

Yarrowrhyme

or

Paul Muldoon's Soundprint

A reference guide to the ninety rhymes of 'Yarrow' and twelve other poems

v.2 (2024)



David-Antoine Williams

St Jerome's University in the University of Waterloo

david.williams@uwaterloo.ca

@thelifeofwords

<http://thelifeofwords.uwaterloo.ca/>

© 2024 David-Antoine Williams

Published under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License <<http://creativecommons.org/licenses/by-nc-nd/3.0/legalcode>>. This work may be distributed, unmodified, in whole or in part, for noncommercial purposes, with attribution, and, if online, with a link to the original document. For other uses contact the copyright holder.

Suggested form of citation: Williams, David-Antoine. 'Yarrowrhyme, or, Paul Muldoon's Soundprint' v.2.0 (2024) *The Life of Words* (blog) <<https://thelifeofwords.uwaterloo.ca/wp-content/uploads/2024/12/williams-muldoon-soundprint-2024.pdf>> .

Correspondence: St Jerome's University in the University of Waterloo, 290 Westmount Rd N., Waterloo, ON, N2L 3G3, Canada. david.williams@uwaterloo.ca.

CONTENTS

1.	Introduction	4
2.	Selected Commentary	4
3.	Symbols and Conventions	14
4.	Rhyming strategies	15
	4.1. Identical rhyme.....	15
	4.2. True/Full/Perfect rhyme.....	15
	4.3. Slant/Near/Half rhyme	15
	4.4. Pararhyme	15
	4.5. Eye-rhyme.....	16
5.	Rhyme Roots	17
6.	Variations: Inter-Poem Rhyming Sets	20
7.	Arrangements	30
	7.1. 'Yarrow'	30
	7.2. 'Incantata'.....	40
	7.3. 'The Mudroom'	43
	7.4. 'The Bangle'	45
	7.5. 'Third Epistle to Timothy'	46
	7.6. 'The Bangle (Slight Return)'	47
	7.7. 'At the Sign of the Black Horse, 1999'	52
	7.8. 'Sillyhow Stride'	55
	7.9. 'Side Project'	58
	7.10. 'The Humours of Hakone'	60
	7.11. 'Frolic and Detour'	62
	7.12. 'The Triumph'	64
	7.13. 'Near Izium'	67
8.	Funding & Acknowledgements	69
9.	Version	69
10.	Bibliography	70

1. Introduction

A remarkable aspect of Paul Muldoon's poetic oeuvre has been the rhymes in ten long poems, totalling 3,912 lines, published over eight collections from *The Annals of Chile* (1994) to *Joy in Service on the Rue Tagore* (2024). The rhymes of each poem are based on a single elaborate acoustic template that I call Muldoon's 'soundprint', or (elsewhere) 'yarrowrhyme'. Part distinctive acoustic thumbprint, part prescriptive acoustic blueprint, this soundprint consists of twelve groups of six, nine, or twelve rhyming templates, arranged according to each poem's particular rhyming scheme. This document is a reference guide to the way these templates are realized and arranged throughout the ten poems.

2. Selected Commentary

As this reference guide presents an empirical structural analysis, rather than a literary analysis, here I have reproduced a small selection of critical commentary focussed on the rhyme patterning per se, including Muldoon's own comments in interviews.

That poem ['Yarrow'] is actually a series of twelve intercut, exploded sestinas. There are twelve core sestinas in it. Some of them have six lines, some of them a dozen, I think, but basically some notion of the sestina is the central form. And there are variations on the end words and the rhymes, but that's why you have that kind of ghost of it lurking behind. It's extremely complex, and it's complex as a framework, mostly for the writing of the poem. I don't think it's necessary to disentangle it as a reader of the poem, though it can be done, but hardly worth it I would suggest. But the framework is there. I shouldn't say "hardly worth it," because if it matters, it either matters or it doesn't. It matters, I suppose finally, because it's the path it formed for this kind of obsessive circling and hovering about a particular moment, and return to a moment, that the poem is engaging with. As I say, I spent a long time writing it.

(Muldoon, 1998)

Certainly it could be argued that the sestina-based form is artificial but I must say, I think that this poem has an organic - that is to say natural - life. Of course it's written in this form; but it can only be written in this form. Some of the inherent elements of the sestina - conventionally, the obsessive return to the same half-a-dozen words - are absolutely suited to what the poem's about. That's not to suggest, though, that I got up one morning and said to myself "okay, I'm going to write a poem based on the sestina and it will be about obsession". It doesn't happen like that. It really did find its own way organically. I understand how that may seem pretty strange. You might say that can't be right, but I'm afraid it is right. When a willed element enters the equation of form and content it's always very borderline: once the system, as it were, is in place, you're wedded to it. But the poem kept changing, kept releasing, all the time. I believe that these devices like repetition and rhyme are not artificial, that they're not imposed, somehow, on the language. They are inherent in the language. Words want to find chimes with each other, things want to connect. I believe... I was almost going to say "I accept the universe!" I believe in the serendipity of all that, of giving oneself over

to that. It's only one way of looking at it of course. I'm certainly not saying that's the only way one can write poems. It's the way I happen to write poems at this moment. That might change.

(Muldoon to John Redmond, 1996)

Effectively, 'Yarrow' consists of a series of concentric circles, matching the smaller circles from part one of *The Annals of Chile*.

...

Each end-word passes through similarly unexpected modifications, as Muldoon's concentric sestinas gradually give up their intricate network of sound, of mutuality and of association. Often thematic preoccupations are also uncovered by focussing on a single end-word. The prevalence of the word 'arrow', for example, reasserts the linearity of time's arrow, and also stresses the importance of an allusion to Psalm 91.

(Kendal p. 228)

Each poem uses the same ninety rhyme words, and in the same order as they first occur in 'Yarrow', but in different verse forms, so that the repetition is undetectable unless you are looking for it. What is Muldoon up to here? There are many kinds of repetition in *Hay* – loops, refrains, mottos, recurrent clichés – but this is a repetitive device beyond anything which an attentive reader of the individual poem could be expected to grasp. In one sense, since the rhyme scheme originated in 'Yarrow', we could say that a kind of ghostly maternal template is now structuring Muldoon's work – the mother is an invisible frame or presence, even in poems which are ostensibly about the father. But beyond this, we

have to reckon with an increasing obsession on Muldoon's part with arbitrary formal constraint as such. The rhyme scheme template – invisible to the 'naked eye' – is reminiscent of the formal experiments associated with the French group Oulipo (Ouvroir de Littérature Potentielle). ... Muldoon too seems interested in the way that mechanical tasks may generate patterns, at the same time releasing him from the tyranny of established plot expectations, liberating him from dependence on reality, and the psychological control of meaning.

(Wills, p. 208–9)

Yet, as Clair Wills was the first to point out about *Hay*, both the opening sequence and its closing sonnets redeployed the same ninety rhyme sounds from 'Incantata' (Muldoon's great, sonorous elegy for the artist Mary Farl Powers) and 'Yarrow' (partly about the death of his mother) from his previous collection/ Those same ninety rhymes have since appeared in the final sequence of the intermediary collection between *Hay* and *Horse Latitudes*, 'At the Sign of the Black Horse, September 1999' from *Moy Sand and Gravel*. They now recur *once again* in the final elegy from the new collection, 'Sillyhow Stride', for the record producer Warren Zevon. Rarely if ever in the history of poetry has this complex formal self-restraint and repetition been played out across such expanses of poetry. The doldrums indicated by the title of the new collection [*Horse Latitudes*] are a sign of repeatedly played out ending, of death writ o'er all.

...

While the reminder that the quotidian securities and order of individual worlds are vulnerable to threatening forces from beyond, and finally to death, is *personally* unbearable, to be repeatedly reminded of it *poetically* is to become aware that something more needs to be said. Repeated aural

return to this primal scene, at whatever extension and with whatever numerical inventiveness, overwhelms and stalls the poetic career. The druggy zaniness of 'Sillyhow Stride' is a weak resonance of life-asserting residues in 'Incantata', and in turn threatens to subsume the more truly realized feeling in the elegy, embedded within this to Zevon, for Muldoon's sister. Unless Muldoon finds a way beyond current stasis, his poetry will become increasingly bloated by more of the same, and more of the same again.

(Steven Matthews, pp. 91–2)

This project—call it autobiographical formalism—is ridiculously drawn out. ...[The] poems range in form from sestina to sonnet sequence to terza rima, but half of them, tellingly, are elegies: "Incantata" for Powers; "Yarrow" for both S—— and the poet's mother; "Sillyhow Stride" for both Warren Zevon and Muldoon's sister.

...

Steven Matthews calls this obsessive end-rhyme compulsion "a sign of repeatedly played out ending, of death writ o'er all." But it is more than this; in a way, it is the opposite of this. For what Muldoon has crafted here is, first, a template of the self in time and, second, the creation of a new form; and these are simply different ways of saying the same thing. This method of assemblage of poems encodes a theory of the self, as structures persist across time through repetition with variation. The scale of the poems allegorizes the scale of a human life, as well as the scale of a nation, as formal structures are subverted from within by discordant elements like the off rhymes that link "brim" and "pram" from "At the Sign of the Black Horse" to "barn" and "prom" in "Sillyhow Stride." Occasional lines in the poems seem to acknowledge the project; Muldoon writes in "At the Sign" of "An

overwhelming sense of *déjà vu*." But it seems unlikely that a reader's response would even get as far as *déjà vu* (or *déjà lu*): what is the likelihood of even the most devoted reader's noticing such an arrangement? Given this private dimension, the project remains deeply autobiographical. Intention seems to overshoot its mark in that it crafts an allusiveness that does not seem meant to be "got," like certain effects in Louis Zukofsky's "A," though in a much more personal register. This is a way of freeing the idea of causality from the requirements of discovery—a reversal of Abraham and Torok's liberation of discovery from conventional notions of causal structure.

(Robbins, p. 295–6)

[In 'Yarrow'] there are three levels of variation or rotation: between mirrored-pages, between repeated rhyme sets and within repeated rhyme sets. The poem is thus a complex system of rotations.

...

The envoy runs through all ninety of 'Yarrow's' rhyme words, and effectively it consists of twelve triplet envoys, with twelve rhyme words for the twelve rhyme sets. In this sense each envoy is also a tornada, a three-line stanza that incorporates line endings from the previous poem. Furthermore, if the envoys or tornadas constitute a sestina (36 lines), its envoy (the concluding triplet) is missing, and this is the missing trireme or row of three to which the final stanza points. As *terza rima*, this lost section conducts towards an inevitable meeting, which is absent.

...

['The Bangle (Slight Return)] consists of a mirror-image, another system of concentric circles, in an over-all bangle shape. The reversal of the pattern is the '(Slight Return)' of the Jimi Hendrix-derived title.

(Twiddy, pp. 210, 215, 222)

The Life of Words

Etymology and Modern Poetry

DAVID-ANTOINE WILLIAMS

OXFORD
UNIVERSITY PRESS

Excerpted from Williams 2020, pp. 249–54.

PAUL MULDOON 249

become further ensconced within what begins to look like a lexical family. Like long-lost etymological cousins, the fact that their referents are vastly divergent only takes a little explanation, to make it accord with the phonetic evidence of their triangular relation: calam-, calom-, and chamo-; -mine, -mel, and -mile.

Muldoon's Soundprint

The word that most typifies the kind of hermetic etymology I am describing may be 'yarrow', which, in addition to its development across the long poem of that name, also occurs in three other poems ('Madoc: A Mystery [EDISON]', 'Incantata', and 'Maggot'). Like the bond, forged across the oeuvre, that prompts 'calamine' at the sound of 'calomel', or 'scarab' at the sound of *Scairbh*, the word-history of 'yarrow' in Muldoon's work is potentially linked to that of any of dozens of /-(æ)rou/ rhymes.⁵⁷ This is sustained by the eighteen /-(æ)rou/ end-rhymes in 'Yarrow' itself (not counting the title), and more extensively by the genealogy of the rhyming template (not a scheme, or even a pattern, as such) which 'Yarrow' and 'Incantata' introduce.

In 'Yarrow', this 'soundprint'—it is part prescriptive blueprint, part distinctive thumbprint—involves the iteration, over 1,193 lines and in varying configurations, of ninety sets of rhymes (conventional, slant, eye-, and pararhymes), divided into twelve groups.⁵⁸ The most prevalent of these sets, as well as the most distinctive, makes up the first group. Generalizable to something like /-(æ)r[_α]^{ou} | ɪŋk | lΛ₂ | ¹/₃α | (α)rm | il | (α)r_β^o | ɔil | rVr | (¹/₃)_α..ou | r(i)m | ln¹/₃/, in 'Yarrow' it starts out 'row | pink | all of us | da | arm | wheel...', whereas 'Incantata' doubles this into couplets arranged in Yeatsian AABBCDDC stanzas, starting 'barrow | Herrera | Inca | pink | nautilus | indeedy | potato | Lugh's...', and so on. Taken together, the ninety rhyming templates provide the end-rhymes in four poems in the next collection, *Hay*: 'The Bangle' in abbreviated form, employing just eight rhyming templates from the first group (starting 'marrow | Zinc | Australis...'); 'The Bangle (Slight Return)', more fully, with all ninety

⁵⁷ Depending on how liberally rhyme is construed (and Muldoon construes it very liberally indeed), the number of /-(æ)rou/ end rhymes across Muldoon's works may be as low as sixty, or as high as 180.

⁵⁸ By 'rhyme group' I mean the group of six, nine, or twelve rhymes that make up the strophes of 'Yarrow', as opposed to the various incarnations of any particular rhyming template across strophes, which I call the 'set', and refer to by its first realization in 'Yarrow' (e.g., the 'pink' set for the second template). Phonemes in round brackets indicate a strong tendency rather than a fast rule. I give a more detailed technical description of this feature of Muldoon's poems in David-Antoine Williams, 'Paul Muldoon's Soundprint', *The Life of Words* (April 2018), <https://web.archive.org/web/20190619140309/https://thelifeofwords.uwaterloo.ca/wp-content/uploads/2018/04/williams-paul-muldoon-soundprint.pdf>. Further discussions of its implications may be found in Kendall, 227–9; Wills, 180–1, 207–14; Robbins, 295–6; and Iain Twiddy, *Pastoral Elegy in Contemporary British Poetry* (London: Continuum, 2012), 210–15, 219–23.

Excerpted from Williams 2020, pp. 249–54.

250 THE LIFE OF WORDS

endings arranged into thirty Italian sonnets (beginning 'Maro | skinnymalinks | jackaroos | tink | alalae | dade | Iulus...'); 'The Mudroom' in couplets (beginning 'narrow | Jura | brink | rink | plus | convolvulus...'); and 'Third Epistle to Timothy' (beginning 'brouhaha | link | louse...'). All save the final two of these realizations are, additionally, broadly palindromic, or chiasmic (some have said 'circular'): in 'Yarrow' the result is that the rhyme-group sequence of the first seventy-four strophes is, after a central strophe (on the model of the first), then repeated in reverse for the next seventy-two (after which an envoy of thirty lines compresses the overall soundprint, much in the way a sestina recaps its six rhyme words in the final three lines); 'Incantata' and 'The Bangle (Slight Return)', applying their respective schemes, run right through the sequence of ninety from start to finish, then from finish to start.

The soundprint that starts as 'row | pink | us' in 'Yarrow' comes to a conclusion some fourteen strophes later (two rhyme groups are repeated before the set is finished) in a group that ends 'across | Librium | kick'. Published four years after *Hay*, and eight after *Annals*, the palindromic 'At the Sign of the Black Horse, September 1999' (2002) starts out on a reverse course, with the pairs 'gawk | kayak | brim | pram | Carrickmacross | ... | across'. In *Horse Latitudes* (2006), 'Sillyhow Stride' again follows the inverted pattern, this time within a terza rima transformation: the poem starts by interleaving 'kick | coke | incongruous' with 'broughams | barm | prom' and 'corse | cross | Coast', and ends with 'callus | lose-lose | lies' folded into 'high jinks | pink | wink' and 'toro | borrow | ... | aura'. Finally, two long poems in *Maggot* (2009) take up the form (if it is a form): 'The Side Project' starts 'geek | cock | Brahms | primp | graze | vagaries' and ends 'Appaloosa | St Louis | prink | Missing Link | era | Chimera', while 'The Humours of Hakone' begins 'narrow | stink | arrow | ink | clues | ... | loss', finishing 'degrees | ... | craze | perm | geiko | puparium | quag'.

Shortly after the appearance of *Hay*, which is to say roughly midway through its development, Wills described the Muldoonian long-poem soundprint as 'beyond anything which an attentive reader of the individual poem could be expected to grasp'.⁵⁹ In the same vein, Robbins has (somewhat self-debunkingly) doubted 'the likelihood of even the most devoted reader's noticing such an arrangement'.⁶⁰ It is 'autobiographical formalism', as Robbins calls it, not only because of the personal subject matter the poems typically address, or its inimitable Muldoonishness, but also in that the patterns of reaudition seem to carry private, even inaccessible significances for this poet. Michael Allen also thinks such effects 'might be more important for the writer than the reader', but Allen himself reads the line endings in 'Third Epistle to Timothy' for 'a valency determined by the

⁵⁹ Wills, 207–8.⁶⁰ Robbins, 295.

Excerpted from Williams 2020, pp. 249–54.

PAUL MULDOON 251

cumulative force of the predecessor rhymes⁶¹ in 'Yarrow'. For Robbins this 'method of assemblage' of Muldoon's 'encodes a theory of the self, a 'template of the self in time'.⁶² And Wills suggests that the soundprint's incarnations in *Hay*, with their roots in Muldoon's elegy for his mother, represent 'a kind of ghostly maternal template . . . structuring Muldoon's work'.⁶³

The ambivalence expressed by these close readers of Muldoon over the significance of the patterns they identify is made more acute by their palpable anxiety over the apparent violation of a durable New Critical maxim: that, as an object of criticism, a poem is self-contained and autonomous. 'The well-wrought urn', Nicholas Jenkins says, 'has been replaced by something that looks like a finely spun (and potentially endless) web.'⁶⁴ To read for rhyme in a poem such as 'Third Epistle to Timothy', which does not itself rhyme, and yet does 'rhyme' with two (or three) other poems of the same collection, and two of the previous (not to mention the four poems in future collections, thus far), is to apply the concept of rhyme in a 'bizarre, almost terrifying sense', as Wills puts it.⁶⁵ And yet the soundprint is unavoidably there, indisputably integral to the poem's structuration of sound and thought, and unmissable to the reader who has trained her ear to recognize these twelve distinctive sound groups. So while on the one hand these critics hasten to concede that previous incarnations of the pattern may be incidental to a reading of the isolate poem, on the other they persist in interpreting the resulting intricate, intertextual design. It is difficult to escape a comparison to the etymologically-minded critic, who readily acknowledges that forerunning meanings of words need not always be read back into poems, yet for whom the design formed by overlaying poems on the historical substructure of their lexicons is similarly unavoidable and integral. That is, for the very reason that a poet cannot count on the general reader to be stimulated by every etymological connection, the critic must actively read for etymologies in poems. In most cases they operate beneath the surface, supporting and subtending the more evident linguistic and conceptual tropes.

Just as etymology must be read for, Muldoon's patterning of rhyme requires the critic to actively read diachronically across poems and collections. Tellingly, when confronted with the accusation of artificiality in all this, Muldoon has typically countered that rhyme is a natural feature of the linguistic system, the connections it makes there to be discovered, as he did with reference to 'Yarrow' in an interview with John Redmond:

⁶¹ Michael Allen, 'Pax Hibernica/Pax Americana: Rhyme and Reconciliation in Muldoon', in Kendall and McDonald (eds), 65–95, 90.

⁶² Robbins, 295. ⁶³ Wills, 208.

⁶⁴ Nicholas Jenkins, 'For "Mother" read "Other"', *Times Literary Supplement* (29 January 1999), 9–10, 10.

⁶⁵ Wills, 207.

Excerpted from Williams 2020, pp. 249–54.

252 THE LIFE OF WORDS

Certainly it could be argued that the sestina-based form is artificial but I must say, I think that this poem has an organic—that is to say natural—life. . . . I believe that these devices like repetition and rhyme are not artificial, that they're not imposed, somehow, on the language. They are inherent in the language. Words want to find chimes with each other, things want to connect.⁶⁶

Once analysis is permitted to connect words and things diachronically across the corpus, the poems acquire a new context with attendant implications, not unlike the way most fixed verse forms come with traditional associations to which a new poem may or may not conform, but with which it is always in dialogue. Allusion is even less in play here than in the lexical poetymullogical lineages of the 'Tuareg' variety, though again technical and thematic similarities exist. In the case of Muldoon's soundprint, at a stylistic level, the repetition of sounds, words, and phrases signal interwoven narrative, and the blurring or bleeding of words, concepts, and images ('imarrhage' is Muldoon's blurry bleeding word for this⁶⁷). Thematically the soundprint announces autobiography, elegy, memories and the question of memory, and, significantly (though neither exclusively nor pervasively), a preoccupation with etymologies.

A selection of those adduced in 'The Humors of Hakone' and 'Yarrow' have been discussed above. 'Yarrow' raises at least ten more, including for 'saboteur', 'Tohill', 'caprice', 'caprioles', 'capers', 'dalk', 'nausea', and (as a group) 'widdersinnes', 'withershins', and 'wither'. 'Incantata' glosses 'Minnesota' as 'sky-tinted water' in order to begin a chain of metaphors that will end back at 'Minnes-', with 'worked-out sky-mines' (MP, 336). In 'At the Sign of the Black Horse, 1999', the half-remembered, half-imagined or -embellished Jewish ancestry of Muldoon's children is intercut with an imaginary mix-up over Jewish lexicological history: 'Isaac Wolf expounds to Fanny Brice: ("it's from *getto*, 'a foundry', not *borghetto*, | a 'borough')" (MSG, 89).

