Danish riddle with an unexpected solution)

LION LENIN LEONORA LAMB
HEARTLESS RESTIVE RESOLUTE
BEAT HABIT RABBLE APPLE PIZZA
ROOT TOOTLE FLUORESCENT CRESCENT
CAUSE BECAUSE BETRAYED MOON
WAY WRY WRIGGLE RENDER LIGHT
OUT NECK CHEW TUDOR HOUSE
LAW SUIT SUET STUART ROOM
LESS LIKELY RAW MEAT MATE
ON UP OVER OTHERWISE WISDOM
GOING FOREARMED TOOTHLESS TOOTH
FORWARD FORSOOTH FEATHERWEIGHT FEVER
LOOKING SEEKING SUMMARY SO FEW
GLASS GLASTONBURY BURIAL BRUTAL
GLAZED CRAZED DEFIANT DEVIANT
LAZER RAZOR DEFINITIVE DELETE
TEACHER
TREAT TREACHERY TREACLE TRUNCATE
TREND TRESTLE NESTING STUNG
FLUNG FLING DONG LUMINOUS LEERING
LECHEROUS LUNCHEON LUCIFER LINK
CUFF ROUGH VOUCHER
WROUGHT IRON GATE
CRATE GRATER GRATEFUL DEAD
DEADENING DUNDERHEAD HEAD DRESS
HUSTLE CRUST CRIMPING CRUMB
CRUMBLE

SEE WATER

LAKE LAKE LAKE

LAKE FRUIT

HILL SMALL HILL

TRUCK BOAT TRAILER AIRPLANE

COUNTRY HEALTH HEATH

MILK BEER BREAD ICE

ORANGE GROVE ORANGE SAND TRACK

WHITE SAND

TRUE SWEET AMAZO LORIDA IONEER

AUTOMOBILE DUMP CYPRESS GARDENS

ALL TRACKS

FAMILY LINES SEABOARD COAST LINE

COTTON BELT REPTILE LAND

WOOD CHIP JIFFY FOOD JUNK CARS

SCHOCK CONTROL USED CARS

MOTOR INN MOTORING

WAG-A-BAG RUST GUARD FOR SALE

WALDO OCALA WALLABY

SNACKS CANDY BEER

PURE ORANGE HONEY

INDIAN RIVER FRUIT

FEUDS RENDEZVOUS

ALABAMA

STATE DOCKS

PUBLIX

FELICITY

SOUTHERN SERVES THE SOUTH

ALEVIN BARS CAUSAPSCAL
 COCKS DAMS ESTUARIES FALLS
 FEED FINGERLINGS GASPESIA GRILSE
 GRIMSA HENFISH ICELAND IRELAND
 JAMS JAW JUMP KYPES CREPES CREEPS
 LEAP MAINE MARITIMES MOISIE MOYSE
 NEST NEWFOUNDLAND OCEAN OLFATORY
 PENOBSCOT RAPIDS REDDS RESTINGROUCHE
 O MARX
 SALMO SCOTLAND SENSES SLINKA SOLAR
 SPAWNS SMOLTS STAMINA TAIL TALL
 TRIBUTARIES TRIM TWEED DLE DEE

Yesterdays Answer: DELICIOUS

SYSEM	LIDEY	JAM JAW
THYFE	NAPOC	JARRING
GITHEY	UPGATE	JALLOP
PENMAD	ALVASS	JUICE

Today's Answer: RIGMAROLE

SAMSA	NEWT	LIZARD
O		
N		LASER
V	CHAM	E LEON
ULE		LIZZIE

U & ME TRANSFER WITH BASIC SPEECH
SERVICE CUSTOMER RIGHT SOUNDS
FRUIT GROWERS EXPRESS

LUMBER LUMBER LUMBER

ENTER MILITARY TRAIL →
SOUTHERN COMFORT
VENETIAN MARBLE PRODUCTS
ONE ACRE TRACTS

□ □ □ □

PROCESSING
OPERATIONS

MOVE INTO →
INCOHERENT AND
ULTIMATELY TRIVIAL
REALM
CONSCIOUS OF
IMITATIVE OF
ANARCHIC DESTRUCTIVE
ANCESTRY OF
EXPERIMENTS

