

THE REPORTER Puzzle

DIRECTIONS

Acrostickler® No.156

by HENRY ALLEN

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- 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.

1	2	F	3	4	K	5	6	A	7	8	B	9	10	J	11	12	I	13	14	G			
16	E			18	A		20	E		22	G		24	F		26	C		28	K		30	A
31	32	I	33	34	F	35	36	G	37			39	40	H	41	42	B	43	44	I	45		
46	H			48	F		50	F		52	F		54	D		56	I		58	I		60	F
61	62	F	63	64	A		66	J	67	68	F	69	70	I		72	E	73	74	F	75		
76	K			78	I		80	H		82	H		84	E		86	F		88	F		90	E
91	92	H	93	94	H	95	96	I	97			99	100	B	101	102	I	103	104	F	105		
106	I						110	K								116	E					120	I
121	122	B	123	124	F	125	126	C	127			129	130	A	131	132	E	133	134	I	135		
136	C			138	E		140	E		142	E		144	A		146	I		148	D		150	G
151	152	F	153	154	H		156	F	157	158	B	159	160	E		162	G	163	164	C	165		
166	A			168	D		170	A		172	F		174	E		176	H		178	J		180	B
181	182	G	183	184	D	185	186	H	187			189	190	F	191	192	E	193	194	A	195		
196	G			198	B		200	I		202	H		204	G		206	C		208	B		210	H
		212	F	213	214	K	215	216	C	217	218	E	219	220	I	221	222	B	223	224	J	225	

- A 30 166 6 144 130 194 18 64 170 A
pike-like marine fish of the genus Sphyrana.
- B 100 158 180 122 42 208 198 222 8
"The excellency of every art is its _____," Keats, Letter to G. and T. Keats.
- C 26 126 216 206 164 136 Tenants.
- D 148 184 168 54 Place, stead.
- E 90 16 20 218 132 140 72 138 84 174
116 192 142 160 Very small flow of a certain liquid (7,2,5).
- F 156 152 212 52 60 2 68 86 62 50
190 74 48 34 104 124 172 24 88
Kind of crown made from layer of a kind of shell (6,2,5,6).
- G 22 162 204 14 182 150 36 196 Fat, roly-poly youth (5,3).
- H 154 210 82 40 94 80 46 186 176 92
202 A national park.
- I 220 120 12 32 134 106 146 56 200
44 70 58 78 96 102 Make the meaning clearer (7,3,5).
- J 66 10 178 224 "Beside the ungather'd _____ he lay, His sickle in his hand." Longfellow, "The Slave's Dream."
- K 76 4 110 214 28 A young mackerel not over six inches long.

ACROSS

1. Real estate comes erect and it's correct at first! (8,6).
31. Kind of medicine for the opera, doctor.
39. Kind of mistake a bundler will make.
61. Airplane that pads about.
66. Overheads with a central exclamation.
72. Russian river found about in a rutty bit of soil.
91. Back someone inside, I hear.
99. This region is a first-class isle.
121. Told something to those who are in the same family?
129. Flowers for an actress.
151. A mug for a boy.
156. Kind of house that's not quite Norman.
162. How I feel when down and out in Paris.
181. A slicer with tea for widows.
189. The final deed before the final curtain (4,3).
212. Rests and uses scuba gear (5,1,8).

DOWN

1. Job of the Acrostician (5,9).
3. What I across may pertain to for us (3,4).
5. A country in the tale I relate about it.
7. How the British feel fit at the highest point on the golf course? (3,4).
9. Strips again and turns back.
11. Fill the gourmand and he loses a ton, paradoxically.
13. Prayers due me, little saint! (2,5).
30. A letter for a staple diet (5,3,6).
80. Pen the correct answer, they say.
86. A sudden blaze is heard with a knock for it.
123. O! A libel of a flower!
127. The place for deceased mariners? (4,3).
129. Kind of iceberg that may threaten audibly.
133. How to pay with no credit (3,4).
170. The pain in a Bach etude for organ.
176. Classical mountain with World War II secret organization first.

