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nor the gilded monuments . . ."

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were only  
staying  
at



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## SNOOD TO PUMPS

(A Ditty Dedicated to the Newspaper  
Ad-Writer of Gimbels)

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Celtegal is the wear  
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Don't gulp as though you ate alum,  
But garb your gams in McCallum,  
In gossamer dancing sheers!  
(Poke a couple of pearls in your ears!)  
The female of gremlin is gremlin—  
See your coat's quite short of your  
hem-line

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But with our cottons it's better  
To order by style-letter  
And state second color choice  
In no uncertain voice!  
So, Girlie, let's have your views—  
For here is THE GREAT BIG NEWS!

Recently *The Times* carried a story about memorial meetings to be held to observe the anniversary of the death of Carlo Tresca, the Italian radical leader who was assassinated a year ago. Police and investigators of the District Attorney's office still are seeking the killer. Mr. Tresca had worked persistently as an anti-Fascist for a new Italy. I knew him slightly in his later phase, having met him several times around town. He was a free man and a brave man. The incident recorded below, in verses written a little while after his death, is a true one. The child was my grandson.

### TRESCA

Who killed Tresca?  
Will we ever know?  
A free man, he used to go  
across this country  
to and fro.

The workers knew  
where his gage was thrown.  
He laughed in Atlanta  
at walls of stone.

He blazed with ire,  
he loved to joke;  
his long desire  
was to free the folk.  
He wrote and spoke  
with force and fire.

I know a child,  
in the Christmas days,  
that the good giant  
bent down to praise.  
The blond child bowed,  
smiled and took  
the great big hand,  
Gravely, they shook.

"He makes bright Christmas!"  
Tresca said,  
who days later  
in the street lay dead.  
This has not changed  
since life began:  
the dark and deranged  
kill the brave glad man.

Tresca loved food,  
friends, women, and wine;  
the cruel he hated,  
the cold hard swine.  
I never met him  
when his days were wild,  
but I will remember  
how he praised a child.

Earle Walbridge, consistent (and welcome) caller-of-my-attention, calls my attention to the death of Sir Charles G. D. Roberts of Canada. Maybe I am mistaken but I think it was to him that the late Richard Hovey addressed his verses, "A Toast," in "Songs from Vagabondia":

Here's a health to thee, Roberts,  
And here's a health to me;  
And here's to all the pretty girls  
From Denver to the sea!

which has always reminded me a little of Byron's lines to Tom Moore. In any event, here is Walbridge's tribute:

His "Kindred of the Wild," "The Haunters of the Silences," "The House in the Water," "Red Fox," and "By the Marshes of Minas" entranced me when I was a boy in Vermont. But first of all stands "The Heart of the Ancient Wood," which reviewers called "a classic

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twentieth-century romance," "A poem in its beauty, a scientific treatise in the minuteness of its woodcraft," "Like a breath of the forest put into articulate speech." The romance was conceived in London, according to the biography by E. M. Pomeroy (Ryerson Press, 1943) while he was sitting in Kensington Gardens and thinking wistfully of his own Canadian wilds—the Dorchester Woods and the Trantamar Marshes of New Brunswick. Roberts visited his friend, Richard Le Gallienne, while writing the book, at Chiddingfold, and told him about the new book which he was calling "The Folk of the Ancient Wood." "Not 'The Folk of the Ancient Wood,'" exclaimed Le Gallienne, "Call it 'The Heart of the Ancient Wood!'" Its spell is still potent; my friend Joe Ruffler of the Reference staff here found it fascinating—for one thing, he says, because he missed trees in an army camp in Texas. The human characters are a pioneer woman, Kirstie, and her daughter, Miranda, whom the creatures of the wild accept as their own. The cover design shows Kroof, the She-bear, brooding by a woodland pool.

Of course, Roberts was also one of Canada's leading poets. But I have an idea that perhaps his prose will last longer than his verse, save for one or two things.

Stanley Kidder Wilson has sent me the following from Boston. It is a good thing to have a private Saint who keeps one on the beam. Certainly Mr. Wilson's St. Francis is one of the most charming.

#### AVE ST. FRANCIS

I cannot stop at just one drink  
Of gin, beer, or champagne;  
The most minute convivial wink  
Starts me right off again.  
But I can flat teetotal go,  
All-out, serene and breezy  
Behind a casual Thank you no—  
Assisi.

It's quite impossible for me  
To "drop" a murder tale,  
Ev'n if it means a wee-hour spree  
And next day pumped and pale.  
But I can sign a mental pledge,  
Rock-ribbed and unappeasy,  
To shun the cover's entering edge—  
Assisi.

And so clear down the line it goes,  
Once "A" it's "A to Zed"—  
For instance, take this poem: God  
knows  
I've labored the point dead.  
Why ever did I spawn the thing  
(It even turns me queasy)?  
But I can swear it's my last such  
fling—  
Assisi.

Having just spent several weeks down at the United States Court House—no, not on trial, but on juries!—I recently found myself absent-mindedly answering an argument of my wife's against the number of books that have piled up in our apartment, "Objection Overruled. You may have an Exception."

WILLIAM ROSE BENÉT.

