

# The Phoenix Nest

## THE WAR DEAD

I DO not pity the dead, to whom the fierce death came  
Like flame, in a wild day or out of a nightmare night, . . .

I pity the mean little minds that remain the same  
Despite all that men die for—all men live for, despite!

I pity the ignorance of the street, their love of the base;  
Mouths with the stale dirt-word their filth forever spewing;  
The loud laughter of hoodlums, the guffaw on the doughlike face;  
The somnambulists that know not what they are doing.

I pity those petted women, too, with pat moronic phrase,  
Pat prejudice, pat catchword, objection, and derision,  
Pat-patting their hair and buffing their nails to the end of their useless days,  
Powdering flesh and protesting at any vision.

I pity the wrangling ranters over what they cannot get  
And what they think they deserve, when over all seas and lands  
Men through interminable hardships are toiling with blood and sweat,  
Grappling in smoke, or heaving loads with their hands.

I pity even those soldiers caught up in the midst of a war  
Of tremendous issues, with only a petty private interest in it,  
Nor the slightest understanding of what the world is fighting for,  
Nor concentration upon it for more than a minute.

I pity the representatives of a people half asleep  
Fooled by "business" and politicians—fooled to the top of their bent—  
And vicious mules in Congress braying hate, on top of the heap,  
And Men marveling where their right to the suffrage went!

Yes, these I pity—and hate. I light my hate from my pity.  
And I pray that it burns to the end of my life, till some things I would say are said—

Though it only sand-blast one small stone in one wall of the Devil's City.

These are the War Dead I pity. I do not pity the dead.

This is certainly an amazing age we live in! The American Communist party now comes out for Free Enterprise and the Two Party System! And then, after everyone has been shushing us lest we offend Russia, there was *Pravda's* extraordinary rumor-mongering. In this connection, of Topsy-Turvydom, it amused me recently to think of the people who had accused me of being a Communist when I mildly wondered about what everyone else seemed to know: that the great corporate interests in America have made, and are making, enormous

profits. It amused me to think of this while reading "Der Fuehrer," by Konrad Heiden. For on pp. 454-455 he speaks of the encyclical published by Pope Pius XI in 1931, *Quadragesimo Anno*, in which "the Church attacked sharply the system of monopoly capitalism, that 'immense concentration, not only of capital, but also of power and economic might in the hands of individuals'; it attacked also the 'imperialism of international finance capital,' which feels at home 'wherever there is booty to be had', and said 'the just ordering of economic life cannot be entrusted to free competition.' To be sure, communism was 'godless and unjust,' and even moderate socialism . . . remains incompatible with the doctrine of the Catholic Church." Well, brothers, that somehow makes me seem a lot nearer to the Catholic Church than to Communism—especially the American brand, which now appears to me to imitate a chameleon on a Scotch plaid! Or is this an adaptation of the Jesuitical casuistry initiated as a proselytizing procedure by a branch of the Catholic Church itself? It does not do to inquire very deeply these days into the whys and wherefores of things!

Joseph Joel Keith, the California poet, comments on a recent poetic attitude which seems to me equally puzzling:

### ONE WORLD OF SILENCE or Wordless World for the Common Man

"I ask with trepidation, is it possible that now is a time not to speak, but to be silent?" *Gilbert Maxwell in Voices.*

Button your firm lip, Miss Millay.  
Hold your horses, Bill Benét.  
Karl Shapiro, cease the talkie.  
Quiet, all you lads in khaki!  
Gilbert would not hear your pieces.  
Maybe—when the century ceases.

Sit down, Sandburg, take a nap.  
Noyes, pet silence in your lap.  
Jeffers, let no word be loud.  
Poets, poets, find a cloud.  
Gilbert seeks, with trepidation,  
A silent, à la Maxwell, nation!

And here are the comments promised on the Hiawatha controversy. First, Mrs. George Walters of Philadelphia, has spoken to me of the well-known fact that Longfellow owed a lot, including the metre, to the Finnish epic, the Kalevala. "But what is more important," she says, "whole sections are but a literal translation, such as 'Ever thicker, thicker, thicker fell the snow on moor and fenland, etc.'"

Then here's the jaunty Paul Paine of the Syracuse Public Library:

We Onondagans love the jaunty way in which you say "Hiawatha came, of course, straight from the Chippewa Indians of the Northern Peninsula of Michigan."

Sir, as some great man once said on a similar occasion, go read the history of your country! The greatest empire of Indians that ever lived in America was the empire of the Iroquois. The five warring tribes who united to form this empire were brought together by Hiawatha, who came down from the clouds in his white canoe and landed on Onondaga Lake, just north of what is now Syracuse. If there was a Chippewa who bore the name he was but a pseudo-Hiawatha.

Following which, P. Schuyler Miller, of Schenectady, has this to say:

Why is it that no American poet (or as far as I know, no poet of any nation) has ever sung us the song of the real Hiawatha? It is no doubt an old story that Longfellow's Indian hero had no relation whatsoever to the real and semi-historic bearer of that name. Any poet who tried to disabuse the public mind of the impression that Hiawatha is a child of the Great Lakes area would probably be ramming his noddle into concrete. It still needs to be done. The blame, of course, lies with the old master of misinformation, Schoolcraft. For his times, he was probably a master—but he had an unfortunate predilection for accepting somebody's say-so as gospel. . . .

The Hiawatha who was a founder of the great League of the Iroquois—the poet, song-maker, man of sorrows, mystic, peace-carrier, law-maker, preacher of brotherhood—deserves a song of his own. The Iroquois legends are very different from the Chippewa tales which Schoolcraft attached to the name of Hiawatha. In all probability Longfellow could not and would not have sung their song as he did that of the Algonkians. But there must be, somewhere, a poet who can.

