

the Phoenix Nest

IT must be in "Last Songs from Vagabondia" that a poem of Richard Hovey's ends, "— Philip Savage was his name." The poem was a tribute to another poet. It always puzzled me, because I could never find out who Philip Savage was. Today, I dare say that Richard Hovey is almost as forgotten as Philip Savage, though you can get from Dodd, Mead "Songs from Vagabondia" and "More Songs from Vagabondia" in one volume. They were free and easy singing in the days of my youth. Some silliness in them, yes; but a lot of gusto too, and no little beauty. They were done half-and-half with the Canadian poet, Bliss Carman. One of the latter's contributions, "In the House of Idledaily" was praised by no less a poet than Francis Thompson. Hovey was a good poet too. He died at the turn of the century. He was influenced by the French Symbolist poets, Verlaine, Mallarmé, Maeterlinck the famous Belgian. He translated Maeterlinck's plays. He tried his own hand at the Arthurian cycle in a series, called "Launcelot and Guenevere: A Poem in Dramas." The best poetry in these is probably in number IV, "Tali-

esin: A Masque." There were five in all. The final song of Taliesin is an exultant lyric. Here is a verse:

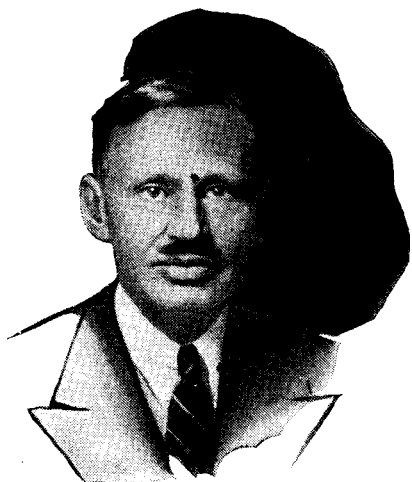
Joy, joy, joy in the height and the deep;
Joy like the joy of a leaf that unfolds to the sun;
Joy like the joy of a child in the borders of sleep;
Joy like the joy of a multitude thrilled into one;
Under the teeth that clench and the eyes that weep,
Deeper than discord or doubt or desire or wrong,
One with the wills that sow and the Fates that reap,
Joy in the heart of the world like a peal of song.

People don't write that way any more. They don't become excited in that way over poetry. They are too careful. Some day "Taliesin" should be set to music. There must have been attempts. I suggest it to my friend Mr. Douglas Moore, head of the Columbia School of Music. The text, I believe, would give him the foundation for something fine, though it is not all good, and I don't care much (for in-

stance) for "The Damsels" in the "Second Movement." It isn't all up to its best. But there is some splendid verse in it too; and with judicious cutting and arrangement I believe it could be made a remarkable musical work. But to return to a certain man called Philip Savage . . .

In a catalogue from R. Kolvoord of the Old Settler Book Shop at Wilepole, New Hampshire, appeared suddenly a great flock of books from Stone & Kimball of Chicago and Copeland and Day of Boston, firms now forgotten that date from the '90s. I bought several Fiona MacLeods (the pen-name for that strange Scottish poet, William Sharp, who wrote of Iona and the western isles, and, in creating the imaginary writer "Fiona MacLeod," did his best work in "The Sin-Eater," "The Washer of the Ford," etc. But there also I saw, and procured, a little book of poems with the back-strip broken, entitled "First Poems and Fragments," by Philip Henry Savage. Boston: Copeland & Day, 1895. "Sicut Lilum Inter Spinās" was the emblem of Copeland Day. I have now read the little book through.

This is the sort of meditative poetry, and poetry concerning nature, that is written no more. Its manner is the manner of another day. It is simple and



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limpid in cadence. It has poetic clichés. But there is something rather fine about it too:

Silent the wheeling sea-gull in the air,
Without a cry;
Far off beneath the bending sky
A silent ship goes down the ocean stair.
or

I love to walk against the yellow light,
The lemon-yellow of the first daylight.

Savage treated New Hampshire after
the manner of Wordsworth, not in the
way of Frost:

The broad lake country at my feet
Bids Asquam with Wynander greet,
Rydal with Ossipee . . .

Perhaps his sonnets concerning Moos-
ilauke, in Grafton County, are his best.
Christopher Morley would like this:

I stood upon a mountain; here the
strong
Wild-Ammonoosuc rolled in forests
bare,
A tumult in his hollow pathway . . .

