

# ***IQ Nexus Journal***

**Vol. XV, No. 1/ March 2023**

<http://iqnexus.org/>

## ***Featuring:***

**Louis Sauter  
David Udbjorg  
EAP  
and others**



# **Giant iceberg breaks away from Antarctic ice shelf**



## ***Inside***

**7 Fine Arts**

music, poems, visual, gallery

**Science & Philosophy**

papers, essays, dialogues, reviews

**Puzzles, Riddles & Brainteasers**

sudoku, matrices, verbals

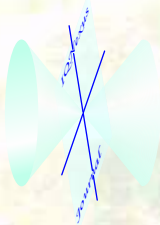
**IQNJ Calendar**

24 January 2023

24 October 2022

*Online Journal publishing the works of the members of IIS, ePiq & Isi-s Societies, members of WIN*





***IQ Nexus Journal editorial staff***

*Publisher/Graphics Editor... ..Stanislav Riha*

*English Editor.....Jacqueline Slade*

*Web Administrator & IQ Nexus founder.....Owen Cosby*

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**Website; <https://iqnexus.org/>**

*Non-members' contributions are welcome and every contribution has to be accompanied by an introduction from the contributor.*

## ***IQ Nexus Journal***

*was created to publish creative endeavours for members of the IIS, ePiqs and Isi-s web based societies as well as guests of other societies and invited non members..*



***This issue features creative works of:***

*Listed alphabetically;*

***Alena Plíštilová  
Anja Jaenicke  
David Udbjorg  
Edgar Allan Poe  
Hélène Sauter  
Jason Munn  
Jaromír M Červenka  
Louis Sauter  
Marilyn Grimble  
Mark van Vuuren  
Stanislav Riha  
Xavier Jouve***

## **COVER PAGE**

## **Giant iceberg breaks away from Antarctic ice shelf**

[https://www.esa.int/Applications/Observing\\_the\\_Earth/Copernicus/Giant\\_iceberg\\_breaks\\_away\\_from\\_Antarctic\\_ice\\_shelf](https://www.esa.int/Applications/Observing_the_Earth/Copernicus/Giant_iceberg_breaks_away_from_Antarctic_ice_shelf)

Satellite imagery confirms an enormous iceberg, around five times the size of Malta, has finally calved from Antarctica's Brunt Ice Shelf. The new berg, estimated to be around 1550 sq km and around 150 m thick, calved when the crack known as Chasm-1 fully extended northwards severing the west part of the ice shelf.

This crack was first revealed to be extending in early 2012 after having been dormant for some decades. After several years of desperately clinging on, image data from the Copernicus Sentinel missions visually confirm the calving event.

*Special thanks to **Jacqueline Slade** for her great help with English editorial work and **Owen Cosby** For reviving and restoring Infinity International Society and establishing IQ Nexus joined forum of IIS and ePiq and later ISI-S Societies for which this Journal was created..*

*"Even though scientist are involved in this Journal, I and all involved in the IQ Nexus Journal have tried to keep the content (even though it is a Hi IQ Society periodical) on an ordinary human level as much as possible. In fact, is it not the case, that - to be a human being is the most intelligent way of life?"*

*Stanislav Riha*

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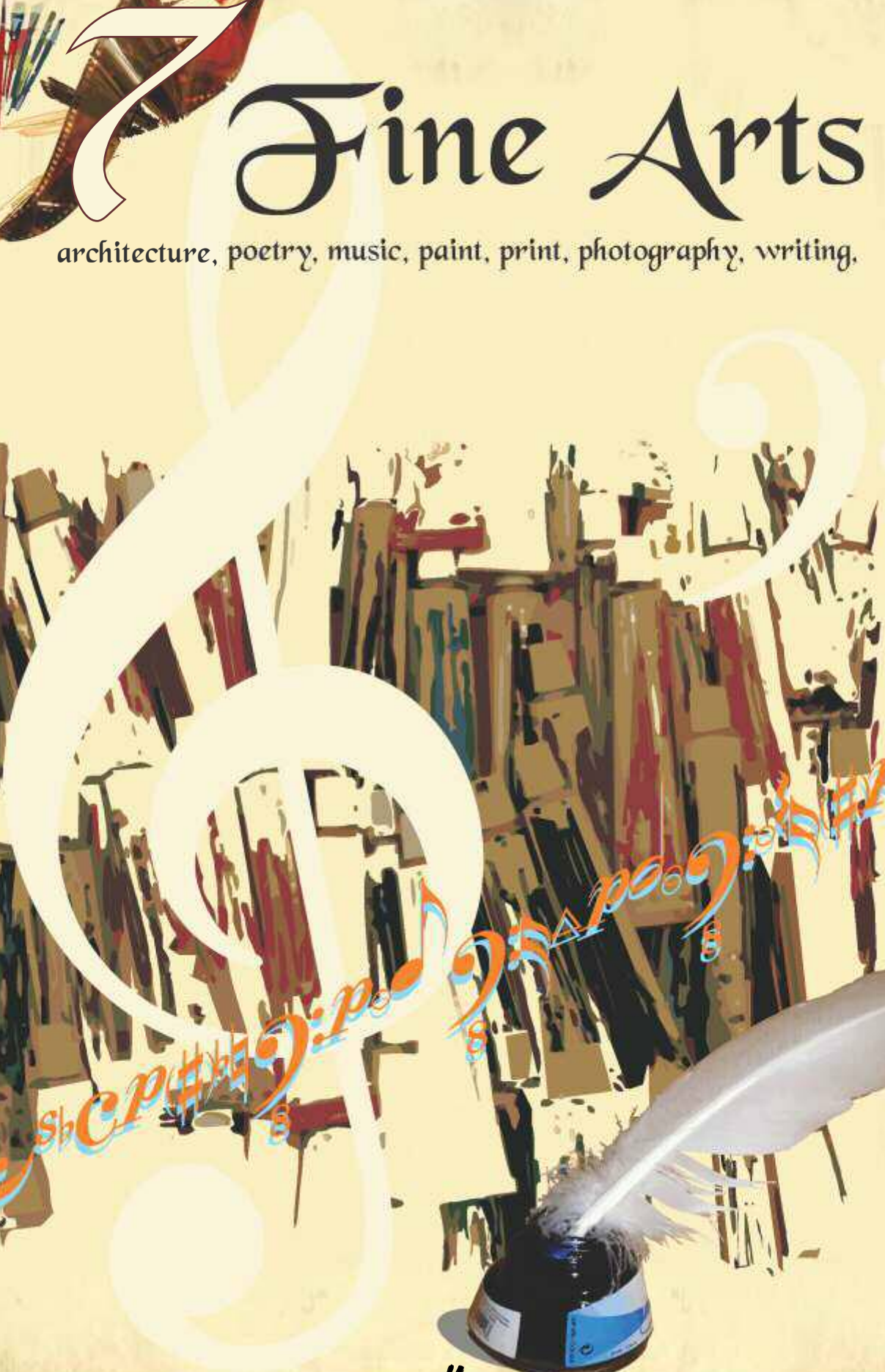
MSY  
1001

