

# Triple Play

Continued from page 52

played in the "speak-easies" of the roaring twenties and the music rooms (that is, rooms with a piano) of the red-light districts, they cannot sense, at least as the result of a first-hand experience, what jazz might mean in a historical context.

Not feeling compelled to look at literature or jazz against an overhanging historical and sociological context, "Junior" and Holden are free to examine whatever imaginative work may be in front of them for what it is, not for what it is a part of. That is, "Junior" and Holden, unlike their historically and sociologically encumbered parents, do not rely upon an "Arnoldian" touchstone out of the past as an evaluative measuring stick to determine whether an imaginative work is moral or immoral, or whether it does—or does not—have a right to exist. Thus, "Junior" and Holden are not likely to conclude hastily that a particular jazz record is not worth consideration because its antecedents had evolved from an unhealthy habit. Whether the "cool" trumpet of Miles Davis is to become a part of "Junior" and Holden's past will depend, I believe our sixteen-year-olds would agree, on a purely objective analysis of the work itself as viewed against a backdrop of the present tense. If what Miles has to say is worth being said *right now*, "Junior" and Holden will no doubt keep listening.

As nearly as I can determine, my final—but gentle—push into what might be labeled the "Junior"-Holden-let's-be-objective-school-of-art-appreciation was supplied by T. S. Eliot. In the concluding section of "The Use of Poetry and the Use of Criticism," Eliot has written:

In a play by Shakespeare you get several layers of significance. For the simplest auditors there is the plot, for the more thoughtful the character and conflict of character, for the more literary the words and phrasing, for the more musically sensitive the rhythm, and for auditors of greater sensitiveness and understanding a meaning which reveals itself gradually.

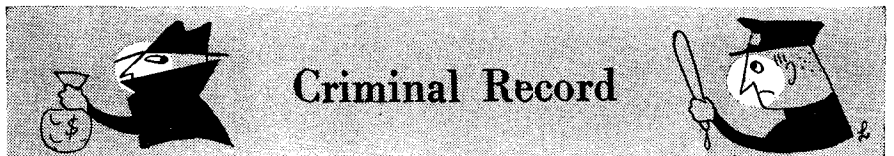
In the phrase *several layers of significance*, Eliot sounds the unmistakable meaning that the reading of a work of art—whether Shakespeare, Emerson, Salinger, or "cool" jazz!—is a highly complex experience, an experience that can't be approached with a mind already cluttered

with too many *things in the way*. For example, to read a play by Shakespeare effectually, the reader must be aware not only of what each word or phrase means in itself, but of what each word or phrase—each line, each page, each scene, each act—might mean in related, but varying contexts. The creative artist, as Eliot implies, deliberately selects words or phrases for their multiple possibilities of meaning. Attempting to provide—rather than avoid—intellectual stimuli for aware readers, the creative artist is simply not a Mickey Spillane grinding out X-equals-only-X, one-dimensional "whodunits."

Ostensibly, Eliot did not have "Junior" or Holden in mind when he suggested that "for auditors of greater sensitiveness and understanding" there is a meaning which reveals itself gradually. At least "The Use of Poetry and the Use of Criticism" was originally written by Eliot as a series of lectures—lectures directed to men of letters, hardly undergraduates. Yet, despite Eliot's feeling that the inner essence of a work is not immediately revealed, I believe that he would not contradict the "prof" in my "New England Renaissance" course who assumed that "Junior" had the power to sense right away what's being said. That is, the sensitive, understanding "Junior" who seems "to sense right away what's being said" is simply not "the auditor" who must patiently await the "mean-

ing which reveals itself gradually." Ten, twenty, thirty—perhaps fifty or sixty years—separate "Junior," who has not yet lost his youthful sensitivity and perceptivity, from the elder "auditor." Understandably, the years that separate "the auditor" from "Junior" have meant to "the auditors" years of famine, feast, war, peace, mowing the lawn, shaving, sleeping, working plus anything else that might fill the daily life of a human being.

QUITE possibly the mature "auditor" cannot completely divorce his mind from the bills-to-be-paid, decisions-to-be-made, trivia-that-would-better-be-but-somehow-can't-be-set-aside, or any of the tangibles and intangibles of daily life *that, if forgotten*, might allow the beholder of a creative work to sense right away what's being said. Yet a sixteen-year-old's freedom to comprehend a work of art, it would seem, ought to be more than an unpleasant reminder to "the auditor" that his youth and the easy understanding of art which belonged to his youth are irretrievably lost. Once the more mature "auditor" achieves, even to a degree, the intense concentration which the unencumbered "Junior" and Holden seem to extend to an imaginative work, perhaps the "meaning which reveals itself gradually" might be perceived not "at once," but a great deal sooner.



