

KINGSLEY DOUBLE-CROSTIC NO. 1083

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. Common cosmopolitan weed, *Polygonum aviculare*.
 B. Fragrant volatile distillate.
 C. What Xenophon's Greek soldiers shouted on arriving at the Black Sea.
 D. What comes up for the winner.
 E. English author, "Tragedy of Lord Kitchener," 1921 (1852-1930).
 F. Undue precipitancy in word or action.
 G. With "best," official title of top dog (comp.).
 H. Frances Wright's Community project near Memphis, 1825-30.
 I. Describing women's formal evening gloves (comp.).
 J. French portraitist, 1755-1842; more than twenty of Marie Antoinette, etc. (comp.).
 K. Right there (3 wds.).
 L. Home port of the whaling ship Pequod.
 M. Souse.
 N. One of the princes entitled to take part in choosing the Holy Roman Emperor.
 O. Reverberate (comp.).
 P. Early 18th-cent. Venetian violinist and composer, esp. of violin concertos.

WORDS

172 163 171 54 213 108 194 132 204

41 127 19 121 126

149 202 89 74 132 186 11 50

140 129 6 60 195

16 115 68 158 151

157 78 39 167 184 137 4 36

10 165 192 25 215 35

65 116 148 170 203 214 179

112 155 198 34 175 8 106 217 45 139 2

71 183 66 200 189 32 210 190 142 120 37

31 1 5 63 80 53 58 14 46

153 61 24 7 69 103 18 100 162 91

144 70 38 212 83 55

23 33 3 79 193 131 92

208 168 72 22 47 161

51 109 105 187 84 166 211

DEFINITIONS

- Q. Heroine of "Wuthering Heights."
 R. French engineer, founder of aerodynamics; designed locks for Panama Canal (1832-1923).
 S. Describing an area temporarily marked for exclusion of the general public (comp.).
 T. Tributary of the upper Hudson River, its lake, a village, an Adirondack peak—all very scenic.
 U. Tree gardens.
 V. Having escaped enervating influences.
 W. Formula or significant phrase used for effect by one having only superficial knowledge of a subject.
 X. Well-known nursery character thought to have been originated by Goldsmith (comp.).
 Y. Lake, partly in both Maine and N.H., source of Androscoggin River.
 Z. To reject or mark as spurious.
 Z.¹ Scene of Napoleon's victory over the Austrians, 1796, in NE Italy.
 Z.² A "Trail" highway 3400 miles westward from Plymouth Rock to Seattle, Wash.

