

# Bob Cobbing

The collected

sockless  
in sandals



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S O C K L E S S

I N S A N D A L S

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

V O L U M E S I X

B Y

B O B C O B B I N G

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S E C O N D A E O N

P U B L I C A T I O N S

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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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over 500 days  
in business at  
this historical  
Ginx Cursed  
Haunted Premises  
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20% off listed  
price for all  
imported wine  
10% off price  
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

T E

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    JACKY    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

DRIFFLE. 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

DRIFFLE 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

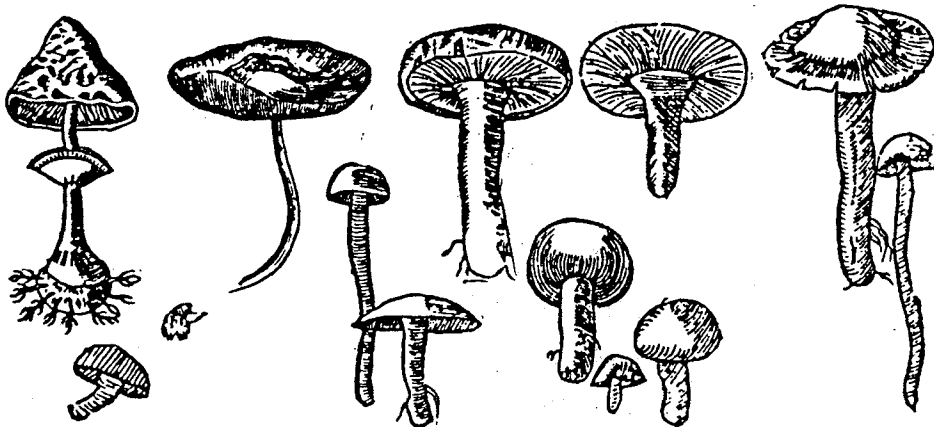
GLEBA  
FUSIFORM  
FOVEA  
FIBRILS

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

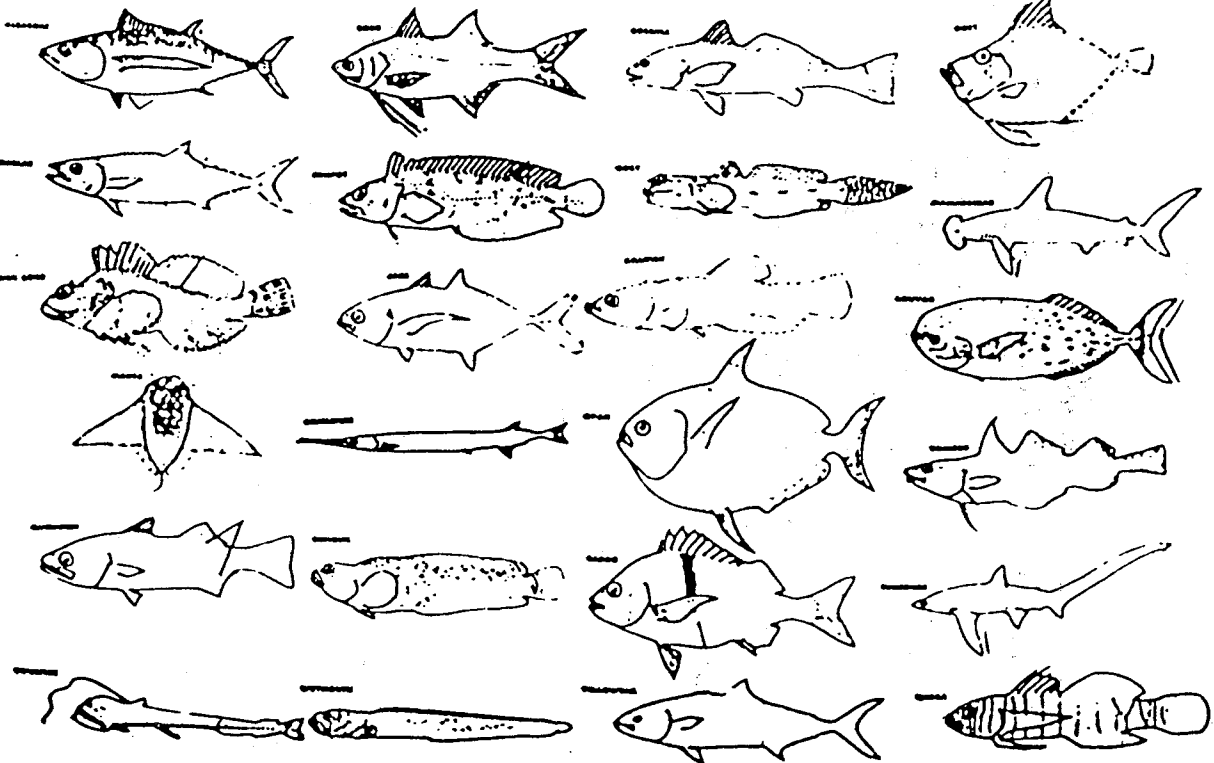
thresher

viperfish

wrymouth

