

# the Phoenix Nest

## ZOOLOGICAL PROBLEMS

### I.

**O** PATCHOULI, sweetest odor,  
Are you kin to myrrh and musk?  
Is the forest your abode or  
Do you haunt the plains at dusk?

After all, perhaps you're petaled,  
Rose-like, scented, decked with thorns.  
Yet I would this thing were settled:  
Has your head a bud or horns?

Did you itch where the flea bit you?  
Did you ache where the bee sucked?  
Did a scythe or shot-gun hit you?  
Are you hunted or just plucked?

Beast or briar? Come, confess!  
With this question in me welling,  
Why should I be asked to guess  
What in hell it is I'm smelling?

### II.

Terribly  
Expensive collar,  
In the woods  
What were you, fitch?  
Does the woodman hear  
You holler,  
Roar or bark or chirp  
Or which?

Are you slothful,  
Apish, ratlike?  
Do you spring from  
Bough to bough?  
Did your mother fitch  
Escort you  
Like a kangaroo?  
Or how?

Are you bright-eyed  
Or the Babbitt  
Of the wilderness,  
Poor fitch?  
Are you possibly  
Just rabbit,  
Dyed and fancified  
And kitsch?

### III.

Sheep give wool,  
Flax gives linen  
And cotton cotton  
To our women;  
I've seen them grow  
And I have been in  
Factories for  
Weavin', spinnin'.

Georgia cotton,  
English wool,  
Persia for the  
Caracul.

But is it in  
The Celebes  
That natives  
Plant their celanese?  
Or are the droves  
Of rayon (please)  
Fed by friendly  
Celanese?

Does the Sphinx  
Regard a pylon  
Overflowing fields  
Of nylon?  
Latent latex?  
Is it true  
That my drawers  
Are caoutchouc?

—S. L. M. BARLOW.

### POSTLUDE

Any Oriental coolie,  
Sam, would tell you that patchouli,  
As the words of Webster hint,  
Is East Indian shrubby mint.

Yes, and sometimes babes will  
blubber  
When in pants of Tupian rubber;  
Even more, I fear, 'twould hurtcha  
If your own were gutta percha!

—Ed.

\* \* \*

There is an interesting book on modern poetry due in September, "Pleasure Dome: Reading Modern Poetry," by Lloyd Frankenberg, to be published by Houghton Mifflin. A point that Mr. Frankenberg makes immediately is that "poetry is an art of the ear's discrimination: a heightening of the inflections of prose. Like music, its meanings are conveyed through sound." He thinks "the habit of silent reading" is largely responsible for our feeling that much modern poetry is inscrutable. There is something to that. But then he speaks, as among good readings, of "Robert Frost talking his poems." I have experienced pleasure in hearing Frost talking his poems, but then Robert's are poems you can talk, because the rhythms of them are close to prose rhythms and the conversational element is strong. That is one kind of poetry, and a good kind. Mr. Frankenberg mentions Lindsay and Cherterton among chantable poets. I prefer the chantable for some moods, the conversational for others.

What has surprised me over the years is the positive *badness* with which most poets read their own work, even unusually good work; what a bad ear they seem to have for the sound of their own words, until you wonder



how their inner ear could be so different from the ear with which they outwardly hear. I have heard poets mutter and mumble, fumble, mispronounce, slur and wrongly emphasize, and act more self-consciously than any mere school girl at commencement. Of late years I have been collecting a few discs of poets reading. Such voices as that of Léonie Adams (exceptionally beautiful), Archibald MacLeish, Marianne Moore (reading inimitably her *sui generis* verse-essays), my own brother, Mark Van Doren, Alfred Kreymborg (a veteran performer) are outstanding. On the other hand, Edwin Arlington Robinson, a rather great poet, would never read his verse. And who can imagine the abnormally otherworldly Francis Thompson lifting his voice? It is better, in most cases, to have someone who combines a real love and knowledge of poetry with the proper vocal equipment and training, to read the work. Recently I heard such a man read the poetry of John Ciardi, and, in the powerful tone and supple inflections of his voice, bring out the full value of the lines.