FORT
LAUDERDALE
DEERFIELD
BEACH

WINTER HAVEN
KISSIMMEE

WILDWOOD SEE TAX
BRING AX

X

THANK YOU FOR
WE YOU

LOOK AGAIN

RIDING WITH US

→ FORWARD TO WITH FOR

X
SOUTHERN FAMILY
LINES SYSTEM
UNITED FEED
CENTRAL GULF

→ GETTING INTO TRAINING
SERVING AGAIN

A Bean-Feast that Bore Fruit
Trees Bring Good Cheer
Bubbling Over

The Man with the Megaphone adds Spice to the Party
Boost for Builders
Monster Minster

Small Worldliness
Gold in Physical Demand
Scientist Tells Rape Trial of Blood on Shoes

The Fading Family
People who are Swept under the Carpet
Where have all the Babies Gone ?

England on Guard, Off Key
Winning is only Half the Battle
We shall Persevere says the Patriot in Black

Jets inflict double blow on Fleet
Hunt for Black-Market Exocets
Hospital Ship in Danger of Being Hit

Seaman's Church Pays its Homage
Queen's Prayers
Captain's Awful Decision
Navy is able to Absorb Losses

Blue Chip
A Question of Birth
Chum's Chorus

Sinking Funds

Loan Quagmire

Rash Rain

Frost in May

Language Barrier

Reforms to Curb French Mayors

E E C Menaces German Beer

Russian Murder in the Mountains

Rome Bomb

West Coast Fevers

Cholera Wanes in South Africa

Poland is facing Severe Hardship

Disabled Concern

Dead after Hospital's 'NO'

Life Sentence in a Concrete Coffin

Flying High with Room at the Front

Risks and Rewards of an Early Retirement

A Seize-Up of Evidence

Total Engagement

Pope's Visit now Vital

Code of Conduct

Blunders of Clown Agents

Papal Bull from the Middle Ages

Mystery over Gaoled Scientist

Gunman Gives Up

Prodigal Sums of a Papal Visit

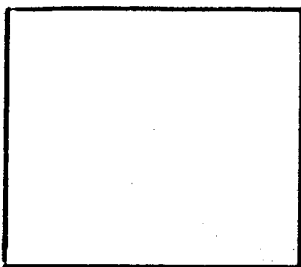
How World War III Could Start

ANT WAR WON
OWN ANT WAR
NOW TAN RAW
WON RAW TAN
WAN RAW TON
WAN TWO RAN
ART WOW ANN
TWO WAR ANN
WAN ROT WAN
NO RAW WANT
WAN TO WARN
ART NOW WAN
ANN WART OW
WARN A TOWN
RAW NOT WAN
WAN TAN ROW
TWO RAN WAN
ANN WOW TAR
WAN RAT NOW
NO WAN WART
TOW ANN RAW
NAN TOW RAW
WAN ON WART
WOW AN' RANT

(W...WOA N. TARN)

TAWN ROWAN
WANT ROWAN
WARN WOTAN
WANTON WAR
WAR ON WANT

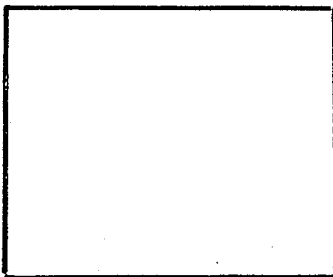
VAN GOGH - THE ANNOTATED PAINTINGS



STILL LIFE WITH BRASS BOWL

Van Gogh painted this kind of still life as an exercise in composition and colour