yellowtail

zebra



ANGELS CAMP  
BERKELEY  
CACHE CREEK  
DANTES VIEW  
EUREKA  
FORT ROSS  
GLENDORA  
HOLLYWOOD  
IAQUA  
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-PLUSED	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 X  
WE YOU  
LOOK AGAIN  
RIDING WITH US

X

→ FORWARD TO WITH FOR

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

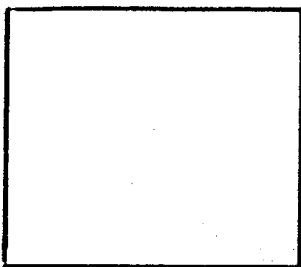
How World War III Could Start

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

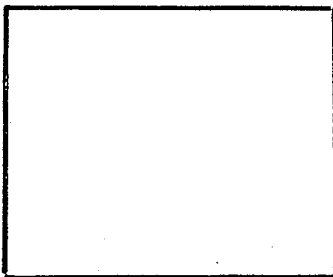
## VAN GOGH - THE ANNOTATED PAINTINGS



STILL LIFE WITH BRASS BOWL

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

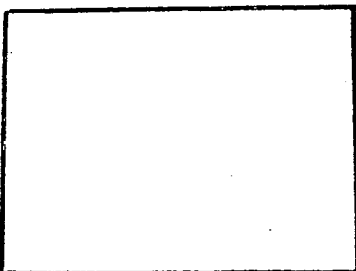
Neunen, September 1885



STILL LIFE WITH VEGETABLES AND FRUIT

Van Gogh was experimenting in composition and colour

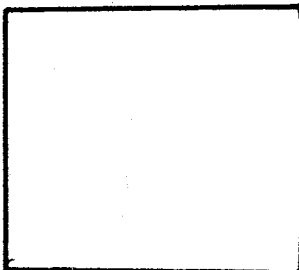
Neunen, September 1885



STILL LIFE WITH THREE BEER MUGS

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

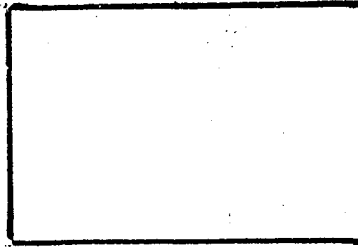
Neunen, November/December 1884



INTERIOR OF PEASANT'S HOUSE WITH FOUR PERSONS

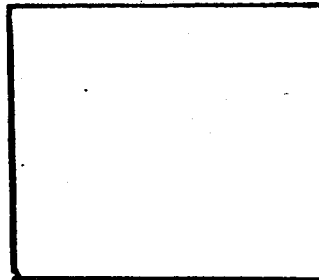
Composition sketch for the Potato Eaters. Van Gogh also considered day light