Recently also I visited the new Lamont Library at Harvard and, in the poetry room, saw the superb equipment they have for listening to records of poetry read aloud. There are many sets of earphones, and the undergraduates, I understand, are increasingly making use of the machines. All the Library of Congress records, all the records made at Harvard and elsewhere, of poets reading their own work, are available.

One of the most impressive readings I ever listened to was in our own apartment, before a group of poets and other friends. Ridgely Torrence consented to read his "Eye-Witness." The timbre of his own quiet voice was just what the poem needed, and several who heard it testified to a new and profound experience.

—WILLIAM ROSE BENÉT.

## LITERARY I.Q. ANSWERS

1. caraways. "Henry IV." 2. coriander. Numbers XI, 7. 3. dill. Scott: "Guy Mannering." 4. mustard. "The Taming of the Shrew." 5. fennel. "Paradise Lost." 6. lekes. "Canterbury Tales." 7. anise. Pliny: "Natural History." 8. thyme. "A Midsummer Night's Dream." 9. lavender. Thackeray: "The Virginians." 10. basil. Moore: "Lalla Rookh." 11. rue. "Hamlet." 12. cummin. St. Matthew 23, 23. 13. sage. Thomas Cogan: "Heaven of Health." 14. pepper. "Piers Ployman." 15. savory. "The Winter's Tale." 16. myrrh. Martial: Epigrams. 17. rosemary. William Langham: "Garden of Health." 18. hyssop. Psalms 51, 7. 19. onion. Shakespeare: "Antony and Cleopatra." 20. hop. Tusser: "Five Hundred Points of Good Husbandrie."

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(Continued on page 45)



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(Continued from page 44)

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6/25/49

# DOUBLE-CROSTIC No. 796

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS	WORDS	DEFINITIONS	WORDS
A. African guenon monkey allied to the grivet.	19 3 140 39 129 49	N. The Chytroi of the festival Anthesteria (3 wds.; Gr. relig.).	51 40 142 59 106 31 172 91 152 154 120
B. A common marine food fish of the genus <i>Menticirrhus</i> .	34 30 20 141 96 54 90	O. Essay by Thomas Paine (with "The"; 1791).	162 136 157 184 145 27 61 97 132 8 111
C. A species of snark (Lewis Carroll's "Hunting of the Snark").	60 99 105 41 72 109	P. Thoroughgoing; complete (comp.).	18 42 126 92 58 180 139 112 167
D. Surrender or release, as of a claim (law).	158 5 43 174 84 15	Q. One of an austere order of mendicant friars or hermits (fifteenth century; R. C. Ch.).	14 23 78 88 122 110 121 117
E. An eyestalk.	50 74 37 79 35 147 118 137 83 161 33	R. An epithet of Aphrodite as goddess of flowers (Gr. relig.).	160 124 104 107 156 6 38
F. To rise above.	80 69 64 4 16 131 135 86	S. A symbolical name for Israel (Bib.).	71 108 7 116 48 134 102 178
G. A loose tunic or surcoat worn in the East, esp. in Malay.	56 177 63 68 151 119	T. One of a sect of Gnostics who revered the serpent.	133 44 146 168 113 70
H. Birthplace of Anne Hathaway.	170 2 62 12 29 53 17 87	U. Either a first or second category of service in the regular Swedish Army.	125 103 138 100 94 179
I. A genus of flightless birds allied to the gallinules (New Zealand).	150 36 144 47 130 148 26 10	V. American Communist who died in Russia and is buried in the Kremlin (1887-1920).	65 75 169 46
J. A native or inhabitant of a state in SE Arabia; capital, Muscat.	171 28 182 93 77	W. The nonego (metaph.).	21 11 98 95 181 165 153
K. Meantime (2 wds.).	183 82 159 128 67 13 173 45	X. Quality of being pleasant or agreeable.	24 52 114 143 166 1 66
L. Exhausted of energy.	163 85 175 127 81 57	Y. American journalist and humorist (1824-1903; "Hans Breitmann's Party").	25 101 9 149 89 76
M. Conformed to an established pattern or formalized conception.	32 22 155 176 73 164 115 123 55		

## 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).

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

JUNE 25, 1949

Solution of last week's Double-Crostic will be found on page 16 of this issue.

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