MSY  
1001



# Fine Arts

architecture, poetry, music, paint, print, photography, writing.





1041

# music & film

Louis Sauter

[http://imslp.org/wiki/Category:Sauter,\\_Louis](http://imslp.org/wiki/Category:Sauter,_Louis)

David Udbjorg

[yourshot.nationalgeographic.com/profile/674347/](http://yourshot.nationalgeographic.com/profile/674347/)

Jason Munn

<http://www.jasemunn.net/>





# Trois fleuves (Three Rivers)

This work is a set of three pieces for violin, cello and piano, each inspired by a large European river.



La Seine (The Seine) is inspired by the guinguettes, popular drinking and dancing establishments located in the suburbs of Paris. After a short introduction, fragments of a melody are heard, the vague memory of a waltz. The memory grows stronger, the melody is fully remembered, and the playing gets swifter and swifter, more and more dizzying.

La Néva (Neva River) represents a boat trip on the river Neva. After an introduction, a first melody is heard, together with the rumbling of the boat's engine and the noises made by the water. The middle section has two themes in counterpoint attempting to represent the contrasts of lively and modern people living in the historical city



Le Danube (The Danube) begins in the style of an original theme with irregularities. Each instrument plays a nostalgic melody, and the piece ends with a



Danube) takes us to Hungary. It is based on a Hungarian dance, and with some rhythmic irregularities. After a middle section where each instrument plays a variation of a more nostalgic melody, the dance returns, and the piece ends with a brilliant coda.

A recording of *Trois fleuves* was released by Phasma Music on 6 January 2023 and is available on most digital platforms, see [Multiple Views from a Window](#).

An arrangement for violin, bass clarinet and piano was premiered on 14 April 2016 by Trio Contrastes in Salamanca, Spain; a video is available at <https://youtu.be/cUrvpC-dPbs>.

If you would like to perform the piece, get in touch via the Journal, and I will send you the parts.

by Louis Sauter

# Trois fleuves

Trio pour violon, violoncelle et piano

## I. La Seine

Louis Sauter

Adagio ♩ = 54

Violon

Violoncelle

Piano

*pp*

*pp*

*p*

7

*pp*

*pp*

*mp*

*mp*

*mf*

*mf*

*simile*

*simile*

*qua*

Ped.

Ped.

Ped.

16

8

Ped.

23

*mf* *mp* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

27

*mp* *mp* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

32

*mf* *p*

Ped. Ped. Ped.

37

*mf* *mf*

Ped. Ped. Ped. Ped. Ped.



41

*mf*

Ped. Ped. Ped. Ped. Ped. Ped.

45

*mp* pizz. *mp* pizz.

Ped. Ped. Ped. Ped. Ped. tre corde

49

52

arco  
*mp*

arco  
*mp*

m.s.  
*mp* *leggero simile*

m.d.m.s.

55

57



60

*mf*

*mf*

64

*mf*

*mf*

*mp*

tre corde  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

68

*mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

72

*mf*

*mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

76

8<sup>va</sup>

*ff*

*mf*

*mp*

Ped. Ped. Ped. Ped. Ped. Ped.

79

9<sup>va</sup>

*mf*

Ped. Ped. Ped. Ped. Ped. Ped.



82

mp

Ped. Ped. Ped. Ped.

84

pp

pp

rit.

p

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

## II. La Néva

**Andante**

*mf* *ppp* *ff* *p*

**Andante**

*ppp una corda* *ff* *p* *ppp*

Ped. t. c. Ped.

*ff* *mf* *mp* *p*

*ff* *mf* *mp*

*ff* *mf* *mp* *p*

*mf*

*mf*

*mf*

*mf*



14

*f* *mf* *mp*

*f* *p* *f*

19

22

*mp* *p* *pp* *pp*

*pp* *pp*

25 **Moderato**

*mp* *mp* 3 3

**Moderato**

*mp*

32 *mf* 3 *mf* 3

39 **Andante** *pp* *pp* **Andante** *pp* (1 2 1) *una corda*

44 *mf* *mf* 3 3



48

51

54

56

## III. Le Danube

**1** Presto ♩ = 160 - 176  
*sautillé*

**2** Presto ♩ = 160 - 176

**7**

**12**

16

21 *Andante* ♩ = 72  
*mf espress.*

*mp*  
*Andante* ♩ = 72  
*mp* *p*

26

*mf*

*8va*  
*mf espress.*

30

*mp*

*mp*

(8)



34

pizz.  
mp

mf espress.

