All End-Letters Different in a Poem

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In the July 22, 1972 New Yorker magazine there appeared the following sonnet by George Starbuck:

O for a muse of fire, a sack of dough,  
Or both! O promissory notes of woe!  
One time in Santa Fe, N.M.,  
Ol' Winfield Townley Scott and I ... but whoa.

One can exert oneself, if,  
Or architect a heaven like Rimbaud,  
Or if that seems, how shall I say, de trop,  
One can at least write sonnets, apropos  
Of nothing save the do-re-mi-fa-sol  
Of poetry itself. Is not the row

Of perfect rhymes, the terminal bon mot,  
Obedience enough to the Great O?

"Observe," said Chairman Mao to Premier Chou,  
"On voyage à Parnasse pour prendre lex eaux."

Darryl Francis complained in the February 1976 Word Ways that three lines (N.M., incog., ff.) overstepped poetic license. He supplied a list of thirteen different endings rhyming with say. The verse below is built around these thirteen different endings, though a few of the words are not those of his examples. The trick would, of course, be impossible without using Anglicized French terms:

One afternoon, in mood très gai  
Because of playing the gourmet  
(I'd taken wine with déjeuner -  
A light and lilting Beaujolais  
Plus biscuits, cheese and pousse-café),  
I dared a blazing sun, à pied,  
To pay a little visit chez  
Miss Janet, who said, "You OK?  
You may have had a coup de soleil."

Said I, "I've writ a poem, J.,  
With no last letter twice in play,  
And yet the whole thing rhymes with a."

Note that I had to violate Darryl Francis's strictures once, using J as an initial instead of a word, but as a versifier - not a logologist - this seems to be to be quite acceptable.