

# the Phoenix Nest

## VIGNETTE

HE CLOSED the Bible and the  
sunlight fell  
A nimbus on his white and  
thinning hair.  
He warned the congregation then, of  
hell  
In kindly duty: "Oh dear friends, be-  
ware! . . ."  
A fly droned at the window, while the  
scent  
Of lilies further numbed the drowsy  
air.  
The worshippers slept on to all intent  
Like him at peace . . . just God  
belligerent.

—CAROLYN ELLIS.

\* \* \*

Mary Seccombe, of West Hill, Peter-  
borough, N. H., writes me:

It was with much joy that I came  
across your ballad about Parson  
Hawker, a legendary figure I heard  
much about in my early youth.  
Twice I was taken to Morwenstow,  
and know the church and church-  
yard and Hennacliff. Have you ever  
been there?

My father and his mother were  
both born in Bude Haven, which is  
about ten miles away. Grandmother  
knew him, and Father must have  
seen him often. He was certainly  
quite a character. I have his books  
"Footprints of Former Men in Far  
Cornwall" and "Cornish Ballads" in  
the 1903 edition. Edwin Arlington  
Robinson borrowed them and took  
them to New York for the winter,  
and I often wonder if that did not  
give him something of the atmo-  
sphere for his "Tristram." Parson  
Hawker gave my grandmother,  
when she was a small girl, half-a-  
crown to induce her to have a tooth  
filled. Father had the first edition  
of "Footprints" and later one of  
us got a first edition of the ballads.

A forebear of Miss Seccombe's was  
Thomas Seccombe, the English lexi-  
cographer and writer on Dr. Johnson  
who did the introduction for George  
Borrow's "Lavengro" in Everyman's  
Library. In this connection, I have also  
heard from Frances R. Rideout, wid-  
ow of the late Henry Milner Rideout,  
California novelist and short-story  
writer. Mrs. Rideout writes from San  
Anselmo, Calif.:

Your ballad "The Parson Poet"  
gave great pleasure to this reader.  
"The wonderful vicar" was indeed  
an eccentric but, by contrast, how  
colorless, unimaginative, and faith-  
less we ordinary mortals seem! On  
that coast—at least before motor  
charabancs—one could easily be-  
lieve in pixies and in witches with  
spotted tongues. I had an eerie first  
impression of Parson Hawker from

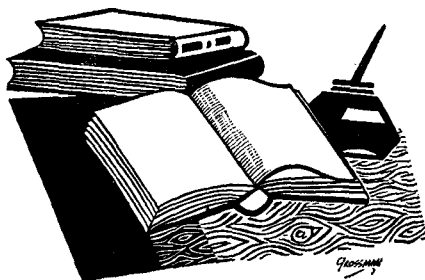
hearing the sexton of St. Morwen-  
na's tell, as if he himself recalled it,  
that when the vicar entered the  
dark little chancel he was invisible  
to the congregation except as his  
crimson-gloved hands appeared  
through the rood screen. Bought at  
Bude Haven, and ever afterwards  
read with that setting of lonely  
church, windswept graveyard, tre-  
mendous cliffs and wrecking days  
in mind, my Methuen shilling edi-  
tion of Baring-Gould's "The Vicar  
of Morwenstowe" is a priceless book  
to me, shabby though its faded  
blue binding has become. Within is  
pasted a clipping photograph of the  
vicar, aged about sixty probably, in  
frock coat, jersey, and boots. He is  
thick of girth, yet not so much fat  
as powerful. Above the broad, high  
brow, still plentiful hair is combed  
aside from a part and curls up be-  
hind. A handsome old face with a  
straight nose and a mouth with  
both sad and smiling lines. The  
shadowed eyes seem brooding. On  
one knee is spread a strong hand,  
interesting for the length of its  
thumb, with long, squared fingers.  
You probably know that Quiller-  
Couch, in the dedication of his  
novel "The Ship of Stars," ac-  
knowledges that he drew on "a chap-  
ter of Remembrances by that true  
poet and large Christian, Robert  
Stephen Hawker."