Neunen, February/March 1885



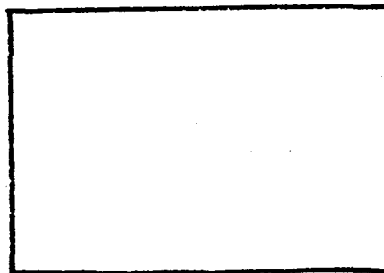
THE ANTWERP QUAY

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



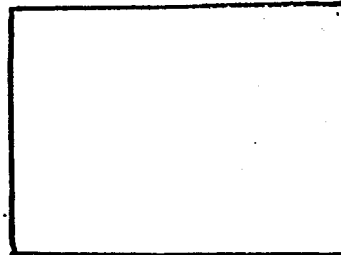
A PAIR OF SHOES

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



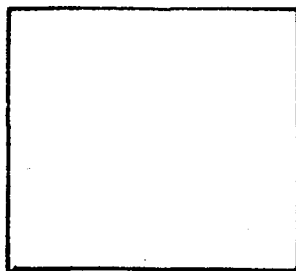
MONTMARTRE: QUARRY: THE MILLS

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



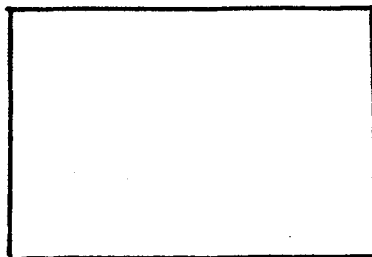
MONTMARTRE: THE QUARRY

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



**STILL LIFE: THREE BOOKS**

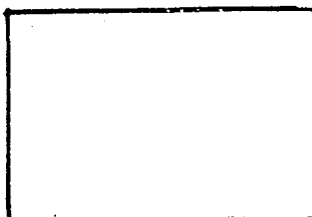
Van Gogh not only read, but also painted the Parisian novel  
Spring 1887



**STILL LIFE: BASKET OF BULBS**

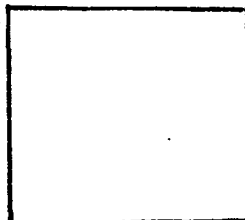
Van Gogh painted these still lifes as an experiment in composition  
and colour

Paris, Spring 1887



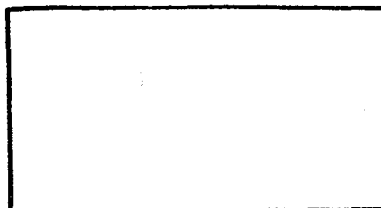
**A WHEATFIELD WITH LARK**

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



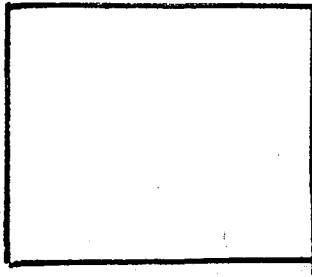
**SELF PORTRAIT WITH STRAW HAT**

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



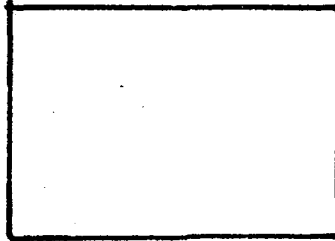
**VIEW OF KITCHEN GARDENS ON MONTMARTRE**

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



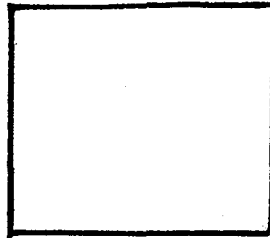
A CORNER OF MONTMARTRE

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



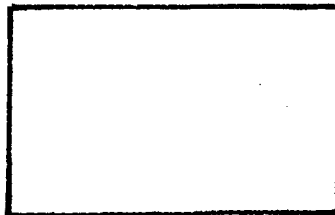
VIEW FROM VAN GOGH'S ROOM IN THE RUE LEDUC