From the point of view of the critic, reading the phenomenon of Muldoon's soundprint resembles etymological reading in other, more directly lexicological respects. For one, as discussed by Muldoon's critics, the process of puzzling out the correspondence of rhymes and pararhymes from one poem to another involves close philological attention, bringing to bear technical knowledge of phonology, rhyme, verse form, and even cruciverbalistics. There are false friends ('Navarro', which seems to scream out 'arrow', actually belongs to the 'over' set in 'Yarrow'), tortuous transformations ($\frac{p}{b} \dots \frac{\theta/f}{v}$ produces eye-rhyming 'Barthes', as well as 'Badhbh'—pronounced /bɛv/—and 'puff'), the rare irregular rhyme ('tracks' almost realizes $\frac{p}{b} \text{æk/}$), and self-referential encryptions (one strophe of 'Yarrow' is only five lines long, where it should be six—the absent rhyme is /l.n./,

⁶⁶ Redmond, 'Interview with Paul Muldoon', 4.

⁶⁷ Muldoon, 'Getting Round', 113; cf. TII, 74.

Excerpted from Williams 2020, pp. 249–54.

which is elsewhere realized as 'line', so that the missing line is also the missing 'line').

The process also admits an amount of learned intuition, however. Some templates can converge across groups (several times the same word is used to satisfy two or more templates), or even within the same group: the 'Deo' set, for instance, produces a number of rhymes, including 'taffeta' 'Infadoos', and 'spina bifida', that could otherwise belong with the 'da' set. The envoy of 'Yarrow', which does away with groups, randomly interspersing the ninety templates across all of its 285 words, exacerbates this sort of difficulty. For example, 'ever' there would appear to belong to the 'over' set, though it is probably better thought of as part of the 'Schaefer' set. Similarly, 'tornada' could be part of the 'da' set, though it fits better within the 'aorta' set. Conversely, until the envoy there had been no cause to realize two templates within a single word, but by the rule that every one of the ninety should appear in the envoy, 'monotonous' must be rhyming with both the 'knot' and the 'Ignatius' sets, 'Ireland' with 'byre' and 'Land', 'poopookarian' with 'Baba' and 'iron' and 'peccaries'.

The critical work of reading for rhyme in Muldoon's long poems—of taking diachronic rhyming seriously—is in this way very much like reading for etymology, in Muldoon and elsewhere. But the Muldoonian soundprint is etymological in even more fundamental ways, due to its diachronic realization of pararhyming templates over its long genealogy. A particularly illustrative example occurs within the twenty-third set, generalizable to /r..^g..n/, which in its first five realizations in 'Yarrow' goes 'Morgiana | Morgan | Utependragun | clouricane | Morgana'. The first two expressions of the template display a clear relation, despite the fact that the medial /g/ in 'Morgiana' is only orthographic. But perhaps the eye-rhyme is, in retrospect, indicative of an instability in the underlying pattern. As early as the third rhyme, 'Utependragun', we are given pause, partially because the /r/ is somewhat assimilated to /dʒ/ within the consonantal cluster of the onset, and partially due to the loss of the initial /m/, which turns out to be incidental to the template.

By the end of 'Yarrow', the rhymes are being expressed with more '-ragun' than '-organ' colouring, the vowel coming between /r/ and /g/: 'paragon | Oregon | dragon' are the final three realizations before the envoy. This colouring predominates in 'Incantata' (e.g., 'Estragon', 'dragoons') as well as the poems in *Hay* (e.g., 'faochans', 'paragon', 'Dragoon', 'herigeon'). Also, whereas the /^k/_g/ mutation at the core of the template had, in *Annals*, tended to be expressed as /g/ (twelve of seventeen times), in *Hay* almost half come out as /k/, a change which in the subsequent collections becomes the norm: there eight of eleven rhymes have the unvoiced stop (e.g., 'astrakhan', 'Puerto Rican', 'Arachne', 'Ryokan'). Thus while the general template is followed in each of the thirty-five instances from 'Yarrow' to 'The Humors of Hakone', a progressive change in the predominating expressive tendency occurs throughout the oeuvre, from /VrgVn/ towards /rVkVn/.

Excerpted from Williams 2020, pp. 249–54.

254 THE LIFE OF WORDS

The change may be subtle, but it is not insignificant, as can be heard when 'Morgan' and 'Arachne' are sounded together. Though far from universal, a similar phenomenon occurs with several rhyming templates. As with 'Morgan'→'Arachne', the position of /r/ within consonantal clusters and syllables is especially liable to shift in a particular direction over time. What appears as /arm/ twenty out of twenty-three times in *Annals* (indeed, as '-arm-' seventeen times) gradually shifts in the direction of /rVm/ thereafter (thirteen times out of twenty-three times), admitting such rhymes as 'room', 'colostrum', and 'frame'. Conversely, the /rVn/ pattern that dominates through *Annals* and *Hay* ('Aroon', 'Heron', 'Assyrian') shifts toward /Vrn/ in the majority of instances thereafter ('urn', 'unicorn', 'shorn'), while the $\frac{k}{g}rV\frac{d}{a}$ realization of *Annals* ('grate', 'crate', 'grid') shifts towards $\frac{k}{g}Vr.\frac{d}{a}$ starting in *Hay* ('garret', 'Mastercard', 'Iscariot', 'escort').

What is happening here is not, as one might initially suspect, that a template is likely to be realized rigidly at first, only to admit more variation once the initial obvious possibilities are exhausted. For one thing, Muldoon is perfectly willing to repeat words: '-hand(s)', for instance, realizes eighteen of nineteen rhymes in its set in 'Yarrow', and thirteen of the ensuing twenty-one. For another, some templates actually shift from relatively unstable to relatively stable expressions. The most dramatic among these is the template I generalize somewhat over-elegantly above as /r(i)m/, which actually begins 'stream | seams | steam | dreams'. As these four initial rhymes indicate, unlike most templates there is no specific phoneme required in the initial position—here /s/, or / $\frac{d}{a}$ /, or /r/ may appear, alone or in combination, with the vowel /i/ (again, unusually) making up the greater part of the acoustic frame. From the fifth rhyme on, however, with only two exceptions, the pattern settles reliably into pararhyming /rVm/ (e.g., 'Rheims', 'fream', 'garum', 'crime').

Rather than a run-through of some exotic inventory of word-final syllables, therefore, Muldoon's soundprint is a supple word-producing system, manifested synchronically (i.e. in a strophe, or in a poem) according to well-described phonological rules, but also changing diachronically across collections. It is a system, moreover, which produces intelligible, even intelligent language—contours of poems, that is, which can be understood both on their own terms and in relation to their precursors and successors. Muldoon's sound system does not just repeat itself, as some critics have complained.⁶⁸ It grows, and in growing accrues meaning to itself, which can at the discretion of the critic be called upon to inform a reading. In this sense it is an etymological system, its analysis a telemetry of sound and sense over time.

*

'Are you for real?' might be the not-unexpected response to such a conclusion, but the same might be asked of Muldoon's assertions regarding resisted usages,

⁶⁸ See, e.g., Steven Matthews, 'Muldoon's New Poems', *Poetry Review* 91.1 (2007), 90–2, 92.

Excerpted from Williams 2020, pp. 249–54.

3. Symbols and Conventions

For phonetic transcriptions, I use the simplified International Phonetic Alphabet for English Dialects.

Additionally, the following table describes conventions used for phonetic and prosodic elements of the poems.

~	Designates a phonetic variation or mutation, e.g. g~k
..	Designates any number of phonemes, or none.
V	Designates a vowel phoneme, or diphthong
→	Links a rhyming pair, e.g. row→Herrera
ABCD...	Designates soundprint rhyming groups, based on the order of first appearance in 'Yarrow'.
A1, A2, A3...	Designates the order of end-rhyme templates within a rhyming group, based on first appearances in 'Yarrow'. These 'rhyme roots' are described in section 4, below. All the rhymes realizing, e.g., the root A1 , thus form a 'set'.
abcd...	Describes a rhyming scheme of a particular poem, e.g. couplets: aabbccdd...
°	Indicates that a rhyme word (ignoring hyphens and plurals) has already occurred within the rhyme group.
*	Indicates that a rhyme word occurs within another rhyme group.

4. Rhyming strategies

Over the twelve poems, a total of 3,912 words express the 90 underlying rhyming templates, something like 2,785 of them unique (depending on what is considered 'unique' this figure may be up to ten or fifteen higher or lower). Averaging 31 unique realizations per template, Muldoon's rhyming strategies are necessarily varied and capacious. Here follows a brief outline and description of the most common ways of deriving rhyme words from their underlying templates. Finer distinctions (such as extended rhyme, light rhyme, etc.) will be passed over here.

4.1. Identical rhyme

Identical rhymes match their terminal syllable (or syllables) exactly (CVC). Identical rhyme mainly occurs within a set when the same word (or a compound or homophone or homograph) is reused.

Examples:

hand→hand (x11)→hand-to-hand
foil→Phóil→Foyle→milfoil

4.2. True/Full/Perfect rhyme

The most familiar style of rhyme, true rhyme indicates a partial correspondence in the terminal syllables of two words, in which the vowel and coda consonant cluster are the same, and the onset consonant cluster varies (XVC).

Example:

oil→soil→foil→boil→turmoil→coil→roil→gargoyle

4.3. Slant/Near/Half rhyme

'Slant' rhyme, or near rhyme, is best thought of as a variation on true rhyme, as pararhyme incorporates variation into the general rule. As true rhyme is itself relatively uncommon in Muldoon, slant rhyme in this restricted sense is rare.

Examples:

oil→avail→Fáil→poile

4.4. Pararhyme

Muldoon's preferred method of realizing rhymes throughout his oeuvre, and especially in the ten long poems discussed here, is consonantal rhyme, or pararhyme. Whereas in true rhyme the onset cluster is variable and the vowel and coda fixed (XVC), in pararhyme the vowel is variable and the onset and coda fixed (CXC).

Examples:

ns Nassau→Aeneas→Naoise→MacNessa→Nessus
 kltr coulter→kilter→clitoris→helter-skelter→clutter→Killeter→clatter→culture

A notable feature of pararhyme, especially as implemented by Muldoon, is consonantal mutation, such that a 'near' consonant will satisfy the rhyme as well as the same consonant exactly.

The principal allowable mutation is voicing.

Examples:

k~g coulter→gelder; truck→drag
 t~d truck→drag; dark→torc
 p~b Baba→pooh-bah→Papae

Specific shifts in place of articulation are also allowed. This mutation freely combines with the voicing mutation.

Examples:

θ~t 1:43→Tray
 f~v~θ~ð frieze→virus; clove→cloth *N.B. although both f and t are interchangeable with θ, they are not with each other.
 z~s~ʃ zoom→some; frieze→virus;
 tʃ~dʒ~f~ʒ bridge→brooch→barege→Porsche
 n~ŋ main→Charlemagne

As is evident in some of the examples above, the consonants realizing a pararhyming template may form any part of the syllable. More rarely they can shift across syllables. Pre-posed, post-posed, and inter-posed phonemes can be ignored, though normally (with the exception of the envoi of 'Yarrow') the rhyme will be realized in the terminal syllable(s).

Examples:

sm zoom→phantasm→duodecimo
 lk leg→walk
 krt crate→cart→carret→cohort

4.5. Eye-rhyme

Eye-rhyme, or orthographic correspondence, is a permitted variation on any type of rhyme.

Examples:

"j" jar→Wunderjahre (dʒ~j)
 "g" Morgan→Morgiana (g~dʒ)
 "ch" witch→distich (tʃ~k)

5. Rhyme Roots

For the purposes of this guide to Muldoon's soundprint, each rhyme is labelled according to its initial appearance in 'Yarrow', with all other instances traced back to that label. The table below gives the label, the first occurrence in 'Yarrow', the tendency of subsequent variations, and the underlying sound template.

Templates that include vowels naturally tend to be realized via rhyme and slant rhyme, whereas the consonantal templates (the vast majority tend to be realized by pararhyme, i.e. with any vowel, and more rarely syllables, intervening, or coming before or after, and all consonants subject to the mutations described in the previous section).

Unless they are always voiced in a set, consonantal templates are presented here as unvoiced, even when the tendency is towards voicing (apparent in Column 3).

Strong tendencies which nonetheless fall short of a general rule are enclosed in parentheses.

Label	First occurrence	Tendency	Template
A1	row	arrow	(a)roʊ
A2	pink	ink	ɪŋk
A3	all of us	clues	ls
A4	da	da	ta:
A5	arm	arm	(a)rm
A6	fly-wheel	wheel	il
A7	tarp	tarp	trp
A8	oil	oil	ɔɪl
A9	rare	rare	rr
A10	Deo	video	vid and/or diʊ
A11	stream	rim	rm
A12	land	land	lnt
B1	Montezuma's	zoom	sm
B2	aorta	order	rtr
B3	Ignatius	nose	ns
B4	bucket	bucket	pkt
B5	Major	more	mr
B6	which	itch	ɪtʃ
C1	Pharaohs	furze	frs
C2	Tutankhamen	cumin	kmn
C3	ring	ring	rɪŋ
C4	Baba	poo-bah	pp
C5	Morgiana	organ	rkn

C6	jars	jar	dʒɑr
C7	senators	center	sntɹ
C8	rush	rush	rəʃ
C9	Charlemagne	main	mɛn
D1	scrap	rope	rɒp
D2	cattle-truck	truck	trʌk
D3	coulter	clutter	klʌtɹ
D4	angle-iron	iron	rɪn
D5	end	end	ɛnd
D6	clothes-line	line	lɪn
E1	seed-catalogue	leg	lɛk
E2	Moy	Moy	ɔɪ
E3	craven	craven	kɹvɛn
E4	rake	rake	rɛk
E5	stone	tone	(s)tn
E6	overalls	all	ɔl
E7	hands	hand	hɛnd
E8	browse	purse	pɹs
E9	classed	last	lɛst
F1	leaf	leaf	lɪf
F2	red	red	rɛd
F3	knot	knot	(k)nt
F4	head	head	hɛd
F5	secret	skirt	skɹt
F6	tongue	tongue	tnk
G1	scent	tent	ɛnt
G2	yarrow-spurt	spurt	spɹt
G3	unorthodox	ox	ɒks
G4	vase	vase	fs or ɑɪs
G5	grate	grate	grɛt
G6	methane-gas	gas	gɛs
G7	methane	even	θɛn
G8	apple-butt	butt	pʌt
G9	coal	coal	kɪl

Label	First occurrence	Tendency	Template
H1	follow	low	loʊ
H2	Serra	sorrow	sro
H3	back	back	p(æ)k
H4	Real	real	rl
H5	path	bath	pθ
H6	rain	rai	reɪn
I1	fallow	fallow	fl
I2	peccaries	pickers	pkr
I3	musk-	mask	msk
I4	beaten	beaten	ptn
I5	cabbage-field	field	flt
I6	clabair	clapper	klpr
J1	bridge	brooch	pɹtʃ
J2	hazel-wood	wood	wt
J3	open	open	pn
J4	turn	turn	trn
J5	byre	fire	air
J6	Kelton's	Latin	ltn
J7	herd	heart	hrt
J8	Kid	kid	kt
J9	Schaefer	sever	sfr
K1	hold	hold	hlt
K2	request	cast	kst
K3	ale	ale	eɪl
K4	over	over	vr
K5	slip	slip	slp
K6	Mines	mine	mn
L1	1:43	tray	trV
L2	clock	clock	klk
L3	bound	bond	pnt
L4	across	cross	krs
L5	Librium	prim	prm
L6	flutter-kick	kick	kk

6. Variations: Inter-Poem Rhyming Sets

This section shows every realization of each rhyming template (the set), in order, and grouped according to the poem where it appears (indicated by its initials). Repeated words (including plurals) are indicated by °, while words that realize more than one template (i.e. that appear in other sets) are indicated by *. The average number of realizations per template is 44, while the average number of unique realizations per template is 31.

A1	[Y: row, Arrow, Row°, sparrow-, arrow°, arrow°, marrow, wheel-barrow, Pizarro, Arrow°, marrow°, arrow°, Arrow°, arrow°, Ero-, crow, arrow°; Ye: yarrow] [I: barrow°, Herrera, row°, arrah] [M: narrow, Jura] [B: marrow°, Nancarrow] [3ET: brouhaha, windrow] [B(SR): Maro, jackaroos, aura, Wirra] [SBH: Narrows°, farrow, menorah, Torah] [SS: toro, borrow, aura°] [SP: era, Chimera] [HH: narrow°, arrow°] [FD: sparrow°, burrow] [T: Miró, marrow°, Sparowe] [NI: era°, Dnipro]
A2	[Y: pink, bobolink, drink, ink, rink, think, rinky-dink*, Fink, prink, shrinks, clink, skink, wink, chewink's, synch, link, mink-; Ye: sink*, sink*] [I: Inca, pink°, zinc, ink°] [M: brink, rink°] [B: Zinc°, kerplink] [3ET: link°, stink*] [B(SR): skinnymalinks, tink, wink°, dink°*] [SBH: flank, lank, dink°*, Inc] [SS: jinks, pink°, wink°] [SP: prink°, Link°] [HH: stink°*, ink°] [FD: spink, tink°] [T: sink, shrink°, Westlink] [NI: link°, blink]
A3	[Y: all of us, talus, U.S., Catullus, Dedalus, fleur-de-lys, Apuleius, Angelus, alas, Nautilus, Us, lusus, nautilus°, Dracunculus, talus°, tantalus, lus-; Ye: bibulous] [I: nautilus°, Lugh's, lus°, Frannc-lus°] [M: plus, convolvulus] [B: Australis, luce [in stew]] [3ET: louse, Lizzie] [B(SR): alaloes*, lulus, less, Menelaus] [SBH: sluice, Louis, Erlass, loss*] [SS: callus, lose-lose, lies] [SP: Appaloosa, Louis°] [HH: clues, loss°*] [FD: alloys, lice] [T: alas°, less°, sivilize] [NI: glass, loose]
A4	[Y: da, Dada, Nada, how-d'-ye-do, panada, U.D.A., hacienda, Da°, Sitanda's, Grenada, Da°, Nevada, da-, dada°, D.A., whidah, Ada; Ye: to, to, to, to, do*, to, to, do*] [I: indeedy, potato, antidote, Incantata] [M: Haggadah, haggaday] [B: daw, doodah, doodlebob] [3ET: da's, dais] [B(SR): daddle-dade, Ida, corrigenda, Matilda] [SBH: deh-dah, verandah, Perinda, day] [SS: Ensenada, Dew, mesotheliomata] [SP: howdahs, Florida] [HH: Pagoda, Edo] [FD: Dao, into] [T: out*, dada°, hesitate] [NI: agenda, agenda°]
A5	[Y: arm*, farm, arm°*, arm°*, Armagh, Aramis, arum, Charms, harm, yard-arm°*, men-at-arms°*, Laramie, alarm, arm°*, R.M., arms°*, arms°*; Ye: arms*] [I: Arm°*, armyworms, Hermes, herbarium] [M: mudroom, rim*] [B: harum-scarum, forearm] [3ET: room*, arm°*] [B(SR): harm°, arms°*, arms°*, Hermia] [SBH: forearm°, storm, rum*, Colostrum, Headroom, crematorium] [SS: Room°*, freeze-frame*, vroom] [SP: Errorum, pachyderms] [HH: forum, platform] [FD: firm*, farm°] [T: Farm°, extremes, frame°*] [NI: crimes, pogrom]
A6	[Y: fly-wheel, peel, seal-, ideal, Keel-, Kilkeel, reel*, Peel°, deal, keel-, reel°*, O'Neill, reel°*, cochineal, heel, wheals, wheel°; Ye: wheel*, freshly-peeled] [I: seal°, steel, deal°, anneal] [M: wheel°, reel°*] [B: steel°, hel- [iograph]] [3ET: Carnteel, appeal] [B(SR): steal, streel, deal°, appeal°] [SBH: creels, zeal, schlemiels, wheals°] [SS: piecemeal, seal°, glockenspiel] [SP: eel, seal°] [HH: deal°, heel°] [FD: seal°, Commonweal] [T: O'Neill°, reveal, reels°*] [NI: heels°, wheel°]
A7	[Y: tarp, metacarp-, Harp-, Arps, sharp, I.R.B., R.P., Arab's, Earp, sharp°, time-warp*, arriba, Arp°, herp-, scarp, Tarp-°, harp°; Ye: Harp*] [I: l'herbe, rope, Europe, harpe] [M: Robe*, scarp°] [B: drabs, herbs] [3ET: turps, troop] [B(SR): rub*, chirrup, throb, strap*, autoharp, rope°, arabs, razor-sharp°] [SBH: rebbe, cribs, rip*, traps] [SS: Reverb, rub°*, cardsharp] [SP: crop*, ropes°] [HH: grub*, scrap*] [FD: power-grab, crab] [T: troops°, transcribe, trips] [NI: regroup, grapes]