"Q" was, of course, another redoubt-  
able Cornishman to whom all poets  
are indebted for his compilation of  
"The Oxford Book of English Verse."  
To me several of his own poems are  
as good as anything written in the  
late nineteenth century, and his novels  
and stories of Cornwall have a savor  
all their own.

\* \* \*

The following comes from Mrs.  
Earle Buckingham of Belmont, Mass.

Have you ever come across a col-  
lection of Bunner's verses? It is one  
of the books I have longed to find  
and add to my collection of reada-  
bloudable fun. I have been glad to  
see Bunner's name on your pages.  
He was a great favorite of my father.  
Forrest Morgan, who was editor of  
*The Traveler's Record* in the days  
when it was a literary paper, and  
who edited the first edition of Walter  
Bagehot's works to be published in  
the United States.



"The Runaway Browns" is one of  
our favorite Bunner stories; does  
any family read it now except ours,  
I wonder? It would be hard to find  
more light-hearted fun.

What I would like to find is the  
complete text of some verses of  
Bunner's of which I can recall only  
scattered bits. The first stanza is,

"My name is Rhadamanthus Pratt,  
My art is that of an acrobat,  
I can stand *this* way and never  
pant,  
And this is Charles, my elephant.

"Sometimes when we gallop round  
the ring,  
I sit on the end of his tail and sing,  
And he wags his tail with a cheer-  
ful grunt  
Of pleasure, does Charles, my  
elephant.

"We are nimble and seldom get  
out of joint,  
Neither me nor Charles, my ele-  
phoint."

I wonder whether you or any of  
your readers can fill in the gaps.  
There are several stanzas.

\* \* \*

## SONG OF SATISFACTION

According to psychologists it would  
seem

That to be a creative artist one must  
be slightly off the beam.

A perfectly adjusted normal human  
being's content with things as they  
are,

And is very careful when he reaches  
for anything not to reach too far.

It is a lucky thing that we are a na-  
tion of unadjusted off-the-beamers

Which includes a motley collection of  
painters, inventors and dreamers.

For if the above were not so we would  
find ourselves quickly reverting

Back to the darker ages when there  
were no radios to be diverting.

No lights, no gas, no phones, no cars  
no apparatuses to view the stars,  
no art, no lit., no education,  
no clothes, no clubs, no vaccination.

When you think of the perfect envi-  
ronment to which we are unadjusted,  
It is a little sad;

But taking everything into consid-  
eration,

I, for one, am rather glad.

—VIOLETTE SEALOCK.

\* \* \*

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"Dr. Einstein is currently at work on a problem  
which he intends to solve before he dies."—Lincoln  
Barnett, "The Universe and Dr. Einstein."

The World, though it seems to be  
sinking,

Will surely pick up by and by,  
For Einstein is busily thinking—  
So also am I.

—DOVE DULCET.

\* \* \*

—WILLIAM ROSE BENÉT.

NOVEMBER 27, 1948

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**NEW YORKER MAGAZINE** supplied any quantity, any period. (We also buy issues prior to 1937). Box 251-D.

**HAVE YOU DREAMED** of giving a Christmas gift that's new and original? The Bru Citrus Gardens, Edinburg, Texas can fulfill that dream. Our gift baskets contain a variety of tree-ripened citrus fruit, including the Ruby Red, along with the sensationally new Papaya Marmalade and Orange Blossom Honey. Write for our illustrated folder and prices.

**WRITER** (woman) published. Seeks editing or proof-reading. Will do rewriting. Box 252-D.

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## VACATIONS

**ENJOY OLD WORLD CHARM** in America's oldest city. VALENCIA HOTEL, St. Augustine, Florida.

**YOU'LL ENJOY SUDBURY INN** on Lake Hortonia, Sudbury, Vermont. Write Bob Horton.

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**DIFFERENT FROM THE REST,** come see for yourself. Accommodates 55, 29th season. Rates, \$12 a day, \$70 a week. TED OHMER'S WESTERN VIEW FARM, New Milford, Conn. Tel.: New Milford 440.