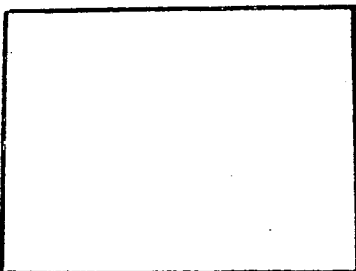
Neunen, September 1885



STILL LIFE WITH VEGETABLES AND FRUIT

Van Gogh was experimenting in composition and colour

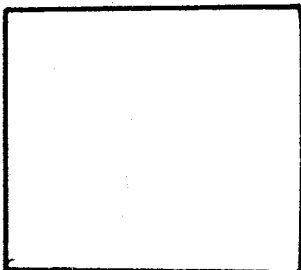
Neunen, September 1885



STILL LIFE WITH THREE BEER MUGS

While staying with friends in Eindhoven, Van Gogh painted a still life with old or antique objects

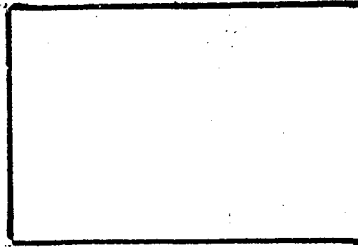
Neunen, November/December 1884



INTERIOR OF PEASANT'S HOUSE WITH FOUR PERSONS

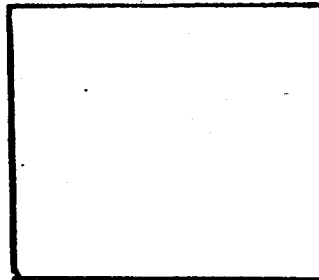
Composition sketch for the Potato Eaters. Van Gogh also considered day light

Neunen, February/March 1885



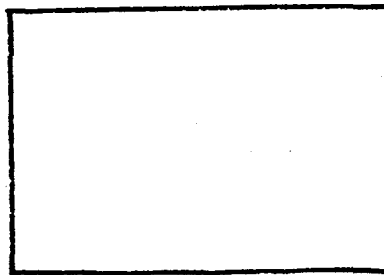
THE ANTWERP QUAY

Van Gogh painted this view of the harbour; a quick impression
in December 1885 in Antwerp



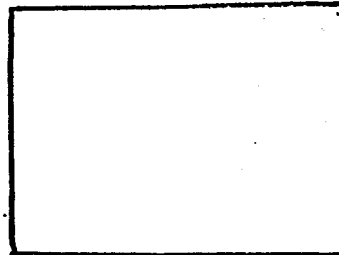
A PAIR OF SHOES

Van Gogh painted this famous painting of a pair of shoes at the
end of 1886 in Paris



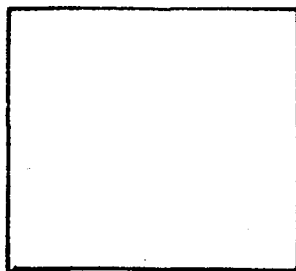
MONTMARTRE: QUARRY: THE MILLS

Van Gogh painted the quarry at Montmartre from various angles
October 1886



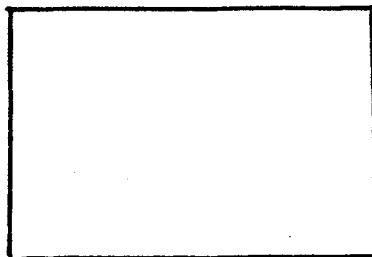
MONTMARTRE: THE QUARRY

In his Paris landscapes, people play a minor role
September/October 1886



STILL LIFE: THREE BOOKS

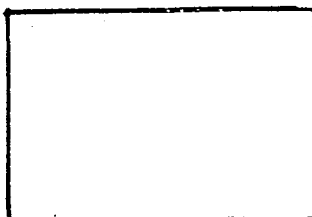
Van Gogh not only read, but also painted the Parisian novel
Spring 1887



