

# KINGSLEY DOUBLE-CROSTIC NO. 1839

Reg. U. S. Patent Office

By Thomas H. Middleton

DEFINITIONS	WORDS	DEFINITIONS	WORDS
A. Inane.	76 87 100 106 113 125 153	N. To mire.	8 56 115 59 21
B. Minor chief or dignitary.	182 207 121 135 143	O. Mountain in Spain, thought to have been the site of the castle of the Holy Grail (var. sp.)	185 64 25 33 47 151 78 68 38
C. Understood by a select few.	144 159 165 180 196 200 209 12	P. Positive principle of Henri Bergson (2 Fr. wds.)	116 84 89 175 36 184 42 120 128
D. Media of romantic divination.	20 40 66 69 79 85 86	Q. Apparition.	29 202 52 178 172 72 93
E. Knocked for a loop (2 wds.)	92 101 111 122 63 148 186	R. Surrounding.	13 62 75 105 190 166 213
F. Magical, esp. with the aid of divine spirits.	191 195 3 14 22 94 110 134	S. Spells, charms.	192 158 197 152 139 41 171 88 83 61 118
G. Excessive reverence for churchly forms and traditions.	163 164 189 208 5 26 35 55 80 156 136		34
	206 123		
H. When Hamlet could "drink hot blood" (2 wds., after "the very" and followed by WORD V.	24 91 74 54 82 157 170 119 194 7 204	T. Grassland with few or no trees.	126 108 9 95 193 48 154 51
	32	U. Hell.	58 129 30 2 77 109
I. One of Robert Burns' names for the Devil (2 wds., "Address to the Deil").	10 45 60 167 162 23 130 145 96 57	V. See WORD H (2 wds.)	138 141 65 211 127 17 160
J. Crucifix.	149 27 44 6	W. Carmelite monks (2 wds.)	81 39 173 142 104 132 73 117 150 15 203
K. "Tired of his dark dominion swung ——" (2 wds.; Meredith, "Lucifer in Starlight").	107 198 37 114 131 168 212 49	X. Guardian of the Holy Grail.	146 169 177 205 103 67 70 50
L. One of a series of metal plates just below the waist in a suit of armor (var. sp.)	1 19 16 183	Y. Parsifal's son.	11 124 18 102 97 155 31 133 112
M. Last; for WORDS I and K, perhaps.	43 188 90 99 4 28 71 161	Z. Town in S. France where the Albigenes held a council in 1167.	147 140 181 187 174 199 46 98
		Zl. Imaginary belt of the heavens; circuit.	210 176 53 137 179 201

## 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.

								1	L	2	U	3	F		4	M	5	G	6	J	7	H	8	N	9	T	10	I						
11	Y		12	C	13	R	14	F	15	W	16	L	17	V		18	Y	19	L	20	D		21	N	22	F	23	I	24	H	25	O		
	26	G	27	J		28	M	29	Q	30	U	31	Y	32	H	33	O	34	S	35	G	36	P	37	K		38	O	39	W	40	D		
41	S		42	P	43	M	44	J	45	I	46	Z	47	O	48	T	49	K	50	X		51	T	52	Q	53	Z <sup>1</sup>		54	H	55	G		
56	N	57	I		58	U	59	N		60	I	61	S	62	R	63	E		64	O	65	V		66	D	67	X		68	O				
69	D		70	X		71	M	72	Q	73	W	74	H		75	R	76	A		77	U	78	O	79	D	80	G		81	W				
82	H	83	S	84	P	85	D		86	D	87	A	88	S	89	P	90	M	91	H	92	E	93	Q		94	F	95	T	96	I	97	Y	
98	Z	99	M		100	A	101	E	102	Y		103	X	104	W	105	R	106	A	107	K	108	T	109	U	110	F	111	E	112	Y			
113	A	114	K		115	N	116	P	117	W	118	S	119	H		120	P		121	B	122	E	123	G	124	Y	125	A	126	T				
127	V	128	P	129	U	130	I	131	K	132	W	133	Y	134	F	135	B	136	G	137	Z <sup>1</sup>	138	V	139	S		140	Z	141	V		142	W	
143	B	144	C		145	I	146	X	147	Z	148	E	149	J	150	W	151	O		152	S	153	A		154	T	155	Y	156	G	157	H		
158	S	159	C	160	V		161	M	162	I	163	G		164	G	165	C	166	R	167	I	168	K	169	X	170	H	171	S	172	Q	173	W	
174	Z	175	P		176	Z <sup>1</sup>	177	X		178	Q	179	Z <sup>1</sup>	180	C	181	Z	182	B	183	L		184	P	185	O	186	E	187	Z	188	M		
189	G	190	R	191	F		192	S	193	T		194	H	195	F	196	C		197	S	198	K	199	Z	200	C	201	Z <sup>1</sup>	202	Q	203	W		
	204	H	205	X	206	G	207	B	208	G	209	C	210	Z <sup>1</sup>	211	V	212	K	213	R														

Solution of last week's Double-Crostic will be found on page 8 of this issue.

JULY 5, 1969

Saturday Review

ANNOUNCING THE

# *Saturday Review*

SEVENTEENTH ANNUAL

# *World Travel Photo Contest*

## Two Grand Prizes

*Color winner:*

### Round-Trip to Tokyo

*Black-and-white winner:*

### Round-Trip to Dublin

PLUS 18 ADDITIONAL CASH PRIZES

Award-winning photographs will again be featured in Saturday Review's annual World Travel Calendar issue. This issue, appearing January 3, 1970, will report forthcoming events of major importance to tourists during the coming year in fifty countries.