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**FOLLOW IN THE ETHICAL-DIETETICAL FOOTSTEPS** of these great vegetarians—Plato, Aristotle, Socrates, Alexander Pope, Shelley, Voltaire, Gandhi, Richard Wagner, Tolstoi, Thoreau. Free details. Box 133-D.

# DOUBLE-CROSTIC NO. 766

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

## DEFINITIONS

- A. American educator and writer; Pres. of Princeton, 1912-32.
- B. Jaylike forest bird (Mexico to Brazil).
- C. Skanda, the war god (Hindu myth.).
- D. During a single, prolonged period (3 wds.).
- E. Slowly (lt.; direction in music).
- F. Humorous character in novel of same title (by Alice Hegan Rice, 1903).
- G. Czech scholar, poet, ethnologist; ballads used by Dvorak, etc. (1811-70).
- H. The color hazel.
- I. To be deserted treacherously (4 wds.).
- J. Collaborator with Bliss Carman in "Songs of Vagabondia," (1864-1900).
- K. A nymph who faded away until nothing was left but her voice (Gr. myth.).
- L. Minor character in "The Taming of the Shrew."

## WORDS

120 115 175 70 106 144

7 90 119 61 135 174

169 117 102 16 37 173 111 82 151 128

41 2 85 79 181 157 11 26 152 165

47 18 141 80 126 23 57 36 116 72

92 6 148 156 176 31 46 21 103

39 56 62 121 73

45 131 65 69 101 77 167 140

64 24 94 88 125 149 66 142 168 109 14

67 162 100 52 98

143 29 105 154

51 30 124 108 40 97 3 160

## DEFINITIONS

- M. Restrained, forbidden.
- N. A boxer.
- O. Spanish dramatist, coreipient with Mistral of Nobel Prize, 1904 (1832-1916).
- P. Seventeenth letter of Greek alphabet.
- Q. On land; to the land.
- R. Best-known play by Gorki, 1903.
- S. American journalist, radio commentator (1899—; Pulitzer Prize, 1930).
- T. Provided with pores (zool.).
- U. Not producing the desired results.
- V. To complete the fulness of (2 wds.).
- W. A mass of metal cast into some convenient shape.
- X. British sculptor (1869-1933; statues, etc., of famous persons, inc. Queen Victoria).

