

# the Phoenix Nest

## DIALOGUE IN THE DARK

IT IS nothing, nothing, my child,  
To be living under the ground.  
Listen—the mole at our door  
Is learning humanity's sound.

But where is the light, O my father,  
And where are the clouds and the moon?  
And where is the shore of the ocean?  
And where is the cry of the loon?

It is nothing, nothing, my child,  
To be scooping this clay with our shovels.  
Listen—the gods of the world  
Are pounding the roofs of our hovels.

But where is the day, O my father,  
And where are the crystals of snow?  
And where are the faces of mountains  
Whose thighs we are hacking below?

It is nothing, nothing, my child,  
To be dispossessing the worm.  
Listen—the rumble increasing,  
We must make our domicile firm.

But let us go up, O my father,  
To walk through the cities of men!  
Is there no urgency now  
To view your tall towers again?

It is safer, safer, my child,  
To cower here in retreat.  
Hurry—some roots for our food  
And gather some coal for our heat

And here we will live all our days  
And learn to see in the dark.  
Listen—the sky has just crashed  
And each planet's a plummeting spark.

—HAROLD ZLOTNIK.

\* \* \*

## NO ROOM AT THE INN

Mary held her head proudly but she said nothing as she left them and walked across the fields. They had turned her out. They thought she had no place to go, but she had. Soon she came to a clump of trees by a pool

and sat down on a log with relief.

The leaves were red and now and then one dropped into her lap. After all, she thought, she had not been turned out of her home for it was here, not in the stuccoed, improved house they were so proud of. What a queer one she was to stand so long looking at the sunset and walking alone in the woods and fields. In spare time a proper person might go to town to buy and sell and gossip.

Lately especially, Mary had felt drawn to this spot. She looked around her with new eyes, for it was the last time. All nature was at term. The apple trees were weighted down with fruit. The chestnuts were beginning to burst and fall to the ground. Soon would come the end of December. What of the other Mary? Had she, too, been happy and frightened, exalted and depressed? But no angel had appeared to her yet.

Hours passed and darkness came and frogs began to croak by the pool. She dipped her hand into the water. It was cold but silken and seemed the last and only friend to her and to the dear, impatient stirring she would never know again.

—EDITH LODGE.

\* \* \*

## AMERICAN MEN

American men  
are the nicest I know.  
Their humor is quick,  
their ire is slow.

They walk and talk  
in an easy amble,  
but get there faster  
than those who scramble.

English men  
don't call one honey,  
and worst of all  
their jokes aren't funny.

Italians bow  
with too much grace.  
Frenchmen are Frenchmen,  
all right in their place.

An American man  
is the one for me.

I consider him perfect—  
and so does he.

—FRANCESCA STILLMAN.

\* \* \*

## THE UNITIES

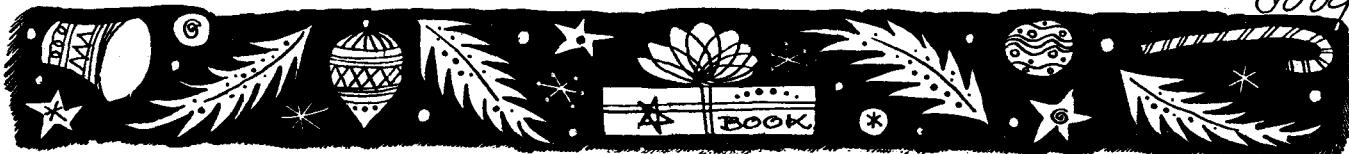
I hate these long, enormous novels  
That mark the modern trend:  
They have a beginning and a middle,  
But no end.

—NORMAN R. JAFFRAY.

\* \* \*

I feel a special sadness concerning the death, at the age of eighty, of Alexander Harvey, editor, short-story writer, and poet. I knew him, though I never met him, in the days when he was connected with *Current Literature*, which became *Current Opinion*. I was not of the inner circle of *The Vagabonds*, which used to meet in the National Arts Club with Mr. Harvey as their chief arbiter. I knew him principally through a strange little magazine he edited at his own expense, called *The Bang*. It was printed on both sides of one large sheet of fairly heavy paper and then folded so that the consecutive pages came into position. If you cut the pages, it fell apart! For some reason Mr. Harvey liked my poetry and would occasionally print some of it. He printed other people too; Blanche Shoemaker Wagstaff was one, I remember. Nobody ever made a nickel out of this venture so far as I recall. I know I never did. But it was inspiring to receive notes from someone who evidently liked what you wrote because he considered it art. He admired the sonnets of a nineteenth-century poet, Jones Very, which I could not so much admire; but he also wrote a delicious bit of biography, "Shelley's Elopement," and some well-turned tales in a Gallic manner now somewhat dated. He wrote on the Greek dramatists, translated them and penned essays on Jesus and His friends. Latterly, they say, he had been writing religious verse. His mind, however, was far from orthodox, as I perceived it. He had a long editorial career with various newspapers and magazines, and was even, in the late Nineties, secretary to our consul general in Egypt. A man of cultivation, learning, and warmth of heart. May his soul enjoy Hellenic repose! —WILLIAM ROSE BENÉT.

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- H. A water-sylph, subject of a popular fairy romance by Fouque, 1811.
- I. Great plain in ancient Medea where were bred fine horses used by Persian kings.
- J. To support actively (2 wds.; slang).
- K. Act of buying; purchase (law).
- L. American legislator of New York State (liquor legislation, 1896).
- M. A fortified place or secure retreat.

WORDS												
37	18	11	141	62	68	179						
71	17	176	120	28	5	61						
26	142	19	161	41	78	6						
110	40	177	4	44	167	24	135					
83	12	182	43	90	169							
56	1	145	85	39	138	174	153	13				
139	53	87	82	60	32	74	144	7				
20	172	119	47	165	113							
128	65	134	125	140	164	55						
122	156	15	81	77	99	70	51	129				
124	101	36	23	150	48	67						
152	175	162	63	50	30							
168	178	160	3	151	27	143	183					

- DEFINITIONS**
- N. Reputed Gaelic author of a group of poems, translated and published by James MacPherson, 1760-63.
- O. Harmonites (eccl. hist.).
- P. In a glacier, a dark-colored layer or zone containing debris (2 wds.; phys. geog.).
- Q. A locomotive and tender running without cars (local U. S.).
- R. A one-grained wheat grown in poor soil in central Europe; regarded as the primitive type.
- S. Swiss poet, mystic, founder of so-called science of physiognomy (1741-1801).
- T. Opera by Wagner, performed in 1850.
- U. Spasmodic pains, generally brief.
- V. "Ancient Epic Poem in Six Books," by MacPherson, 1762.
- W. The Mohammedan call to prayer (Arabic).
- X. A mineral whose crystals, when deep red or black, have been cut into very brilliant gems (mineral.).
- Y. Applied in mills to a special cotton gin.
- Z. The eyes as luminous and spherical (poetic).

WORDS												
9	72	86	166	171	104							
33	69	8	109	132	95	163	114					
94	96	148	105	155	127	121	64					
45	117	49	57	173	75	147						
100	136	2	42	38	157	118						
181	59	46	66	130	22	10						
29	79	123	58	108	76	21	89	170				
112	126	107	146	52	131	159	73					
31	84	137	14	92	116							
149	91	106	97									
133	103	180	158	88	25							
34	93	54	154	80	102	98						
35	16	115	111									

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).

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

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Solution of last week's Double-Crostic will be found on page 26 of this issue.