The Calendar issue will be fully illustrated by the World Travel Awards photographs. One of the prize winners will be reproduced on the cover of the January 3rd issue.

The winning pictures will be chosen by the following judges, all distinguished in the field of photography:

**Norman Cousins**—Editor, *Saturday Review*.

**Norris Harkness**—Past President, Photographic Society of America.

**Erich Hartmann**—Photographer and visual design consultant for major corporations.

**Grace M. Mayer**—Curator, Edward J. Steichen Archive, Department of Photography, The Museum of Modern Art.

**Margaret R. Weiss**—Photography Editor, *Saturday Review*.

The important thing is to read the complete rules and start sending in your entries now.

Deadline for entries is September 15, 1969

DEADLINE SEPTEMBER 15, 1969 *Saturday Review* 380 MADISON AVE., NEW YORK, N.Y. 10017

#### Contest Rules

1. The contest is strictly for amateur photographers. Anyone is eligible except employees of Saturday Review and The McGraw-Hill Publishing Co., members of their families, and individuals who personally, or any members of whose families, are engaged in the manufacture, sale, commercial finishing, or professional use of photographic goods.
2. Pictures must have been taken after May 30, 1968, in a locale visited on a vacation or business trip away from home.
3. Black-and-white photographs
  - a. Prints must be submitted in glossy prints 8x10 unmounted.
  - b. On the back of the photograph must appear: name and address of photographer; make of camera and film used in taking the picture; date and place it was shot.
  - c. Developing and printing may be done by a photo-finisher or the entrant. No composite pictures such as multiple printing or montages are eligible. No art-work or retouching on prints or negatives from which they are made is permitted.
  - d. No negatives should be submitted.
  - e. No black-and-white prints will be returned.
4. Color photographs
  - a. Color pictures may be submitted as either transparency OR print. Do not submit a transparency and print of the same picture.
  - b. Transparencies must be originals and must be mounted in cardboard only.
  - c. Color prints must be no larger than 8x10 and unmounted.
  - d. Stereos are eligible. Only one transparency need be sent.
  - e. The same data must be given as specified above for black-and-white prints and must be written on the mount of each transparency or on the back of each print.
  - f. Transparencies and color prints will be returned only if accompanied by return postage: a minimum of 12 cents, in stamps or coin. **Do not send self-addressed envelopes.**
5. Saturday Review assumes no responsibility for negatives, prints or transparencies, but reserves the right to publish within its own pages as part of the Awards competition any pictures submitted, whether winners or not.
6. To enter the contest, mail no more than one black-and-white or one color picture to this magazine's World Travel Photo Contest. All entries must be postmarked no later than September 15, 1969, to be eligible for judging.  
**IMPORTANT: No more than one picture may be submitted by any one entrant.**
7. Pictures will be judged on photographic quality and originality in choice and treatment of subject. The decision of the judges will be final.
8. Before receiving a final prize, the entrant must sign a statement that his picture, or any closely similar picture of the same subject or situation, has not been and will not be entered by him in any photographic contest other than the one conducted by this magazine without permission of Saturday Review, and has not been and will not be offered for publication in any manner prior to January 3, 1970. Saturday Review retains first publication rights on winning pictures and the right to use them for promotional purposes.



## The painting that made a marriage legal

Not one person in a thousand suspects the real meaning of this famous double portrait by Jan van Eyck. Actually, it portrays a wedding, and all the fascinating details are symbolic references to the sacrament of marriage.

As John Canaday points out in the first portfolio of the Metropolitan Museum Seminars in Art, the little-dog symbolizes faithfulness; the discarded sandals, humility; and the single candle, the presence of God. Above the mirror, which signifies purity, is an inscription meaning, "Jan van Eyck was here, 1434," written in script proper to a document. For the painting really is a document: a painted marriage certificate!

If you had come across this painting in a museum, would you have understood what the artist was trying to tell you? Or would you have missed the hidden meanings?

A surprising number of otherwise cultivated persons have a blind spot so far as painting is concerned. Visiting a museum, they stand before a respected work of art and see nothing but its surface aspects. It was to help such persons that New York's Metropolitan Museum and John Canaday, art critic of *The New York Times*, created the Seminars in Art, a unique program of assisted self-education in art appreciation.

Each seminar comes in the form of a handsome portfolio, the core of which is a lecture devoted to one aspect of painting. Each is illustrated with many black-and-white pictures and contains twelve large separate full-color reproductions of notable paintings. As you compare these masterpieces side by side, Mr. Canaday's lectures clarify their basic differences and similarities, and so reveal what to look for in any painting you may see.

Soon paintings will be more than just "good" or "bad" to you. You will be able to talk knowledgeably and form your own educated opinion when you visit a gallery or museum. And parents will find themselves sharing their understanding with their children, thereby providing a foundation for a lifelong interest in art.

### Examine the first portfolio without charge

You can study the first seminar by mailing the coupon on this page to the Book-of-the-Month Club, which administers the program for the Museum. You will receive the first of the twelve portfolios, *What Is a Painting?*, for a two-week trial examination. Subsequent portfolios, sent at the rate of one a month, are devoted to realism, expressionism, abstraction, composition, painting techniques, and the role of the artist as social critic and visionary.

If you choose not to continue, simply return the portfolio and your subscription will be canceled. There is no further obligation. But if you are convinced of the program's worth, you pay only \$3.75, plus a small charge to cover mailing and handling expense, for this and for each of the remaining portfolios you accept.

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