## WORDS

13 112 177 130 48 1 87 75 27

50 63 54 134 146 34 123 86

110 145 81 99 164 78 150 68 8

96 17 153

158 25 84 44 180 10

12 28 172 95 161 122 58 139 42 38 4

118 166 20 104 32

155 53 107 35 91 71 127 179 76

49 170 178 74 9 43 83 93 22 136 129

89 171 163 33 137 113 19 55

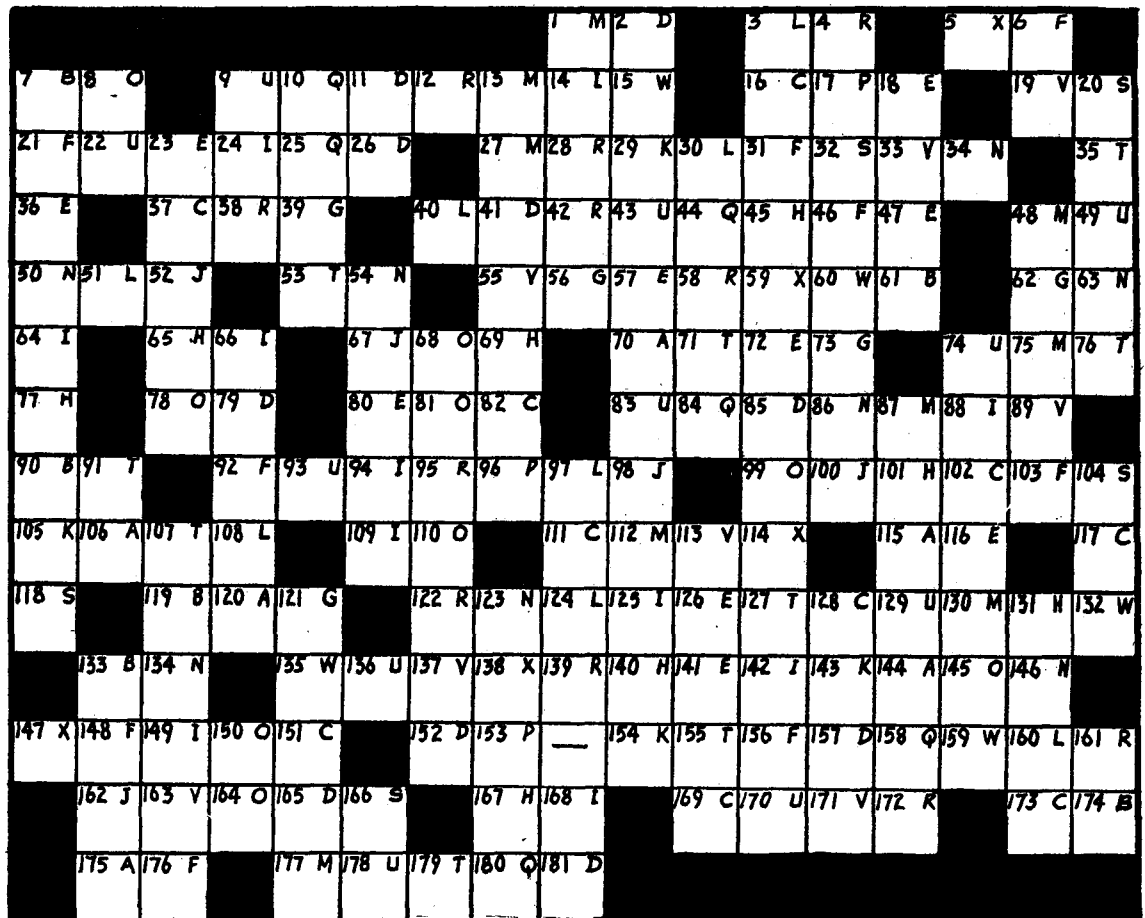
135 132 15 60 159

5 114 138 147 59

## DIRECTIONS

To solve this puzzle you must guess twenty-odd 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 of 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. Read up and down the letters mean nothing. The black squares indicate ends of words; 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).



Solution of last week's Double-Croctic will be found on page 30 of this issue.

## IMPRESSIONS

THE INTENTION of RCA Victor to reissue its monumental recording of Arnold Schoenberg's "Gurrelieder" early next spring is a heartening affirmation of the weight of consumer demand as manifested through individual correspondence, dealer surveys, and, we hope, the columns of this journal. Indeed, if somebody adds something else to the "Gurrelieder" and "Songs of the Auvergne"—say the Rehkemper "Kindertotenlieder" on Capitol—we can summon our faithful followers to a solemn celebration on some suitable date. May 1, with its uplifting connotations, might be appropriate.

It would be well, however, if this fund of interest and enthusiasm were cashed for something more tangible than an isolated album here and there. I'd like to see each major company issue, at least semi-annually, some album or collection of records, for no other reason than that a vociferous group of enthusiasts want it, and want it badly enough to put their desire on record. In justice to the manufacturers, it should be a group large enough to make the effort self-liquidating, with any additional sales a chastening, if profitable, reminder that phonographic life does not begin and end with Chopin's A flat Polonaise or Debussy's "Clair de Lune."

What I propose is the formation of a One Thousand Club, in which the only cachet of membership is the firm declaration to buy a given album which is to be issued when a minimum of a thousand persons have indicated their desire to own it. What the next works might be, I have no idea, but I believe that the guaranteed sale of a thousand albums of any specific work already recorded will reward the manufacturer with a margin of profit sufficient to justify the operation. This publication offers its facilities

as a clearinghouse and tabulator.

There is merit, too, in the suggestion of James Rogers in this month's LETTERS TO THE EDITOR: namely, that a company dubious of the profits in a reissue turn over its masters for exploitation by enterprising enthusiasts

—subject to the usual royalty, of course. This would correspond to the reprint function of Modern Library or Penguin in the book field, without any blight on current production.

—IRVING KOLODIN, EDITOR,  
SRL RECORDINGS.

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