THE POET’S CORNER

From time to time, Word Ways receives a variety of short poems related to recreational linguistics, some original, others previously published. As poetic output cannot be easily predicted, these will be presented on an irregular basis.

Most Word Ways readers know that TYPEWRITER is a word which can be written using only the keys on the top row of a typewriter. Cynthia Knight of Chicago has developed this observation into a lipogrammatic poem in which all the words are typed using the top row only.

WIPEOUT!

O WOE
(we quote you, poor poet)
We tiptoe up, quiet. You peer out. You opt to write
quite proper poetry
to pour out your pretty repertoire.
We try to woo you to write. You pop out; retire to pout.
Put out, you rip your poetry up. Too trite?
We try to pique you.
Were your pep to tire, or your power to rot
We prop you up to retype it.
Or were our top priority to trip you
or were etiquette, piety, or propriety to require you to
wire up your typewriter to rewrite it...
O! You write witty quip, pert retort. You titter. You write
pure, utter tripe too, I purr.
You err
retype your error
weep
wipe your wet typewriter (your property)
We TOWER o'er you, wee tot -- were you TWO?
YOU WORE YOUR TOY TYPEWRITER OUT!
We quit.

In an Anachuttle, the first letters in each line of the poem spell out a word or phrase; the letters are then anagrammed to another word or phrase which appears elsewhere in a vertical array. The rhyme-scheme employs spoonergrams, patterns of the form "light rain" and "right lane". In the Anachuttle below, Walter Shedlofsky also anagrams the initial letters into a variety of phrases, underlined in each line of the poem.
Amorous curse abrades, can dupe name (why elate chain?) those
Nighted humid lusts which cark? Passions alien cheat, harm.
Insane arder ards warp judgment, can lie heat, charm?
Calmer states trusts shatter, in rags or in lace hate lies.
Erotic dearch exacts, random thrusts find ache in late highs.
Lurid follies need mistress, naught can heal tie of lightness.
Ardent vanity intrudes in each ran tie of tightness.
Truth blights cheap quests; ere time when worms have eaten a lich nars,
Horrid envies harass as snared fool in a late niche leers.
Embered ennui ensues, derides other Alice thame chose.

Jeremy Morse of London, England has cleverly constructed a rho-
paliced story of a father and his son debating the proper response
to a field of threatening cattle. The first line consists of 15 two-
letter words; the second, of 14 three-letter words; and so on down
to the final line of a single sixteen-letter word. The lines alternate
between father and son, and the second word of each line
consists of the name by which one addresses the other.

Oh, pa, an ox is on us so do we go by it or no?
Yes, son, for how can you let one fat old cow bar the way?
Then, papa, what does that long ugly horn mark over your brow mean?
Quiet, child, being above petty fears brave souls never count their
scars.
Steady, father, nobody seeing horned cattle around rashly courts danger
either.
Perhaps, younker, however despite fearful threats courage usually
battles through.
Honestly, governor, prudence dictates sensible avoiding measures
wherever possible.
Poppycoc, offspring, everybody considers cowardice something supremely
degrading.
Presumably, progenitor, honourable sentiments themselves constitute
protection.
Undoubtedly, hobbledehoy, intrepidity discourages unwarranted
aggravation.
Nevertheless, sexagenarian, carelessness precipitates catastrophes.
Disappointing, turgid, unaccountably pusillanimous!
Flabbergasting, disciplinarian, unrestrainable!
Straightforward insubordination!
Incomprehensible!