

THE REPORTER Puzzle

Acrostickler® No.141

by HENRY ALLEN

© 1966 by the Reporter Magazine Company

DIRECTIONS

- 1) Each crossword definition contains two clues. One is a conventional synonym, the other a pun, anagram, or play on words.
- 2) Letters from the acrostic should be transferred to the corresponding squares in the crossword, and vice versa.
- 3) The initial letters of the correct words in the acrostic will, when read down, spell out the name of a prominent person the Acrostician.

- A 183 47 103 149 163 135 39 73 3 217
65 157 27 51 83 13 139 209 French statesman noted for his craftiness (10-8).
- B 45 179 161 123 87 A group or series of six.
- C 11 23 101 75 201 35 213 29 173 125
To bring about.
- D 193 197 203 19 69 31 155 171 Obstruct.
- E 15 177 85 41 7 189 A metrical foot.
- F 43 49 223 151 121 Dates of persons' deaths.
- G 133 57 37 141 A small European freshwater fish.
- H 77 109 169 63 187 219 25 Something taken out.
- I 165 1 71 95 21 175 59 Longpins used in cooking.
- J 33 181 145 199 97 55 195 Turns something towards an object.
- K 129 91 117 Stood for election.
- L 137 53 205 61 Units of energy
- M 143 9 221 211 185 "The priest continues what the _____ began." Dryden, "The Hind and the Panther."
- N 17 191 215 207 225 105 Long-legged birds.
- O 5 81 167 153 Behold!
- P 131 89 93 "For ever piping songs for ever _____." Keats, "Ode on a Grecian Urn."

1	I	2	3	A	4	5	O	6	7	E		9	M	10	11	C	12	13	A	14	15	E							
		17	N			19	D			21	I			23	C			25	H			27	A			29	C		
31	D	32		33	J	34		35	C	36		37	G	38		39	A	40		41	E	42		43	F	44		45	B
		47	A			49	F			51	A			53	L			55	J			57	G			59	I		
61	L	62		63	H	64		65	A	66				68		69	D	70		71	I	72		73	A	74		75	C
		77	H							81	O			83	A			85	E			87	B			89	P		
91	K	92		93	P	94		95	I	96		97	J	98						101	C	102		103	A	104		105	N
						109	H															117	K						
121	F	122		123	B	124		125	C					128		129	K	130		131	P	132		133	G	134		135	A
			137	L			139	A			141	G		143	M			145	J							149	A		
151	F	152		153	O	154		155	D	156		157	A	158				160		161	B	162		163	A	164		165	I
		167	O			169	H			171	D			173	C			175	I			177	E			179	B		
181	J	182		183	A	184		185	M	186		187	H	188		189	E	190		191	N	192		193	D	194		195	J
		197	D			199	J			201	C			203	D			205	L			207	N			209	A		
211	M	212		213	C	214		215	N	216		217	A			219	H	220		221	M	222		223	F	224		225	N

ACROSS

1. Subject of opus by the Acrostician.
9. What a saint might do to combat evil as Ugo does (3,4).
31. Law to keep dentists employed? (1,5,3,1,5).
61. Makes tea on rocky hillsides.
68. The stranger devoured to make stranger.
91. Will the ewe swear in our former state? (2,2,4).
101. Cinemas slim if I leave.
121. Paste too much.
128. Favorite color of the Duke of Wellington (4,4).
151. A tear broken in ties for agreements.
160. Ousts from former charms, they say.
181. Improved relatives or finer narrations? (6,9).
211. Let the dust die when conned.
219. Resist quietly and stick to it.

DOWN

2. Tests each shortly the things they will.
4. Tearful girl found in with a decoration last.
6. Gape and shed ice.
10. Not active unless you cast it.
12. Understanding of a pilot's punishment?
14. Most ate the plant stalk.
23. What you find to use in retirement?
94. Pulled out a plot of land in the middle.
122. The Nez Perce point briefly to some objective impression.
128. Part of the foot necessary for marching well?
130. Obsolete surplus?
134. Every limit when Acrostickler author finds a shilling and a penny (3,4).
141. 31 across might be described as such a law.
162. If you get sick in an afterthought, bring these.

BATMAN Tarzan

My &
am
Sweet (aps)

ARE BACK!

Whose turn is next? Tom Mix, Richard Dix, Doc Savage, "The Music Goes 'Round and 'Round," Rin Tin Tin, Vic and Sade, The Literary Digest, the N.R.A.? Find out in P.S.—the new magazine that makes it fun to remember.

P.S.

On sale now. 60¢ at your newsstand. Or \$3 for a one year subscription (6 issues) from Mercury

Publications, 347 East 53rd St., N.Y., N.Y. 10022.