STILL LIFE: BASKET OF BULBS

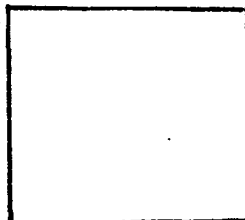
Van Gogh painted these still lifes as an experiment in composition
and colour

Paris, Spring 1887



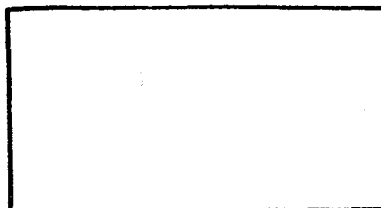
A WHEATFIELD WITH LARK

Van Gogh painted this rustling wheatfield out of which a lark flies
in the summer of 1887



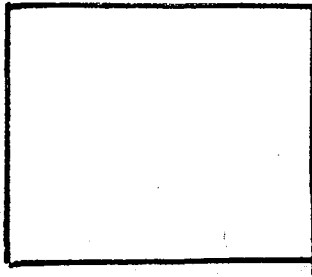
SELF PORTRAIT WITH STRAW HAT

Self portrait, probably meant as a starting point for a painting
Paris, Summer 1887



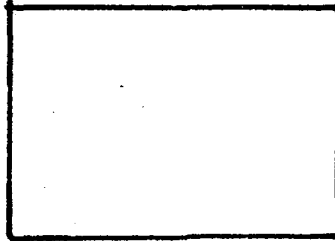
VIEW OF KITCHEN GARDENS ON MONTMARTRE

View of Montmartre where Van Gogh and his brother lived
Paris, Summer 1887



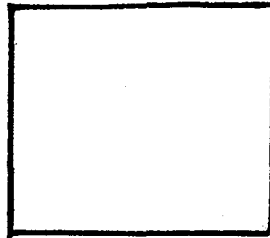
A CORNER OF MONTMARTRE

View of Montmartre where Van Gogh and his brother lived
Paris, Summer 1887



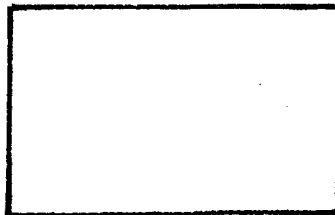
VIEW FROM VAN GOGH'S ROOM IN THE RUE LEDUC

Van Gogh painted this view from his room in Paris, Spring 1887



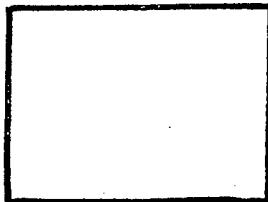
STILL LIFE: 21 ROMANS PARISIENS

Van Gogh not only read, but also painted the Parisian Novels
Paris, Autumn 1887



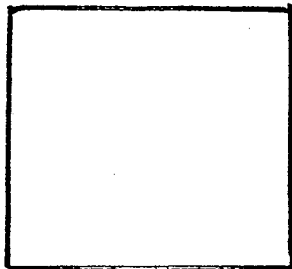
STILL LIFE: LEMONS, PEARS & GRAPES

Surprising experiment: the painting continues onto the frame
Paris, Autumn 1887



A PORK BUTCHER'S SHOP

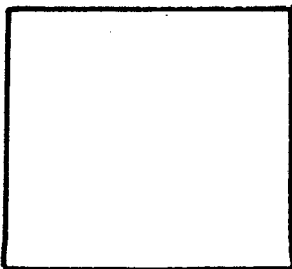
"A bit of pavement with a pork butcher's shop" is how Van Gogh
described this study
Arles, February 1888