WILLIAM ROSE BENÉT.

## ANSWERS TO LITERARY QUIZ

1. "Robinson Crusoe," by Daniel Defoe.
2. "Enoch Arden," by Alfred Tennyson.
3. Lemuel Gulliver, in "A Voyage to Lilliput," by Jonathan Swift.
4. "Don Juan," by Lord Byron.
5. Prospero, in "The Tempest," by W. Shakespeare.
6. William Crichton, in "The Admirable Crichton," by James M. Barrie.
7. Sanger Rainsford, in "The Most Dangerous Game," by Richard Connell.
8. "The Casting Away of Mrs. Lecks and Mrs. Aleshine," by Frank Stockton.
9. Mr. Royle, in "The Wreck of the Grosvenor," by Clark Russell.
10. Marlow, in "Youth," by Joseph Conrad.

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# The Crostics Club

LADY GILBERT CARTER, peripatetic wanderer, writing this time from Charleston, S. C., suggests as a pleasing aspect of DCs "the opening of the doors of memory into the individual life of the solver; as, "in No. 508, you brought for me out of the mind's storehouse, long dormant, a visit to the London studio of Alma-Tadema. I was fourteen and all the thrill of that afternoon comes back through the years."

Ellen Bradford Stebbins, Duxbury, Mass., has sent me "in appreciation of many DCs" a brochure she has written, "A Home on the Rolling Deep," reminiscences of her sea-life with her father, John Bradford, 1823-93, recalled for the Duxbury Rural and Historical Society. According to it she came into the world in 1851! It should be a fascinating and most unusual experience to recall in these changed days.

Thomas Rice Rollo, Mendota, Wis., in commenting on the historical make-up of my DCs, tells me that word or quotation puzzles similar to mine, but without the Acrostic, originated in the form of Scriptural texts which his mother recalled working on at Miss Gregg's Seminary as a young girl, in about 1880. I am aware that my DCs are a combination of elements existing respectively long before I tackled the job of putting them together.

Mrs. William Kent, Kentfield, Calif., comments on the fun of deducing the right word from two or three letters, like *somehow* from *m-e-w*; and of her pleasure in following up a word or a quotation to its source—as *nepenthe*, which her brother recalled at once for its use in Poe's "Raven." "Whereupon," she continues, "we got out that good old anthology, 'Bryant's Library of Poetry and Song,' and enjoyed the poem anew for its ingenious rhymes." Does someone else recall its use in a Gilbert and Sullivan song?

Jeanette Sturgis, Redlands, Calif., suggests that the *SRL* editors consider the wisdom of printing the answers to the Literary I.Q. upside down so that the eye of the reader doesn't strike them before she sees the Quiz. Might it not be a good idea for the answer to the previous DC for those behind the current issue?

Kenneth Roberts, Kennebunkport, Me., honors us with this query: "Would you be kind enough to let me know in what edition of the Bible you found *Rahab* in Job ix, as in your puzzle No. 3 in Series 15? I'd like very much to have that edition in my library." Alas, one's lapses are sure to find one out—I took it from WNI without verifying it as is my practice in such cases! He adds: "When I was in Siberia in 1918 Omsk was some 3000 miles from eastern Siberia, so that we regarded it as a west-Siberian city (Puzzle No. 4)." Woe is me!

E. S. K.

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By ELIZABETH S. KINGSLEY

### DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1940 edition).

The solution of last week's Double Crostic will be found on page 27 of this issue.

### DEFINITIONS

- Small European Saxicoline bird, sings well.
- 11th sign of the Zodiac.
- Bordered (Bot. and Zool.)
- Popular Valse by Sibelius.
- Opera by Donizetti (English title).
- Erases; obliterates (2 wds.)
- Overwhelmingly; unsparingly (3 wds.)
- A low German tongue now spoken by the less literate classes.
- Large, light-colored antelope of Africa, etc.
- Descriptive appellation of the poison ivy (comp.)
- An inscription on lasting material as metal.
- A semanteme (Linguistics).
- Carries or bears in one's arms or on shoulders (colloq. U.S.)
- The porcupine.
- Furnished with talent, a gift, etc.
- That which is held secure in the mind.
- Goddess of War (Gr. Relig.)
- A rounded cake or biscuit (Cookery).
- A military command for readiness of action.
- To be in poor condition (2 wds.)
- Cabbage soup (Russian).
- A strong glottal stop or catch (like the Danish stod) (Phonet.)
- Set apart as one's share.
- Principal posts at foot of staircase.
- A tropical American yam of superior quality (comp.)
- Wriggling.

### WORDS

26	45	114	175	170	37	87	139
91	112	82	127	161	149	15	51
129	30	177	64	5	36	132	
73	13	104	95	57	158		
172	63	97	111	1	74	50	22 162 19 101 181
99	113	6	121	135	39	90	
157	123	146	165	142	176	96	80 116 77 138
49	68	75	117	56	182	150	9 2 42 60 171
174	89	109	141	145			
156	134	186	67	78	58	105	107 166 147 143
167	33	55	16	23	94	119	184
148	84	38	25	46			
133	124	53	187	106			
17	118	173	83	7	164	160	137
110	76	180	81	12	41	163	
103	61	183	59	35	10		
48	108	65	154				
151	136	28					
8	18	85	100	31	169	52	178 125
27	69	128	34	71	155		
122	44	66	29	3			
140	130	70	4	86	21	24	88
120	54	179	14	79	93	144	47
92	168	159	153	62	72		
98	20	126	131	152	32	115	43
102	185	40	11				