ZIP CODE IS FOR EVERYONE.
USE IT FOR BOTH BUSINESS
AND PERSONAL LETTERS.

NOT FOR CHILDREN

(If there is any English word that you
cannot tolerate, do not buy this record)



"1601"

The great American minstrel Richard Dyer-Bennet reads Mark Twain's outrageously funny Elizabethan sketch (unexpurgated).

On the other side are songs (unexpurgated) in the same free spirit.

"Dyer-Bennet has produced a masterpiece. He luxuriates in Twain's re-creation of a bygone era, when morals were lax and the pleasures of the flesh fit subjects for learned gibe. The result is excruciatingly funny, aesthetically right . . . The ribald American and British songs admirably complement the reading . . . as hilarious and uninhibited a collection as ever was recorded."—American Record Guide

"Uncompromising honesty—high artistry."—High Fidelity
"A delightfully bawdy disc (for adults only)." —Everett Helm, Musical America

Dyer-Bennet Records Dept. R-2
P.O. Box 235, Woodside, N.Y. 11377

☐ Please send _____ copies of "1601". I enclose \$4.79 per record, check or money order.
Add 50¢ per record, for shipment outside U.S.A.
☐ Send free catalog of all Dyer-Bennet Records

name _____

address _____

city _____

state _____

zip _____

decidedly fits the crime: Nicholas is condemned to watch a pornographic film starring Lily Montgomery and, still strapped to a rack, to observe her in a real act of copulation. But even this is far from the end of his trials, or ours. The reader whose curiosity equals that of the hero (and he must surely be a masochist) follows Nicholas through further ordeals, all directed at his rehabilitation. When the novel ends, as it was bound to do, in a whopping anticlimax, it is hard to say whether relief or resentment predominates.

IF THE CASE against Nicholas as a man was clear-cut, the case against Fowles as novelist is less so. Despite the preposterous assumptions of his story, he does induce avid suspension of disbelief for long stretches of lucid prose. Both his narrative skill and his intellectual pretensions are exceptional; the former deserves and the latter demand serious consideration.

As a technician Fowles commands respect even though, or rather because, his mode is conventional. His effort, here and in the morbidly ingenious *Collector*, to stretch the limits of realism by use of fantastic subject matter merits applause. Facile at invention and style, Fowles easily fulfills the external requirements of fiction, and by so doing provokes us all the more with his internal failures. Like a vaudeville magician himself, he seems hopeful that quickness of the hand will deceive the mind.

His pretension to something more than entertainer is, however, registered in an introductory quotation. This claims that the popular definition of "magus" as "mountebank in the world of vulgar trickery . . . has the same correspondence with the real symbolical meaning that the use of the Tarot in fortune-telling has . . . to the secret science of symbolism."

If we take this hint seriously and seek religious allegory in the godlike actions of the magus, we must call Fowles's novel irreverent, for his magician is at best a second-rate miracle worker who, although wealthy enough to play what he calls "the godgame," resorts to fake Modiglianis when he wants to im-

press his victims. On the other hand, if we pursue another of the novel's erudite suggestions, we may consider it a philosophical metaphor and Fowles "a sort of Empson of the event." In that case, too, we must blame the novel, for as a metaphor is it not only overextended but hopelessly mixed, a jumble of vast platitudes neither systematized nor disguised by their elaborate staging.

If, in last resort, we simply judge the novel at face value as a story of sin and redemption, we can grant it originality and yet find that it lacks the dimension implied by its massive paraphernalia. At this level the novel fails in elementary human terms, for Nicholas never justifies the care lavished on him by heroine, magician, or author. From first to last, he is mean, petty, commonplace, a bore. With Nicholas as target for miracles, it must finally be said that the godgame is not worth the candle.

The Poet As Critic

ALFRED WERNER

THE PAINTER OF MODERN LIFE, AND OTHER
ESSAYS, by Charles Baudelaire. \$6.95.

ART IN PARIS 1845-1862, by Charles Baudelaire. \$7.95. Phaidon Publishers; distributed by the New York Graphic Society.

Art criticism got off to a start only in 1759, when Denis Diderot, the brilliant man of letters, began to review the mammoth exhibitions called *Salons*. His reviews, also called *Salons*, are still readable—one wonders how many of today's reviews will be two centuries hence! The actual father of modern art criticism, however, was the Symbolist poet Charles Baudelaire, whose lengthy but never boring surveys of art in Paris under Louis Philippe and then under Napoleon III are now at last available to us, superbly translated and edited by Jonathan Mayne, in two well-designed and well-illustrated volumes.

Picasso once argued that it would be better if all critics were poets, and wrote poetry instead of pedantry. Baudelaire, however, felt that every