Guide to The Enigma

Fifth Edition



A publication of the

National Puzzlers’ League

founded 1883

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PREFACE

This update of the 1992–1995 *Guide to the Enigma* has been in the works for so long that some of its revisions have had to be revised. Apart from that, the Forms section has been entirely redone; the Glossary is brand new to this edition; and we have new flat types and new extra types, along with many other changes throughout.

Thanks go to all the original contributors. Thanks to a number of Krewe who added anything from a definition to an entire section: Brillig, Hot, Lunch Boy, Mercury, Philana, Qaqaq, Quip, Saxifrage, Treesong, XEIPWN, Xemu. And to President Tyger for inspiration and patience.

Over the last few months, Brillig and Treesong proofed, copyedited, commented, and in general saved me from a thousand errors of style or content. (The remaining errors are mine.) I can’t thank them enough for their intelligence, expertise, and generosity. And Smaug took on the final work of design, making the pages reada- ble, renumbering, and reprinting.

—Sibyl, Guide Editor (February 2004, Second Edition)

Thanks to Mercury for formatting the *Guide to the Enigma* so that Smaug can print it as a single booklet. A few cosmetic changes have been made, but it is essentially unchanged.

—Sibyl (September 2008, Third Edition)

Reformatted to add 84 new puzzle types and to add missing Bylaw 8.

—Mercury (October 2015, Fourth Edition)

Added “Appendix A. Code of Conduct” to the Bylaws.

—Mercury (November 2018, Fifth Edition)

# History of the National Puzzlers’ League

by Merlin

On July 4, 1883, a small group of word puzzlers met at Pythagoras Hall in New York City and founded the Eastern Puzzlers’ League (EPL). It was renamed the Na- tional Puzzlers’ League (NPL) in 1920; however, the organization has been in con- tinuous existence ever since that first meeting. The aims of the NPL are to provide a pastime of mental relaxation for lovers of word puzzles, to raise the standard of puzzling to a higher intellectual level, and to establish and foster friendships among its widely scattered members. The membership consists of men and women of all ages and in all walks of life. None of the officers receives a salary, and the yearly dues paid by the members are used for the publication of a monthly puzzle maga- zine called *The Enigma* (originally *The Eastern Enigma*).

At first *The Eastern Enigma* contained few, if any, puzzles. Instead it reported on business transacted at puzzlers’ conventions, printed verses and skits composed by League members, and presented debates on the controversial topics of the day. These topics included the use of obsolete words in puzzles, the use of certain esoter- ic reference books as authorities, and the advisability of admitting new types of puzzles to the pages of *The Eastern Enigma*.

Editors rarely served more than one year at a time, and the publication schedule was often irregular. In the January 1900 issue a puzzle department called “Penetralia” was started, and this appeared regularly until 1903. “Penetralia” was started again in the February 1910 issue and has been a feature of all *Eastern Enig- ma*s and *Enigma*s published since then.

## *Editors*

An important part of the history of the NPL is the story of a few dedicated men and women who have served as editors of *The Enigma*. Before 1920, Remardo (a *nom de plume*; see the *Guide* section on NOMS for more information) served in this capacity for twelve years and showed the way for his successors by publishing *The Eastern Enigma* every month beginning in February 1910. From 1923 to 1954 the League was fortunate to have Arty Ess at the helm. Not only did he serve as editor for more than thirty years, but also he was renowned as a composer of all types of puzzles and he demonstrated his considerable skill as a solver after he retired from the edi- torship.

From 1954 to 1970, tireless B. Natural edited *The Enigma* and during much of that time he also managed to edit *The Cryptogram*, the bimonthly organ of the American Cryptogram Association. When B. Natural retired, Pamapama—a husband-wife team—stepped forward and took over the demanding task from August 1970, until October 1971. The editorship of Pamapama saw the beginning of the “modern era” of the National Puzzlers’ League. Interest and membership grew significantly dur- ing the editorships of Nightowl (from November 1971 through October 1977) and Mangie (from November 1977 through November 1986).