8

mf

p

39

42

46 **Presto** arco *sautillé*  
mf *sautillé* mf

**Presto**  
mf mp mf

52 mp mp

mp

56 f f

f

59

*mf*  
pizz.  
*mf*

*mf*

*arco*

63

*mp*

sautillé

*mp*

*mp*

68

*f*  
*mf*  
pizz.  
*mf*

*f*  
*mf*



73

Violin: *f*, *spicc*  
Piano: *f*, *arco*

76

Violin: *ff*  
Piano: *ff*

# DAVID UDBJORG

RINGSTED, ZEALAND, DENMARK

## VIDEO

[yourshot.nationalgeographic.com/profile/674347/](https://yourshot.nationalgeographic.com/profile/674347/)

*Papua travel video*

<https://www.youtube.com/watch?v=0LFPKmrTNI8>





# Video and Musical Composition by Jason Munn



## Spaces XXV

<https://www.youtube.com/watch?v=Q3hra9SUm90>



Soliloquy For Cello And Bass



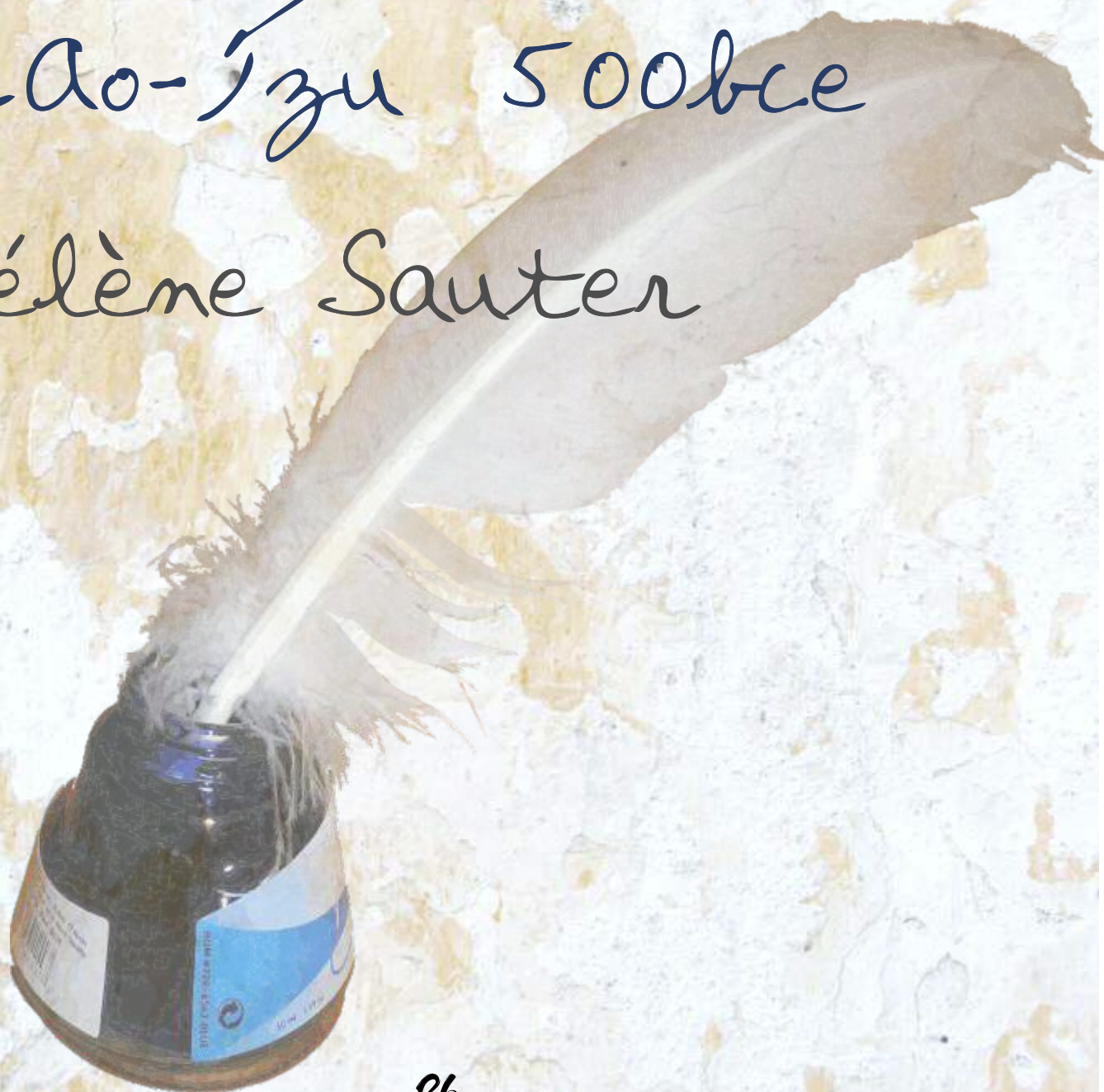
<https://soundcloud.com/jase-munn/soliloquy-for-cello-and-bass>



# Poetic Pen

Lao-Tzu 500bce

Hélène Sauter



# Wisdom of ancient Master

## Tao Te Ching

Lao-Tzu 500 BCE

The Master gives himself up  
to whatever the moment brings.  
He knows that he is going to die,  
and he has nothing to hold on to;  
no illusions in his mind,  
no resistances in his body.  
He does not think about his actions;  
they flow from the core of his being.  
He holds nothing back from life;  
therefore, he is ready for death,  
as a man is ready for sleep  
after a good day's work.



