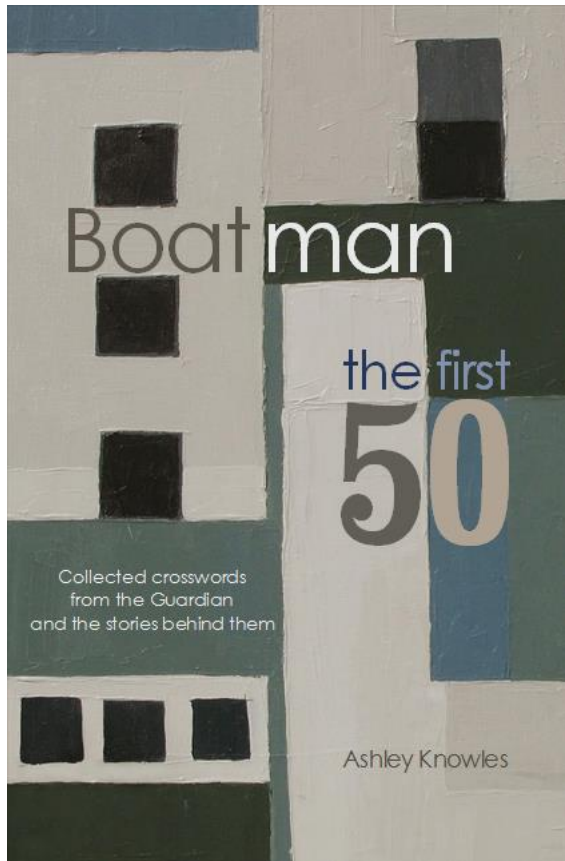


Boatman – The First 50

Collected crosswords from the Guardian and the stories behind them – Ashley Knowles



Fiendish and inimitable, Boatman is widely regarded as one of Britain's most challenging and innovative compilers of cryptic crosswords. In this book, you'll find fifty of his puzzles from the Guardian, with an additional bonus puzzle first published in the online Genius slot.

So much more than a puzzle book, here Boatman tells the story in his own words behind the development of each crossword: how he thought of the theme, the ideas that didn't make it into print and the unlikely coincidences that emerged afterwards. You'll discover his working methods and the lively relationship between setter and editor, enjoy extra teaser clues and hear from the solvers who took the time to comment on the puzzles when they were first published.

All the crosswords in this collection have been freshly typeset to make solving them an even greater joy, with full solutions and explanations of all the wordplay.

Boatman – the first 50 is available direct from boatmancryptics.co.uk or from Amazon and other online and high street booksellers at a price of £10.95.

Reviews of Boatman – The First 50

This is one to savour. Boatman's puzzles are witty and ingenious – and he never forgets that his job is to delight the solver. It is now an extraordinary pleasure to read how his unique mind works. The First 50 is a book I never knew I needed in my life. Gift it to yourself and to the word-lovers in yours.

– Alan Connor, question editor of BBC2's Only Connect and crossword columnist for the Guardian

I think of Boatman as the Kandinsky of setting. His puzzles inhabit their own world and, even if I'm stumped by the odd clue, I could merrily sit staring at them every day.

– Bingybong, Guardian reader

Full Text of Foreword by Hugh Stephenson, Guardian Crossword Editor

This is a unique book of crosswords.

There are countless books of cryptic puzzles in print or online and almost as many books about how to set or to solve them. This one consists of Boatman's first 50 Guardian puzzles, plus solutions. So far, so normal.

What makes the book unique, though, is that he has added to each solution a commentary on how that puzzle evolved in his mind as he was in the process of creating it.

Boatman belongs to that class of cryptic crossword setter who is happiest when there is a theme running through all or most of the clues in a puzzle. But his solutions do not require the solver to have any esoteric knowledge of the theme in question. Boatman puzzles can be solved with pleasure without having to resort to Googling or specialist reference books.

His commentaries on each puzzle's solution describe how, in a good cryptic puzzle, there is a texture and a cohesion that goes beyond simply filling a grid and writing clues that observe the recognised cryptic conventions. Many compilers, especially with the help of modern software, can fill in a grid and write technically acceptable clues. Few, like Boatman, can regularly achieve a cryptic puzzle that leaves the solver genuinely satisfied with the time and effort expended.

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About the Author



Ashley began compiling crosswords for his own amusement under the name Boatman in 1999: his first puzzle was about Mrs B's dog. Pieces for 1 Across magazine followed in 2001, then unwavering support from Tom Johnson at 1 Across and persistent badgering of crossword editor Hugh Stephenson led to Ashley's first crossword for the Guardian, which appeared in October 2008. His fiftieth followed seven years later.

Having lived literally on the sea in Brighton Marina, Ashley can now be found on the other side of the Downs, in Keymer, next to the creative village of Ditchling, with his artist wife, a teenage daughter, one very lazy greyhound and several unappreciated fish. During the week, he is a reluctant commuter; look out for him on the London to Brighton line in the evening, though, and you may find Boatman in his own world, happily compiling.

Quotes by the Author

"Compiling cryptic crosswords may be the most fun you can have on a commuter train without annoying your fellow passengers. You learn to see things differently (though, to be fair, you probably do that already), and you have the pleasure, if you're lucky, of seeing the reactions of your victims. You can enjoy playing the part of the evil genius; but remember, when you imagine yourself torturing those who venture into your mountain lair, that Bond always wins."