And here, probably, is the best of
the sonnets:

Standing above the Tunnel gorge, the
brook
Unseen, unheard below I knew laid
out
And trimmed its tenements for April's
trout,
Rested and ran from hidden nook
to nook.
The wintry forests in the wind had
shook
December from their branches; round
about,
The sun had aided in the season's rout
To Moosilauke; and when to him I
look,
White snow and winter build in me
a sense,
Structured on beauty awful and se-
rene,
Of majesty, a pressing sense of fear.
I never saw a vision more intense
In awfulness than that tremendous
scene—
Black Moosilauke, uprising dark and
near!

WILLIAM ROSE BENÉT.

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The Crostics Club

By Elizabeth S. Kingsley

SOME more delayed items: Miriam Marsh, Stoneham, Mass., found an anodyne in DCs while awaiting the effect of a local anesthetic before teeth extraction. She had filled in the definitions and now did the more perfunctory work of transferring the letters to the diagram. So she relaxed effectively (?). . . Arthur Raphael, businessman, New York City, says that it would be less of a hardship to forget his pajamas on his frequent trips to Washington than to leave behind a DC Series. . . . May F. Hoisington Rye, N. Y., is looking forward to my use of Joanna Colcord's sea-terms. Years of experience summers on an island in Penobscot Bay, and later summers with her husband and three children on old schooner-yachts are visions of another world, she now recalls. . . . The use of "Angelina" from Goldsmith's poem, some time ago, gave especial pleasure to Mrs. W. H. Cameron, Evanston, Ill.; for 'twas a poem dear to the hearts of her grandmother and her mother. Indeed, her grandmother named a pair of twins Edwin and Angelina, but they did not grow up to hand down the tradition. . . . Mrs. Julia Goodridge, Santa Barbara, an old-timer, enjoyed Series 16 because of its biographical content, which she likes better than abstract thought. Well, she may continue in Series 17, devoted to the same subject. She smiled at the mention of Walter Peirce's name in this column, for she used to work DCs with him before he left the West and she adds that with a knowledge of about fifteen languages he ought to find DCs play. . . . From Mrs. Eleanor E. Ledbetter, Cleveland, comes this tidbit: "I took one of your volumes with me on a cruise round the world on a British freight ship. The Captain and the Chief Engineer placed their few reference books at my service, but the solution usually came between 1:30 and 3:30 when everyone else took an afternoon snooze. One was solved too quickly by the unsolicited aid of an English lady from Singapore who, on very few clues, recognized it as from "The Earthly Paradise" and recited the whole portion of the poem. . . . Our lovely ship is now at the bottom of the sea, the Captain dead from exposure before rescue, the Chief recovered from his injuries and back at sea; and I shall never know what has become of the Singapore lady. But I am still doing DCs! . . . Helen M. Hayes, Lincoln, Neb., furnishes me with one of those taking words, *rowing-towling*, from a Gilbert Franklin hunting story. How I'd like to appropriate it for its *w's*, but it's not in WNI and how would the rest of you find it? For other new words I am indebted to Charles S. Gaskill, Philadelphia, and Frances Ames Randall, Duxbury, Mass.

MARCH 31, 1945

DOUBLE-CROSTICS: No. 575

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 (second edition).

The solution of last week's *Double Crostic* will be found on page 9 of this issue.

DEFINITIONS

- A.** A scimitar (Egypt).
B. Interrogation for rhetorical effect (Rhet.)
C. Trimly neat and tidy (Colloq.)
D. Act of heeding or observing.
E. English actor in America (1901; "Hamlet," "Falstaff," etc.)
F. Relating to or existing by a union of the divine and the human.
G. Uproar; rumpus.
H. English painter (1769-1830; Mrs. Siddons, etc.)
I. Boston-born American lawyer and statesman (1818-1901; Sec'y of State, 1877-81).
J. Impairs; rends into splinters.
K. Rude; awkward.
L. Twists in or about; entwines.
M. U. S. Navy rank corresponding to second lieut. in the Army.
N. Tale by Maxim Gorky (1895).
O. Region or scope of activity or influence.
P. The cod (2 wds.)
Q. Anything you choose to name, etc. (2 wds.)
R. Escaped the notice or perception of.
S. Nephew of Abraham, son of Nahor, father of Rebecca (Bib.)
T. Raipur is its capital (Brit. India).
U. At a disadvantage (from wrestling; 3 wds.)
V. To beat severely; to flog (Colloq.)
W. Threw, tossed, or the like heavily or slowly (Cricket, lawn tennis).
X. Covers or wraps in a haze or fog.
Y. To blanket (Naut.; 4 wds.)
Z. Stupid, dirty water-babies (Chas. Kingsley).

WORDS

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

[illegible]