## Sonata « Dolorosa »

Les cheveux ébouriffés, le compositeur en transe leva ses yeux révoltés, cherchant une porte de sortie à son calvaire. Décidément, il n'entendait strictement rien et l'instrument restait muet. Ses mains aimantées aux touches ivoire et noires laissaient quelques répit à ses doigts afin de transcrire la ligne mélodique le plus fidèlement possible sur la partition.

Dans un geste de désespoir, des agrégats de sons stridents furent arrachés au clavier avec beaucoup de ressentiments. Bientôt le ricanement grinçant d'un long et interminable *glissando* émergea des cordes distendues du pianoforte pour retomber en sanglots étranglés au milieu d'une multitude d'accords étouffés par les basses.

Mais ce moment empreint de tristesse ne fut que de courte durée car le rire hilare d'un triolet tout en doubles croches éclata soudain dans toute sa vulgarité, pour se répandre en cascades sans aucune retenue. Bientôt, la haine à l'état pur bondit des cordes et les notes martelées s'écrasèrent sous les doigts endoloris. Il ne restait que quelques pages pour sortir de cet enfer mais le rythme convulsif et gémissant n'en finissait plus de marteler, sans discontinuer.

Le ton lugubre de l'instrument et les attaques grotesques revenaient à la charge comme une horde de chevaux au galop. Sans complexe, les harmonies discordantes se mêlaient aux fausses notes résonnant comme des cloches lointaines.

Plus qu'une dernière page à transcrire et Ludwig serait délivré, pour le meilleur ou pour le pire, de l'emprise à la fois délicieuse et obsédante de son inspiration. Sa passion addictive pour la musique triompherait face à l'adversité et son génie traverserait les siècles pour l'éternité.