A8	[Y: oil, foil, oil°, oil°, oil°, foil°, Oyl, foil°, inco-oil°, hydrofoils, voile, parzleval, Phóil, Fáil, oil°, foil°, oil°; Ye: milfoil] [I: foil°, avail, vale*, Foyle] [M: gargoyle-, soil] [B: tinfoil, toils] [3ET: oil°, coil*] [B(SR): roil, Moyle, billy-boil, spoil] [SBH: mohel, turmoil, oil°, poile] [SS: spoils°, double-coil°, broil] [SP: snake-oil°, foil°] [HH: soil°, boil°] [FD: toil°, boil°] [T: Boil°, soil°, recoil] [NI: boil°, oil°, recoil°]
A9	[Y: rare, rare°, rare°, arrière-, rare°, courier, rare°, Carrara, curare, Téméraire, Cuirithir, raree-, rare°, faraoir, rare°, Ruhr, rare°; Ye: harder, harder] [I: R and R, Demarara, terrier's, rears] [M: air, mid-career] [3ET: barrier, uproar] [B(SR): Stranraer, air°, Courier°, spare] [SBH: roar, prayer, rawer, drawer] [SS: rare°, rare°, R] [SP: rear°, raree°] [HH: career°, drawer°] [FD: rear°, rare°] [T: bull-roar°, faraor, rare°] [NI: rare°, error]
A10	[Y: Deo, video, Deo°, deo-, Ovide, taffeta, Fidei, divvied, Infadoos, perfidious, Oviedo, Agraviados, video°, fadó, video's, vidua, Amadeo; Ye: vivid] [I: widow, viduity, fate, deviate] [M: devotee, foot] [3ET: foot°, void] [B(SR): vied, divide, beauuofit, classifieds] [SBH: Divides°, Rectified, foot°, bifida] [SS: fit, fads, divide°] [SP: akvavit, feet] [HH: fat, photo] [FD: sulphide-, deviate°] [T: fadó°, divide°, veto] [NI: refute, pre-Soviet, pre-Soviet°]
A11	[Y: stream, seams*, Steam, Dreams, rerum, rim*, Beam, drachms, Rheims, self-esteem, freeze-frame*, Wolfram, scream, bream*, Rheims°, Cream*, fream] [I: rums*, doldrums, sick-room*, delirium] [M: atrium's, garum] [3ET: team] [B(SR): strum, Brylcreem, cream°, midstream] [SBH: grim, frames°] [SS: quorum, grim°, doldrums°] [SP: hippodrome, rum°] [HH: crime*, tearoom] [FD: Graham, creme] [T: drum, dreams°, tram] [NI: arms, firm*]
A12	[Y: land, eland, bland-, gland, bland°, Land°, land°, eland°, Kukuanaland, Montherlant, Havilland, Roland, Elends, land°, eland°, Roland°, and; Ye: McParland's, Ireland] [I: land°, blind, relent, blind°] [M: uplands, bland°] [3ET: Coalisland] [B(SR): headland, brilliantine-brilliant, skint, Queensland] [SBH: Rowland, land°, lint, Poland] [SS: Roland°, delineate, lant] [SP: Atlanta, Island] [HH: implant, gland°] [FD: lined, linnet] [T: Lent, Island°, linnet°] [NI: homeland, Island°]
B1	[Y: Montezuma's, Zem-, Chisholm, some, satsuma, zoom, scim-, Sesame; Ye: chrism] [I: Thomism, Summa, sesame°, sum] [M: seam*, schism] [3ET: cumbersome] [B(SR): chasm, Elysium, Consommé, Bravissimo, samo, some°, Maxime's, phantasm] [SBH: Sam, Psalms, some°, awesome] [SS: mazuma, sashimi, zoom°] [SP: duodecimo, subsume] [HH: enzyme, potassium] [FD: psalms°, Museum] [T: Samoa, axiom, satsumas°] [NI: lzium, chromosome, seam°]
B2	[Y: her own aorta, Ardor, Reader, orator, short-order, artery*, order°, Deirdre*] [I: order°, oratorio, Arturo Ui, Ardara] [M: corridor, ordure] [3ET: order°] [B(SR): order°, reporter, border, order°] [SBH: critters, Order°, camcorder, carters] [SS: disorder, RotoRooter, border°] [SP: frankfurter, quarters] [HH: verdure, order°] [FD: departure, Girder] [T: reader°, Order°, border°] [NI: order°, murder]
B3	[Y: Ignatius, Nassau, Naso, Aeneas, anise, nausea, Naoise, MacNessa; Ye: monotonous, ignis] [I: Nausée, Nessus, nisi, cnuais] [M: issue, Jehovah-nissi] [3ET: nose] [B(SR): nose°, Hennessys, manganese-, nesoi] [SBH: knows, minutiae, Ashkenaz, Nose°] [SS: knees, Ignatius°, Pignose] [SP: nose°, news] [HH: voluminous, noose] [FD: noise, noose°] [T: nos, MacNeice, Clonmacnoise] [NI: nose°, minutiae°, minutiae°]
B4	[Y: bucket, Bhagavad, picket, begat, bucket°, Pequod, packet, Begad] [I: Bethicket, Baggott, buckwheat, pokeweed] [M: Pyewacket, Bogotá] [3ET: bucket°] [B(SR): bouquet, bucket°, pockets, packed] [SBH: bucket°, trebucket, Bugatti, peaked] [SS: beget, pockets°, boogie-woogied] [SP: pickpockets, spigot] [HH: buckwheat°, pocket°] [FD: bucket°, packet°] [T: bucket°, Pocket°, bigots] [NI: bogged, pocket°]
B5	[Y: Major*, Lammermoor, Amores, mores, Moore, Emer, more°, Emir; Ye: more*, more*, more*, more*] [I: mhóir, amour, haemor-, mere] [M: hackamore, sycamore] [3ET: mares] [B(SR): amour

	, more°, Erinmore, femur] [SBH: moor, Mayer, more°, sycamore°] [SS: more°, mere°, s'mores] [SP: mere°, memoir] [HH: humor, more°] [FD: sagamore, mire*] [T: Mór, Amour°, mere°] [NI: mire°*, more°]
B6	[Y: which, Vladimirovich, distich, which°, switch-, time-switch°, witch, mitch] [I: such, ditch, wych-, stitch] [M: hitched, ditch°] [3ET: unhitch] [B(SR): twitch, pitch, Fitch, match] [SBH: kvetch, switch°, Auschwitz, Beach] [SS: pitch°, ditch°, touch] [SP: stitch°, pitch°] [HH: kitsch, which°] [FD: glitch, clutch] [T: death-twitch°, hatch, advantage] [NI: ditch°, Shostakovich]
C1	[Y: Pharaohs, fierce, averse, force, Fairies, furze, phosphorus, froze, thuriferous, forays; Ye: phrase*, common*] [I: furze°, universe, frieze, virus] [M: Pharaoh's, amphoras] [3ET: farcy] [B(SR): phrase, force°, reverse, fraises, frise, phosphorus°, ferries, frieze°] [SBH: pulverize, sassafras, reverie, Frei] [SS: Faeroes, fierce°, verse] [SP: peripheries, freeze] [HH: reinforce, phosphorus°] [FD: ferrous, theorise] [T: force°, phrase°, universe°] [NI: phosphorus°, Bosphorus]
C2	[Y: Tutankhamen, Cayman, acumen, C'mon, backgammon, gammon, camán, Camino, commune, Camoëns; Ye: came] [I: Roscommon, kimono, gammon°, cumin] [M: Kikkoman, afikomen] [3ET: Cummins] [B(SR): catechumen, icumen, gammon°, campagna] [SBH: cumin°, catechumen°, Willkommen, camions] [SS: common, G-men, Gombeen] [SP: campaign, come in] [HH: kimono°, common°] [FD: Saccomanno, acumen°] [T: gombeen°, Campaign°, camán°] [NI: commune°, Cayman°]
C3	[Y: ring, ring°, King, Spring, king°, catharping, sing, ring°, ring°, Ming; Ye: having, something] [I: Ding, wing, string, Swing] [M: Kings°, things] [3ET: Inniskillings] [B(SR): sing°, ring°, sing°, Darling] [SBH: flings, Sing°, swing°, wing°] [SS: things°, swing°, Chickering] [SP: King°, Ringling] [HH: spring°, stocking] [FD: Springs°, Thing°] [T: Ring°, Althing, wing°] [NI: ring°, fling°]
C4	[Y: Baba, poppies, pupae, Popeye, Umbopa, baobab-, drain-pipe, labiaba-, Boo-Boo, bib; Ye: poopookarian] [I: pupa, pooh-pooh, baba°, buboes] [M: pipe°, hubbub] [3ET: up] [B(SR): Pape, up°, up°, Bo-Peeps] [SBH: nincompoop, Poppy, Beep, bib°] [SS: Crybaby, pooh-bah, mom-and-pop] [SP: Papae, Papaya] [HH: pupae°, Bobbio] [FD: drainpipes, Bobbie] [T: Beeb, pubs, hornpipes] [NI: Babi, Toodle-pip, booby-]
C5	[Y: Morgiana, Morgan, Utepandragun, clouricane, Morgana, hurricane, American, paragon, Oregon, dragon; Ye: regain] [I: Estragon, dragoons, Tarragon, jargon] [M: fraochans, paragon°] [3ET: Dragoon°] [B(SR): herigean, larrikin, organ, broken] [SBH: stricken, astrakhan, brogans, Auschwitz-Birkenau] [SS: hearken, Puerto Rican, bargain] [SP: Arachne, unbroken] [HH: bargain°, Ryokan] [FD: Amorgarickakan, bargain°] [T: Dragoons°, Padraigin, Tarragona] [NI: reckon, broken°]
C6	[Y: jars, jar°, jar°, spinach-jar°, jar°, jarrah, jam-jar°, Jar°, Jarre's, ajar] [I: jars°, manger, jars°, jars°] [M: jars°, samovar] [3ET: char] [B(SR): jar°, Dajarra, bars, War] [SBH: Ajar°, jar°, char°, Hajjar] [SS: major*, Wanderjahre, jeers] [SP: cheer, jar°] [HH: char°, abjure] [FD: jar°, chairs] [T: Earraigh, nightjar, char°] [NI: Yar, jar°, jar°]
C7	[Y: senators, centaur, dissenter, snatters, centre, centres°, sentry, Sendero, sender, shuffle-saunter; Ye: under] [I: sundry, suantrai, disinter, twelfth-century] [M: turn-of-the-century°, cinders] [3ET: dysentery] [B(SR): ceintures, snedders, sentries, incendiary, senteur, Lysander, Centauri, Saunders] [SBH: incendiary°, pleasantries, Sandra, pachysandra] [SS: sanitaire, Century°, center] [SP: center°, Centaur] [HH: Santora, sanitaría] [FD: belt-sander, centre°] [T: Santry, centre°, incendiary°] [NI: century°, centers°]
C8	[Y: rush, rush°, Rush°, rush°, cocaine-rush°, Rush°, bulrush, rush°, RUSH°, cattle-crush; Ye: rush*] [I: crush°, brush, thrush, rush°] [M: underbrush, thrush°] [3ET: rush°] [B(SR): brush°, perish*, crush°, rush°] [SBH: brush°, Midrash, thrush°, rash] [SS: brush°, bulrush°, rush°] [SP: rash°, crash] [HH: brush°, Roshi] [FD: Trash, thrush°] [T: rash°, rush°, brush°] [NI: Rasch, Russia]

C9	[Y: Charlemagne, Main*, mane, main°, Quatermain, main-°, Main°, water-main°, Maine, Mayn; Ye: remains*] [I: legerdemain, domain, main°, ptomaine] [M: pre-emin..., d'Allemagne] [3ET: remain] [B(SR): demain, main°, Castlemaine, remain°] [SBH: remains°, moans*, main-°, mane°] [SS: domain°, bluesmen, mean*] [SP: ignominy, mean°] [HH: mon, humane] [FD: Main°, Main*] [T: Mon°, main°, muin] [NI: moan°, Ottomans]
D1	[Y: scrap*, describe, scrubbed, Grebe, Sennacherib, scrub, Scripps, crop*, scarab, scrubs°; Ye: grips*] [I: crap, scrap°, crap°, Krapp] [M: scrub°, scrap°] [3ET: scraps°] [B(SR): strap*, stirrups, stripped, arab*] [SBH: rub*, scrub°, rope*, bribe] [SS: grips, demirep, ropes°] [SP: croup, troupe] [HH: shrink-wrap, robe*] [FD: wrap°, rip*] [T: grub*, Corrib, scrubbed°] [NI: time-warp*, scrub°]
D2	[Y: cattle-truck, drag, dreck, Stork, trick, trek, needle-tracks*, Turk, torc, dark; Ye: Friedrich] [I: intrigues, truck°, tracks°, drag°] [M: quadriga, dreck°] [3ET: dregs] [B(SR): track°, dark°, Portpatrick, drawk] [SBH: derrick, eccentric, Truck°, awestruck] [SS: drag°, whatreck, dark°] [SP: truck°, trick°] [HH: drag°, rag] [FD: sidetracked, Troggs] [T: drag°, truck°, Mont-roig] [NI: perestroika, strike]
D3	[Y: coultter, glitter, Droch-chomhlúadar, half-alligator, Tar, gallioteers, kilter, clitoris, guilders, Helter-skelter; Ye: gold] [I: Calder, égalitaire, clutter, colder] [M: clutter°, Caldor] [3ET: Killeter] [B(SR): clatter, glitter°, cloudier, gelder] [SBH: Killadar, helter-skelter°, interlocutors, Litter] [SS: Caldera, gliders, culture] [SP: nomenclature, Alligator°] [HH: Collider, culture°] [FD: culture°, glitter°] [T: culture°, clutter°, coultter°] [NI: Culture°, collateral]
D4	[Y: angle-iron*, urn, Aroon, Heron*, Assyrian, Horn, heroin, urine, Irina, R.N.; Ye: poopookarian] [I: ironies, arena, Rijn, rune] [M: horn°, worn] [3ET: cast-iron°] [B(SR): iron°, Wooroonooran, empyrean, Rhône, macaron, foghorns, Charon, Acheron] [SBH: warren-, Worn°, stillborn, learn] [SS: Maureen, heroin°, urn°] [SP: horns°, unicorn] [HH: forsworn, shorn] [FD: Huron, Wren] [T: half-ruin, amhran, reruns] [NI: Acheron°, ruins°]
D5	[Y: end, end°, loanin'-end°, portend, end°, Enda's, End°, Enid, Allende, End°; Ye: and*, and*, and*, and*, and*, and*] [I: end°, trident, ends°, amends] [M: end°, blend] [3ET: end°] [B(SR): tend, end°, weekend, end°] [SBH: trend, end°, Bend, End°] [SS: parascend, fend, end°] [SP: trend°, end°] [HH: trend°, send] [FD: Tamenend, End°] [T: misspend, ends°, bend°] [NI: comprehend, overextend]
D6	[Y: clothes-line, line°, Catiline, hair-line°, tree-line°, mainline, Vaseline, line°, Line°; Ye: lane, Hölderlin] [I: lion, line°, line°, leanbh] [M: fine*, line°] [3ET: line°] [B(SR): line°, whistle-whines, waistline, Line°] [SBH: loin, Helene, lean, clean] [SS: line°, abalone, plain] [SP: lion°, headline] [HH: line°, outline] [FD: Linnaeus, lines°] [T: line°, Lion°, Line°] [NI: lance, lines°]
E1	[Y: seed-catalogue, Lac, talc, idyllique, Goidelic, Tullahogue, oilc, duilleog, Cadillac, ilk, dialogue, goat-like, Catlick, Talca, ideologues, dalk, Dulac, Quetzalcoatliac] [I: Dalkey, Tolka, hidalgo, stalks*] [M: Dialogues°, legs] [3ET: legs°] [B(SR): catalogue°, godlike, spondulicks, talkee-talkee] [SBH: whelks, talc°, leg°, Walk] [SS: sound-alike*, catwalk, deluxe] [SP: chalk, stalk*] [HH: antilock, metallic] [FD: dialogue°, metallic°] [T: psychedelics, glic, dialogue°] [NI: dealg, ideologue°]
E2	[Y: Moy, Roy, pomeroy, Loy, loy°, Mountjoy, Pomeroy°, alloy*, corduroy, joy, McCoys, Terdelaschoye, boy, boy°, joy°, Aughnacloy, hobbledehoy, Loy°] [I: polloi, joy°, hautboys, O'Beuys] [M: Haute-Savoie, soy] [3ET: boy°] [B(SR): convoy, choy, Boy°, Troy*] [SBH: Moy°, Illinois, convoy°, Toys] [SS: boy°, boy°, Koi] [SP: Boy°, decoy] [HH: corduroy°, nishikigoi] [FD: Boys°, choy°] [T: boy°, Joy°, Illinois°] [NI: deploy, convoy°]
E3	[Y: craven, griffawn, Cravan, Ecrivain, caravan, graven, chroibhín, craoibhín, gryphon, Agravain, Cruthin, raven, raven-°, refine, Griffin, Morphine, riven, Cravan°; Ye: conventional, conventional] [I: Corofin, craven°, caravan°, Dungarvan] [M: ravine, intervenes] [3ET: paraffin*] [B(SR): caravan°, Bonderay au Foin, ruffians, vibraphone] [SBH: riven°, shriven, caravan°, microphone] [SS:

F4	[Y: head, head°, head°, Hyde, head°, hood, chlordiazepoxide, hot, ski-hood°, head°, head°, head°] [I: head°, heat, heat°, head°] [M: ahead, Haute-] [3ET: head°] [B(SR): head-°, bulkhead, forehead, Holyhead*] [SBH: hid, hood°, likelihood, Ahead°] [SS: head°, hit, heed] [SP: hide, formaldehyde] [HH: head°, heat°] [FD: hat, hit°] [T: hats°, height, head°] [NI: hoots, hit°]
F5	[Y: secret, ash-girt, cigarette, Court, scoured, massacred, Sigurd, desecrate, Sacred*, secret°, skirt, excoriate] [I: Killnasaggart, secret°, scarred, skirrets] [M: ziggurat, Sakrete] [3ET: skirt°] [B(SR): cigarette°, skirts°, sawgrass-scarred°, scoured°] [SBH: secret°, secured, massacred°, Seagirt] [SS: outskirts, cigarette°, sugared] [SP: accord, quarto] [HH: disintegrate, gourd] [FD: greet, 80-grit*] [T: Sickert, masquerade*, cigarettes°] [NI: desecrate, outskirts°, outskirts°]
F6	[Y: tongue, tonka, tongue°, tongue°, tongue°, tank, biltong, Tse-tung, mustn'tang, tongue°, tengo, Wakantanka] [I: tongue°, sting, dank, stink*] [M: tongue°, tongs] [3ET: tongue°] [B(SR): tonk, tongue°, dung, tongue°] [SBH: Tongs°, quantongs, Achtung, tank°] [SS: honky-tonk°, dank°, tanks°] [SP: Toung, dung°] [HH: tongue°, tank°] [FD: tonic, tongue°] [T: tongue°, rinky-dink*, dunnock] [NI: dank°, anti-tank°]
G1	[Y: scent, Incident, dent, Ghent, intent, bent, Vanitee, intent°, apartment, Fuentes, vent, referent, spent, MacSycophant, avaut, Kent*; Ye: resplendent] [I: bent°, Emblements, oxygen-tent, vent°] [M: bent°, preeminent] [3ET: Malevolent] [B(SR): tent°, ornament, scent°, spent°, vent°, went, accoutrements, eloquent] [SBH: dent°, meant, irreverent, Rent] [SS: firmament, event, tent°] [SP: tent°, Liniment] [HH: dent°, contents] [FD: 5%, vents°] [T: hesitant, Wants, impediment] [NI: bombardment, basement]
G2	[Y: yarrow-spurt, separate, spread, hound-spirit, twin-spired, spirit-°, spread°, sprout, Sprite, sport, spirit°, bow-sprit, sprayed, disappeared, desperado, Spiritu; Ye: transport] [I: disappeared°, spirit°, aspirate, salt-spirit°] [M: Spirit°] [3ET: spirit°] [B(SR): spirit°, spurred, spurt°, expired] [SBH: expert, unzipped, spurt°] [SS: spread°, support, spirit°] [SP: spurt°, sport°] [HH: sprout°, separate°] [FD: spurt°, spirit°] [T: separate°, spread°, spirit°] [NI: bedspreads, spirits°]
G3	[Y: unorthodox, ox, poleaxe, Aix, weeks, oaks, locks*, apple-box, Maalox, detox, Saxe-, box°, edax, Pertinax, flax, Halifax] [I: vox, box°, knocks, socks] [M: box°, Ultravox] [3ET: cocks*] [B(SR): paddocks, shock, matchlocks, brainbox] [SBH: Sox, box°, Orthodox, Bialystok's] [SS: box°, equinox, Vox°] [SP: hoax, box°] [HH: box°, hollyhocks] [FD: stalks, box°] [T: fox, smallpox, knocks°] [NI: Talks, tinderbox]
G4	[Y: vase, device, face, ice, ice°, spice, Davies, vice, fuzz, ice°, Voice, device°, fuse, face°, vows, orifice; Ye: voice*] [I: device°, potato-face°, foes, Fews] [M: voice°, crevasse] [3ET: face°] [B(SR): refuse, face°, improvise, Visa] [SBH: advice, vice°, face°, fuss] [SS: fizz-, Face°, fuse°] [SP: Rice, ice°] [HH: vows°, refuse°] [FD: Face°, phase] [T: face°, views, Leavis] [NI: face°, fuse°]
G5	[Y: grate, grate°, great, Great°, great°, grate°, cattle-grid, packing-crate, Descartes, Great°, great-great°, packing-crate°, great°, crate°, carreta, crate°; Ye: great*, great*, great*] [I: great°, inaccurate, Ballymacarrett, garret] [M: cohorts, grate°] [3ET: carried] [B(SR): carte, regret, curried, MasterCard] [SBH: carryout, grit*, Leningrad, grad] [SS: Iscariot, margarita-, Crate°] [SP: Iscariot°, masquerade*] [HH: escort, sacred*] [FD: sequitur, Saugerties] [T: Crit, Cuarta, postcards] [NI: Great°, Leningrad°]
G6	[Y: methane-gas, goes, cows, marsh-gas°, casus, Cais, suitcase, gas°, Gas°, Umslopogaas, casa, chaos, cackle-caws, cause, gas°, cackackle-Kiowas] [I: second-guess, cause°, cows°, Qughes] [M: mishegaas, cows°] [3ET: gaze] [B(SR): jackass's, gaze°, Chaos°, suitcase°] [SBH: pillowcase, couscous, cuss, gas°] [SS: gauze, kiss, loosey-goosey] [SP: keys, geegaws] [HH: geisha, gash] [FD: GAS.°, Key's] [T: cause°, tchotchkes, gas°] [NI: kamikaze, goose]
G7	[Y: methane, even, vein, 1947, ragamuffins, paraffin*, Yvain, aoibhinn, Even°, Zevon, heaven, Haven, heaven°, Evian, oven, Evans; Ye: even*] [I: even°, Polyurethane, Avenue, Ivan] [M: even°,