WORDS

26 12 146 117 57 178 164 99

9 73 124 95 28 199

188 134 86 48 102 104 136 206

29 201 182 90 125 93 82

114 27 209 75 122 52 133 138

173 81 44 49 76 135 110 119 56

145 197 181 118 160 177 207 216 159

154 30 43 67 97 17 191 176

21 42 87 64 185 94 107

85 96 128 141 180 59 13 156

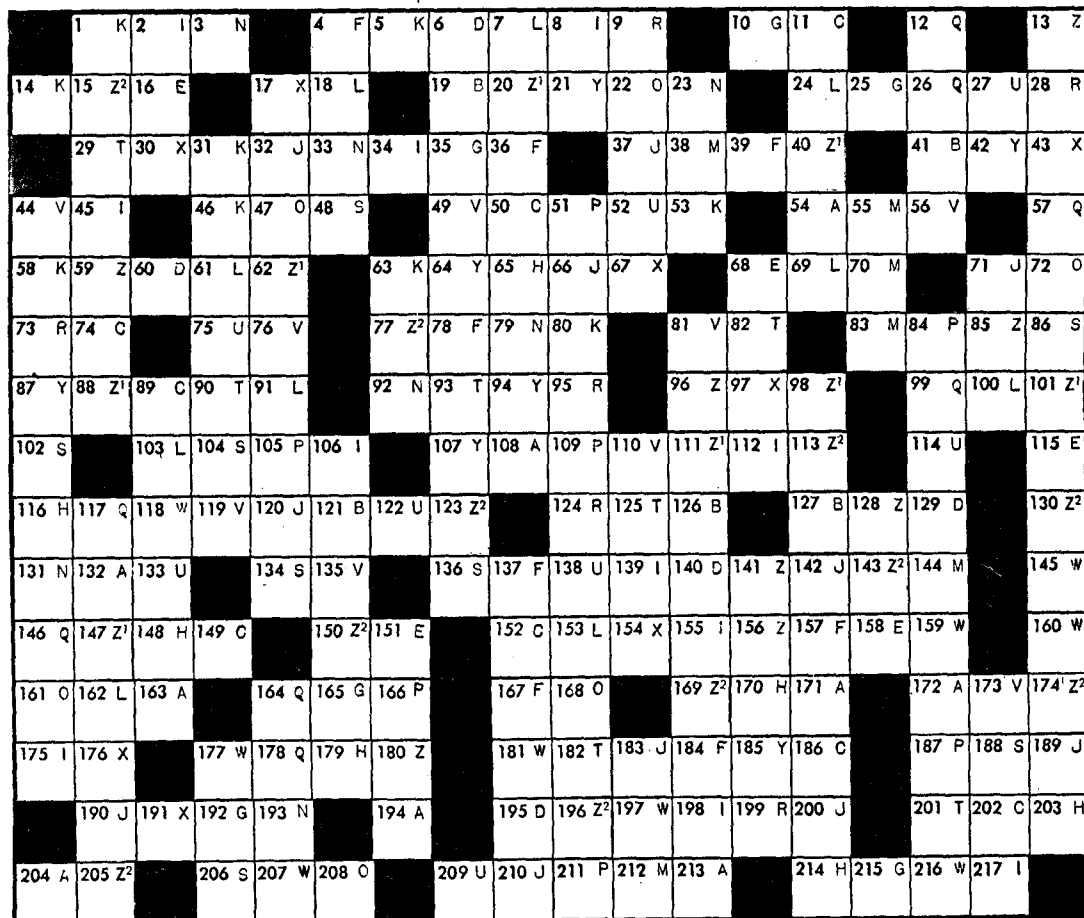
20 88 111 147 62 98 40 101

123 143 130 77 150 169 113 196 174 15 205

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



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

DECEMBER 25, 1954

The Saturday Review

SR/ RECORDINGS SECTION

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MELBA AND I



By JOHN BROWNLEE,
for whom no further identification is necessary, save to say that he is, indeed, the favorite baritone of the Metropolitan Opera.

AS A YOUNG man in Australia, having won a gold medal as "Champion Vocalist," I was singing the "Messiah" with the Melbourne Philharmonic Society when Madame Nellie Melba attended a performance with friends, and was interested enough to come backstage and talk to me. "I should go to Europe to study for opera. Did I have enough money! Was I interested enough to work hard, study languages, learn repertoire, and climb the hard road to success!" At the end of this rapid-fire inquiry from the great *diva* I managed to blurt out some sort of breathless thanks, meanwhile squeezing her hand so hard that I hurt her because of the rings she was wearing. Melba cried out and spanked me soundly. As an afterthought she said, however, that she loved a firm grip. Well, two years later I arrived in London, called on Melba, got some sound advice, and packed myself off to Paris, where my intensive studies began in 1923.

"The word Melba has come to mean more than an artist possessed of per-

haps the most perfect organ of her day. It has come to mean crowded audiences, doubled prices, long packed lines of motor cars and carriages, rows upon rows of waiting footmen, flowers, emotions, a golden superfluity of money, and that touch of solemnity with which we crown our enthusiasm."

The above was written by Filson Young in 1908, and I quote it because I had a first-hand taste of this wonderful adoration when Melba invited me

to sing with her at her farewell to grand opera at her beloved theatre, The Royal Opera House, Covent Garden, in London, June 1926. What a night on which to make a debut! Melba's last Mimi, and my first Marcello, a role that has remained one of my favorites through the years. How can one describe such a night, when the whole of England, from the Royal family down, had come to pay homage to another kind of queen! One will hardly ever see such a galaxy of notables and so many diamond tiaras in an opera house again. The atmosphere was charged almost beyond endurance, and at the end of it all the ovation with all its overtones of love, affection, and adoration, as only the cold English can bestow upon those whom they worship.

This, too, was the closing of an era, long called the Golden Age of Opera, which it was in more ways than one. Looking back, I realize how very fortunate I was to be able to peep into that world, for although only just beginning my career I heard and mingled with many of the great ones, at Melba's fabulous parties in Paris and London—Battistini, Chaliapin, Jean de Reszke, Tetrassini, Mary Garden,



—Courtesy of John Brownlee.

Outside Melba's home: Browning Mummary (tenor), Dame Nellie, John Lemoine (bute), Mr. Brownlee, Claude Kingstone (manager).