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JOHN J. BORGHI
General Manager

when at the age of twenty-seven he first applied to the Salon. A visitor to the Philadelphia exhibition might reach the conclusion that Manet could not possibly have had any difficulties with the authorities or with the guardians of public morals. Portraits, the life in the cafés, race-tracks, bullfights, marine views, vistas of Venice, bouquets of flowers, still lifes—could any subjects be more harmless?

But a small watercolor (now owned by the Greek multimillionaire shipowner Stavros Niarchos) recalls one of the great art scandals of nineteenth-century France. This was the final sketch for the major oil "Olympia" and shows a recumbent naked woman; a Negro servant girl brings her flowers; a black cat lies at the foot of her bed. Today it would be startling only to boys of five. But when "Olympia" was shown at the Salon in 1865, it was necessary to assign two policemen to guard the picture against the assaults of angry visitors, who would tolerate lush female nudes only if they had been painted by old masters and placed in a mythological setting. Manet, that well-bred gentleman from a highly respected family, had not wanted to shock for the sake of shocking, but he did not feel that he had to make concessions to the absurd taboo that a completely naked woman could be portrayed only if she was called Venus or Diana.

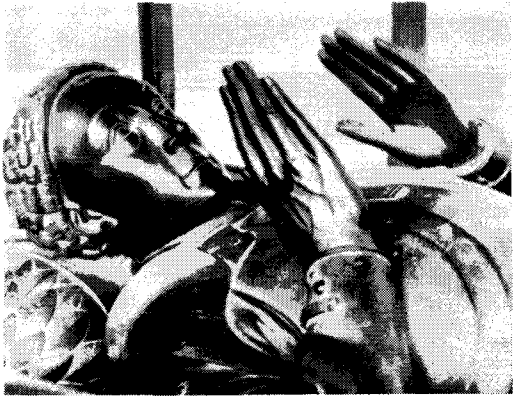
"Olympia," dubbed a "female gorilla" by one angry critic, eventually landed safely in the Louvre, or rather in that part of it called Jeu de Paume, reserved for nineteenth-century innovators. The French did not send the original to Philadelphia, nor did they send "*Le Déjeuner sur l'herbe*"—a nude woman sitting beside two fully dressed men, with another flimsily dressed woman in the background—which had scandalized Paris in 1863. (They did send the exquisite portraits of two fascinating ladies: Lola de Valence, a Spanish dancer who inspired Baudelaire to a poem, and Nina de Callias, celebrated hostess whose circle included Mallarmé, Verlaine, and Anatole France.) But it is safe to say that the vast majority of pictures currently displayed in Philadelphia

were first greeted with reactions that ranged from puzzlement to downright hostility. One must read *Manet and His Critics*, by George Heard Hamilton, to learn how throughout his career the artist was treated with scorn by the majority of influential critics. Unfortunately, unlike so many of his colleagues, he yearned for official recognition. While he was represented at the Salon—which kept out the Impressionists—he received awards only twice, an honorable mention at the beginning of his career and a second-class medal toward its end. Manet was finally elected to the Legion of Honor, but this recognition came late, two years before his death.

IF MANET had only twice violated the pruderies of his period, why did nearly every one of his pictures create such a stir? For the very reason we still find him exciting after so many decades: Manet was the first modern painter. (This honor might have gone to Géricault, but he died young.) Most of the fashionable mid-nineteenth-century painters of France dealt with history or mythology, or confined themselves to inane anecdotes; Manet fitted the conception of the "*Peintre de la vie moderne*" evolved by Baudelaire. Unfortunately the poet, though a friend of Manet, did not really have eyes for his art and bestowed the title "Painter of Modern Life" upon a mediocrity named Constantin Guys. Yet the fine words he wasted on Guys can be fully applied to Manet:

... he goes and watches the river of life flow past him in all its splendor and majesty. He marvels at the eternal beauty and the amazing harmony of life in the capital cities, a harmony so providentially maintained amid the turmoil of human freedom. He gazes upon the landscapes of the great city—landscapes of stones, caressed by the mist or buffeted by the sun. He delights in fine carriages and proud horses, the dazzling smartness of the grooms, the expertness of the footmen, the sinuous gait of the women, the beauty of the children, happy to be alive and nicely dressed; in a word, he delights in universal life."