**A VICTIM MUST BE FOUND.** By Anne Hocking. *Crime Club*. \$2.95. Black-mailing English nurse gets her come-uppance; Superintendent Austen, CID, and team sort out plethora of suspects. Pleasant semipuzzler, told in words of one syllable.

**A DAY IN MONTE CARLO.** By Martha Albrand. *Random House*. \$3.50. Yank illustrator scours Paris, Riviera, on hunt for Algerian terrorist held responsible for friend's death; beautiful French girl absorbs much of hero's time; evening in casino provides profitable interlude. Orthodox.

**BE CAREFUL HOW YOU LIVE.** By Ed Lacy. *Harper*. \$2.95. Two wrong cops (U.S. metropolis) hoard huge kidnap ransom and await chance to lam; one of them tells own life story in series of convincing flashbacks. Ingenious and effective, with startling terminal twist.

**CAKES FOR YOUR BIRTHDAY.** By C. E. Vuillamy. *British Book Centre*. \$2.95. English village gossip and slanderer, ticketed for extinction, is herself on spot when poison fells prominent citizeness; characters are named Mr. Lumjaw-Puddleboy, Sir Patcham Claydraw, etc. Whimsy all over.

**DEATH OUT OF FOCUS.** By William Campbell Gault. *Random House*. \$2.95. Heavily insured male movie star crashes cliff; cops ponder accident-murder alternative; TV-vs.-pix crisis dominant. Knowledgeable Hollywood number is sensitive, perceptive.

**WHERE THERE'S SMOKE.** By Clarence Budington Kelland. *Harper*. \$3.50. Young NYC fireman (total-recall expert) joins chief marshal's staff as investigator; arson quotient's rise keeps him busy, but love triumphs; villain incredible type, but documentary stuff fine. —SERGEANT CUFF.

# KINGSLEY DOUBLE-CROSTIC NO. 1307

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Beyond control (3 wds.).	119 93 164 138 72 116 185 190 76
B. English Prime Minister at time of the Boston Teaparty (1732-92; 2 wds.).	131 154 55 108 38 142 98 68 4
C. Cambodia plus Laos plus Vietnam.	149 40 102 173 45 153 131 57 156
D. British prince who flourished in mid-5th cent., son-in-law of Hengist.	8 28 125 193 105 43 58 110 186
E. Pranks.	137 78 1 66 172 111 97 178 26
F. Ecstatic.	70 95 79 175 50 167 114 100 160
G. Webster's first def. is "Anything fed to" man's noble animal (2 wds.).	54 41 89 84 144 165 69 46 85
H. Sprightliness, ardor; raison d'être of Disney artists.	81 101 25 118 163 88 103 7 106
I. Antonym of Word H.	127 42 194 122 113 179 155 48 171
J. Dogs used to herd reindeer and as draft animals in Norway.	44 80 36 62 60 22 47 157 130
K. Describing the bridge players opposite the winners of a grand slam.	104 29 192 82 13 156 91 129 50
L. Main thoroughfares.	24 20 39 86 148 134 33 59 71

DEFINITIONS	WORDS
M. Valuing for intrinsic worth.	75 136 123 87 174 32 49 115 191
N. French mathematician and philosopher who caught himself thinking (17th cent.).	170 121 23 74 147 135 3 126 188
O. Location of Mare Serenitatis (3 wds.).	21 139 53 141 5 65 99 109 150
P. Condition of disorder.	195 51 92 177 63 167 9 152 184
Q. Sine qua non.	146 18 10 117 52 112 77 2 35
R. Specifying the long-drawn-out, inconsequential tale, boring to hear (comp.).	176 162 107 151 183 30 187 16 61
S. Japanese money worth, formerly, about a dime (2 wds.).	27 180 166 94 161 132 143 198 17
T. County seat of shire where the highest peak of the Brit. Isles is to be found.	37 96 120 128 159 182 14 31 67
U. Amer. woman poet, asso. with Bret Harte, poet laureate of California, 1915 (1842-1928).	15 56 189 11 145 168 124 140 133
V. Rare affliction found most often in Negroes, in which red-blood cells are crescent-shaped, often accompanying severe anemia.	64 12 19 198 34 83 6 169 73

## 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 11 of this issue.

APRIL 11, 1959

The Saturday Review