# SCS of A



**Stonewall Gallery of Art**





**J M Cervenka**  
photograph



**J M Cervenka**  
photograph





**David Uelbjorg**  
photograph





**David Uelbjorg**  
photograph





**Xavier Jouve**  
photograph





**Xavier Jouve**  
photograph





**Ala Plistilova**  
photograph





**Ala Plistilova**  
photograph



**Hélène Sauter**

**Kupka autoportrait**





**Hélène Sauter**

**Saxo néon**





**Mark van Vuuren**

40

photograph



**Mark van Vuuren**

photograph







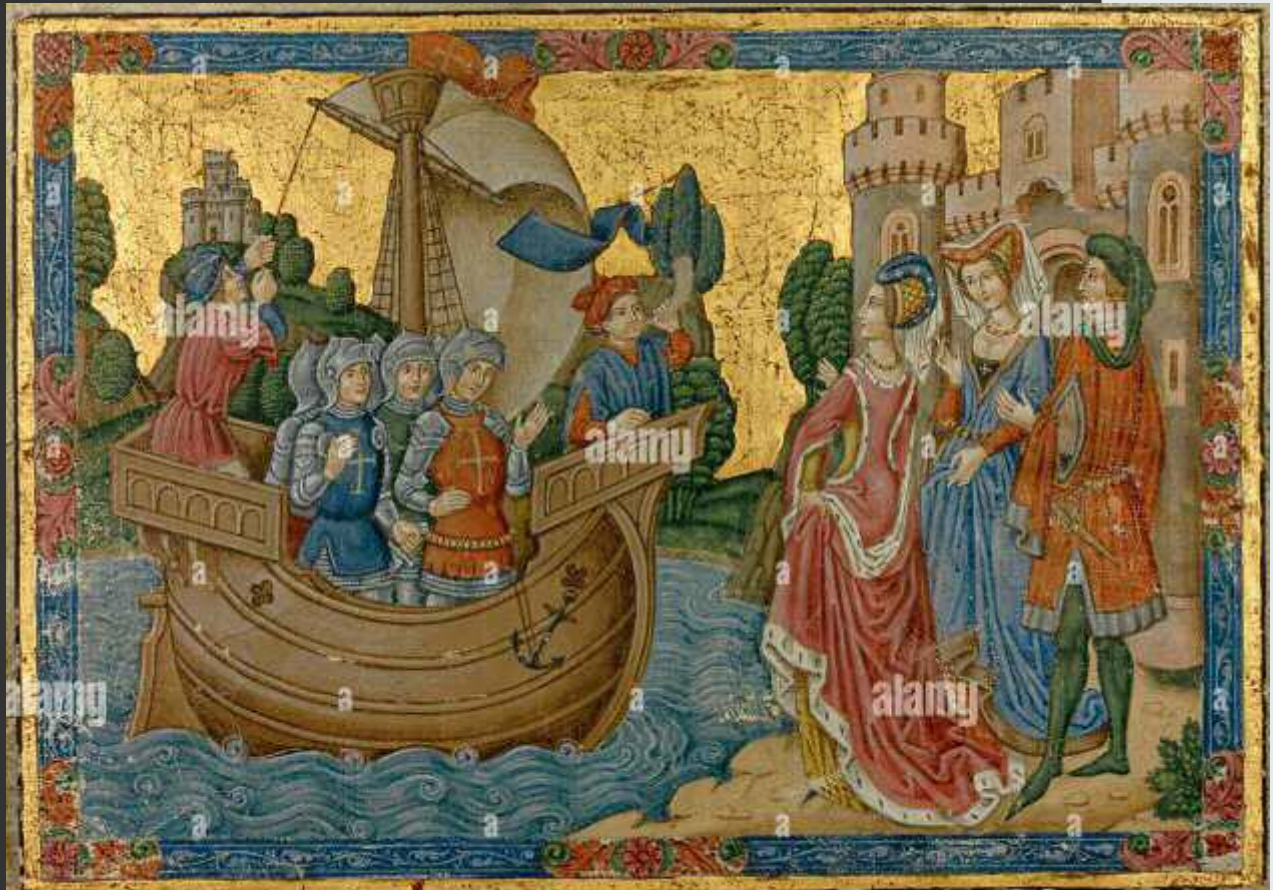
**Marilyn Grumble**  
photograph



**Marilyn Grumble**  
photograph

43





alamy

Image ID: R0601  
www.alamy.com

**Art from the past**



**Anja Jaenicke**  
painting



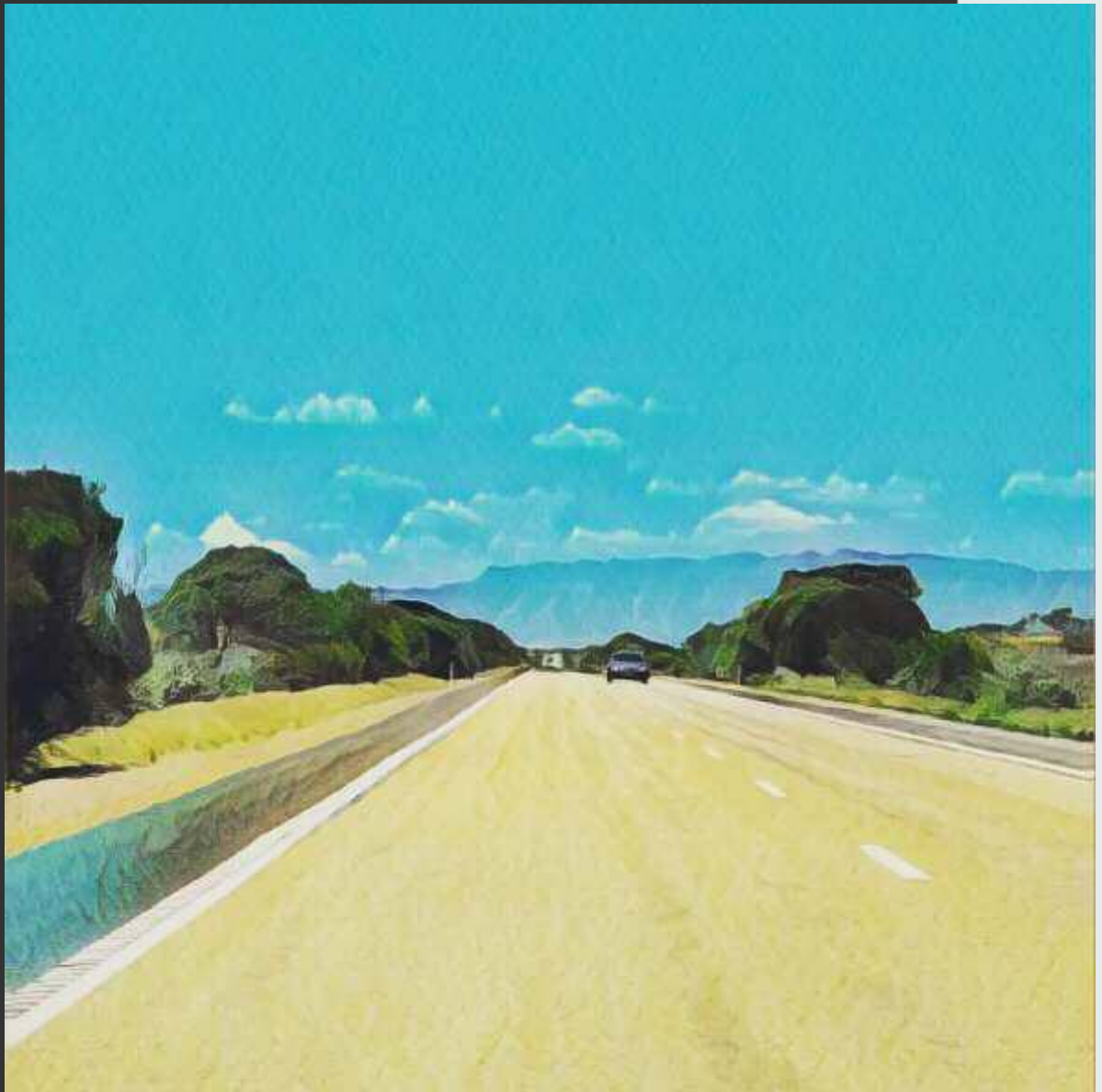


**Anja Jaenicke**  
painting





**Jase Munn**  
photograph



**Jase Munn**  
photograph





**Stan Riha**  
photograph





**Stan Riha**  
painting



# Crystal-Clear Vision – The Ancient History of Eyeglasses



Eyeglasses are an essential tool for thousands of people across the globe. Unfortunately, glasses didn't always exist, which caused difficulties for those in the ancient past with poor vision. However, the Romans made significant steps towards the correction of vision problems when they discovered that different thicknesses of glass could cause changes in clarity when looking through them. Because of this discovery, eye health has advanced, first from glasses to contacts and now from eyewear to surgical options such as LASIK.

The road from the first creation of glasses to modern ophthalmology was a long one. In this article, we're going to look into the past to see just how far glasses have come since [the Romans](#). How did the Romans make this discovery in the first place, and how did they navigate crafting glasses for each unique person? And how long did this discovery take to spread across the globe?