	seven-] [3ET: eleven] [B(SR): foin, seven°, even°, Newhaven-, even°, Xenophon, heavens°, oblivion] [SBH: even°, cloven, Fine*, oven°] [SS: heaven°, cellophane, vein°] [SP: heaven°, Thirty-seventh] [HH: heaven°, divine] [FD: interwoven, Heaven°] [T: Fun, Van, Finn] [NI: Ivan°, haven°]
G8	[Y: apple-butt, boat, spout, bad, bit, stirabout, bit°, layabouts, masturbate, Bad°, paid, bud, U-boat°, butt°, about, bat; Ye: respite, about*] [I: put, poet, spit, expat] [M: Shabbat, boots] [3ET: bud°] [B(SR): put°, boat°, beauty, abate] [SBH: downspout, pout, Out*, Bait] [SS: spit°, bed, beat] [SP: acrobat, perpetuate] [HH: Buddha, boat°] [FD: spit°, pot] [T: Bot, Marienbad, Pat's] [NI: boot°, pit]
G9	[Y: coal, Kael, skull, martingale, school, gale*, skill, coil*, school°, Cole, Gael, martingale°, coal°, cool, cowl, Oglalagalagool's; Ye: gulder-gowl, quail's, quail's, quail's] [I: oak-gall*, caul, Donegal, Rathcoole] [M: coals°, crepuscule] [3ET: charcoal] [B(SR): kohl, Gaulle, guile, quell] [SBH: alcohol, charcoal-, decal, radical] [SS: caul°, schools°] [SP: Nightingale*, cool°] [HH: quill, skull°] [FD: skull°, Cobleskill] [T: goal, Donegal°, Inchagoill] [NI: call*, banjo-ukulele, Gogol]
H1	[Y: follow*, low, blow, low°, belli, lo*, blow-, low°, Low°, low°, blow°, low°, low°, Low°, Blow°, low°; Ye: low*, full, full] [I: low°, swallow, flow, furbelow] [M: bellows, glow] [3ET: byblow] [B(SR): flow°, blow°, low-, slo-] [SBH: Day-Glo, low°, Slow, yellow, Follies] [SS: low°, slow°, sillyhow] [SP: ballyhoo, folio] [HH: flow°, pillow] [FD: lei, low°] [T: Mallow, Lo**°, low°] [NI: all-time-low°, blow°]
H2	[Y: Serra, cattle-sorrow, caesura, Cicero, sora, Zara, Assyria, cruzeiro, Sora°, Eire, emissary, Zero, sirrah, Assaroe, Zorro, Tzara] [I: Pissarro, sorrow°, Seurat's, tesserae] [M: Sierra, siree] [3ET: sorceries] [B(SR): Syrah, "{cassowary, heh}", Izarra, janissary] [SBH: nursery, Series, Sahara, Missouri] [SS: X-rays, Zaire, anniversary, gall*] [SP: sire, impresario] [HH: sorrow°, Kazamatsuri] [FD: Zero°, impresario°] [T: Ezra, Missouri°, ossuary] [NI: Tsar, disarray, disarray°]
H3	[Y: back, battery-pack, backs°, slack, back°, almanacs, rack, back°, fanny-packs°, whack, knapsack-, Eschenbach, bac, tracks, crack, flak; Ye: back*, black] [I: L'Estaque, mud-pack°, back°, smoke-stack] [M: six-pack°, hardback] [3ET: back°] [B(SR): sack, tracks°, throwback, back°] [SBH: Zwieback, Back°, bake, bag] [SS: Back°, peaks, packs°] [SP: peck, bareback] [HH: buck, back°] [FD: back°, stack°] [T: flashback, Beag, bag°] [NI: pick, back°]
H4	[Y: Real, aerial, O'Reilly, Ariel, O'Rahilly, hurley, oriel, yourali, tooralooralay, royally, real°, oorials, areolae, Uriel, oriole, Lorelei; Ye: really] [I: Burly, Riley's, Oriel°, fol-de-rol-de-rolly] [M: trail*, Israel*] [3ET: Royal*] [B(SR): rails*, entrails, cassawarily, unruly, unreal-, Rowley, Orly, reel-to-reel*] [SBH: gruel, cereal, Rail**°, Israel**°] [SS: corporeal, early, Everly] [SP: unruly°, drumroll] [HH: incorporeal, Rule] [FD: unruly°, time-release] [T: Early°, Oriel°, hurleys°] [NI: materiel, rail**°]
H5	[Y: path, bath, both, bath°, Elizabloodybeth, Front-de-Boeuf, pith, bufo, PATH°, projection-booth, Gore-Booth°, Barthes, Badhbh, Path°, Booth°, flight-path°; Ye: bath*] [I: homeopath, acid-bath°, pouffe, Bath°] [M: Sabbath, path°] [3ET: path°] [B(SR): aftermath, bloodbath, both°, pith°] [SBH: bath°, towpath, Booth°, Beth] [SS: bloodbath°, puff, elder-pith°] [SP: bath°] [HH: bath°, booth°] [FD: path°, spiders] [T: pith°, osteopaths, bee-hive] [NI: both°, psychopath]
H6	[Y: rain, terrain*, Kilrain, rein, Oriana, rien, ruin*, Erin, mule-train*, refrain, Ukraine, post-Saussureans, refrain°, train**, rain°, Rhine; Ye: strains*] [I: strain, rain°, Rain°, Rana] [M: membrane, grains*] [3ET: train**°] [B(SR): ruins**, train**, reins°, drain] [SBH: brain, grain**, Ukraine°, Train**°] [SS: rain°, train**, carrion] [SP: Hungarian, train**°] [HH: train**, carrion°] [FD: Valley*, flay] [T: hÉireann, quatrains, strain°] [NI: rein°, Ukraine°, grain**°]
I1	[Y: fallow, valley*, feileadh, Offaly, fellows, Folly, valley**, Scaevola; Ye: flow*, Vallejo] [I: portfolio, valley**, viola, Valli's] [M: follow*, valley**°] [3ET: valley**°] [B(SR): millefeuille, wistfully, scrofulous, volée] [SBH: Fill, chlorophyll, flee] [SS: befell, vials, Phil] [SP: revile, file] [HH: interval, blowfly] [FD: Korean, grain*] [T: Valley**, Fleadh, Vallely] [NI: fuel, vale*]

I2	[Y: peccaries, piggery, hocus-pokery*, buckaroos, Begorrah, peckery, catticallipillers, puckery] [I: bakeries, Pompeii reliquaries, bugger, Bacarrat] [M: Epicurus, poker] [3ET: Biggar] [B(SR): l'épicure, bigarreux, beggars, pocket-pickers] [SBH: peccary, Studebaker, Berbecker, Becker] [SS: speakers, winkle-pickers°, Beggars°] [SP: grease*, carpetbaggers] [HH: beggar°, purikura] [FD: pucker, Bakery] [T: begorrah°, beggar°, Buckaroos°] [NI: bakers, poker°]
I3	[Y: musk-, damask, -mask, mease, Massagais, Damascus, mask°, damask°; Ye: mosaic*] [I: death-mask°, music, music°, mosque] [M: musk°, damask°] [3ET: Mask°] [B(SR): Muscat, miscue, Muzak, masc-] [SBH: Mosaic, Mask°, mask°, mosk] [SS: music°, Yamasaki, unmask] [SP: music°, Moscow] [HH: Musca, mask°] [FD: half-homesick, wren-music°] [T: measc, Music°, gasmasks] [NI: Moscow°, death-mask°, Death-mask°]
I4	[Y: beaten, Peyton, peyote-button, poteen, battens, Verboten, Baden-Baden, patten; Ye: between*, between*] [I: between, beaten°, Mountbatten, boudins] [M: pitons, poteen°, between°, batten°] [3ET: beaten°] [B(SR): twine, one*, boutonée, flea-bitten, between°, poteen°, bedaine, Bedouin] [SBH: between°, Verboten°, buttons°, batons] [SS: Tibetan, butane, unbidden] [SP: unbitten, button°] [HH: between°, patten°] [FD: between°, poutine] [T: batons°, button°, betony] [NI: Putin, Biden]
I5	[Y: cabbage-field, fold, hocus-pokery*, Foulata, veldt, inviolate, night-flight, field°; Ye: asphalt, fields*] [I: Field°, inviolate°, barrel-vault, felt] [M: rivulet, fault] [3ET: revealed] [B(SR): canefields, flats, Invalides, battlefield] [SBH: Magherafelt, felt°, flat°, Flight°] [SS: filed, flout, flute] [SP: field°, fellatio] [HH: veiled, fluid] [FD: fold°, exfoliate] [T: flute°, fluid°, Smithfield] [NI: fleet, Vlad]
I6	[Y: clabair, Excalibur, clobber-clobber, "{Caleb, er}", clipper, Calabar, baccarat, clabber; Ye: gulder-gowl] [I: clabber°, Calaber, hedge-clippers°, clappers] [M: even-clabber°, Kaliber] [3ET: collabor] [B(SR): clapiers, coolibars, nightclubbers, collopers] [SBH: glabrous, interlopers, kohlrabi, Colibri] [SS: caliber, labors, scalpers] [SP: slobbers, gulper] [HH: galloper, calipers] [FD: clippers°, Calabria*] [T: Culpepper, tear-gulper°] [NI: clabber°, Kalibrs]
J1	[Y: bridge, Bridge°, Bridge°, purge, Bearosche, brooch, barege, barge, porridge, birch, Porsche, brach, barrage-, British; Ye: borage] [I: breach, perish*, parish, self-reproach] [M: fridge, forage] [3ET: Maguiresbridge] [B(SR): bridge°, ridge, breeches, broach] [SBH: garage, carriage, cornstarch, arch] [SS: barge°, parch, breech] [SP: umbrage, march] [HH: ridge°, breach°] [FD: bridge°, porridge°] [T: perished, Cambridge, purged] [NI: barrage°, bridge°]
J2	[Y: hazel-wood, Wyatt's, sweat, swedes, wheat, weight, seaweed, tu-whit, woad, White, whit°, Sweet-, what, wide; Ye: would*, would*, buckwheat*] [I: woods°, weeds, suet, bitter-sweet°] [M: Wood°, dew-wet] [3ET: wood°] [B(SR): bloodwoods, would, whit°, wad] [SBH: Out*, Underwood, wood°, Wet°] [SS: sweet°, Hollywood, weed°] [SP: sweat°, sod] [HH: wet°, dissuade] [FD: weight°, Woods°] [T: whit°, Spottiswoode, dimwits] [NI: wood°, what°, White°]
J3	[Y: open, Philippines, happen, open°, war-dobbins, whereupon, open°, open°, open°, open°, Oppen, robin, Fallopien, open°; Ye: pin] [I: Quabbin, open°, open°, copains] [M: open°, upon] [3ET: upon°] [B(SR): open°, Beaune, weapons, happen°] [SBH: Caribbon, ribbon, Open°, bone*] [SS: open°, ben, autobahn] [SP: open°, half-gibbon] [HH: open°, Cuban] [FD: iron-carbon, Proto-Indo-European] [T: Hoban's, Oban, Open°] [NI: upon°, weapons°]
J4	[Y: turn, heron*, turn°, turn°, Tyrone, Haroun, terrine, stern, turn°, Erne, ran, turn°, iron*, Uterine; Ye: bittern's] [I: Derain, turn°, Urney, turn°] [M: turn°, turn°] [3ET: pastern] [B(SR): turn°, Sauternes, stern°, turn°, turn°, tern, Tyrian, turn°] [SBH: Turn°, Mediterranean, drawn, thraward-thrawn] [SS: subaltern, turns°, durian] [SP: adjourn, return] [HH: durian°, turn°] [FD: thorn, drone] [T: train*, terrain*, turn°] [NI: turn°, drones°, drones°]
J5	[Y: byre, Squire, Fire, fire°, wire, tyre, Fire°, fire°, transpired, command-wire°, fire°, fire°, Tyre°, desire; Ye: Ireland] [I: mire*, wire°, fire°, lyre] [M: booley-byre°, wire°] [3ET: fire°] [B(SR): fire°,

	wire°, aspire, Kintyre] [SBH: wire°, fire°, Hire, tire] [SS: fire°, pyre, aspire°] [SP: dire, attire] [HH: inquire, mire°*] [FD: lyre°, Fire°] [T: Desire°, friar, wire°] [NI: fire°, tripwire]
J6	[Y: Kelton's, Hazelden, Latin, Shackleton, Paladins, Aladdin, gelatin, lateen, Caledonia, celadon, Liadan, Caledon, Salah-ed-din, Cailidin; Ye: freshly-laid, laden*] [I: Culloden, leaden, Leiden, Ramelton] [M: Chaldeans, Glidden] [3ET: laden] [B(SR): guillotine, tarlatan, Neapolitan, Latin°] [SBH: Bulwer-Lytton's, laden°, waffleletten, enlighten] [SS: low-down*, nickelodeon, Walton] [SP: Skeleton] [HH: meltdown, gelatin°] [FD: meltdown°, Skelton] [T: Calabria*, Skelton°, gelatin°, Galatians] [NI: emboldened, Piltown's]
J7	[Y: herd, heart, heart°, heart°, Ingliart, hurt, inherit, heard, horde, hard, Heart°, heart°, Lionheart, hart] [I: hurt°, heart°, hard°, Earhart] [M: herd°, herd°] [3ET: upward] [B(SR): terret, hearts°, clavichord, hearts°] [SBH: Ararat, rat, art, Reinhart] [SS: heart°, hurt°, horrid] [SP: heart°, herd°] [HH: art°, hard°] [FD: heart°, dart] [T: blowhards, Arty, heart°] [NI: Eberhards, backyard]
J8	[Y: Kid, Keady, God, Gates, Gato, Good, gods°, cut, quoits, Kattegat, Connecticut, kodeia, delicate, Mosquito; Ye: kedlock] [I: potato-cut°, Quito, Etiquette, cahoots] [M: brocade, Kyoto, she-goat, skates] [3ET: cut°] [B(SR): quits, Muscadet, toccatas, coquette] [SBH: coat, cut°, ghetto, borghetto] [SS: goatee, cicadas, renegade] [SP: goat°, cat] [HH: wildcat, good°] [FD: cat°, God°] [T: dovecote, guide, goods°] [NI: quits°, cats°]
J9	[Y: Schaefer, Seferis, savour, suffer, Chivers, sapphires, samphire, ver, Severus, silver, officifer, silver°, so far, Whosoever; Ye: indecipherable] [I: hemisphere, sweet-severe, sever, chauffeur] [M: chevreau, Zephyr] [3ET: chafers] [B(SR): persevere, Sèvres, weather, decipher] [SBH: sofer, safari, shofar, pacifier] [SS: shavers, underachievers, saver] [SP: sphere] [HH: persevere°, sulfur] [FD: suffer°, Xavier] [T: cigarette-safari°, Xavier°, persevere°] [NI: Whosoever°, suffer°]
K1	[Y: hold, Morholt, hold°, hold°, eilit, hold°, hold°, hold°, hilt, behold, Holt, strangle-hold°; Ye: Hölderlin] [I: toe-hold°, delight, alight, threshold] [M: foothold, hilt°] [3ET: hold°] [B(SR): hold°, halt, hold°, Holyhead*, hold-°, unfold, rolled, uphold] [SBH: household, Hold°, Halt°, howled] [SS: Hi-Lite, hallowed, hold°] [SP: hilt°, hold°] [HH: highlight, held] [FD: held°, allowed] [T: halt°, hold°, pigeonholed] [NI: chokehold, halt°]
K2	[Y: request, Ghost, gusset, cast, exquisite, cosset, coast, cast°, quest, cassettes, anarchist, aghast; Ye: open-cast] [I: aghast°, ghost°, cast°, Lucozade] [M: roughcast, exquisite°] [3ET: cast°] [B(SR): coast°, gusts, cast°, hippocaust] [SBH: cost, accost, gusset°, cast°] [SS: Coast°, request°, guest] [SP: cost°, gussied] [HH: self-digest, cast°] [FD: ghost°, cast°] [T: squeezed, vision-quest°, cassette°] [NI: cost°, conquest]
K3	[Y: ale, pail, Grail, nightingale*, haol, rail*, rail°*, haol°, Israel*, hail, mhaol, râte; Ye: rail's] [I: vale*, vapour-trail*, temple-veil, rail°*] [M: shale, gale°] [3ET: scale] [B(SR): scale°, tail, gale°*, mail] [SBH: stale, kale, ale°, Sale] [SS: scales°, inhale, e-mail°] [SP: bale] [HH: assail, scale°] [FD: tails°, scale°] [T: Reel*, Royal*, rail°*] [NI: cocktail, scale°]
K4	[Y: over, over°, Guinevere, Dover, covers, Hanover, Navarro, Guadalquivir, quiver, Hanover°, Navarro°, never; Ye: delivered, ever, over*, either] [I: over°, cloud-cover°, nether, over°] [M: Hoover, Passover] [3ET: clovers] [B(SR): over°, cover°, over°, endeavors] [SBH: recover, maneuver, plover, Cover°] [SS: hangover, lover's, Brothers] [SP: clover°, over°] [HH: cadaver, livor] [FD: feathers, euphoria] [T: over°, favor, feather°] [NI: outmaneuver, never-never°]
K5	[Y: slip, slope, half-slip°, slip°, slip°, slip°, slip-°, slip°, carbon-slip°, slips°, slips°, lips] [I: slab, slip°, cowslips, Leixlip] [M: slip°, schlep] [3ET: cheeselips] [B(SR): slip°, slopes°, slip°, syllabes] [SBH: slab°, slip°, celeb, asleep] [SS: juleps, eclipse] [SP: Syllabi, slob] [HH: slab°, slopes°] [FD: eclipse°, coelebs] [T: slap, slip°, syllabub] [NI: slip°, sloop]
K6	[Y: Mines, mien, jasmine, o'mine, Domini, ermine, limpet-mine°, calamine, persimmons, amphetamines, mine°, mine°] [I: Minne-, sky-mines°, mein, mine°] [M: mini-, scammony] [3ET:

	undermine] [B(SR): determines, mean*, examined, mine°] [SBH: mine°, Examine, Coppermine, McManus] [SS: mine°, mein°, mine°] [SP: moan*, mine°] [HH: mean°, determine°] [FD: mine°, main*] [T: mien°, moan°, undermine°] [NI: moan°, mine°]
L1	[Y: 1:43, Troy*, tray, Monterey, Ballantrae, Tray°; Ye: try] [I: betray, arbitrary, tray°, drays] [M: three, astray, Suntory, Natura] [3ET: Moutray] [B(SR): al-al-al-al-aleatory, Territory, voudrait, Bonderay, très, Troy°, involuntary, tray°] [SBH: inventory, dry, Detour, túr] [SS: cafeteria, dromedary, tray°] [SP: sudatory] [HH: dry°, mortuary] [FD: territory°, Monterey°] [T: Deirdre*, Diodorus, Territory°] [NI: Latour, artery*]
L2	[Y: clock, clog, glaise, dandelion-clocks°, clock°, cloak; Ye: kedlock] [I: clock°, clackety-clack, claue, cloak°] [M: Eclogues, unlock] [3ET: clegs] [B(SR): Clicquot, clucks, Gleick, look-alike*] [SBH: logs, Locks, leak, Gluck] [SS: alcoholic, Glock, clock°] [SP: glogg, colic] [HH: melancholic, egg] [FD: cluck°, clock°] [T: Colloquy, Gaelic, glise] [NI: unclogged, gulag]
L3	[Y: bound, point, bond, cuckoo-pint*, point°, point°; Ye: counterpointed] [I: bonnet, bound°, cuckoo-pint°, Warrenpoint] [M: eighty-pound, cabinet, Hotpoint, happened] [3ET: point°] [B(SR): pants, point°, point°, embonpoint] [SBH: bonnet°, needlepoint, Point°, Bounds°] [SS: happened°, points°, bonds°] [SP: point°, Bondo] [HH: bento, checkpoint] [FD: Stesichorus, coarse] [T: repaint, bonnet°, point°] [NI: armband, point°]
L4	[Y: across, U-Cross, Cross°, Cruz, cross°, cross°] [I: Cross°, Cross°, Caruso, Grosso] [M: cross°, precarious] [3ET: cross°] [B(SR): crios, across°, crise, Creusa] [SBH: Carrickmacross, across°, Egress, cantankerous] [SS: incongruous, corse, cross°] [SP: graze, vagaries] [HH: degrees, craze] [FD: warbands, pint*] [T: gears, crease, grise] [NI: grass, candle-grease*, gorse]
L5	[Y: Librium, Priam, barium, bream*, prime, mini-ciborium] [I: prime°, abrim, prim, self-opprobrium] [M: Abraham, candelabrum] [3ET: brim] [B(SR): brume, prim°, prissy-prim°, Priam°, opprobrium°, imperium] [SBH: brim°, pram, endosperm, berm] [SS: broughams, barm, prom, Lab] [SP: Brahms, primp] [HH: perm, puparium] [FD: Crumbs, cream*] [T: pram°, columbarium, Brum] [NI: broom, Abraham°]
L6	[Y: flutter-kick, Hickok, Queequeg, caïque, powder-keg, cake; Ye: gowk's] [I: Belacqua, Acacacac-, quaquaqu, Quoiquoiquoiquoiquoiquoi] [M: whirligig, agog] [3ET: haycock] [B(SR): gawk, cooks, cake°, muskeg, cock-*, kick-°] [SBH: gawk°, kayak, keek, lollygag] [SS: kick°, coke, Whisky A Go Go] [SP: geek, cock°*] [HH: geiko, quag] [FD: Mohawk, Agway] [T: Caoch, earthquake, Tullyhogue] [NI: cock°*, gig, gig°]

7. Arrangements

7.1. 'Yarrow'

The Annals of Chile (1994)

7.1.1. Rhyme Scheme

This poem, at 1,193 lines, is by far the longest of the group. Perhaps as a result, it performs the most elaborate, and at the same time the least regular, orchestration of the soundprint.