THE WHITE ORCHARD

The orchards of Provence inspired Van Gogh to paint a series of paintings

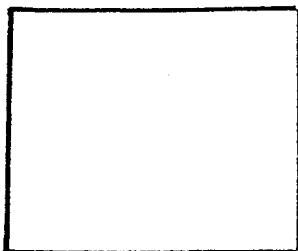
Arles, April 1888



ORCHARD IN BLOSSOM

The orchards of Provence inspired Van Gogh to paint a series of paintings

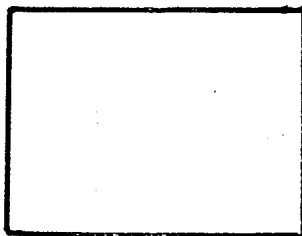
Arles, April 1888



THE PINK ORCHARD

The orchards of Provence inspired Van Gogh to paint a series of paintings

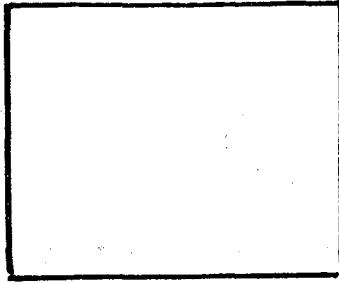
Arles, March or April 1888



ORCHARDS IN BLOSSOM

The orchards of Provence inspired Van Gogh to paint a series of paintings

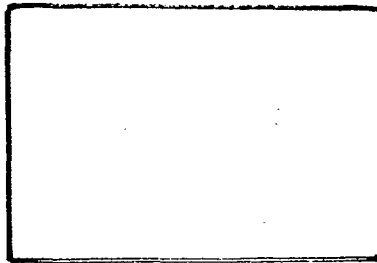
Arles, Spring 1888



VIEW OF ARLES WITH IRISES IN FOREGROUND

According to Van Gogh's description the violet irises in the foreground form both the subject and the main motif

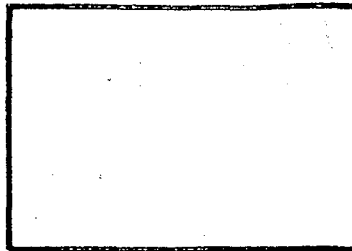
Arles, May 1888



THE ORCHARD WITH A VIEW OF ARLES

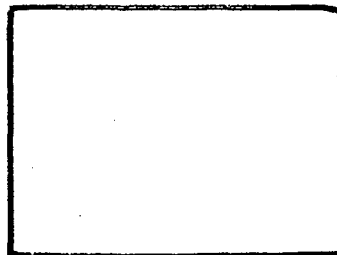
The orchards of Provence inspired Van Gogh to paint a series of paintings

Arles, Spring 1888



OLIVE TREES: PINK SKY

At St. Remy too Van Gogh liked to work in orchards, August 1889



TWO WHITE BUTTERFLIES

The interest in butterflies and other insects retained from his youth asserts itself again

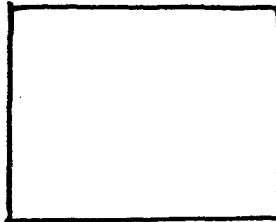
St. Remy, 1890



ROSES AND A BEETLE

Van Gogh's childhood interest in roses and insects asserts itself again

St. Remy, May 1890



STILL LIFE: PINK ROSES

An interest from Van Gogh's youth asserts itself again

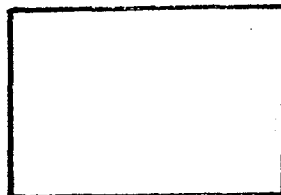
St. Remy, May 1890



BUTTERFLIES AND POPPIES

An early interest of Van Gogh's youth asserts itself again in these butterflies and poppies

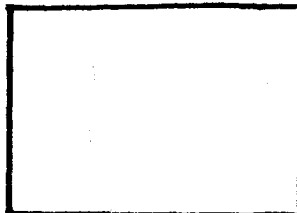
St. Remy, May 1890



BRANCH OF AN ALMOND TREE IN BLOSSOM

Branch of an almond tree in blossom, painted for his new-born nephew Vincent

St. Remy, February 1890



TREES, ROOTS AND BRANCHES

The movement in the irregular shapes of these roots and branches struck Van Gogh

Auvers-sur-Oise, July 1890

NOTES

SOCKLESS IN SANDALS, Collected Poems, Volume Six, contains all the poems written between 1976 and July 1985 which can be adapted to the typewriter, apart from those which were printed in the *Kollekted Kris Kringle*, Collected Poems, Volume Four, Anarcho Press, 1979.