Faro (another husband-wife team) served as editors from December 1986 through December 1988, while at the same time editing the quarterly journal *Word Ways*; and Sibyl took over in January 1989. Lunch Boy succeeded her for the years 1997 through 1999; Xemu took over with the January 2000 issue; Saxifrage, took over with the January/February 2003 issue; Crax took over with the January 2007 issue;

and our current editor, Teki, took over in January 2011.

## *From Decline to Growth*

In 1970, editor B. Natural felt that the League was about to die out. It’s true that membership by 1970 had declined alarmingly and the editor often did not have enough new material to fill the pages of *The Enigma*. Yet, since that time, the NPL has reversed that trend remarkably. The League has grown and prospered, the number of puzzles published in *The Enigma* every month has increased considera- bly, and the ingenuity of our puzzle constructors and solvers seems to know no bounds. It’s safe to say that the future of the NPL looks very bright.

Until 1958 the League held annual or semiannual conventions, usually meeting in the eastern part of the country. From 1958 into the early 1970s the small member- ship and lack of interest precluded any meetings, but in August 1976, a very suc- cessful convention was held in Princeton, New Jersey. Every summer since then the League has held a three- or four-day convention, and each has been a rousing suc- cess. Meetings have been in California, Canada, Montana, Florida, and many other places. Willz, who is also the crossword editor of The New York Times, has chaired each of the modern conventions. The conventions and the attendant publicity in local newspapers have played an important role in bringing in new members.

In the early days of the EPL and NPL, conventions consisted mostly of business discussions on League matters and votes on the admission of new members. Mod- ern conventions are better experienced than described, but it is fair to say they in- clude only the bare minimum of business discussion, leaving time for dozens of structured and unstructured word-puzzle competitions, game playing into the wee hours, and lots of puzzle talk with good friends.

It should be noted that, as members of the Krewe (a collective name for League members), we are in no sense puzzlers for profit. The verses, articles, and puzzles printed in *The Enigma* are contributed gratis by members of the League. We indulge in puzzling for the entertainment, recreation, and educational advantages that it provides. Anyone interested in words is cordially invited to join us and share in our hobby.

## *Noms*

Membership

by Hudu, Brillig, Treesong, and Sibyl

When you join the League, you may choose a nom de plume, or “nom” for short. Though it’s not required, most of our members do so, and we address each other by noms in correspondence and conversation. The tradition of adopting noms in puz- zle clubs is a very old one, predating even the League itself. Practically, noms serve as the best of all possible nicknames, for each of us can choose our own. Symbolical- ly, noms allow all puzzlers to meet as equals, free of the titles and social distinctions that the outside world may demand. An eighteen-year-old student can address a fifty-year-old neurosurgeon without wondering if it’s “First Name” or “Dr. Last Name.” Our noms are the only introduction needed to NPL members all over the world.

Members have settled on their noms in countless ways. When making new ac- quaintances in the League, a good conversation starter is to ask the meaning of their

noms. Some members simply choose a favorite nickname. Others adopt the names of literary or historical characters. Some noms are words that have personal signifi- cance. Some involve anagrams or reversals, and several are derived by methods of breathtaking complexity. And a few members have excited curiosity by politely declining to explain their noms at all.

You can download the latest edition of Faro’s *NPL Nom List* from the NPL site or ask the treasurer for the most up-to-date nom list, if you’d like to see which noms have been chosen from the NPL’s inception.

When you choose a nom, inform the treasurer, who will verify that the nom doesn’t duplicate an existing one. The treasurer will forward your nom selection to the editor, who will announce it in *The Enigma*, with a description or explanation if you provide one.

Always use real names on envelopes when you write the editor or correspond with other members. Don’t count on letter carriers’ realizing that the Ms. Walker in Apt. 4 is also Plum Pudding.

## *Subscriptions*

Membership in the National Puzzlers’ League includes a subscription to *The Enigma*, whose masthead gives membership rates and information on how to join.

When you join, you will receive the three most recent *Enigma* issues at one time— you will be able to compare puzzles in the two-month-old issue with their pub- lished answers in the current one. Most beginners have found this a helpful way to learn the basics of solving. The two extra issues don’t count against your first year’s subscription.

New members also receive this *Guide to The Enigma* and the most recent directory of members.

Non-print memberships are available at a reduced rate.; you’ll download month- ly issues from the NPL site. If you join with this option, you can download the *Guide to The Enigma*, the recent directory, and past issues from the NPL site.