In 'Yarrow' the rhyming groups are organized into strophes (sometimes referred to as 'poems' or even 'episodes'), which in the original collection are each printed on a separate page (subsequent *Selecteds* do away with this).

The arrangement of the strophes, and thus the groups, is broadly palindromic, after which comes an envoi, which jumbles all the rhyming sounds, utilizing both internal rhyme and end-rhyme, within two strophes totalling 36 lines.

The 'rhyme scheme' of 'Yarrow' is sui generis, both as regards the order of the rhyming groups, and the distribution of the rhymes within these groups.

The largescale arrangement of the rhyming groups can be abbreviated as so:

Strophes 1-74:

ABCDEFHGHAIIJKELGHABCDEEFGHAIJJKELGHABCCDEEFFGHAIJJKELGHHAAABICDDJJKKEEFFGGH

Strophe 75: A

Strophes 76-148:

HGGFFEEKJJDDCIBAAHHGLEKJJIAHGFFDCCBAHGLEKKJIAHGFEEDCBAHGLEKJJIAHGFEDCBA

Strophes 149-150: [envoi – groups dissolved]

Additional tendencies, if not patterns, may be observed. For instance, in the first half the groups tend to proceed from A to L in order (reverse alphabetically in the second half), with random insertions of other groups, followed by a coda in some combination of GH, before starting again:

ABCDEFHGHAIIJKEL

GH

ABCDEEFGHAIJJKEL

GH

ABCCDEE*FFGHAIJJKEL

*N.B. two E strophes that don't appear in the second half.

GHH

AABICDDJJKKEEFF

GGH

A

HGG

FFEEKKJJDDCIBAA

HHG

LEKJIIAHGFFDCCBA

* N.B. missing E strophes

HG

LEKKJIAHGFEEDCBA

HG

LEKJIIAHGFEDCBA

The number of rhyme groups deployed in the poem up to the envoi is as follows:

A: 17; C: 10; B: 8; E: 18; D: 10; G: 16; F: 12; I: 8; H: 16; K: 12; J: 14; L: 6.

7.1.2. Rhyme words

A1 row	D2 cattle-truck	G8 apple-butt	J1 bridge
A2 pink	D3 coulter	G9 coal	J2 hazel-wood
A3 all of us	D4 angle-iron*		J3 open
A4 da	D5 end	H1 follow*	J4 turn
A5 arm	D6 clothes-line	H2 Serra	J5 byre
A6 fly-wheel		H3 back	J6 Kelton's
A7 tarp	E1 seed-catalogue	H4 Real	J7 herd
A8 oil	E2 Moy	H5 path	J8 Kid
A9 rare	E3 craven	H6 rain	J9 Schaefer
A10 Deo	E4 rake		
A11 stream	E5 stone	A12 eland	J9 Seferis
A12 land	E6 overalls	A2 bobolink	J2 Wyatt's
	E7 hands	A1 Arrow	J1 Bridge°
B1 Montezuma's	E8 browse	A4 Dada	J7 heart
B2 her own aorta	E9 classed	A10 video	J5 Squire
B3 Ignatius		A6 peel	J3 Philippines
B4 bucket	F1 leaf	A7 metacarp-	J6 Hazelden
B5 Major*	F2 red	A3 talus	J8 Keady
B6 which	F3 knot	A9 rare°	J4 heron*
	F4 head	A8 foil	
C1 Pharaohs	F5 secret	A11 seams*	K1 hold
C2 Tutankhamen	F6 tongue	A5 farm	K2 request
C3 ring			K3 ale
C4 Baba	G1 scent	I1 fallow	K4 over
C5 Morgiana	G2 yarrow-spurt	I2 peccaries	K5 slip
C6 jars	G3 unorthodox	I3 musk-	K6 Mines
C7 senators	G4 vase	I4 beaten	E9 Lost
C8 rush	G5 grate	I5 cabbage-field	E2 Roy
C9 Charlemagne	G6 methane-gas	I6 clabair	E1 Lac
D1 scrap*	G7 methane		E7 hands°

E5 stone°	B6 Vladimirovich	F6 tonka	J9 savour
E3 griffawn	B1 Zem-	F1 Clough's	J2 sweat
E6 wall	B5 Lammermoor	F5 ash-girt	J1 Bridge°
E8 brace	B2 Ardor	F2 red°	J7 heart°
E4 Creek	B4 Bhagavad	F4 head°	J5 Fire
	B3 Nassau	F3 Canute	J3 happen
L1 1:43			J6 Latin
L2 clock	C9 Main	G9 skull	J8 God
L3 bound	C2 Cayman	G1 dent	J4 turn°
L4 across	C1 fierce	G3 poleaxe	
L5 Librium	C7 centaury	G6 cows	K1 Morholt
L6 flutter-kick	C5 Morgan	G2 spread	K2 Ghost
	C3 ring°	G5 great	K3 pail
G1 Incident	C6 jar°	G7 vein	K4 over°
G2 separate	C8 rush°	G8 spout	K5 slope
G3 ox	C4 poppies	G4 face	K6 mien
G4 device			
G5 grate°	D6 line°	H6 Kilrain	K6 jasmine
G6 goes	D1 describe	H1 blow	K1 hold°
G7 even	D5 end°	H5 both	K5 half-slip°
G8 boat	D2 drag	H2 caesura	K2 gusset
G9 Kael	D4 urn	H4 O'Reilly	K4 Guinevere
	D3 glitter	H3 backs°	K3 Grail
H6 terrain			
H1 low	E9 Celeste	A12 gland	E4 rake°
H5 bath	E2 pomeroiy	A2 ink	E2 loy°
H2 cattle-sorrow	E1 talc	A1 sparrow-	E9 list
H4 aerial	E7 hands°	A4 how-d'-ye-do	E6 tuathal
H3 battery-pack	E5 1918	A10 deo-°	E5 overtones
	E3 Cravan	A6 ideal	E1 Goidelic
A5 arm°	E6 wall°	A7 Arps	E3 caravan
A2 drink	E8 Paris	A3 Catullus	E8 rapparees
A12 bland-	E4 crake	A9 arrière-	E7 hands°
A4 Nada		A8 oil°	
A8 oil°	E4 strake	A11 Dreams	L6 Hickok
A6 seal-	E2 Loy	A5 arm°	L1 Troy*
A7 Harp-	E9 poet-pugilist's		L5 Priam
A1 Row°	E6 yawl	I6 Excalibur	L2 clog
A9 rare°	E5 stone°	I1 valley	L4 U-Cross
A3 U.S.	E1 idyllique	I5 fold	L3 point
A11 Steam	E3 Ecrivain	I2 piggery	
A10 Deo°	E8 Pierce	I4 Peyton	G9 martingale
	E7 hands°	I3 damask	G1 Ghent
			G3 Aix

G6 marsh-gas°	C4 Popeye	F3 Knott's	J4 turn°
G2 hound-spirit	C2 C'mon	F6 tongue°	J2 swedes
G5 Great°	C9 main°	F4 Hyde	J9 suffer
G7 1947	C6 spinach-jar°	F1 Claidheamh	J6 Shackleton
G8 bad	C5 clouricane	F2 Red°	J5 fire°
G4 ice	C1 force	F5 Court	J1 purge
	C3 Spring		J3 open°
H3 slack	C8 rush°	G4 ice°	J8 Gates
H6 rein	C7 snatters	G9 school	J7 heart°
H4 Ariel		G3 weeks	
H1 low°	D3 Droch-	G5 great°	J4 Tyrone
H2 Cicero	chomhluadar	G1 intent	J2 wheat
H5 bath°	D4 Aroon	G2 twin-spined	J9 Chivers
	D1 scrubbed	G7 ragamuffins	J6 Paladins
A5 Armagh	D2 dreck	G8 bit	J5 wire
A2 rink	D5 loanin'-end°	G6 casus	J1 Bearosche
A12 bland°			J3 war-dobbins
A4 panada	E4 éiric	H3 back°	J8 Gato
A8 oil°	E2 Mountjoy	H6 Oriana	J7 Ingliart
A6 Keel-	E9 semioticonoclast	H4 O'Rahilly	
A7 sharp	E6 O'Neill's	H1 belli	K6 o'mine
A1 arrow°	E5 coronation-stone°	H2 sora	K1 hold°
A9 rare°	E1 Tullahogue	H5 Elizabloodybeth	K5 slip°
A3 Dedalus	E3 graven		K2 cast
A11 rerum	E8 blotting-paper	A1 arrow°	K4 Dover
A10 Ovide	E7 hands°	A2 think	K3 nightingale*
		A3 fleur-de-lys	
B3 Naso	E4 fly-up-the-creek°	A4 U.D.A.	E4 rake°
B6 distich	E2 Pomeroy°	A5 Aramis	E2 alloy
B4 picket	E9 Lusiads	A6 Kilkeel	E9 lust
B1 Chisholm	E6 all	A7 I.R.B.	E6 Parnell
B2 Reader	E5 one*	A8 foil°	E5 intone
B5 Amores	E1 oilc	A9 courier	E1 duilleog
	E3 chroibhín	A10 taffeta	E3 craoibhín
C4 pupae	E8 Bors	A11 rim*	E8 purse
C2 acumen	E7 Hands°	A12 Land°	E7 hands°
C9 mane			
C6 jar°	F6 tongue°	I3 -mask	L3 bond
C5 Utepandragun	F1 calf	I6 clobber-clobber	L6 Queequeg
C1 averse	F5 cigarette	I4 peyote-button	L4 Cross°
C3 King	F2 red°	I1 feileadh	L1 tray
C8 Rush°	F4 head°	I2 hocus-pokery*	L2 glaice
C7 dissenter	F3 Connaught	I5 hocus-pokery*	L5 barium

G9 gale*	A8 foil°	J4 Haroun	E4 rake°
G1 bent	A9 Carrara	J2 weight	E2 joy
G3 oaks	A10 divvied	J9 sapphires	E9 lists°
G6 Cais	A11 drachms	J6 Aladdin	E6 McCall
G2 spirit-°	A12 eland°	J5 tyre	E5 Osbaldistone
G5 grate°		J1 brooch	E1 ilk
G7 paraffin*	B3 Aeneas	J3 whereupon	E3 Agravain
G8 stirabout	B6 which°	J8 Good	E8 pirries
G4 spice	B4 begat	J7 hurt	E7 Hand°
	B1 some		
H6 rien	B2 orator	J4 terrine	F3 knobkerrieknout
H1 lo*	B5 mores	J2 seaweed	F6 tongue°
H5 Front-de-Boeuf		J9 samphire	F4 head°
H2 Zara	I3 mease	J6 gelatin	F1 lief
H4 hurley	I6 "{Caleb, er}"	J5 Fire°	F2 redd
H3 almanacs	I4 poteen	J1 barege	F5 scoured
	I1 Offaly	J3 open°	
H3 rack	I2 buckaroos	J8 gods°	F3 night
H6 ruin	I5 Foulata	J7 inherit	F6 tank
H4 oriel			F4 hood
H1 blow-°	C4 Umbopa	K6 Domini	F1 Articlave
H2 Assyria	C2 backgammon	K1 eilit	F2 red°
H5 pith	C9 Quatermain	K5 slip°	F5 massacred
	C6 jar°	K2 exquisite	
A5 arum	C5 Morgana	K4 covers	G9 skill
A2 rinky-dink	C1 Fairies	K3 haol	G1 Vanitee
A12 land°	C3 king°		G3 locks*
A4 hacienda	C8 cocaine-rush°	K3 rail*	G6 suitcase
A8 Oyl	C7 centre	K6 ermine	G2 spread°
A6 reel*		K4 Hanover	G5 cattle-grid
A7 R.P.	D3 half-alligator	K1 hold°	G7 Yvain
A1 marrow	D6 Catiline	K2 cosset	G8 bit°
A9 rare°	D4 Heron*	K5 slip°	G4 Davies
A3 Apuleius	D1 Grebe		
A11 Beam	D2 Stork	E4 scrake	G4 vice
A10 Fidei	D5 portend	E2 corduroy	G9 coil*
		E9 last	G3 apple-box
A1 wheel-barrow	D3 Tar	E6 awl	G5 packing-crate
A2 Fink	D6 hair-line°	E5 two-tone	G1 intent°
A3 Angelus	D4 Assyrian	E1 Cadillac	G2 sprout
A4 Da°	D1 Sennacherib	E3 gryphon	G7 aoibhinn
A5 Charms	D2 trick	E8 wipers	G8 layabouts
A6 Peel°	D5 end°	E7 hands°	G6 gas°
A7 Arab's			

H3 back°	G8 Bad°	K4 Guadalquivir	C3 catharping
H6 Erin	G5 Great°	K5 slip°	C5 hurricane
H4 yourali		K1 hold°	C9 main-°
H1 low°	F5 Sigurd	K3 haol°	C1 furze
H2 cruzeiro	F3 Knut	K6 calamine	C8 Rush°
H5 bufo	F2 Red°	K2 cast°	C6 jarrah
	F6 biltong		
A1 Pizarro	F1 Leif	J7 heard	I5 veldt
A2 prink	F4 chlordiazepoxide	J2 tu-whit	I3 Massagais
A3 alas		J4 stern	I2 Begorrah
A4 Sitanda's	F5 desecrate	J3 open°	I6 clipper
A5 harm	F3 Ceannt	J5 fire°	I1 fellows
A6 deal	F2 Red°	J9 ver	I4 battens
A7 Earp	F6 Tse-tung	J1 barge	
A8 inco-oil°	F1 Caliph	J8 cut	B5 Moore
A9 curare	F4 hot	J6 lateen	B3 anise
A10 Infadoos			B2 short-order
A11 Rheims	E7 hand°	J7 horde	B6 switch-
A12 Kukuanaland	E2 McCoys	J2 woad	B1 satsuma
	E4 Clark	J4 turn°	B4 bucket°
H5 PATH°	E3 Cruthin	J3 open°	
H3 fanny-packs°	E5 tonnes	J5 transpired	A1 Arrow°
H2 Sora°	E9 ballast	J9 Severus	A2 shrinks
H6 mule-train	E1 dialogue	J1 porridge	A3 Nautilus
H1 Low°	E8 Valparaiso	J8 quoits	A4 Grenada
H4 tooralooralay	E6 Transvaal	J6 Caledonia	A5 yard-arm°
			A6 keel-°
G4 fuzz	E7 hand°	D5 Enda's	A7 sharp°
G9 school°	E2 Terdelaschoye	D3 gallioteers	A8 hydrofoils
G3 Maalox	E4 Erec	D2 trek	A9 Téméraire
G5 Descartes	E3 raven	D6 tree-line°	A10 perfidious
G1 apartment	E5 lodestone	D1 scrub	A11 self-esteem
G2 Sprite	E9 elast-	D4 Horn	A12 Montherlant
G7 Even°	E1 goat-like		
G8 masturbate	E8 capers	D5 End°	A10 Oviedo
G6 Gas°	E6 owls	D3 kilter	A2 clink
		D2 needle-tracks*	A5 men-at-arms°
G6 Umslopogaas	K5 slip-°	D6 mainline	A4 Da-°
G4 ice°	K3 rail°*	D1 Scripps	A3 Us
G3 detox	K2 coast	D4 heroin	A6 reel°*
G2 sport	K6 limpet-mine°		A7 time-warp
G9 Cole	K1 hold°	C7 centres°	A12 Havilland
G1 Fuentes	K4 Navarro	C2 gammon	A9 Cuirithir
G7 Zevon		C4 baobab-	A1 marrow°

A11 freeze-frame*	K4 quiver	A11 Wolfram	C3 sing
A8 voile	K5 carbon-slip°	A12 Roland	C5 American
	K1 hilt		C9 Main°
H5 projection-booth	K3 Israel*	H5 Barthes	C1 phosphorus
H3 whack	K6 persimmons	H3 Eschenbach	C8 bulrush
H2 Eire	K2 quest	H2 Zero	C6 jam-jar°
H6 refrain		H6 post-Saussureans	
H1 low°	J7 hard	H1 low°	C7 Sendero
H4 royally	J2 White	H4 oorials	C2 Camino
	J4 Erne		C4 labiaba-
H4 real°	J3 open°	G6 chaos	C3 ring°
H5 Gore-Booth°	J5 command-wire°	G4 device°	C5 paragon
H1 blow°	J9 silver	G3 box°	C9 water-main°
H3 knapsack-	J1 birch	G2 bow-sprit	C1 froze
H6 Ukraine	J8 Kattegat	G9 martingale°	C8 rush°
H2 emissary	J6 celadon	G1 referent	C6 Jar°
		G7 Haven	
G6 casa	J7 Heart°	G8 bud	B5 Emer
G4 Voice	J2 whit°	G5 packing-crate°	B3 nausea
G3 Saxe-	J4 ran		B2 artery
G2 spirit°	J3 Oppen	F5 Sacred*	B6 time-switch°
G9 Gael	J5 fire°	F3 Knight	B1 zoom
G1 vent	J9 officiffier	F2 Red°	B4 Pequod
G7 heaven	J1 Porsche	F6 mustn'tang	
G8 paid	J8 Connecticut	F1 glove	A10 video°
G5 great-great°	J6 Liadan	F4 ski-hood°	A2 wink
			A5 alarm
L5 bream*	I5 inviolate	F5 secret°	A4 da-°
L3 cuckoo-pint	I3 Damascus	F3 cunt	A3 nautilus°
L2 dandelion-clocks°	I2 peckery	F2 misread	A6 reel°*
L6 caïque	I6 Calabar	F6 tongue°	A7 Arp°
L1 Monterey	I1 Folly	F1 Drumcliff	A12 Elends
L4 Cruz	I4 Verboten	F4 head°	A9 rare°
			A1 Arrow°
E7 Hind	A1 arrow°	D5 Enid	A11 scream
E2 boy	A2 skink	D3 clitoris	A8 Phóil
E4 Drake	A3 lusus	D2 Turk	
E3 raven-°	A4 Nevada	D6 Vaseline	H5 Badhbh
E5 stone°	A5 Laramie	D1 crop*	H3 bac
E9 lost°	A6 O'Neill	D4 urine	H2 sirrah
E1 Catlick	A7 arriba		H6 refrain°
E8 Percy	A8 parzleval	C7 sentry	H1 low°
E6 howl	A9 raree-	C2 camán	H4 areolae
	A10 Agraviados	C4 drain-pipe	

G5 great°	J1 brach	F4 head°	B4 packet
G6 cackle-caws	J5 fire°	F5 skirt	B5 more°
G3 edax	J4 turn°	F1 nutmeg-clove	B1 scim-
G1 spent	J9 silver°	F3 aconite	B3 Naoise
G4 fuse	J8 kodeia	F6 tengo	B6 witch
G9 coal°	J3 robin	F2 red°	B2 order°
G7 heaven°			
G8 U-boat°	I4 Baden-Baden	E7 hands°	A10 video's
G2 sprayed	I5 night-flight	E2 joy°	A2 synch
	I1 valley°	E4 Blake	A5 R.M.
L4 cross°	I3 mask°	E3 Griffin	A4 D.A.
L5 prime	I2 catticallipillers	E5 Tone°	A3 talus°
L1 Ballantrae	I6 baccarat	E9 lost°	A6 heel
L3 point°		E1 ideologues	A7 scarp
L6 powder-keg	A8 Fáil	E8 Pearse	A12 eland°
L2 clock°	A2 chewink's	E6 Mall	A9 rare°
	A10 fadó		A1 Ero-
E7 hands°	A4 dada°	E6 wall°	A11 Rheims°
E2 boy°	A1 arrow°	E2 Aughnacloy	A8 oil°
E4 Tacna-Arica	A6 cochineal	E7 hands°	
E3 refine	A7 herp-	E1 dalk	H4 oriole
E5 methadone	A5 arm°	E5 Etain	H5 Booth°
E9 last°	A9 faraoir	E4 Dunseverick	H1 Blow°
E1 Talca	A12 land°	E9 Dunluced	H3 crack
E8 Pieris	A11 bream*	E8 appears	H6 rain°
E6 al	A3 Dracunculus	E3 Morphine	H2 Zorro
K4 Hanover°	H4 Uriel	D4 Irina	G2 desperado
K5 slips°	H5 Path°	D5 Allende	G5 carreta
K1 behold	H1 Low°	D1 scarab	G3 flax
K3 hail	H3 tracks	D3 guilders	G9 cowl
K6 amphetamines	H6 train°	D6 line°	G6 gas°
K2 cassettes	H2 Assaroe	D2 torc	G4 vows
			G7 oven
K2 anarchist	G5 crate°	C6 Jarre's	G8 about
K4 Navarro°	G6 cause	C2 commune	G1 avaut
K6 mine°	G3 Pertinax	C7 sender	
K5 slips°	G1 MacSycophant	C1 thuriferous	L2 cloak
K3 mhaol	G4 face°	C5 Oregon	L4 cross°
K1 Holt	G9 cool	C4 Boo-Boo	L6 cake
	G7 Evian	C9 Maine	L5 mini-ciborium
J6 Caledon	G8 butt°	C8 RUSH°	L3 point°
J2 Sweet-	G2 disappeared	C3 ring°	L1 Tray°
J7 heart°			