First comes a series of Found Poems:

- 1 A guide to the "new" - found on Bill Griffiths' typewriter, 1976.
- 2 If he knew what he was doing, he would do it better! - the title and the *Sockless in Sandals* quote come from *The Guardian* of 27th May, 1981 in a review of *The Show Trial* of The Arts Council at The Tricycle Theatre. Ed Berman, defending The Arts Council, quoted the review as evidence that such rubbish as I perpetrated was thoroughly undeserving of an Arts Council grant. I immediately claimed the review in *The Guardian* as "my poem". Quote two comes from a letter to Keith Musgrove and me from Neil Littlewood. Quote three is from *Harper and Queen*, an advertisement placed there by The Poetry Society.
- 3 Police left holding bag - from a local newspaper of unknown date.
- 4 In Taiwan - from a newspaper, date unknown.
- 5 Fifteen months ago, Gil Singh - from a newspaper of unknown date.
- 6 This is my first poem - from letters addressed to Eric Mottram as editor of *The Poetry Review*. It dates from 1976.
- 7 The logic is simple - from a Los Angeles newspaper of April 1982.
- 8 Scientific research has shown - probably as No. 7.
- 9 Expert systems - a basis of "knowledge" - collaged from an article in *The Sunday Times Business News* of 7th July, 1985.
- 10 Special offer - seen in a Toronto restaurant, October 1978.

Now some "name" poems:

- 11 What's in a name - Thatcher - a poem for Margaret Thatcher at election time, 1983.
- 12 Katalin Ladik - Novi Sad, Yugoslavia, September 1982. First performed there with Katalin Ladik.
- 13 Edwin Morgan - 65 anagrams for Edwin Morgan's 65th birthday "with help from wife, daughter and grand-daughter and Peter Finch's computer", March 1985.
- 14 The Jack poem - originally for a performance at King's College Strand, in 1981. More than doubled in length for this publication, June, 1985.
- 15 The Tom poems - largely found material from Steven L. Strauss's *Lexicalist Phonology of English and German*, a book I purchased, in the company of Tom Leonard, in the Shakespeare & Company bookshop, Vienna, in February 1983. First performed, with Clive Fencott, at Metropolitan Wharf, Wapping, on April 2nd, 1983, in the series *Performing the Word*. First published in *The Poet's Voice* No. 5, 1984, edited by Fred Beake.

Two cut-up poems:

- 16 poetical anawithems, wordslissing - a cut-up poem of unknown date. I find it impossible now to reconstruct the original material from which it was cut. It consists of a re-arrangement of narrow vertical strips.
- 17 Bo?angles - a permutational cut-up of unknown date. It is made from a statement of mine for a Poets Conference in which I stated that I found my misunderstandings of books on linguistics very fruitful as an aid to composing poems.

For my earlier cut-up poems, see *Cygnat Ring*, Collected Poems, Volume One, Tapocketa Press, 1977. My cut-up poems were commenced in March 1956, three years before Brion Gysin 'invented' the method. I don't for one moment think that I invented the cut-up. After all, Tristan Tzara was creating poems by pulling words (cut-up words) out of a hat in the 1920s. I would be glad to know of other poets who were using a cut-up method before 1956. Any information, please, to the publisher of this volume.