"My personal fantasy is of a puzzle in which all of the solutions share a theme, all the clues have a related surface reading (which may or may not subvert the theme of the solutions) and the completed grid can be read to reveal a deeper meaning ... It goes without saying that this is unachievable ... or is it?"

Sample Pages

Across

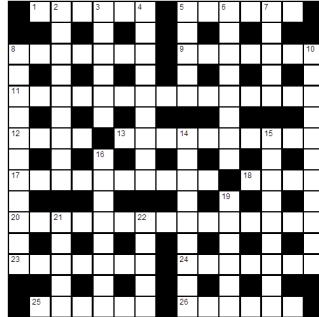
- 1/15** Long odds of tango and cha-cha foes dancing together (1,5,2,1,6)
5 See 10 Down
8 Awful, stumbling hag on dance programme missing trick, you say? (7)
9 Harass people involved in wrongdoing (7)
11 Much to-do from zealotry at heart, on and on, using psychic powers on dead? (1,3,2,4,5)
12 See 10 Down
13 Communicate with those we miss, who bequeath £10? (5,1,4)
17 It's not vital to get tipsy from potion (2,2,4)
18 Séance appears really inexplicable at first but, as you say, it's a fabrication! (4)
20 Blame the frost? He's upset about a Xmas bloom (4,2,9)
23 Morse, perhaps, out in sound and vision (7)
24 Hollowly beatify dead souls? From the start, let them be (7)
25 Phantoms from below, heralded by sulphur (6)
26 Number (one transcending 50) and one of its qualities (6)

Down

- 2** '70s rock instrument used in Wales (9)
3 Perhaps put Boatman in work - a lot of it! (6)
4 Back pointless meeting the man is after nothing? That's a record (3,2,4)
5 It returns the part the Church keeps (5)
6 French perhaps solving solver's one anthem (8)
7 Irrigation for Zimbabwe at last: an answer to prayers sent up (5)
8 Creepy ghoul eats beast, exploits socially unacceptable growth promoted here (11)
10/5Ac/12 Solver taking on psychic sees, as might appear hazily, the power of subliminal suggestion (3,6,2,3,7)
14 After victory, reconstruct (liberate outright) (9)
15 See 1 Across
16 Presented headless first, it's said, for the dead came back (8)
19 Soaring mountain road missing from visitor's haunt (6)
21 A historic drink at pub (5)
22 Potions said to cause livid hue (5)

Spooked

35



First published as Guardian cryptic crossword No 26,129 Thursday 12 December 2013

Boatman must respect one showing Spooner's supernatural wit (10)

Hugh suggested that I might like to try setting a ghost theme, by which he meant that a theme doesn't have to announce itself in the clues; it can emerge ghost-like from the solutions. I thought it might be fun if the ghostly message turned out to be about ghostly messages.

There are certainly plenty of set phrases that contain the word "ghost". A GHOST THEME wouldn't fit any of the Guardian grids, but A GHOST THEME'S would, and that led me to think about related concepts. A GHOST OF A CHANCE came quickly, but I worried about THEME'S until I realised that it might be hidden in a longer phrase. And so THE MEDIUM IS THE MESSAGE came to be both the message and a comment on the medium by which the message was communicated, in something of the spirit of McLuhan's far-reaching comment on the relationship between form and content.

Even then, I had two alternative fills – the first three rows in the other contained A GHOST THEME'S TINY TIM DISMAY'S EBENEZER SCROOGE, which was tempting to say the least, especially as the puzzle was to be published just before Christmas, but I couldn't think of a way to clue the Christmas Carol solutions without giving the game away, and I liked the ESP references in this version, which worked well with the "medium" aspects of the theme. The top two rows of the final grid suggest an echo of the original intent.

You can see the final result as a gentle meditation on ghosts, ESP and mediums, but Aztobesed and SumaHu got the point, discussing the business of the medium and the message in theguardian.com and concluding that one of the characteristics that distinguishes a work of art from, say, craft is that an artwork has a life of its own, in which ideas can come to the fore that its author could not have placed there consciously.

In 1/15 and 8 Across, I may have been watching Strictly Come Dancing while I was setting this one – Mrs Boatman certainly was. Concerning 2 Down, I played a glam organ in the 1970s, before I discovered the piano. Curiously, the younger Mrs Boatman was growing up there at the time.

Solution to teaser clue: COASTGUARD
 Spoonerism = GHOST CARD

Spooked

35



Across

- 1/15** (TANGO + CHA CHA FOES)*, **8** HAG* + Strictly, **9** MEN inside TORT, **11** zeALOTry + ON + ON + ESP + LATE, **13** double definition, **17** (FROM POTION)*, **18** Séance Appears Really Inexplicable (it's a fabric, Asian!), **20** (BLAME THE FROST HE)*, **23** homophone = INSPECTOR (he's out, so he's not IN), **24** Beatify + GONE + S(ouls), **25** HADES after S, **26** E (e is transcendental) + L + EVEN.

Down

- 2** GLAM + ORGAN, **3** I inside (OP + TON), **4** TRYST - S + O + HE + LP, **5** IT reversed + THE Semi-&Lit, **6** homophone = YOU'RE A PAEAN, **7** zimbabwe + AMEN reversed, **8** GHOUL* containing ASS + USES, **10/5Ac/12** THEE containing MEDIUM + (SEES AS MIGHT)*, **14** V + LIBERATE*, **16** HOSTED after RIP, **19** ALP reversed + GUEST - ST, **21** ALE + PH, **22** homophone = BRUISE.

Once wrote a critique of an early Picasso painting in which I found more symbolism than he could ever have intended
 SumaHu