E6 all°	A8 foil°	E8 Bierce
E2 hobbledehoy	A2 link	E1 Quetzalcoatliac
E7 Hands°	A10 vidua	
E1 Dulac	A4 whidah	D2 dark
E5 half-tone°	A1 crow	D4 R.N.
E4 Blitzkrieg	A6 wheals	D6 Line°
E9 list°	A7 Tarp-°	D5 End°
E8 pierce°	A5 arms°	D3 Helter-skelter
E3 riven	A9 Ruhr	D1 scrubs°
	A12 Roland°	
K2 aghast	A11 Cream	C3 Ming
K4 never	A3 tantalus	C2 Camoëns
K6 mine°		C6 ajar
K5 lips	H2 Tzara	C9 Mayn
K3 rôle	H4 Lorelei	C5 dragon
K1 strangle-hold°	H6 Rhine	C7 shuffle-saunter
	H5 flight-path°	C4 bib
J6 Salah-ed-din	H3 flak	C8 cattle-crush
J2 what	H1 low°	C1 forays
J7 Lionheart		
J1 barrage-	G2 Spiritu	B2 Deirdre
J5 Tyre°	G5 crate°	B4 Begad
J4 iron*	G3 Halifax	B6 mitch
J9 so far	G9 Oglalagalagool's	B5 Emir
J8 delicate	G6 cackackle-Kiowas	B3 MacNessa
J3 Fallopien	G4 orifice	B1 Sesame
	G7 Evans	
J3 open°	G8 bat	A3 lus-
J2 wide	G1 Kent*	A2 mink-
J6 Cailidin		A8 oil°
J9 Whosoever	F2 red°	A4 Ada
J5 desire	F4 head°	A12 and
J7 hart	F6 Wakantanka	A6 wheel°
J4 Uterine	F5 excoriate	A7 harp°
J8 Mosquito	F3 note	A10 Amadeo
J1 British	F1 life	A9 rare°
		A5 arms°
I2 puckery	E3 Cravan°	A11 fream
I4 patten	E2 Loy°	A1 arrow°
I6 clabber	E6 howl°	
I5 field°	E9 bomb-blast	
I3 damask°	E5 stones°	
I1 Scaevola	E7 hands°	
	E4 rake°	

[ENVOI]

In a ^[E3]conventional ^[B2]tornada, the ^[H6]strains of her ^{'[G6, H2]}Che sera, ^[H2]sera'
 or 'The ^[A7]Harp That Once' ^[J2]would ^[G2]transport me ^[H3]back
^[A4]to a ^[H5]bath ^[G1]resplendent with ^[A1]yarrow

(it's ^[H4]really a ^[A2]sink set on breeze-or ^[C7]cinder-^[G3]blocks):
 then I might be ^[K4]delivered
 from the ^[K3]rail's ^[F3, B3]monotonous ^{'[L3]}alack, ^[L3]alack';

in a ^[E3]conventional ^[E2]envoy, her ^[G4]voice ^[J2]would be ^[K4]ever
 soft, gentle ^[D5]and ^[H1]low
^[D5]and the ^[B1]chrism of ^[A8]milfoil might ^[K4]over-

^[I1]flow
 as the ^[G5]great ^[A6]wheel
^[C2]came ^[H1]full circle; here a ^[J4]bittern's ^[A3]bibulous ^{'[C5]}Orinochone O'

is ^[L3]counterpointed only by that ^[E4]corncrake, by the ^[I6, G9]gulder-gowl
 of a ^[C6]nightjar, I ^[G6]guess, above the ^[K2]open-cast ^[K6]mines,
 by a ^[G9]quail's

^[J9]indecipherable ^[B4]code; of the ^[G5]great ^[A6]cog-wheel, ^[E6]all that ^[C9]remains
 is a ^[C8]rush of air—a ^[C3]wing-^[G8]beat,
^[B5]more like—past my ^[F4]head; ^[G7]even as I ^[L1]try ^[A4]to ^[C5]regain

my ^[L5]equilibrium, there's no ^[B5]more ^[F1]relief, no ^[B5]more ^[G8]respite
 than when I ^[F5]scurried, ^[L2]click, ^[E5]down ^[A12]McParland's ^[D6]lane
 with my ^[A5]arms ^[L4]crossed, ^[L2]click, ^[C7]under my ^[A5, G8]armpits;

—

I can no ^[B5]more ^[F2]read ^[I4]between the ^[C6]lines
 of the ^[G9]quail's 'Wet-my-^[K5]lips' or his ^[L6]'Quick, ^[L6]quick'
 than get ^[A4]to ^[D1]grips with ^[D2]Friedrich ^[K1, D6]Hölderlin

or that ^[C1]phrase in ^[I1]Vallejo ^[C3]having ^[A4]to ^[A4]do with the ^[D2]'ache'
 in his ^[A5]forearms; on the freshly-^[J6]laid ^[I5]asphalt
 a freshly-^[A6]peeled ^[H1]willow-^[B6]switch, or ^[I4]baton, shows a ^[A10]vivid ^[I3]mosaic

of ^[D3]gold on a ^[H3]black ^[I5]field, while ^[K4]over the ^[I5]fields
 of ^[B4/J2]buckwheat it's ^[A9]harder ^[D5]and ^[A9]harder ^[A4]to ^[J3]pin ^[E5]down a ^[L6]gowk's
^[C4, D4, I2]poopookarian ^[B3]ignis ^[A10]fatus;

though it ^[K5]slips, the ^[G5]great ^[L6]cog,
 there's ^[C3]something ^[G8]about the ^[G9]quail's 'Wet-my-^[A10]foot'
^[D5]and the ^[A2]sink ^[H1]full of ^[J7]hart's-^[F6]tongue, ^[J1]borage ^[D5]and ^[C1]common ^[J8, L2]kedlock

that I've ^[K4]either forgotten or ^[A10]disavowed;
 it has ^[A4]to ^[A4]do with a ^[A11]trireme, ^[J6]laden with ^[H2]ravensara,
 that was ^[E9]lost with ^[E6]all ^[E7]hands ^[I4]between ^[J5, A12]Ireland ^[D5]and ^[A10]Montevideo.

7.2. 'Incantata'

The Annals of Chile (1994).

7.2.1. Rhyme Scheme

The poem is in octaves, rhyming **aabbccddc**. Into this scheme are folded each of the rhyme templates in the order they appear in 'Yarrow', such that the first octave rhymes **A1-A1-A2-A2-A3-A4-A4-A3**. The poem is double, arranging the groups palindromically, i.e., running **ABC...KLLK...CBA**. Because the second, enclosed half of the octave is thus reversed in the second half of the poem, the final rhyme is **A2**, not **A1**.

7.2.2. Rhyme Words

A1 barrow°	B1 Thomism	C7 sundry	E4 rake°
A1 Herrera	B1 Summa	C7 suantrai	E4 arc
A2 Inca	B2 order°	C8 crush°	E5 stone°
A2 pink°	B2 oratorio	C8 brush	E5 one°*
A3 nautilus°	B3 Nausée	C9 legerdemain	E6 Wahl
A4 indeedy	B4 Bethicket	D1 crap	E7 hand°
A4 potato	B4 Baggott	D1 scrap°*	E7 hand°
A3 Lugh's	B3 Nessus	C9 domain	E6 will
A5 Arm°	B5 mhóir	D2 intrigues	E8 Enterprise
A5 armyworms	B5 amour	D2 truck°	E8 Powers
A6 seal°	B6 such	D3 Calder	E9 least
A6 steel	B6 ditch	D3 égalitaire	E9 bomb-blast°
A7 l'herbe	C1 furze°	D4 ironies	F1 leaf°
A8 foil°	C2 Roscommon	D5 end°	F2 Red°
A8 avail	C2 kimono	D5 trident	F2 Red°
A7 rope	C1 universe	D4 arena	F1 Clov
A9 R and R	C3 Ding	D6 lion	F3 Knott
A9 Demarara	C3 wing	D6 line°	F3 night°
A10 widow	C4 pupa	E1 Dalkey	F4 head°
A10 viduity	C4 pooh-pooh	E1 Tolka	F4 heat
A11 rums*	C5 Estragon	E2 polloi	F5 Killnasaggart
A12 land°	C6 jars°	E3 Corofin	F6 tongue°
A12 blind	C6 manger	E3 craven°	F6 sting
A11 doldrums	C5 dragoons	E2 joy°	F5 secret°

G1 bent°	I6 clabber°	L5 prime°	J5 lyre
G1 Emblems	I6 Calaber	L5 abrim	
G2 disappeared°	J1 breach	L6 Belacqua	J2 suet
G2 spirit°	J1 perish*	L6 Acacacac-	J2 bitter-sweet°
G3 vox	J2 woods°	L6 quaquaqu	J3 open°
G4 device°	J3 Quabbin	L5 prim	J3 copains
G4 potato-face°	J3 open°	L5 self-opprobrium	J1 parish
G3 box°	J2 weeds	L6 Quoiquoiquoi-	I6 hedge-clippers°
		quoiquoiquoiquoiq	I6 clappers
G5 great°	J4 Derain		J1 self-reproach
G5 inaccurate	J4 turn°	L4 Caruso	
G6 second-guess	J5 mire	L4 Grosso	I4 Mountbatten
G6 cause°	J5 wire°	L3 cuckoo-pint°	I4 boudins
G7 even°	J6 Culloden	L3 Warrenpoint	I5 barrel-vault
G8 put	J7 hurt°	L2 claque	I5 felt
G8 poet	J7 heart°	L1 tray°	I3 music°
G7 Polyurethane	J6 leaden	L1 drays	I2 bugger
		L2 cloak°	I2 Bacarrat
			I3 mosque
G9 oak-gall*	J8 potato-cut°		
G9 caul	J8 Quito	K6 mein	
H1 low°	J9 hemisphere	K6 mine°	I1 viola
H1 swallow	J9 sweet-severe	K5 cowslips	I1 Valli's
H2 Pissarro	K1 toe-hold°	K5 Leixlip	H6 Rain°
H3 L'Estaque	K2 aghast°	K4 nether	H6 Rana
H3 mud-pack°	K2 ghost°	K3 temple-veil	H5 pouffe
H2 sorrow°	K1 delight	K3 rail°*	H4 Oriel°
		K4 over°	H4 fol-de-rol-de-rolly
			H5 Bath°
H4 Burly	K3 vale*		
H4 Riley's	K3 vapour-trail*	K1 alight	
H5 homeopath	K4 over°	K1 threshold	H2 Seurat's
H5 acid-bath°	K4 cloud-cover°	K2 cast°	H2 tesserae
I1 portfolio	K6 Minne-	K2 Lucozade	H3 back°
H6 strain	K5 slab	J9 sever	H3 smoke-stack
H6 rain°	K5 slip°	J8 Etiquette	H1 flow
I1 valley°	K6 sky-mines°	J8 cahoots	G9 Donegal
		J9 chauffeur	G9 Rathcoole
			H1 furbelow
I2 bakeries	L1 betray		
I2 Pompeii reliquaries	L1 arbitrary	J6 Leiden	
I3 death-mask°	L2 clock°	J6 Ramelton	G7 Avenue
I3 music	L2 clackety-clack	J7 hard°	G7 Ivan
I4 between	L4 Cross°	J7 Earhart	G8 spit
I5 Field°	L3 bonnet	J5 fire°	G8 expat
I5 inviolate°	L3 bound°	J4 Urney	G6 cows°
I4 beaten°	L4 Cross°	J4 turn°	G5 Ballymacarrett

G5	garret	D6	line°	B3	nisi
G6	Qughes	D6	leanbh	B3	cnuais
		E1	stalks	B4	buckwheat
G3	knocks			B4	pokeweed
G3	socks	D4	Rijn	B2	Arturo Ui
G4	foes	D4	rune	B1	sesame°
G4	Fews	D5	ends°	B1	sum
G2	aspirate	D5	amends	B2	Ardara
G1	oxygen-tent	D3	clutter		
G1	vent°	D2	tracks°*	A11	sick-room*
G2	salt-spirit°	D2	drag°	A11	delirium
		D3	colder	A12	relent
F5	scarred			A12	blind°
F5	skirrets	C9	main°	A10	fate
F6	dank	C9	ptomaine	A9	terrier's
F6	stink*	D1	crap°	A9	rears
F4	heat°	D1	Krapp	A10	deviate
F3	gaunt	C8	thrush		
F3	Arbutnot	C7	disinter	A7	Europe
F4	head°	C7	twelfth-century	A7	harpe
		C8	rush°	A8	vale*
F1	cloth			A8	Foyle
F1	cliff	C5	Tarragon	A6	deal°
F2	Red°	C5	jargon	A5	Hermes
F2	red°	C6	jars°	A5	herbarium
E9	last°	C6	jars°	A6	anneal
E8	purse°	C4	baba°		
E8	obstreperous	C3	string	A3	lus°
E9	pellucid	C3	Swing	A3	Frannc-lus°
		C4	buboes	A4	antidote
E6	wall°			A4	Incantata
E6	while	C1	frieze	A2	zinc
E7	hand°	C1	virus	A1	row°
E7	hounds	C2	gammon°	A1	arrah
E5	atone	C2	cumin	A2	ink°
E4	Krik	B6	wych-		
E4	karaoke	B5	haemor-		
E5	quotidian	B5	mere		
		B6	stitch		
E2	hautboys				
E2	O'Beuys				
E3	caravan°				
E3	Dungarvan				
E1	hidalgo				

7.3. 'The Mudroom'

Hay (1998)

7.3.1. Rhyme Scheme

The poem is in regular couplets, running right through the rhyme-order of 'Yarrow', A1..L6, as aabbcc... and so on.

7.3.2. Rhyme Words

A1 narrow	B5 hackamore	D5 end°	F5 Sakrete
A1 Jura	B5 sycamore	D5 blend	F6 tongue°
A2 brink	B6 hitched	D6 fine*	F6 tongs
A2 rink°	B6 ditch°	D6 line°	G1 bent°
A3 plus		E1 Dialogues°	G1 preeminent
A3 convolvulus	C1 Pharaoh's	E1 legs	G2 Spirit°
A4 Haggadah	C1 amphoras	E2 Haute-Savoie	G3 box°
A4 haggaday	C2 Kikkoman	E2 soy	G3 Ultravox
A5 mudroom	C2 afikomen	E3 ravine	G4 voice°
A5 rim*	C3 Kings°	E3 intervenes	G4 crevasse
A6 wheel°	C3 things	E4 daybreak	G5 cohorts
A6 reel°*	C4 pipe°	E4 rakes°	G5 grate°
A7 Robe*	C4 hubbub		G6 mishegaas
A7 scarp°	C5 fraochans	E5 hearthstone	G6 cows°
A8 gargoyle-	C5 paragon°	E5 dailygone	G7 even°
A8 soil	C6 jars°	E6 all°	G7 seven-
A9 air	C6 samovar	E6 wall°	G8 Shabbat
A9 mid-career	C7 turn-of-the-	E7 hand°	G8 boots
A10 devotee	century°	E7 hands°	
A10 foot	C7 cinders	E8 browse°	G9 coals°
A11 atrium's	C8 underbrush	E8 Valparaíso	G9 crepuscule
A11 garum	C8 thrush°	E9 last°	H1 bellows
A12 uplands	C9 pre-emin...	E9 laced	H1 glow
A12 bland°	C9 d'Allemagne	F1 love	H2 Sierra
B1 seam*	D1 scrub°	F1 enclave	H2 siree
B1 schism	D1 scrap°*	F2 tread	H3 six-pack°
B2 corridor	D2 quadriga	F2 bread	H3 hardback
B2 ordure	D2 dreck°	F3 neat	H4 trail*
B3 issue	D3 clutter°	F3 night°	H4 Israel*
B3 Jehovah-nissi	D3 Caldor	F4 ahead	H5 Sabbath
B4 Pyewacket	D4 horn°	F4 Haute-	H5 path°
B4 Bogotá	D4 worn	F5 ziggurat	H6 membrane

H6	grains	K5	slip°
I1	follow*	K5	schlep
I1	valley°	K6	mini-
I2	Epicurus	K6	scammony
I2	poker	L1	three
I3	musk°	L1	astray
I3	damask°	L1	Suntory
I4	pitons	L1	Natura
I4	poteen°	L2	Eclogues
I4	between°	L2	unlock
I4	batten°	L3	eighty-pound
I5	rivulet	L3	cabinet
I5	fault	L3	Hotpoint
I6	even-clabber°	L3	happened
I6	Kaliber	L4	cross°
J1	fridge	L4	precarious
J1	forage	L5	Abraham
J2	Wood°	L5	candelabrum
J2	dew-wet	L6	whirligig
J3	open°	L6	agog
J3	upon		
J4	turn°		
J4	turn°		
J5	booley-byre°		
J5	wire°		
J6	Chaldeans		
J6	Glidden		
J7	herd°		
J7	herd°		
J8	brocade		
J8	Kyoto		
J8	she-goat		
J8	skates		
J9	chevreau		
J9	Zephyr		
K1	foothold		
K1	hilt°		
K2	roughcast		
K2	exquisite°		
K3	shale		
K3	gale*		
K4	Hoover		
K4	Passover		

7.4. 'The Bangle'

Hay (1998)

7.4.1. Rhyme Scheme

At just seventeen lines (in the original collection), 'The Bangle' rhymes on just eight templates from the A group. In subsequent editions, the poem is reprinted with two enjambments, in order to highlight the rhyme. These are shown in square brackets in 7.4.2.

The rhyme scheme is irregular but is basically modelled on couplets, with A1 and A2 enclosing A4...A8. There is an additional A4 rhyme in section II. The pattern is thus abcc ddd eeff gghh ba.

7.4.2. Rhyme Words

I.	III.	V.
A1 marrow°	A5 harum-scarum	A2 kerplink
A2 Zinc°	A5 forearm	A1 Nancarrow
A3 Australis	A6 steel°	
A3 luce in stew	A6 heliograph	
[A3 luce	[A6 hel-	
(in stew)]	(iograph)]	
II.	IV.	
A4 daw	A7 drabs	
A4 doodah	A7 herbs	
A4 doodlebob	A8 tinfoil	
	A8 toils	

7.5. 'Third Epistle to Timothy'

Hay (1998)

7.5.1. Rhyme Scheme

The poem does not rhyme, though it does follow the ninety templates of the soundprint in order. A cento, the first ten rhymes are repeated at the end, in order to tally ten stanzas of ten lines each, or 100 lines in total.

7.5.2. Rhyme Words

A1 brouhaha	D3 Killeter	H1 byblow	L2 clegs
A2 link°	D4 cast-iron°*	H2 sorceries	L3 point°
A3 louse	D5 end°	H3 back°	L4 cross°
A4 da's	D6 line°	H4 Royal	L5 brim
A5 room*	E1 legs°	H5 path°	L6 haycock
A6 Carnteel	E2 boy°	H6 train°	A1 windrow
A7 turps	E3 paraffin*	I1 valley°	A2 stink*
A8 oil°	E4 reek	I2 Biggar	A3 Lizzie
A9 barrier	E5 turpentine	I3 Mask°	A4 dais
A10 foot°	E6 stalls	I4 beaten°	A5 arm°
A11 team	E7 hands°	I5 revealed	A6 appeal
A12 Coalisland	E8 headbrass	I6 collabor	A7 troop
B1 cumbersome	E9 ballast°	J1 Maguiresbridge	A8 coil*
B2 order°	F1 leaf°	J2 wood°	A9 uproar
B3 nose	F2 red°	J3 upon°	A10 voi
B4 bucket°	F3 chestnut	J4 pastern	
B5 mares	F4 head°	J5 fire°	
B6 unhitch	F5 skirt°	J6 laden	
C1 farcy	F6 tongue°	J7 upward	
C2 Cummins	G1 Malevolent	J8 cut°	
C3 Inniskillings	G2 spirit°	J9 chafers	
C4 up	G3 cocks*	K1 hold°	
C5 Dragoon°	G4 face°	K2 cast°	
C6 char	G5 carried	K3 scale	
C7 dysentery	G6 gaze	K4 clovers	
C8 rush°	G7 eleven	K5 cheeselips	
C9 remain	G8 bud°	K6 undermine	
D1 scraps°*	G9 charcoal	L1 Moutray	
D2 dregs			

7.6. 'The Bangle (Slight Return)'

Hay (1998)

7.6.1. Rhyme Scheme

Here, in its most elaborate orchestration, the soundprint takes shape as thirty Italian sonnets, rhyming **abab cdcd efg efg** (sonnets I, II, and XXVIII are printed with the sestet fused). The rhymes proceed sequentially through the sequence, before returning palindromically to the beginning. However, in a feature reminiscent of the sestina, the **g** rhyme of one sonnet is repeated as the **a** rhyme of the next, so that, e.g., the first sonnet ends **A5-A6-A7**, and the second starts **A7-A8-A7-A8**.