## Blown Glass Lenses and Handcrafted Frames

The Romans were the first people on record to have created eyeglasses. [Roman civilization](#) discovered at some point in history that they could use certain types of glass to magnify objects. The earliest record of this is from Seneca, a Roman tragedian who lived between 4 BC and 65 AD, who reportedly used a glass globe full of water to magnify the text in his books. Decades later, we have evidence that Roman glassblowers were commissioned to make different types of glass spheres that could be used on text to make it larger and clearer to read. These glass spheres were traditionally used by monks in [the Middle Ages](#) so they could read religious texts more easily.



*Reading stone in Archeon, a historical theme park in Alphen aan den Rijn, Netherlands.*

*(Ziko van Dijk / [CC BY-SA 4.0](#))*

Alongside the creation of these spheres, some individuals began embedding these spheres into frames that could be put over their eyes throughout Pisa, Venice, and

Florence. Because each person's vision is different, glassblowers began to experiment with producing spheres of different thickness to change their magnifying abilities. These magnifying lenses were inserted into frames made of animal horn, wood, or leather to be held in front of the face. Other styles were designed to be perched carefully on the nose.



Much of our knowledge about these developments in glasses comes from the observation of Renaissance paintings containing people using handheld or perch glasses. An example of this is Tommaso da Modena's 1352 fresco cycle of 40 different **Dominican scholars** at their desks. One painting contains a man using a handheld magnifying glass, and another contains a man using a set of glasses perched atop his nose. It is believed that this is the earliest known painting depicting the use of true glasses.

*Tommaso da Modena's portrait of Hugh of Saint-Cher, 1352. (Risorto Celebrano / [CC BY-SA 3.0](#))*

Beyond handheld lenses and perched frames, these glass lenses were also sometimes inserted into leather straps or metal bands. These bands were then strapped around the back of the head to keep hands-free glasses more securely on the face. As more pairs were being made, the craftsmanship improved, with lenses and frames becoming thinner, lighter, and more comfortable over time. As glasses became more popular, early optometrists would work with glassblowers to help customize lenses to fit patients' specific **vision needs**. However, these customized glasses were typically quite

expensive because of the time and effort involved to create them, so customized glasses were normally reserved for the wealthy.

Interestingly, there is no evidence of women using these early pairs of glasses. Because lenses at the time were used to magnify rather than to clarify, most of the glasses produced were for farsighted individuals so they could read. Since women were not permitted to be literate during this time, they had no societal need for glasses. Even after women became more literate, the cost of glasses was still so expensive that only religious scholars, political leaders, or other wealthy individuals used them.



## An Age of Advancement and Convenience

Spanish craftsmen in the 17th century discovered these glasses and decided to use string to tie perch glasses to their ears rather than deal with the discomfort of leather or metal bands. Spanish and Italian missionaries brought many of these glasses with them during their missionary trips, which led to their introduction in China and surrounding countries in Asia. It is believed that while the Chinese had their own form of vision-correcting spectacles, they took this string idea and instead tied weights to the strings so they could be draped over the wearer's ears and stay on. This was simply one of many early developments of glasses outside of Europe.



The next advancements in European glasses after their early development by the Romans occurred in England in the 18th century. Benjamin Martin, a famous eyeglass manufacturer, was the first individual to create eyeglasses that perch on the nose and sit over the ears. These spectacles were called “Martin’s Margins,” and are still incredibly famous with collectors today. They were designed with perfectly round lenses with black rims designed to protect wearers from light damage and decrease glare. Most of the frames are made from either silver or steel, with the black rims being made of either horn or tortoiseshell.



*Martin’s Margins by an unknown maker; 1750-1890. ( [CC BY NC](#) )*

It is believed that around this time, glasswork had advanced to differentiate between concave and convex lenses. This led to improvements in glasses for near-sighted people to be able to see at a distance. In 1784, [Benjamin Franklin](#) redesigned glasses to take into consideration people who could not see at a distance nor close enough to read easily. This redesign was the birth of bifocals. These lenses were concave on top for near-sightedness and convex on the bottom for presbyopia. In 1825, Sir George Airy created cylindrical lenses to correct astigmatism.