And now, some language-based poems:

- 18 A-nan an' nan - the note to this poem appears at the foot of the poem itself. It was composed in Berlin in September 1977 and published in the Writers Forum Card series in the same month.
- 19 STAY - Lem - a poem composed from material found in *A Vocabulary of Native Words in the Halkomelem language as used by the Native People of the Lower Fraser Valley, B.C.*, written and published by Oliver N. Wells, Vancouver, 1965, which I bought in Vancouver in April 1982. It was first published in *Cobbing and Fencott in San Diego Writers Forum/El Uel Uel U*, San Diego, April 1982 and first performed at the University of California, San Diego on April 2nd. STAY - lem means "song" and the four stanzas relate to "wood; burn; torch; dance".
- 20 PEH - pa - hahl - (source as 19), a little poem for the "frog".
- 21 tem - UHQ - (source as 19), a song of the elements "earth, rain, air, water; earth, ice, hail, wind; water, earth, wind, east wind; sea, fog, thunder, lightning; snow, hail, ice, ice, ice".
- 22 tem - kway - eh - les - (source as 19), a song of the times of day and the seasons "spring, summer, autumn, winter; morning, evening, noon-time, night; day, mid-day, night, mid-night; yesterday, today, today, tomorrow; morning, evening, noon-time, night".
- 23 The Sacred Mushroom - found material from the book *Le Champignon Magique* by Andrija Puharich, Tchou Editeur, 1976, which I bought in Paris in January, 1980. The poem's two parts incorporate words in many languages including Hindi, German, Russian, Greek, Latin, Slav, Mongolian, Chinese (Ling chi), Eskimo, Egyptian and especially Sanscrit. Other poems to the Sacred Mushroom are in my Collected Poems Volumes Three and Four. One day they will all be collected up into *Bob Cobbing's Mushroom Book*.

Alphabet Poems are next:

- 24 Umbo, tubule - poem and illustrations extracted from *The Encyclopedia of Mushrooms*, Dickinson/Lucas, Orbis, 1979.
- 25 Alphabet of Californian Fishes - poem and illustrations extracted from *Guide to the Coastal Marine Fishes of California*, California Fish Bulletin No. 157, University of California, 1972. The poem was made in Delmar, California in April 1982.
- 26 Angels Camp, Berkeley - from the book *1000 California Place Names* by Erwin S. Gudde, which I bought in Delmar in April 1982. Pronounce Cache Creek as Cash Creek; Iaqua as Eye' a quay; Jolon as Ho lohn'; Nojoqui as Nah' hoh wee; Ubehebe as U bee hee' bee; and Vallejo as Va lay' oh.
- 27 Allosaurus, Amebelodon - probably found in the Science Museum, Toronto in October 1978.
- 28 Acrilan, Adidas - from *Dictionary of Trade Name Origins* by Adrian Room, Routledge & Kegan Paul, 1982. Originally intended for Allen Fisher's Anthology *Clothes* but eventually a visual piece was substituted.

- 29 Aumbry, ambree - from *A Glossary of household and farming terms from sixteenth-century probate inventories* compiled by Rosemary Milward for the Derbyshire Record Society, 1977 with additions from *Dictionary of Early English* by Joseph T. Shipley, Littlefield Adams, 1963. Aumbry and ombre, a large cupboard; ballies, bellows; coberdes, cob-irons to support a spit in front of a fire, or a mis-spelling of cupboards; diaber, diaper, a twilled linen cloth woven with diamond patterns; ewre and ure, ewer; frankpane, frying pan; gyerdyearn, gridiron; heykilles, comb for dressing flax; iyen, iron; jayge, a measure of hay; kyschynes and quissheon, cushions, cushion; landeyrne, landiron, a large type of cobiron for supporting burning wood; mateshess, materess; napperye, household linen; piggen, small wooden vessel; rement, raiment, clothing; sossare, saucer, a small deep vessel for holding sauce; thrave, twelve sheaves; varges, verjuice, the acid juice of crab-apples, etc; weales, wheels; wheit, wheat; weyther, wether, male sheep; woll, wool; yauke, yoke (oxen); ballock, once (politely) used in various compounds as ballock-cod, the scrotum; stund, a state of amazement, a wooden container for small beer; tapis and tappes, a piece of figured cloth; urchun, a hedgehog; volary, a large birdcage; wayne, wain, a large open four-wheeled wagon; yaud, a mare, a strumpet; zimm, gem; plus all the spelling variations.