7.6.2. Rhyme Words

I.	II.	III.	IV.
A1 Maro	A7 throb	B1 Consommé	C1 reverse
A2 skinnymalinks	A8 roil	B2 order°	C2 catechumen
A1 jackaroos	A7 strap*	B1 Bravissimo	C1 fraises
A2 tink	A8 Moyle	B2 reporter	C2 icumen
A3 alalaes*	A9 Stranraer	B3 nose°	C3 sing°
A4 daddle-dade	A10 vied	B4 bouquet	C4 Pape
A3 lulus	A9 air°	B3 Hennessys	C3 ring°
A4 Ida	A10 divide	B4 bucket°	C4 up°
A5 harm°	A11 strum	B5 amour	C5 herigean
A6 steal	A12 headland	B6 twitch	C6 jar°
A7 rub*	B1 chasm	C1 phrase	C7 ceintures
A5 arms°	A11 Brylcreem		
A6 streel	A12 brilliantine-brilliant	B5 more°	C5 larrikin
A7 chirrup	B1 Elysium	B6 pitch	C6 Dajarra
		C1 force°	C7 snedders

V.	VII.	IX.	XI.
C7 sentries	E4 rake°	G1 scent°	H4 cassawarily
C8 brush°	E5 stones°	G2 spirit°	H5 aftermath
C7 incendiary	E4 canebrake	G1 spent°	H4 unruly
C8 perish*	E5 bone*	G2 spurred	H5 bloodbath
C9 demain	E6 al-al-al-alalalae	G3 paddocks	H6 ruins°
D1 strap*	E7 hand-to-hand°	G4 refuse	I1 millefeuille
C9 main°	E6 walls°	G3 shock	H6 train°
D1 stirrups	E7 hand°	G4 face°	I1 wistfully
D2 track°*	E8 kookaburras	G5 carte	I2 l'épicure
D3 clatter	E9 last°	G6 jackass's	I3 Muscat
D4 iron°*	F1 laugh	G7 foin*	I4 binder twine
D2 dark°	E8 peruse	G5 regret	I2 bigarreaux
D3 glitter°	E9 list°	G6 gaze°	I3 miscue
D4 Wooroonoran	F1 leaf°	G7 seven°	I4 but one*
VI.	VIII.	X.	XII.
D4 empyrean	F1 love°	G7 even°	I4 boutonnée
D5 tend	F2 bride	G8 put°	I5 canefields
D4 Rhône	F1 clove°	G7 Newhaven-	I4 flea-bitten
D5 end°	F2 manganese-red°	G8 boat°	I5 flats
D6 line°	F3 tatty-natty	G9 kohl	I6 clapiers
E1 catalogue°	F4 head-°	H1 flow°	J1 bridge°
D6 whistle-whines	F3 knot°	G9 Gaulle	I6 coolibars
E1 godlike	F4 bulkhead	H1 blow°	J1 ridge
E2 convoy	F5 cigarette°	H2 Syrah	J2 bloodwoods
E3 caravan°	F6 tonk	H3 sack	J3 open°
E4 braked	G1 tent°	H4 rails	J4 turn°
E2 choy	F5 skirts°	H2 cassowary, heh	J2 would
E3 Bonderay au Foin*	F6 tongue°	H3 tracks°	J3 Beaune
E4 break	G1 ornament	H4 entrails	J4 Sauternes

XIII.	XV.	XVII.	XIX.
J4 stern°	L1 voudrait	L1 involuntary	J4 Tyrian
J5 fire°	L2 Clicquot	K6 examined	J3 weapons
J4 turn°	L1 Bonderay	L1 tray°	J4 turn°
J5 wire°	L2 clucks	K6 mine°	J3 happen°
J6 guillotine	L3 pants	K5 slip°	J2 whit°
J7 terret	L4 crios	K4 over°	J1 breeches
J6 tarlatan	L3 point°	K5 syllabes	J2 wad
J7 hearts°	L4 across°	K4 endeavors	J1 broach
J8 quits	L5 brume	K3 gale°*	I6 nightclubbers
J9 persevere	L6 gawk	K2 cast°	I5 Invalides
K1 hold°	L5 prim°	K1 hold-°	I4 between°
J8 Muscadet	L5 prissy-prim°	K3 mail	I6 collopers
J9 Sèvres	L6 cooks	K2 hippocaust	I5 battlefield
K1 halt	L5 Priam°	K1 unfold	I4 poteen°
XIV.	XVI.	XVIII.	XX.
K1 hold°	L5 opprobrium°	K1 rolled	I4 bedaine
K2 coast°	L6 cake°	J9 weather	I3 Muzak
K1 Holyhead*	L5 imperium	K1 uphold	I4 Bedouin
K2 gusts	L6 muskeg	J9 decipher	I3 masc-
K3 scale°	L6 cock-*	J8 toccatas	I2 beggars
K4 over°	L4 crise	J7 clavichord	I1 scrofulous
K3 tail	L6 kick-°	J8 coquette	I2 pocket-pickers
K4 cover°	L4 Creusa	J7 hearts	I1 volée
K5 slip°	L3 point°	J6 Neapolitan	H6 reins°
K6 determines	L2 Gleick	J5 aspire	H5 both°
L1 al-al-al-al-aleatory	L1 très	J4 turn°	H4 unreal-
K5 slopes°	L3 embonpoint	J6 Latin°	H6 drain
K6 mean*	L2 look-alike*	J5 Kintyre	H5 pith°
L1 Territory	L1 Troy°*	J4 tern	H4 Rowley

XXI.	XXIII.	XXV.	XXVII.
H4 Orly	G1 accoutrements	E4 Craig	C7 Centauri
H3 throwback	F6 dung	E3 ruffians	C6 bars
H4 reel-to-reel*	G1 eloquent	E4 ruffian-ruck	C7 Saunders
H3 back°	F6 tongue°	E3 vibraphone	C6 War
H2 Izarra	F5 sawgrass-scarred*	E2 Boy°	C5 organ
H1 low-°	F4 forehead	E1 spondulicks	C4 up°
H2 janissary	F5 scoured°	E2 Troy*	C5 broken
H1 slo-	F4 Holyhead*	E1 talkee-talkee	C4 Bo-Peeps
G9 guile	F3 knots°	D6 waistline	C3 sing°
G8 beauty	F2 read	D5 weekend	C2 gammon°
G7 even°	F1 Gulf	D4 macaron	C1 frise
G9 quell	F3 nod	D6 Line°	C3 Darling
G8 abate	F2 rod	D5 end°	C2 campagna
G7 Xenophon	F1 overleaf	D4 foghorns	C1 phosphorus°
XXII.	XXIV.	XXVI.	XXVIII.
G7 heavens°	F1 midlife	D4 Charon	C1 ferries
G6 Chaos°	E9 lost°	D3 cloudier	B6 Fitch
G7 oblivion	F1 cheesecloth	D4 Acheron	C1 frieze°
G6 suitcase°	E9 blazed	D3 gelder	B6 match
G5 curried	E8 vambrace	D2 Portpatrick	B5 Erinmore
G4 improvise	E7 bellyband	D1 stripped	B4 pockets
G5 MasterCard	E8 purse°	D2 drawk	B5 femur
G4 Visa	E7 hand°	D1 arab*	B4 packed
G3 matchlocks	E6 ell	C9 Castlemaine	B3 manganese-
G2 spurt°	E5 cretonne	C8 crush°	B2 border
G1 vent°	E4 baldric	C7 senteur	B1 samo
G3 brainbox	E6 holdall	C9 remain°	B3 nesoi
G2 expired	E5 stone°	C8 rush°	B2 order°
G1 went	E4 break°	C7 Lysander	B1 some°

XXIX.

B1 Maxime's
A12 skint
B1 phantasm
A12 Queensland

A11 cream°
A10 beauuofit
A11 midstream
A10 classifieds

A9 Courier°
A8 billy-boil
A7 autoharp

A9 spare
A8 spoil
A7 rope°

XXX.

A7 arabs
A6 deal°
A7 razor-sharp°
A6 appeal°

A5 arms°
A4 corrigenda
A5 Hermia
A4 Matilda

A3 less
A2 wink°
A1 aura

A3 Menelaus
A2 dink°
A1 Wirra

7.7. 'At the Sign of the Black Horse, 1999'

Moy Sand and Gravel (2002)

7.7.1. Rhyme Scheme

Although it does not break into stanzas, the poem is effectively the mirror image of 'Incantata', i.e. palindromic and rhyming in aabbccddc octaves, but starting and ending at L6, instead of A1.

7.7.2. Rhyme Words

L6 gawk°	J5 wire°	H1 Day-Glo	E9 last°
L6 kayak	J5 fire°	H1 low°	E9 blast°
L5 brim°	J4 Turn°	G9 alcohol	E8 bris
L5 pram	J4 Mediterranean	G9 charcoal°	E8 Bruce
L4 Carrickmacross	J3 Caribbon	G8 downspout	E7 hand°
L3 bonnet°	J2 Out*	G7 even°	E6 all°
L3 needlepoint	J2 Underwood	G7 cloven	E6 shawl
L4 across°	J3 ribbon	G8 pout	E7 Samarkhand
L2 logs	J1 garage	G6 pillowcase	E5 Millstone
L2 Locks	J1 carriage	G6 couscous	E5 ton
L1 inventory	I6 glabrous	G5 carryout	E4 Break°
L1 dry	I6 interlopers	G5 grit	E4 drakes°
K6 mine°	I5 Magherafelt	G4 advice	E3 riven°
K5 slab°	I4 between°	G3 Sox	E2 Moy°
K5 slip°	I4 Verboten°	G3 box°	E2 Illinois
K6 Examine	I5 felt°	G4 vice°	E3 shriven
K4 recover	I3 Mosaic	G2 expert	E1 whelks
K4 maneuver	I3 Mask°	G2 unzipped	E1 talc°
K3 stale	I2 peccary	G1 dent°	D6 loin
K3 kale	I2 Studebaker	G1 meant	D6 Helene
K2 cost	I1 Fill	F6 Tongs°	D5 trend
K1 household	H6 brain	F5 secret°	D4 warren-
K1 Hold°	H6 grain°	F5 secured	D4 Worn°
K2 accost	I1 chlorophyll	F6 quantongs	D5 end°
J9 sofer	H5 bath°	F4 hid	D3 Killadar
J9 safari	H5 towpath	F4 hood°	D3 helter-skelter°
J8 coat	H4 gruel	F3 account	D2 derrick
J8 cut°	H4 cereal	F3 Cannot	D2 eccentric
J7 Ararat	H3 Zwieback	F2 red°	D1 rub*
J6 Bulwer-Lytton's	H2 nursery	F1 cloth°	C9 remains°
J6 laden°	H2 Series	F1 autoclave	C9 moans*
J7 rat	H3 Back°	F2 bred	D1 scrub°

C8 brush°	A4 deh-dah	C2 Willkommen	E6 hall
C8 Midrash	A3 sluice	C2 camions	E8 bears
C7 incendiary°	A3 Louis	C1 reverie	E9 last°
C7 pleasantries	A4 verandah	C1 Frei	E9 C-lists°
C6 Ajar°	A2 flank	C3 swing°	E8 forebears
C5 stricken	A2 lank	C4 Beep	F2 Road
C5 astrakhan	A1 Narrows°	C4 bib°	F2 Reds°
C6 jar°	A1 farrow	C3 wing°	F1 Wolf
C4 nincompoop	A2 dink°	C6 char°	F1 leaf°
C4 Poppy	A1 menorah	C6 Hajjar	F3 natty°
C3 flings	A1 Torah	C5 brogans	F4 likelihood
C3 Sing°	A2 Inc	C5 Auschwitz-	F4 Ahead°
C2 cumin°	A4 Perinda	Birkenau	F3 Cincinnati
C1 pulverize	A4 day	C7 Sandra	F6 Achtung
C1 sassafras	A3 Erlass	C8 thrush°	F6 tank°
C2 catechumen°	A3 loss	C8 rash	F5 massacred°
B6 kvetch	A5 rum*	C7 pachysandra	F5 Seagirt
B6 switch°	A6 schlemiels	D1 rope*	G1 irreverent
B5 moor	A6 wheals°	D1 bribe	F2 spearhead
B5 Mayer	A5 Colostrum	C9 main-°	G2 spurt°
B4 bucket°	A8 oil°	C9 mane°	G1 Rent
B3 knows	A8 poile	D2 Truck°	G4 face°
B3 minutiae	A7 rip	D3 interlocutors	G4 fuss
B4 trebucket	A7 traps	D3 Litter	G3 Orthodox
B2 critters	A9 rawer	D2 awestruck	G3 Bialystok's
B2 Order°	A10 foot°	D5 Bend	G5 Leningrad
B1 Sam	A10 bifida	D5 End°	G6 cuss
B1 Psalms	A9 drawer	D4 stillborn	G6 gas°
A12 Rowland	A12 lint	D4 learn	G5 grad
A11 grim	A12 Poland	D6 lean	G8 Out*
A11 frames°*	A5 Headroom	E1 leg°	G8 Bait
A12 land°	A5 crematorium	E1 Walk	G7 Fine*
A10 Divides°	B1 some°	D6 clean	G7 oven°
A10 Rectified	B2 camcorder	E3 caravan°	G9 decal
A9 roar	B2 carters	E3 microphone	H1 Slow
A9 prayer	B1 awesome	E2 convoy°	H1 yellow
A8 mohel	B4 Bugatti	E2 Toys	G9 radical
A7 rebbe	B4 peaked	E4 bark	H3 bake
A7 cribs	B3 Ashkenaz	E5 tune	H3 bag
A8 turmoil	B3 Nose°	E5 hand-me-down*	H2 Sahara
A6 creels	B5 more°	E4 ark	H2 Missouri
A6 zeal	B6 Auschwitz	E7 hint	H4 Rail°
A5 forearm°	B6 Beach	E7 Secondhand	H5 Booth°
A5 storm	B5 sycamore°	E6 whitewall	H5 Beth

H4	Israel°*	K5	asleep
H1	Follies	L1	Detour
I1	flee	L2	leak
H6	Ukraine°	L2	Gluck
H6	Train°	L1	túr
I2	Berbercker	L4	Egress
I3	mask°	L4	cantankerous
I3	mosk	L3	Point°
I2	Becker	L3	Bounds°
I5	flat°	L5	endosperm
I5	Flight°	L6	keek
I4	buttons°	L6	lollygag
I4	batons	L5	berm
I6	kohlrabi		
J1	cornstarch		
J1	arch		
I6	Colibri		
J3	Open°		
J3	bone*		
J2	wood°		
J2	Wet°		
J4	drawn		
J5	Hire		
J5	tire		
J4	thraward-thrawn		
J7	art		
J7	Reinhart		
J6	waffeletten		
J6	enlighten		
J8	ghetto		
J9	shofar		
J9	pacifier		
J8	borghetto		
K2	gusset°		
K2	cast°		
K1	Halt°		
K1	howled		
K3	ale°		
K4	plover		
K4	Cover°		
K3	Sale		
K6	Coppermine		
K6	McManus		
K5	celeb		

7.8. 'Sillyhow Stride'

Horse Latitudes (2006)

7.8.1. Rhyme Scheme

The poem is in terza rima, i.e. rhyming **aba bcb cdc** ..., following the soundprint in reverse order. This has the notable result that the final three lines end **A1-L6-A1**, placing the final rhyme within the first.

7.8.2. Rhyme Words

L6 kick°	K4 lover's	J5 pyre	I3 Yamasaki
L5 broughams	K3 scales°	J4 subaltern	I2 speakers
L6 coke	K4 Brothers	J5 aspire°	I3 unmask
L5 barm	K3 inhale	J4 turns°	I2 winkle-pickers°
L4 incongruous	K2 Coast°	J3 open°	I1 befell
L5 prom	K3 e-mail°	J4 durian	I2 Beggars°
L4 corse	K2 request°	J3 ben	I1 vials
L3 happened°	K1 Hi-Lite	J2 sweet°	H6 rain°
L4 cross°	K2 guest	J3 autobahn	I1 Phil
L3 points°	K1 hallowed	J2 Hollywood	H6 train°
L2 alcoholic	J9 shavers	J1 barge°	H5 bloodbath°
L3 bonds°	K1 hold°	J2 weed°	H6 carrion
L2 Glock	J9 underachievers	J1 parch	H5 puff
L1 cafeteria	J8 goatee	I6 caliber	H4 corporeal
L2 clock°	J9 saver	J1 breech	H5 elder-pith°
L1 dromedary	J8 cicadas	I6 labors	H4 early
K6 mine°	J7 heart°	I5 filed	H3 Back°
L1 tray°	J8 renegade	I6 scalpers	H4 Everly
K6 mein°	J7 hurt°	I5 flout	H3 peaks
L5 Lab	J6 low-down*	I4 Tibetan	H2 X-rays
K6 mine°	J7 horrid	I5 flute	H3 packs°
K5 juleps	J6 nickelodeon	I4 butane	H2 Zaire
K4 hangover	J5 fire°	I3 music°	H1 low°
K5 eclipse	J6 Walton	I4 unbidden	H2 anniversary

H1 slow°	F5 cigarette°	E3 overdriven	C7 Century°
H2 gall*	F4 head°	E2 boy°	C6 major*
H1 sillyhow	F5 sugared	E3 Peruvian	C7 center
G9 caul°	F4 hit	E2 boy°	C6 Wanderjahre
G8 spit°	F3 knot°	E1 sound-alike*	C5 hearken
G9 schools°	F4 heed	E2 Koi	C6 jeers
G8 bed	F3 Kent*	E1 catwalk	C5 Puerto Rican
G7 heaven°	F2 ride	D6 line°	C4 Crybaby
G8 beat	F3 nights°	E1 deluxe	C5 bargain
G7 cellophane	F2 right	D6 abalone	C4 pooh-bah
G6 gauze	F1 Conclave	D5 parascend	C3 things°
G7 vein°	F2 root	D6 plain	C4 mom-and-pop
G6 kiss	F1 life°	D5 fend	C3 swing°
G5 Iscariot	E9 blast°	D4 Maureen	C2 common
G6 loosey-goosey	F1 golf	D5 end°	C3 Chickering
G5 margarita-	E9 televangelists	D4 heroin°	C2 G-men
G4 fizz-	E8 Parsi	D3 Caldera	C1 Faeroes
G5 Crate°	E9 realized	D4 urn°	C2 Gombeen
G4 Face°	E8 bruise	D3 gliders	C1 fierce°
G3 box°	E7 hand°	D2 drag°	B6 pitch°
G4 fuse°	E8 prowess	D3 culture	C1 verse
G3 equinox	E7 ain't	D2 whatreck	B6 ditch°
G2 spread°	E6 all°	D1 grips	B5 more°
G3 Vox°	E7 hint°	D2 dark°	B6 touch
G2 support	E6 Paul	D1 demirep	B5 mere°
G1 firmament	E5 Vibratone	C9 domain°	B4 beget
G2 spirit°	E6 crawl	D1 ropes°*	B5 s'mores
G1 event	E5 methadone°	C9 bluesmen	B4 pockets°
F6 honky-tonk°	E4 mandrake	C8 brush°	B3 knees
G1 tent°	E5 den	C9 mean*	B4 boogie-woogied
F6 dank°	E4 wreak	C8 bulrush°	B3 Ignatius°
F5 outskirts	E3 diacetylmorphine	C7 sanitaire	B2 disorder
F6 tanks°	E4 rig	C8 rush°	B3 Pignose

B2 RotoRouter	A3 lose-lose
B1 mazuma	A2 jinks
B2 border°	A3 lies
B1 sashimi	A2 pink°
A12 Roland°	A1 toro
B1 zoom°	A2 wink°
A12 delineate	A1 borrow
A11 quorum	L6 Whisky A Go Go
A12 lant	A1 aura°
A11 grim°	
A10 fit	
A11 doldrums°	
A10 fads	
A9 rare°	
A10 divide°	
A9 rare°	
A8 spoils°	
A9 R	
A8 double-coil°*	
A7 Reverb	
A8 broil	
A7 rub°*	
A6 piecemeal	
A7 cardsharp	
A6 seal°	
A5 Room°*	
A6 glockenspiel	
A5 freeze-frame*	
A4 Ensenada	
A5 vroom	
A4 Dew	
A3 callus	
A4 mesotheliomata	

7.9. 'Side Project'

Maggot (2010)

7.9.1. Rhyme Scheme

The poem follows the reverse rhyming order, in couplets. There are five missing end-rhymes, and one superfluous one, resulting a poem with 176 lines. However, in each case the rhyme can be found internally. Internally-rhyming lines are marked # below, with the rhyme word in parentheses.