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



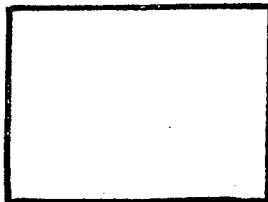
STILL LIFE: 21 ROMANS PARISIENS

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



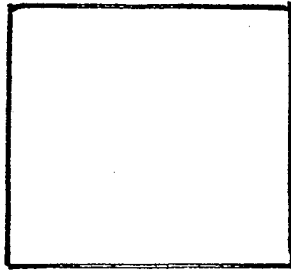
STILL LIFE: LEMONS, PEARS & GRAPES

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



A PORK BUTCHER'S SHOP

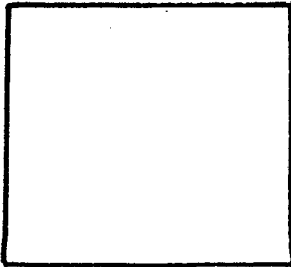
"A bit of pavement with a pork butcher's shop" is how Van Gogh  
described this study  
Arles, February 1888



THE WHITE ORCHARD

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

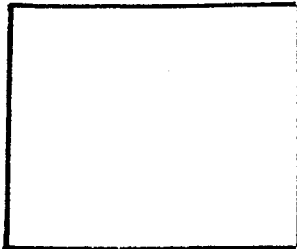
Arles, April 1888



ORCHARD IN BLOSSOM

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

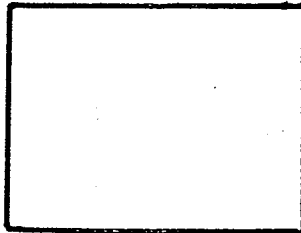
Arles, April 1888



THE PINK ORCHARD

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

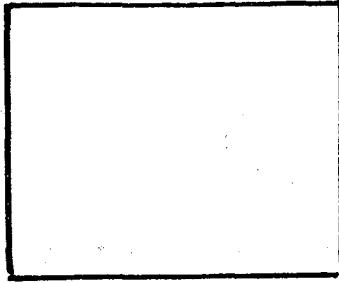
Arles, March or April 1888



ORCHARDS IN BLOSSOM

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

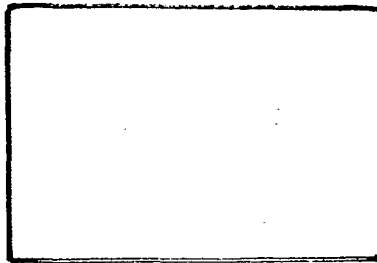
Arles, Spring 1888



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

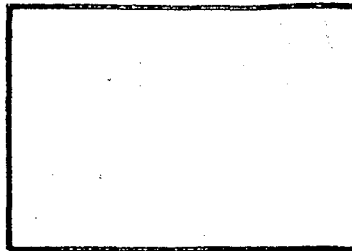
Arles, May 1888



THE ORCHARD WITH A VIEW OF ARLES

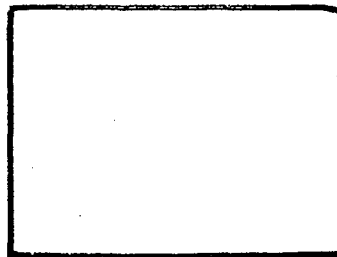
The orchards of Provence inspired Van Gogh to paint a series of paintings

Arles, Spring 1888



OLIVE TREES: PINK SKY

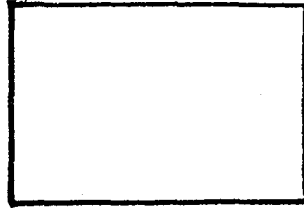
At St. Remy too Van Gogh liked to work in orchards, August 1889



TWO WHITE BUTTERFLIES

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

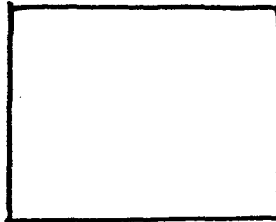
St. Remy, 1890



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

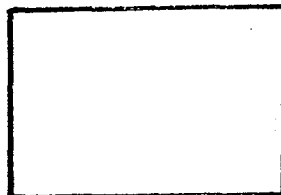
St. Remy, May 1890



BUTTERFLIES AND POPPIES

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

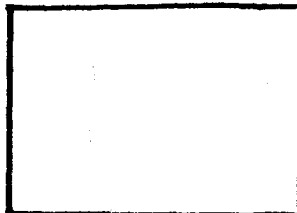
St. Remy, May 1890



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, Causapsca - 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

S E C O N D   A E O N

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