A major reason that Manet so distressed Parisians with even his



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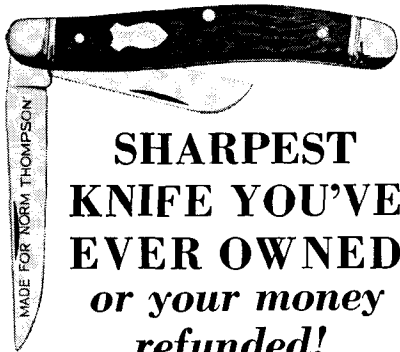
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most "harmless" pictures was just this: that he created pure paintings rather than literature or "reportage," as the minor artists did. In Philadelphia on loan from Boston is one version of "The Execution of Emperor Maximilian"—with patches of brilliant color but none of the rhetoric and editorializing with which another painter might have reacted to the assassination of the Hapsburg prince in Mexico. It is a "cool" picture in the sense that it does not make a demand on our emotions—or not directly. His "View of Holland," in fresh, robust colors, is not the kind of "Dutch" painting art lovers of the period would have expected. For if he was, to a degree, a conformist as a man, Manet was utterly unconcerned with academic tradition as a painter. True, he too had learned to pose his model in the studio where the dim light falls through the window, and he too had made use of the slow transition from light to shade that gives the impression of roundness and solidity. But he would have preferred to have his nude models pose in the fields. He liked the streets of Paris and the surrounding villages where, in the open air, gradations from dark to light are not perceptible, where only harsh, strong contrasts are to be found.

He had gradually shed all the conventions he had acquired at the schools, realizing that a painter might just as well put on canvas what he sees rather than what he knows. In the full light of day round forms often do look flat, like colored patches; we do not take in details, we focus only on one spot, while all the rest often looks to us like a jumble of disconnected forms. What Velázquez, Hals, and the Venetians knew but what the French academicians had forgotten, Manet rediscovered for himself—the secret of synthetic painting, of creating forms through color rather than through lines (which do not exist in nature). Those great masters knew what escaped *les professeurs*: that the eye creates its world by swift interpretation of the most significant indications of masses rather than by minute observation.

From one picture to another, Manet grew freer and freer, his brush became swifter, the execution

broader, his hand more and more spontaneous. All half-tones disappeared, color became increasingly light and bright, the opaque shadows were reduced, the atmosphere intensified, the outline indicated by color only. Far from competing with photography, he proved that he could set a scene with more vivacity than any lens could.

ONE HUNDRED years ago, at the Paris Exposition, Manet put up a wooden pavilion to show his pictures there rather than submit them to the hostile Salon jury. Citizens took their families there for amusement. Many painters came, too: "They all went wild with laughter," recalled Antonin Proust. But Emile Zola had the courage to write: "We laugh at Monsieur Manet; it will be our sons who go into ecstasies over his canvases." (Public opinion forced Zola's paper to drop his art column.) Among the faults Manet was charged with was that he never finished his pictures. Mallarmé gave the right answer: "What is an 'unfinished work,' if all its elements are in accord, and if it possesses a charm which could easily be broken by an additional touch?"

The visitor to the Philadelphia Museum will note quite a few pastels; most of them are from Manet's last years when, suddenly, locomotor ataxia made it impossible for him to stand at the easel. By the summer of 1882 he was barely able to walk. By the spring of 1883 he had completely lost the use of his legs. On April 19 of that year he underwent amputation of his left leg, and eleven days later he was dead.

Museums and private collectors from many countries contributed to the success of this exhibition. We can be proud that some of the finest Manets are owned by museums in this country, notably the Art Institute of Chicago, the National Gallery in Washington, and New York's Metropolitan Museum. The visitor will gladly accept the critic Duret's verdict: "Manet did not see as others saw; he and they perceived the same image differently . . . he saw the world in a brilliance of light to which other eyes were blind." Thanks to Manet, we are no longer blind to this brilliance.



“Our slow world
spends its time
catching up with
the ideas of its
best minds.”

—WOODROW WILSON, 1890.