MARCH 4, 1944

## ANSWERS TO LITERARY QUIZ

1. "Jenny Kissed Me," by Leigh Hunt.
2. "The Highwayman," by Alfred Noyes.
3. "To Electra," by Robert Herrick.
4. "O Mistress Mine," from "Twelfth Night," by Shakespeare.
5. "Sonnet XXXVIII," from "Sonnets from the Portuguese," by Elizabeth Barrett Browning.
6. "Mandalay," by Rudyard Kipling.
7. "Highland Mary," by Robert Burns.
8. "La Belle Dame Sans Merci," by John Keats.
9. "The Children's Hour," by Henry W. Longfellow.
10. "Ulalume," by Edgar Allan Poe.
11. "The Rubaiyat of Omar Khayyam," by Edward Fitzgerald.
12. "What Lips My Lips Have Kissed," by Edna St. Vincent Millay.
13. "To Celia," by Ben Jonson.
14. "Love's Farewell," by Michael Drayton.
15. "The Look," by Sara Teasdale.
16. "Cyrano de Bergerac," by Edmond Rostand.
17. "Tears, Idle Tears," by Alfred Tennyson.
18. "Lochinvar," by Sir Walter Scott.
19. "The Indian Serenade," by Percy Bysshe Shelley.
20. "My Mother," by Jane Taylor.

## PERSONALS

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(Continued on page 26)

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# The Humanities after the War

PREFACE BY THE EDITOR, NORMAN FOERSTER

#### Contributors:

WENDELL L. WILLKIE: *Freedom and the Liberal Arts*

ROSCOE POUND: *The Humanities in an Absolutist World*

NORMAN FOERSTER: *A University Prepared for Victory*

THEODORE M. GREENE: *The Realities of Our Common Life*

ABRAHAM FLEXNER: *The Burden of Humanism*

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(Continued from page 25)

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**SCHOOLMARM** in small town desires new ideas, new friends via correspondence. Who'll contribute? Box 160-J.

## PERSONALS

**INFORMATION REQUESTED** concerning whereabouts of letters and manuscripts by Daniel Defoe. George Healey, Cornell English Department, Ithaca, N. Y.

**METROPOLITAN OPERA SUBSCRIBER**, would you sell ticket for Good Friday performance of "Parsifal"? Box 173-J.

**MR. FIFTYISH**, isolated on Cape Cod, would be glad to hear from you. Box 174-J.

**YOUNG** correspondents wanted—female preferably, scores of them. Box 175-J.

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# The Crostics Club

AN amusing sequel has followed Kenneth Roberts's dictum to Mrs. McArthur (see issue of Feb. 19) that she keep her son Warren away from DC temptation, declaring that he himself "took a vow every little while never to do another. Golfers often do the same when they smash their No. 2 driver against a tree and vow, by God, that they'll never again be caught with a golf club." Mrs. McArthur evidently sent his letter to Warren—a Cornell classmate—who, in turn, answered it by a DC beautifully executed (no doubt by the inventor's drafting staff) which K. R. handed over for solution to his research staff (no doubt his wife and guests) with the following result: "There are times when I think Mrs. Kingsley is in alliance with all the powers of perversity and evil and I rise in a dignified manner and swear that never again will I sink so far as to tackle another of those bloody unfair Crostics." And his mother said she had tried in vain to interest him in DCs! It looks like war!

Walter Peirce, Santa Barbara, sends us this special message from John Galsworthy, found in a dog story of his called "Memories": "He (a spaniel) was instructed at the word 'cats' to rush forward with a special 'tow-row-row-ing' which he never used toward any other form of creature." So, comments Mr. Peirce, you might have disposed of yet another *w* and still have been within the pale. And, curiously enough, on the same day, comes word from Elizabeth Toms, New York, that *towrow* is used in Angela Thirkell's new book, "Growing Up," top of pg. 51. "Such use," adds Miss Toms, "somehow establishes it in the language." Shall we call it settled?

Whim-wham may strike some of you as distasteful as *tow-row*, yet I noted it lately on the title page of Irving's "Salmagundi, or the Whimwhams and Opinions of Launcelot Langstaff (W.I.) 1807-8."

It was Miss Toms who some six years ago invited me for an interview with Emma Bugby, feature writer of the *Herald Tribune*, and a meeting with Geoffrey Parsons, editor, all DCers. Similarly this month I met Arthur Hays Sulzberger and his able editors of *The New York Times*. When publishers and their staffs of the world's leading newspapers thus express faith in our DCs, the challenge to high standards of achievement is inevitable.

Mrs. Bruce Scott, Evanston, came across Talleyrand on Whist on a calendar years ago and has quoted it often to friends wary of card-playing. Incidentally, she has an intimate respect for our WNI, for her daughter Janet worked for two years under A. M. Pattison in chemistry definitions. (Her picture may be found in the forefront of the volume among the Special Editors, one of a half-dozen women.)

E. S. K.

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## Double-Crostics: No. 519

By ELIZABETH S. KINGSLEY

### DIRECTIONS

To solve this puzzle you must guess twenty-five 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 19 of this issue.

### DEFINITIONS

- Union Commander, victor at Battle of Gettysburg.
- Affected with rust; rust-colored.
- Notwithstanding; although (2 wds.)
- A lead silver sulphantimonite in metallic fibrous masses, etc.
- To obstruct with; block up.
- Play by Ibsen (1894).
- English physicist, astronomer, author (1882-).
- A sharp-crested ridge caused by wind erosion from clayey sand (Geol.)
- Inhabitants of opposite hemispheres.
- Foster-mother of Moses (the Midrash).
- The 6th, 7th, or 8th incarnation of Vishnu (Hindu Myth.)
- An arbiter with the casting vote.
- Opera by Moussorgsky.
- Novel by Henry Adams (pen-name Francis Snow Compton).
- A long closely fitting cloak or coat.
- To avoid meeting fairly (3 wds.)
- To continue in force for a fresh period.
- The Gloomy Dean, formerly of St. Paul's.
- A Negro tribe of the Slave Coast, also their language.
- A kind of small salamander.
- The genius of sleep (Folklore).
- A member of anyone of Turkish dynasties ruling Asia in 11-12-13 centuries.
- One mentally deficient (comp.)
- The complete and final product of reason (Hegelianism).
- Opera by Meyerbeer (with The; English sp.)

### WORDS

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