

KINGSLEY DOUBLE-CROSTIC NO. 1683

Reg. U. S. Patent Office

By Doris Nash Wortman

- DEFINITIONS**
- A. To whatever degree or extent.
 - B. As noun, a quality ascribed by general usage; as verb, to ascribe definitely.
 - C. One of Byron's Scots, whom he treated along with *English Bards* in a long poem, 1809.
 - D. Make a new apportionment or distribution of.
 - E. Further describing the *ambitious and often quite picturesque liar* Mark Twain tells about in *Private History of a Campaign That Failed*, 1885.
 - F. Working parts of certain agricultural machines.
 - G. At the expense of the establishment at which one is entertained (3 wds.)
 - H. "A tale that is told."
 - I. Parasitic worms found in the intestines, collectively and not as belonging to groups.
 - J. Certain home tasks of the young.
 - K. Fastened; attached physically.

WORDS

20	151	174	135	165	179	117	76	154
83	64	129	115	161	145	34	45	21
78	9	156	126	177	5	214	106	
169	40	107	35	68	30	195	91	98 85
66	190	58	71	92	48	185	122	33 159 7
210	131	105	24	100	119	153		
70	138	121	171	23	196	203	62	209 216
72	182	65	141	6	164	13	53	150
112	47	170	176	57	197	133	59	124 73 16
								212
77	56	49	25	189	205	90	173	215 111
17	104	86	211	4	116	102		

- DEFINITIONS**
- L. Expressing praise.
 - M. The imparting of knowledge or skill.
 - N. A supporting framework, or system of such.
 - O. One of England's outstanding recent statesmen, one of his jobs being to succeed Churchill as First Lord of the Admiralty, 1915.
 - P. Hades; the lower, debased, criminal portion of humanity.
 - Q. Rearranged, packed in, all over again.
 - R. Toothsome named leading soprano of *The Mikado* (comp.)
 - S. The one in charge of circus performances.
 - T. Surreptitious; acting in secret.
 - U. Filled to repletion.
 - V. A serration (2 wds.)
 - W. Wavering.
 - X. An assembly of hearers.

WORDS

26	101	120	186	67	15	94	113	219
42	163	80	19	201	194	37	11	75 146 31
130	8	2	41	178	109	191	61	29 55 149
213	144	158	125	123	137	110		
147	14	36	155	22	202	184	207	88 218
10	97	63	160	38	108	132	52	
192	180	39	96	208	1			
148	82	60	142	193	54	114	175	187 172
79	93	139	200	188	69	157	167	87 43
44	198	18	204	74	51	136	50	181
128	217	32	28	143	166	199	84	
152	99	127	140	81	118	183	27	89 168
12	134	206	46	95	162	3	103	

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 and Third Editions.

				1	R	2	N	3	X	4	K		5	C	6	H	7	E		8	N	9	C	10	Q	11	M	12	X						
13	H	14	P			15	L	16	I	17	K	18	U			19	M	20	A	21	B			22	P	23	G	24	F	25	J	26	L	27	W
28	V	29	N	30	D	31	M			32	V	33	E	34	B	35	D	36	P			37	M	38	Q	39	R	40	D			41	N	42	M
43	T	44	U	45	B			46	X	47	I			48	E	49	J	50	U			51	U	52	Q	53	H	54	S	55	N	56	J	57	I
58	E			59	I	60	S	61	N	62	G	63	Q	64	B	65	H	66	E	67	L	68	D			69	T	70	G	71	E	72	H	73	I
74	U	75	M	76	A	77	J			78	C	79	T	80	M	81	W	82	S	83	B			84	V	85	D			86	K	87	T	88	P
89	W			90	J	91	D	92	E			93	T	94	L	95	X			96	R	97	Q	98	D			99	W	100	F	101	L	102	K
103	X			104	K	105	F	106	C			107	D			108	Q	109	N	110	O	111	J	112	I	113	L	114	S			115	B	116	K
117	A	118	W	119	F	120	L	121	G	122	E	123	O	124	I			125	O	126	C	127	W	128	V	129	B			130	N	131	F	132	Q
		133	I	134	X	135	A	136	U			137	O	138	G	139	T	140	W	141	H	142	S	143	V			144	O			145	B	146	M
147	P	148	S	149	N	150	H	151	A	152	W	153	F			154	A	155	P	156	C	157	T	158	O	159	E	160	Q	161	B	162	X	163	M
		164	H	165	A			166	V	167	T	168	W	169	D	170	I	171	G	172	S	173	J	174	A			175	S	176	I	177	C		
178	N	179	A	180	R	181	U	182	H	183	W			184	P	185	E	186	L	187	S	188	T			189	J	190	E	191	N	192	R		
193	S	194	M	195	D	196	G			197	I	198	U	199	V	200	T	201	M			202	P	203	G	204	U	205	J	206	X			207	P
208	R	209	G	210	F	211	K	212	I			213	O	214	C			215	J	216	G	217	V	218	P	219	L								

Solution of last week's Double-Crostic will be found on page 9 of this issue.

“GOOD ART” or “BAD ART.” what would be *your* judgment?



THE STORM by Pierre Auguste Cot

HERE ARE TWO PAINTINGS, both of the same subject, and both discussed in the first portfolio of the Metropolitan Museum's Seminars in Art program. The one at left was held in the highest critical esteem in the 1880's. Today it would be dismissed by most critics as mawkishly sentimental. The other painting was damned as degenerate in the early part of this century. Now it is considered to be one of the finest examples of expressionist art. If you were unexpectedly asked to judge these paintings, would you be able to express a well-reasoned opinion? Or would you, like so many people, be tongue-tied, fearful of exposing ignorance by making any comment at all? A surprising number of otherwise cultivated persons have a blind spot as far as painting is concerned. Visiting a museum, they stand before a famous work of art and see nothing beyond what the painting is "about"—and frequently they are unsure even of that.



THE TEMPEST by Oskar Kokoschka

Anyone who suffers from this form of bafflement probably never has had the opportunity to take a good art appreciation course at a university or attend a clarifying series of lectures at a museum. It was to remedy this situation that the Metropolitan Museum of Art in New York devised an unusual program of *assisted* self-education in the understanding and appreciation of art. The invitation below is made to acquaint you with the thorough nature of the program and with its unique method of learning by comparison among great paintings.



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PICTURES AS STRUCTURES
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