7.9.2. Rhyme Words

I.	II.	III.	IV.
L6 geek	K3 bale # (tumbled)	J3 open°	H6 Hungarian
L6 cock°*	K2 cost°	J3 half-gibbon	H6 train°
L5 Brahms	K2 gussied	J2 sweat°	H5 bath° # (path)
L5 primp	K1 hilt°	J2 sod	H4 unruly°
L4 graze	K1 hold°	J1 umbrage	H4 drumroll
L4 vagaries	J9 sphere #	J1 march	H3 peck
L3 point°	(suffered/Lucifer)	I6 slobbers	H3 bareback
L3 Bondo	J8 goat°	I6 gulper	H2 sire
L2 glogg	J8 cat	I5 field°	H2 impresario
L2 colic	J7 heart°	I5 fellatio	H1 ballyhoo
L1 sudatory # (try)	J7 herd°	I4 unbitten	H1 folio
K6 moan°*	J6 Skeleton #	I4 button°	G9 Nightingale°*
K6 mine°	(guillotine)	I3 music°	G9 cool°
K5 Syllabi	J5 dire	I3 Moscow	G8 acrobat
K5 slob	J5 attire	I2 grease	G8 perpetuate
K4 clover°	J4 adjourn	I2 carpetbaggers	G7 heaven°
K4 over°	J4 return	I1 revile	G7 Thirty-seventh
		I1 file	

V.	VII.	IX.
G6 keys	E3 caravan°	B6 stitch°
G6 geegaws	E3 proven	B6 pitch°
G5 Iscariot°	E2 Boy°	B5 mere°
G5 masquerade	E2 decoy	B5 memoir
G4 Rice	E1 chalk	B4 pickpockets
G4 ice°	E1 stalk°	B4 spigot
G3 hoax	D6 lion°	B3 nose°
G3 box°	D6 headline	B3 news
G2 spurt°	D5 trend°	B2 frankfurter
G2 sport°	D5 end°	B2 quarters
G1 tent°	D4 horns°	B1 duodecimo
G1 Liniment	D4 unicorn	B1 subsume
F6 Toung	D3 nomenclature	A12 Atlanta
F6 dung°	D3 Alligator°	A12 Island
F5 accord	D2 truck°	A11 hippodrome
F5 quarto	D2 trick°	A11 rum°*
F4 hide	D1 croup	A10 akvavit
F4 formaldehyde	D1 troupe	A10 feet
VI.	VIII.	X.
F3 Nutt	C9 ignominy	A9 rear°
F3 net	C9 mean°*	A9 raree°
F2 rot	C8 rash°	A8 snake-oil°
F2 red°	C8 crash	A8 foil°
F1 Conclave°	C7 center°	A7 crop*
F1 half	C7 Centaur	A7 ropes°
E9 lost°	C6 cheer	A6 eel
E9 aerialist	C6 jar°	A6 seal°
E8 powers°	C5 Arachne	A5 Errorum
E8 prowess°	C5 unbroken	A5 pachyderms
E7 handstand	C4 Papae	A4 howdahs
E5 tune°	C4 Papaya	A4 Florida
E7 haunt	C3 King°	A3 Appaloosa
E6 stalls	C3 Ringling	A3 Louis°
E6 calls	C2 campaign	A2 prink°
E5 tune°	C2 come in	A2 Link°
E5 dunes	C1 peripheries	A1 era
E4 wreak°	C1 freeze	A1 Chimera
E4 freak		

7.10. 'The Humours of Hakone'

Maggot (2010)

7.10.1. Rhyme Scheme

The poem is in **abab** quatrains, five to a section.

7.10.2. Rhyme Words

I.	II.	III.	IV.
A1 narrow°	A11 crime	C3 spring°	D4 forsworn
A2 stink°*	A12 implant	C4 pupae°	D5 trend°
A1 arrow°	A11 tearoom	C3 stocking	D4 shorn
A2 ink°	A12 gland°	C4 Bobbio	D5 send
A3 clues	B1 enzyme	C5 bargain°	D6 line°
A4 Pagoda	B2 verdure	C6 char°	E1 antilock
A3 loss°	B1 potassium	C5 Ryokan	D6 outline
A4 Edo	B2 order°	C6 abjure	E1 metallic
A5 forum	B3 voluminous	C7 Santora	E2 corduroy°
A6 deal°	B4 buckwheat°	C8 brush°	E3 endorphin
A5 platform	B3 noose	C7 sanitaria	E2 nishikigoi
A6 heel°	B4 pocket°	C8 Roshi	E3 raven°
A7 grub	B5 humor	C9 mon	E4 re-rake°
A8 soil°	B6 kitsch	D1 shrink-wrap	E5 tine
A7 scrap*	B5 more°	C9 humane	E4 break°
A8 boil°	B6 which°	D1 robe*	E5 intestine
A9 career°	C1 reinforce	D2 drag°	E6 eyeball
A10 fat	C2 kimono°	D3 Collider	E7 firsthand
A9 drawer°	C1 phosphorus°	D2 rag	E6 wall°
A10 photo	C2 common°	D3 culture°	E7 hint°

V.		VIII.	
E8 cypress	G7 heaven°	J2 wet°	L3 bento
E9 Elastoplast	G8 Buddha	J3 open°	L4 degrees
E8 bruise°	G7 divine	J2 dissuade	L3 checkpoint
E9 analyst	G8 boat°	J3 Cuban	L4 craze
F1 sackcloth	G9 quill	J4 durian°	L5 perm
F2 braid	H1 flow°	J5 inquire	L6 geiko
F1 glove°	G9 skull°	J4 turn°	L5 puparium
F2 brood	H1 pillow	J5 mire°	L6 quag
F3 shogunate	H2 sorrow°	J6 meltdown	
F4 head°	H3 buck	J7 art°	
F3 footnote	H2 Kazamatsuri	J6 gelatin°	
F4 heat°	H3 back°	J7 hard°	
F5 disintegrate		J8 wildcat	
F6 tongue°		J9 persevere°	
F5 gourd	VII.	J8 good°	
F6 tank°	H4 incorporeal	J9 sulfur	
G1 dent°	H5 bath°	K1 highlight	
G2 sprout°	H4 Rule	K2 self-digest	
G1 contents	H5 booth°	K1 held	
G2 separate°	H6 train°	K2 cast°	
VI.	I1 interval		
G3 box°	H6 carrion°		
G4 vows	I1 blowfly	IX.	
G3 hollyhocks	I2 beggar°	K3 assail	
G4 refuse°	I3 Musca	K4 cadaver	
G5 escort	I2 purikura	K3 scale°	
G6 geisha	I3 mask°	K4 livor	
G5 sacred*	I4 between°	K5 slab°	
G6 gash	I5 veiled	K6 mean°*	
	I4 patten°	K5 slopes°	
	I5 fluid	K6 determine°	
	I6 galloper	L1 dry°	
	J1 ridge°	L2 melancholic	
	I6 calipers	L1 mortuary	
	J1 breach°	L2 quail egg	

7.11. 'Frolic and Detour'

Frolic and Detour (2019)

7.11.1. Rhyme Scheme

The poem is in **abab** quatrains, fifteen to a section.

7.11.2. Rhyme Words

A1 sparrow°	B1 psalms°	C7 belt-sander	E4 rake°
A2 spink	B2 departure	C8 Trash	E5 disdain
A1 burrow	B1 Museum	C7 centre°	E4 Creek°
A2 tink°	B2 Girder	C8 thrush°	E5 tony
A3 alloys	B3 noise	C9 Main°*	E6 Wells
A4 Dao	B4 bucket°	D1 wrap°	E7 hunt
A3 lice	B3 noose°	C9 Main*	E6 Wal
A4 into	B4 packet°	D1 rip*	E7 hand°
A5 firm*	B5 sagamore	D2 sidetracked	E8 Barrie
A6 seal°	B6 glitch	D3 culture°	E9 list°
A5 farm°	B5 mire*	D2 Troggs	E8 power-°
A6 Commonweal	B6 clutch	D3 glitter°	E9 last°
A7 power-grab	C1 ferrous		F1 leaf°
A8 toil°	C2 Saccomanno	2	F2 red°
A7 crab	C1 theorise	D4 Huron	F1 glove°
A8 boil°	C2 acumen°	D5 Tamenend	F2 wrought
		D4 Wren	
A9 rear°	C3 Springs°	D5 End°	F3 knot°
A10 sulphide-	C4 drainpipes		F4 hat
A9 rare°	C3 Thing°	D6 Linnaeus	F3 nits
A10 deviate°	C4 Bobbie	E1 dialogue°	F4 hit°
		D6 lines*	
A11 Graham	C5 Amorgarickakan	E1 metallic°	F5 greet
A12 lined	C6 jar°		F6 tonic
A11 creme	C5 bargain°	E2 Boys°	F5 80-grit*
A12 linnet	C6 chairs	E3 ibuprofen	F6 tongue°
		E2 choy°	
		E3 ruffian°	

G1 5%	I2 pucker	K3 tails°
G2 spurt°	I3 half-homesick	K4 feathers
G1 vents°	I2 Bakery	K3 scale°
G2 spirit°	I3 wren-music°	K4 euphoria
G3 stalks	I4 between°	K5 eclipse°
G4 Face°	I5 fold°	K6 mine°
G3 box°	I4 poutine	K5 coelebs
G4 phase	I5 exfoliate	K6 main*
G5 sequitur	I6 clippers°	L1 territory°
G6 GAS°	J1 bridge°	L2 cluck°
G5 Saugerties	I6 Calabria	L1 Monterey°
G6 Key's	J1 porridge°	L2 clock°
G7 interwoven	J2 weight°	L3 Stesichorus
G8 spit°	J3 iron-carbon	L4 war-bands
G7 Heaven°	J2 Woods°	L3 coarse
G8 pot	J3 Proto-Indo-European	L4 pint*
G9 skull°		L5 Crumbs
H1 lei	J4 thorn	L6 Mohawk
G9 Cobleskill	J5 lyre°	L5 cream*
H1 low°	J4 drone	L6 Agway
	J5 Fire°	
H2 Zero°		
H3 back°	J6 meltdown°	
H2 impresario°	J7 heart°	
H3 stack°	J6 Skelton	
	J7 dart	
3		
H4 unruly°	J8 cat°	
H5 path°	J9 suffer°	
H4 time-release	J8 God°	
H5 spiders	J9 Xavier	
H6 Valley*	K1 held°	
I1 Korean	K2 ghost°	
H6 flay	K1 allowed	
I1 grain*	K2 cast°	

7.12. 'The Triumph'

Times Literary Supplement (28.2.2020); *Howdie-Skeel* (2020)

7.12.1. Rhyme Scheme

The poem is in continuous terza rima, i.e. rhyming **aba bcb cdc** ... through the entire rhyming order, in nine sections of ten tercets (thirty lines) each. The rhyme order is followed, with inverted **C1** and **C2**, **H6** and **I1**, **K5** and **K6**, and **L4** and **L3**. To close the terza rima sequence, the third **A1** rhyme occurs in the penultimate line.

7.12.2. Rhyme Words

1	A8 soil°	B3 MacNeice	C4 pubs
A1 Miró	A9 bull-roar°	B4 bucket°	C5 Dragoons°
A2 sink	A8 recoil	B3 Clonmacnoise	C4 hornpipes
A1 marrow°			
	A9 faraor	B4 Pocket°	C5 Padraigin
A2 shrink°	A10 fadó°	B5 Mór	C6 Earraigh
A3 alas°	A9 rare°	B4 bigots	C5 Tarragona
A2 Westlink			
	A10 divide°	B5 Amour°	C6 nightjar°
A3 less°	A11 drum	B6 death-twitch°	C7 Santry
A4 out*	A10 veto	B5 mere°	C6 char°
A3 sivilize			
	2	B6 hatch	C7 centre°
A4 dada°	A11 dreams°	C2 gombeen°	C8 rash°
A5 Farm°	A12 Lent	B6 advantage	C7 incendiary°
A4 hesitate	A11 tram		
		C2 Campaign°	C8 rush°
A5 extremes	A12 Island°	C1 force°	C9 Mon°
A6 O'Neill°	B1 Samoa	C2 camán°	C8 brush°
A5 frame°*	A12 linnet		
		C1 phrase°	C9 main°
A6 reveal	B1 axiom	C3 Ring°	D1 grub*
A7 troops°	B2 reader°	C1 universe°	C9 muin
A6 reels°*	B1 satsumas°		
		3	D1 Corrib
A7 transcribe	B2 Order°	C3 Althing	D2 drag°
A8 Boil°	B3 nos	C4 Beeb	D1 scrubbed°
A7 trips	B2 border°	C3 wing°	
			D2 truck°
			D3 culture°

D2 Mont-roig	E7 hint°	6	7
D3 clutter°	5	G3 smallpox	H4 Oriel°
D4 half-ruin	E8 prose	G4 face°	H5 pith°
D3 coulter°	E9 osteoblast	G3 knocks°	H4 hurleys°
	E8 peruse°		
4		G4 views	H5 osteopaths
D4 amhran	E9 implicit	G5 Crit	I1 Valley°
D5 misspend	F1 Aleph	G4 Leavis	H5 bee-hive
D4 reruns	E9 list°		
		G5 Cuarta	I1 Fleadh
D5 ends°	F1 shibboleths	G6 cause°	H6 hÉireann
D6 line°	F2 reed	G5 postcards	I1 Vallely
D5 bend°	F1 sackcloth°		
		G6 tchotchkes	H6 quatrain
D6 Lion°	F2 riot	G7 Fun	I2 begorrah°
E1 psychedelics	F3 Natty°	G6 gas°	H6 strain°
D6 Line°	F2 Carrick-a-Rede		
		G7 Van	I2 beggar°
E1 glic	F3 knot°	G8 Bot	I3 measc
E2 boy°	F4 hats	G7 Finn	I2 Buckaroos°
E1 dialogue°	F3 Unit		
		G8 Marienbad	I3 Music°
E2 Joy°	F4 height	G9 goal	I4 batons°
E3 driven	F5 Sickert	G8 Pat's	I3 gasmasks
E2 Illinois°	F4 head°		
		G9 Donegal°	I4 button°
E3 Ravine°	F5 masquerade*	H1 Mallow	I5 flute°
E4 reek°	F6 tongue°	G9 Inchoill	I4 betony
E3 raven°	F5 cigarettes°		
		H1 Lo°*	I5 fluid°
E4 Rock	F6 rinky-dink*	H2 Ezra	I6 Culpepper
E5 Tain	G1 hesitant	H1 low°	I5 Smithfield
E4 Rakes°	F6 dunnock		
		H2 Missouri°	I6 tear-gulper°
E5 stone°	G1 Wants	H3 flashback	J1 perished
E6 wail	G2 separate°	H2 ossuary	J6 Calabria
E5 tunes°	G1 impediment		
		H3 Beag	J1 Cambridge
E6 Bhalla	G2 spread°	H4 Early°	J2 whit°
E7 haunt°	G3 fox	H3 bag°	J1 purged
E6 Willie	G2 spirit°		
E7 hand°			
E8 Barry's			

8		9	
J2	Spottiswoode	K3	Royal*
J3	Hoban's	K4	over°
J2	dimwits	K3	rail°*
J3	Oban	K4	favor
J4	train*	K6	mien°
J3	Open°	K4	feather
J4	terrain*	K6	moan°*
J5	Desire°	K5	slap
J4	turn°	K6	undermine°
J5	friar	K5	slip°
J6	Skelton	L1	Deirdre*
J5	wire°	K5	syllabub
J6	gelatin°	L1	Diodorus
J7	blowhards	L2	Colloquy
J6	Galatians	L1	Territory°
J7	Arty	L2	Gaelic
J8	dovecote	L4	gears
J7	heart°	L2	glice
J8	guide	L4	crease
J9	cigarette-safari°	L3	repaint
J8	goods°	L4	grise
J9	Xavier	L3	bonnet°
K1	halt°	L5	pram°
J9	persevere°	L3	point°
K1	hold°	L5	columbarium
K2	squeezed	L6	Caoch
K1	pigeonholed	L5	Brum
K2	vision-quest°	L6	earthquake
K3	Reel*	A1	Sparowe
K2	cassette°	L6	Tullyhogue

7.13. 'Near Iziium'

The Irish Times (31.12.2022); *Joy in Service on the Rue Tagore* (2024)

7.13.1. Rhyme Scheme

The poem is predominantly in couplets, grouped into nine sections of twenty-two lines each. Each section also contains a sequence of two tercets separated by one couplet, where the second tercet ends on an identical rhyme, usually repeating most of the wording of the previous line. Tercet sequences are bracketed below. The order of H6 and I1 is inverted, as are K5 and K6 (as in 'The Triumph').

7.13.2. Rhyme Words

1		B1 Iziium	{ C6 jar°	E4 oligarch	
A1 era°	}	B1 chromosome	C7 century°	{ E5 down°*	
A1 Dnipro		B1 seam°*	C7 centers°		E5 town
A2 link°		B2 order°	C8 Rasch	{ E5 town°	
A2 blink		B2 murder	C8 Russia	E6 hell	
A3 glass	}	B3 nose°	C9 moan°*	E6 hole	
A3 loose		B3 minutiae°	C9 Ottomans	E7 hand°	
A4 agenda		B3 minutiae°	D1 time-warp*	E7 stand	
A4 agenda°		B4 bogged	D1 scrub°		
A5 crimes		B4 pocket°	D2 perestroika		
A5 pogrom		B5 mire*	D2 strike	5	
A6 heels°		B5 more°	D3 Culture°	E8 blackberries	
A6 wheel°		B6 ditch°	D3 collateral	E8 impress	
A7 regroup		B6 Shostakovich		E9 lists°	
A7 grapes		C1 phosphorus°		E9 missile-blasts°	
{ A8 boil°		C1 Bosphorus	4	F1 Mykolaiv	
	{ A8 oil°	C2 commune°	D4 Acheron°	F1 believe	
	{ A8 recoil°	C2 Cayman°	D4 ruins°	F2 asteroid	
A9 rare°			D5 comprehend	F2 raid	
A9 error			D5 overextend	{ F3 Nato	
{ A10 refute	3		D6 lance		{ F3 coordinate
	{ A10 pre-Soviet	C3 ring°	D6 lines°		
	{ A10 pre-Soviet°	C3 fling°	E1 dealg	F4 hoots	
	}	C4 Babi	E1 ideologue°	F4 hit°	
		C4 Toodle-pip	E2 deploy	{ F5 desecrate	
		C4 booby-	E2 convoy°		{ F5 outskirts°
2		C5 reckon	{ E3 Bellerophon		{ F5 outskirts°
A11 arms		C5 broken°		{ E3 orphans	F6 dank°
A11 firm			{ E3 ravine°	F6 anti-tank°	
A12 homeland	}	C6 Yar	E4 wreck	G1 bombardment	
A12 Island°		C6 jar°			

G1 basement	H3 pick	J1 bridge°	9
G2 bedspreads	H3 back°		K3 cocktail
G2 spirits°			K3 scale°
		8	K4 outmaneuver
	7	[J2 wood°	K4 never-never°
6	H4 materiel	[J2 what°	K6 moan°*
G3 Talks	H4 rail°*	[J2 White°	K6 mine°
G3 tinderbox	H5 both°	J3 upon°	K5 slip°
G4 face°	H5 psychopath	J3 weapons°	K5 sloop
G4 fuse°	I11 fuel	[J4 turn°	L1 Latour
G5 Great°	I11 vale*	[J4 drones	L1 artery*
G5 Leningrad°	[H6 rein°	[J4 drones°	L2 unclogged
G6 kamikaze	[H6 Ukraine°	J5 fire°	L2 gulag
G6 goose	[H6 grain°	J5 tripwire	L3 armband
G7 Ivan°	I2 bakers	J6 emboldened	L3 point°
G7 haven°	I2 poker°	J6 Piltown's	[L4 grass
G8 boot°	[I3 Moscow°	J7 Eberhards	[L4 candle-grease*
G8 pit	[I3 death-mask°	J7 backyard	[L4 gorse
[G9 call*	[I3 Death-mask°	J8 quits°	L5 broom
[G9 banjo-ukulele	I4 Putin	J8 cats°	L5 Abraham°
[G9 Gogol	I4 Biden	J9 Whosoever°	[L6 cock°*
H1 all-time-low°	I5 fleet	J9 suffer°	[L6 gig
H1 blow°	I5 Vlad	K1 chokehold	[L6 gig°
[H2 Tsar	I6 clabber°	K1 halt°	
[H2 disarray	I6 Kalibrs	K2 cost°	
[H2 disarray°	J1 barrage°	K2 conquest	

8. Funding & Acknowledgements

Funds contributed by St Jerome's University, the University of Waterloo, and the Ontario Ministry of Research and Innovation aided in compiling this document. Research Assistant Cosmin Dzsurdza undertook much of the preliminary rhyme identification work.

9. Version

This is a versionable document, taking account of corrections and additions over time. This section registers all major changes to the document, excluding type-os and other small corrections. Those keeping copies on their own devices should verify that they have the latest version before quoting or referring to this document. The publication and copyright dates reflect the latest revision.

Version	Date	Changes
2.0	2024.12.09	§7.11, §7.12, §7.13 added. Figures and tables updated. Title revised to 'Yarrowrhyme, or, Paul Muldoon's Soundprint'. Front matter reformatted. §2 selected commentary revised to include Williams 2020. Table of contents and page numbers updated. Archive: https://thelifeofwords.uwaterloo.ca/wp-content/uploads/2024/12/williams-muldoon-soundprint-2024.pdf
1.0	2018.04.10	Original version. Future versions will list edits above. Archive: http://thelifeofwords.uwaterloo.ca/wp-content/uploads/2018/04/williams-paul-muldoon-soundprint.pdf

10. Bibliography

- Falci, Eric. *Continuity and Change in Irish Poetry, 1966-2010*. Cambridge University Press, 2012.
- Kendall, Tim. *Paul Muldoon*. Chester Springs: Dufour, 1996.
- Matthews, Steven. 'Muldoon's New Poems And Lyrics'. *Poetry Review* 97.1 (2007): 90–92.
- Muldoon. Interview with John Redmond. *Thumbscrew* 4 (1996): 2–18.
<http://www.poetrymagazines.org.uk/magazine/record.asp?id=12522>.
- Muldoon, Paul. Interview. *Michigan Quarterly Review* 37.1 (1998)
<http://hdl.handle.net/2027/spo.act2080.0037.106>
- Muldoon, Paul. Interview with John Redmond. *Thumbscrew* 4 (1999): 2–18.
- Osborn, Andrew. 'Skirmishes at the Border: The Evolution of Paul Muldoon's Fuzzy Rhyme'. *Contemporary Literature* 41.2 (2000): 232–358.
- Redmond, John. 'Muldoon and Pragmatism', in Tim Kendall and Peter McDonald, eds, *Paul Muldoon: Critical Essays*. Liverpool: Liverpool University Press, 2004.
- Robbins, Michael. 'Paul Muldoon's Covert Operations'. *Modern Philology* 109.2 (2009): 266-299.
- Twiddy, Iain. *Pastoral Elegy in Contemporary British Poetry*. London: Continuum, 2012.
- Williams, David-Antoine. *The Life of Words: Etymology and Modern Poetry*. Oxford University Press, 2020.
- Wills, Clair. *Reading Paul Muldoon*. Newcastle: Bloodaxe, 1998.