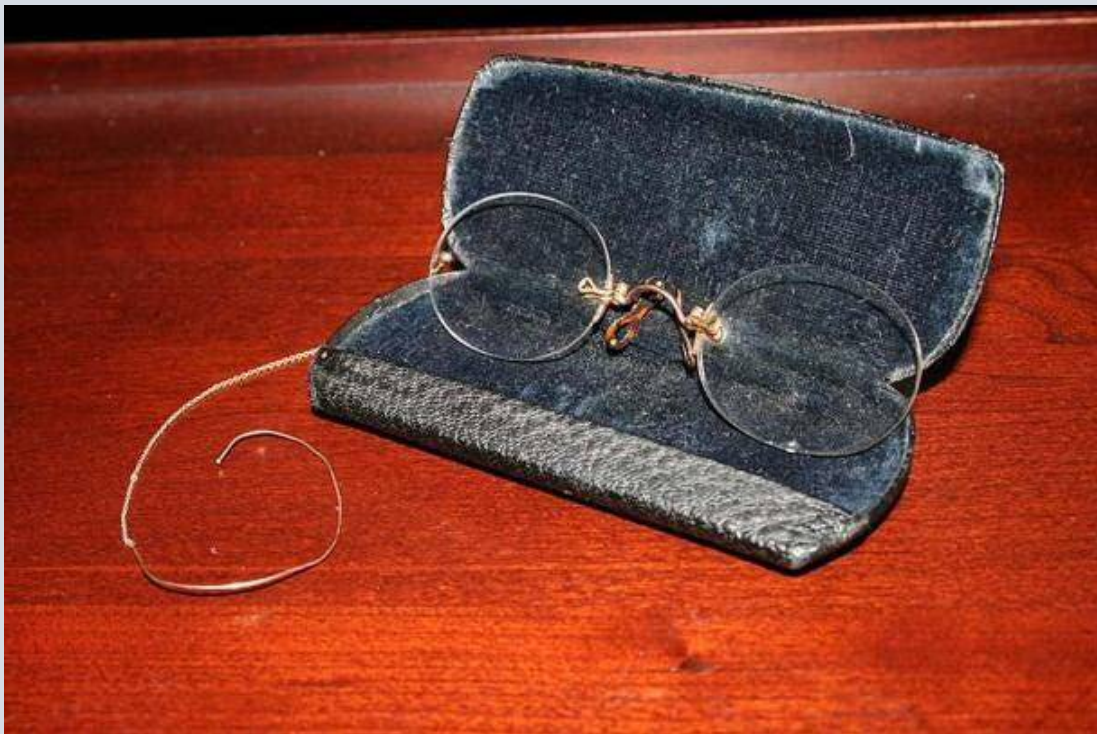
Other developments were made as the [Industrial Revolution](#) rolled in in the 19th century. “Scissor Spectacles” were designed to fold up like scissors and be carried in your pocket if you didn’t want to wear them all the time. Though glasses were previously handcrafted and too expensive for anyone but the elite, industrialism brought about mass production of eyeglass frames and lenses, which made glasses available to average working men and women.



*French empire gilt scissors-glasses c. 1805. ( [Public domain](#) )*

## **The Future: Crystal Clear**

With mass production becoming the norm, society was able to start looking at other factors such as making glasses fashionable. New frame and lens shapes were produced as well as different frame colors. Using plastic to produce frames opened up more opportunities for various color and shape combinations. Nose-perch glasses attempted to make a comeback in the form of pince-nez glasses, which used a clip to pinch to the bridge of the nose. These glasses were famously worn by President [Theodore Roosevelt](#), but lost popularity with future generations.



*Photo of hard bridge pince nez glasses with chain and earhook. (350z33 / [CC BY-SA 3.0](#))*

To compete with other styles, some glasses manufacturers began producing glasses with different lens colors. This led into the development of [sunglasses](#), which were originally invented in China in the 12th century. Original sunglasses were not designed to protect the eyes from the sun, but rather to hide the emotions of Chinese officials using lenses made of quartz. These ideas collided in the early 1900s to produce tinted lenses that were able to protect the eyes of individuals with medical conditions such as



light sensitivity. Years later, they were more than a medical intervention and preventative form of eye protection – sunglasses became a fashion statement.

In the 1980s, glass lenses were replaced by plastic lenses due to their ability to make glasses more lightweight. They were also less breakable and could be made thinner, so they were more comfortable to wear. Nowadays, eyeglasses are advancing with protective coatings added to the lenses to protect against UV light, computer screens, and glare. In the future, we will likely see more advancements in eye protection and vision correction, such as improved contact lenses and eye surgeries such as LASIK. However, our vision continues being fixed, the coming years are sure to be crystal clear.

*Top image: Discover the fascinating history of eyeglasses. Source: [Fxquadro](#) / Adobe Stock*

By Lex Leigh

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# THE OVAL PORTRAIT

Edgar Alan Poe



THE chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary—in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room—since it was already night—to light the tongues of a tall candelabrum which stood by the head of my bed—and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long—long I read—and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought—to make sure that my vision had not deceived me—to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of



Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea—must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

"She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved:—She was dead!"

A collage of puzzle-related images. At the top left, several wooden blocks are stacked. To their right is a house with a red roof. Below the house is a calendar page with a colorful grid. In the center, a metal spring is coiled. Below the spring is a beehive. At the bottom, a wooden structure is built from alternating light and dark blocks. The entire scene is set against a background of a repeating geometric pattern.

# **Puzzles, Riddles & Brainteasers**

*Next three months calendar*

# Killersudoku solution from IQ Nexus Journal, issue 14 Vol. 4

18 9	3	14 5	2	7	14 6	9 8	1	16 4
10 2	6	4 1	3	22 4	8	9	7	5
8	20 7	4	9	1	5	3	11 6	2
18 6	3 1	17 9	8	20 5	4	7 2	3	14 7
5	2	18 8	7	3	1	4	17 9	6
7	13 4	3	6	2	14 9	5	8	1
1	8	28 2	4	9	18 7	6	5	11 3
16 4	9	7	6 5	6	4 3	1	15 2	8
3	11 5	6	1	17 8	2	7	4	9





## Rules

As in regular sudoku, every cell in each row, column, and nonet must contain a unique digit. In other words, each row, column, and nonet must contain all the

digits from one to nine.

The values of the cells a cage must sum up to the total for that cage.

The values of the cells in a cage must be unique.