THE PAPERS OF WOODROW WILSON

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3

Heaven and Earth In Two Dimensions

JAMES A. MAXWELL

THE BIBLE . . . in the beginning” seems less the product of three such sophisticated film makers as producer Dino De Laurentiis, director John Huston, and script-writer Christopher Fry than the work of a fundamentalist preacher with a magnificent eye for photography. Literalism marks every foot of the film.

The story of Genesis is told in simple black-and-white terms without overtones, with no attempt to find beneath-the-surface symbolic meanings or to explore any of the shaded areas in man’s relationship with his God. Men are good or evil, nothing in between. God—whose off-screen lines are read by Huston with a sibilant voice—is stern, demanding, and merciless to those who offend Him. This simple, uncomplicated approach to the Bible has considerable charm, and certainly reverence and honesty are a welcome relief from the Biblical “spectacles” that have been cluttering the screen for years. Unfortunately, literalism loses its effectiveness after a given period. *The Bible* fails, not because the concept was bad, but because the movie goes on far, far too long.

Because of the excellent photography, skillful direction, and generally fine work of the cast, the two-dimensional treatment does not pall badly until about the last third of the three-hour film. By then, the viewer becomes painfully aware that his mind is running about ten minutes ahead of what is being shown on the screen. Everything has become predictable; he knows exactly how each succeeding scene will be handled, how each character will respond. That last hour goes on and on and on.

Happily, the photography remains impressive throughout the film. From the opening sequence, the creation of the universe, to the final scene of Abraham on a barren hill

prepared to sacrifice his son to God, the camera has been used with honesty, imagination, and power. The wide screen is excellent for conveying such scenes as the lushly beautiful Garden of Eden bathed in golden light, the stark, bitter landscape traversed by Cain fleeing God’s wrath, the Great Flood, the mass migration through the desert, and a flight of thousands of birds across the sky. Color is used magnificently without ever being permitted to intrude on the immediate business at hand.

WITH a few exceptions, the acting is on a high level. Two of these exceptions are to be found in the Garden of Eden. Michael Parks as Adam and Ulla Bergryd as Eve are a handsome pair who photograph beautifully in the buff (including unexplained navels), but



that is about their only contribution. For example, when they eat the forbidden fruit and the musical sound track rises to an almost deafening crescendo to underline a great climax, the young actors look for all the world like a nice young couple who have sampled one of Howard Johnson’s more exotic ice creams and can’t quite decide whether they like it or not.

Soon, however, Richard Harris retrieves the situation with his intense portrayal of Cain. But the picture doesn’t reach full stride until Noah (John Huston) and the animals

appear. Except for a few coy moments, the building of the ark, the marching in of the animals two by two, and the Flood are the high points of the film. Huston plays Noah in exactly the right key: an earthy, simple God-fearing man with enough sense of humor to make his unlikely undertaking believable. His obvious ease and empathy with the animals results in a number of the film’s most memorable scenes.

Stephen Boyd is a strong and arrogant Nimrod in the episode devoted to the building of the Tower of Babel, but the sequence adds little to the film beyond demonstrating director Huston’s skill at deploying thousands of extras, and making the picture’s announced budget of six million dollars seem fully believable.

George C. Scott, as Abraham, and Ava Gardner, as Sarah, fill the central roles in the final part of *The Bible*, and both turn in excellent performances. However, Miss Gardner’s somewhat Semitic features come as a shock since all the other leading parts from Adam to Abraham are filled by Anglo-Saxons. (“What’s that Jewish girl doing in a picture about the Old Testament?” my companion whispered during Sarah’s first appearance.) Peter O’Toole is responsible for a trio of well-defined characterizations as the Three Angels or Heavenly Messengers. A simple bit of movie legerdemain makes the feat possible: when O’Toole is speaking as one of the Angels, the other two parts are filled by actors who keep their faces covered.

The scenes involving Scott, Miss Gardner, O’Toole, a host of supporting players, and thousands of extras are filled with action: mass migration, battles, carnage, lovemaking, the wicked carryings-on of Sodom and the destruction of that city apparently by an atomic bomb, to judge by the familiar mushroom cloud that appears above the site.

However, by the time all this is taking place, ennui is beginning to mount for the viewer. There is nothing basically wrong with any of the episodes. The problem is simply one of asking the audience to suspend judgment, to maintain its childlike wonder for too long a period.