A miscellaneous batch:

- 30 Polybasite - Monoclinic - found in the Science Museum in Toronto, October, 1978.
- 31 Rainbow - composed by asking acquaintances and friends to give me a word beginning with R, A, I, etc. I remember Jean and Stan Trevor gave me some of the words. Date unknown.
- 32 Whale - done for, but not used in, Greg Gatenby's anthology which was published to raise funds in defence of the whale. Date unknown.
- 33 SOL - for, but not used in, Oral Complex's performance at the October Gallery, London, in March 1982. Much enlarged for this publication, July 1985.
- 34 SUN - specially for this publication, July 1985.
- 35 A classification of Danish Riddles with Unexpected Solutions - found in a book on Danish riddles which Anthony Barnett sent to me to pass on to Bill Griffiths, 1983.

Typewriter versions of four handwritten poems:

- 36 Lion, Lenin, Leonora, Lamb - compiled from words seen, heard, read or intuited by conscious or subconscious processes on the train journey from San Jose to Delmar, April 1982. First published in holograph in *Cobbing and Fencott in San Diego*, April 1982 and performed by Fencott and Cobbing on April 2nd at the University of California, San Diego.
- 37 See water - compiled from words and phrases seen on the train journey from San Jose to Delmar, April 1982. First published and performed as 36.
- 38 Alevin, Bars, Causapscale - compiled from the quiz and competitions page of a Miami newspaper on the train journey from Miami to Baltimore March 1982. First published in holograph in *Cobbing and Fencott in Baltimore*, Writers Forum/El Uel Uel U, March 1982 and performed by Fencott and Cobbing in Baltimore on 3rd March.
- 39 U & Me Transfer - compiled from things seen, heard and read on the train journey from Miami to Baltimore in March 1982, including a comment on my work by Alan Young in *Dada and After*, Manchester University Press: "Unfortunately Cobbing's work has moved into the realm of the incoherent and ultimately trivial as he has become more conscious of and imitative of the anarchic and destructive ancestry of his experiments." Publication and performance as 38

And three to finish with:

- 40 A bean-feast that bore fruit - compiled from headlines in one Saturday's issue of *The Guardian* during the Falklands War, 1982.
- 41 ANT WAR WON - a poem for War on Want, date unknown.
- 42 Van Gogh - the Annotated Paintings - exactly copied from the captions in English below the paintings in Amsterdam's Van Gogh Museum, May 1979.

As far as I am aware, only poems 15 (The Tom poems) and 18 (A-nan an' nan) have been previously published in the U.K. Nos. 19, 36, 37, 38 and 39 have been previously published in the U.S.A. All the other poems are published here for the first time.

I would like to thank Peter Finch for the amount of editorial effort he put into this publication (and for the cover design and introduction) until it became very much his and mine, a collaborative work.

A Note on Performance:

Some of these poems are obviously linear and conventionally syntactic, but most "have an urge towards stabilized diagram, itemized pieces of information in a spatial lay-out which is, in fact, the syntax" (Eric Mottram). Reading and performing them is therefore not necessarily to be done consecutively from top to bottom or from left to right. Many of them are for two or more voices, with perhaps instrumentation, by conventional instruments played unconventionally, or by electronic or experimental means. Some of them, such as the Halkomelem songs, benefit from dance or movement.

Finally, I received, on a card from Peter Mayer this morning, the following quote from Marcel Proust's *Jean Santeuil* (ch. 6): Abstract poetry is always infinitely superior to poetry which sets out to mean something". This is why I disagree with the title of the second poem in this book: If he knew what he was doing, he would do it better! In poetry, the reverse is more likely to be true.

Bob Cobbing

20th July 1985

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