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11		11		15	13	8		
11						31		
19	30						17	
		16	25	8				25
	14					6		
		16					17	
		25		18				
			7		20			
19					14		9	

# *IQ Nexus Journal Calendar*



# *2023*

*Images in calendar are property of*

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*Online Calendar of IIS, ePiq & ISI-S Societies, members of WTN*





Blue Mosque in Mazar-I-Sharif, Afghanistan

**IQNJ**

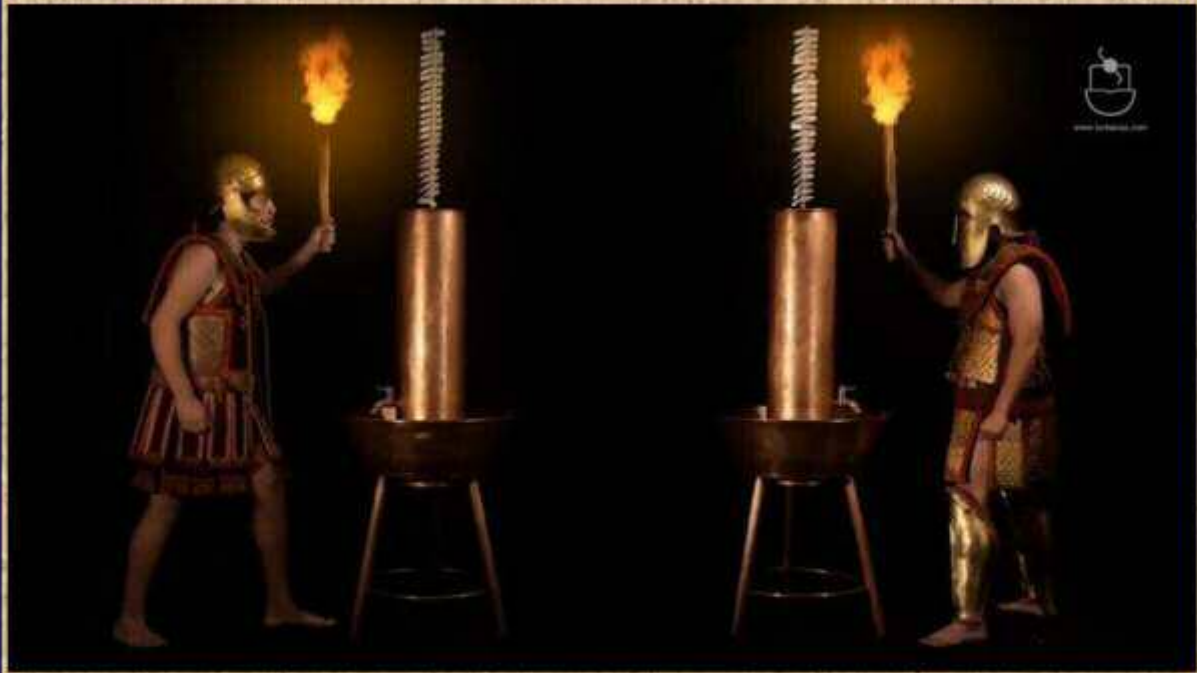


**April**

**2023**

Mon	Tue	Wed	Thu	Fri	Sat	Sun
27	28	29	30	31	1	2
3	4	5	Tartan Day	Good Friday	7	8 Easter Sunday Vimy Ridge Day
10 Easter Monday	11	12	13	14	15	16
17	18	19	20	21	22	23
24 St. George's Day	25	26	27	28	29	30





The Hydraulic Telegraph of Aeneas –  
Long-Distance Communication of Antiquity

**IQNJ**



**May**

**2023**

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
8	9	10	11	12	13	14 Mother's Day
15	16	17	18	19	20	21
22 National Patriots' Victoria Day	23	24	25	26	27	28
29	30	31	1	2	3	4





Fort of Castillo San Cristóbal:  
 Built to Defend Against the English,  
 Dutch and Marauding Pirates, Puerto Rico

**IQNJ**



June

**2023**

Mon	Tue	Wed	Thu	Fri	Sat	Sun
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18 Father's Day
19	20	21 National	22	23	24 St. Jean Baptiste	25
26 June Holiday	27	28	29	30	1 Canada Day Memorial Day	2



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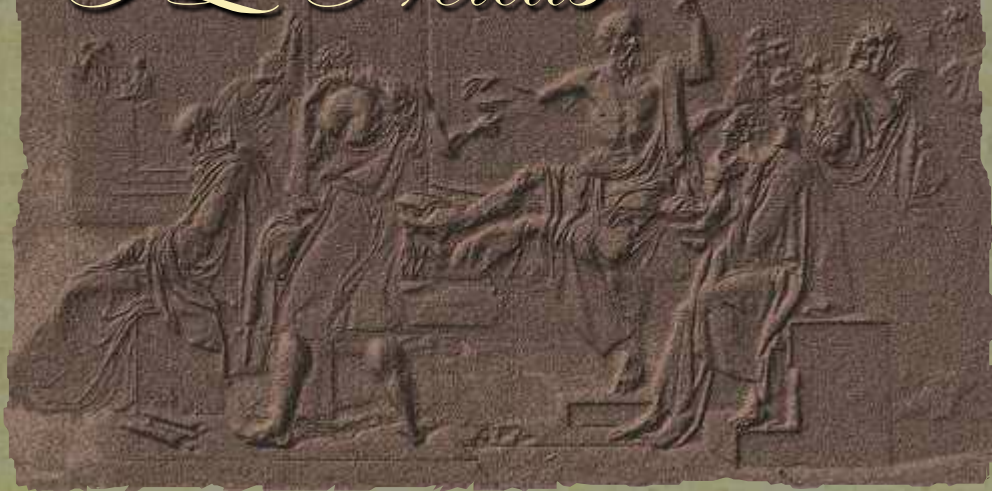


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# *IQ Nexus*



*Forum of ePiq, I.I.S. & I.S.I.-Societies  
presents award of excellence in arts and science  
for contribution to  
IQ Nexus Journal Vol. 14, No. 3/2022*

*to*

*Alena Plisvilova*

*David Udbjorg*

*Jaromir M Cervenka*

*Hélène Sauter*

*Louis Sauter*

*Xavier Jouve*

*Jason Munn*

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