If you have a real interest in puzzling and can't afford NPL membership dues, you may apply to the treasurer for a reduced rate or a full “scholarship.” Students and others on fixed incomes occasionally make use of this opportunity; some members are able to reimburse the League later on. (Some members have earmarked their donations for these scholarships.) Some indication of your continuing interest— *Enigma* puzzles, solution lists, even a letter to the treasurer—is requested during the year.

## *Renewals*

The mailing label on your *Enigma* envelope shows the date of the last issue of your current subscription. The message “PLEASE RENEW” will appear on the mailing label of the last three issues in your subscription. To avoid missing an issue, be sure to renew no later than the day you receive the last issue of your current subscrip- tion. (Early and multiyear renewals are encouraged and appreciated.) If you are a longtime member or have a non-print membership, the treasurer will send a renew- al reminder by e-mail.

## *Internet*

The NPL’s older Web site at [www.puzzlers.org](http://www.puzzlers.org/) contains a wealth of information for members, including an online version of this *Guide*, descriptions of all the puzzle

types currently being composed, and members’ stories of how they joined and chose their noms. Some areas of the site are restricted to members only and are password-protected.

To get access to the members-only pages, you need to register and the treasurer will then activate your username. (To register, click the Login button in the lower- right of the screen, and then on the next page that appears click the green Register link just below the Login box. Fill in the requested information on the next screen, and the system will automatically send you a message with a password. If you don't receive the message within an hour or two because your ISP blocks it or you have a spam filter that tosses it, send the treasurer a message with your username.) Most members use their noms as their usernames, but any unique username will do, and your username and your nom don't have to be the same. Usernames are forced by the puzzlers.org site to all lowercase, but noms are usually initial capped, just like all proper nouns.

The NPL Webmasters are developing new sites (krewe.puzzlers.org, enig- ma.puzzlers.org, and con.puzzlers.org so far), and both the old/new sites will co-exist for some time, each with its own set of ids/passwords.

You can also get an NPL e-mail alias (typically, yournom@puzzlers.org). This is a forwarding address directing mail to your existing e-mail account; plumpud- [ding@puzzlers.org](mailto:ding@puzzlers.org) is more easily remembered than awalk- [er9873@fishwash.net](mailto:er9873@fishwash.net)—and will certainly make it easier for fellow Krewe to remember how to reach you. To obtain your NPL e-mail alias, write to postmas- [ter@puzzlers.org](mailto:ter@puzzlers.org) with your nom and e-mail address.

In addition, some members subscribe to the NPL e-mail list, where they can post messages for other subscribers to see. To subscribe, send an e-mail message with your nom and e-mail address to [postmaster@puzzlers.org.](mailto:postmaster@puzzlers.org) (Messages to the list itself are sent to npl-folk@puzzlers.org.) If you wish to receive only an- nouncements from board members, send a message with the same information but specify you want to subscribe to npl-announce instead of npl-folk.

## *Minisample*

The minisample is a four-page sampler of easy puzzles from *The Enigma*. It’s a good introduction to our puzzles, and you’re welcome to give copies to friends who might enjoy the NPL. You can also include it with notices of local meetings or arti- cles about the NPL for newspapers or other puzzle publications. Minisamples are free and available on our Web site.

Prospective joiners who have never seen an *Enigma* or minisample may confuse us with a contest organization or expect to find crossword puzzles. Or they may not realize that our members contribute puzzles to *The Enigma* without pay. To avoid disappointment or misunderstanding, please give friends the minisample to show them our puzzles. Articles about the NPL should direct readers to our Web site.

## *Directory*

The League publishes an annual directory of all members. It lists noms, names, and addresses along with other information if you request it: telephone numbers, e-mail addresses, office phone numbers, vacation addresses.

Additional copies of the directory are available from the NPL site..

## *Contact Information Changes*

Send directory information changes as soon as possible to the treasurer, whose ad- dress is on *The Enigma*’*s* masthead. Mailing labels are provided to the printer about two weeks before each issue is sent; address changes received after that will not go into effect until the following issue.

## *Recruiting*

Sharing

*Sharing the Fun* by Hot

The NPL is not a secret organization! True, most people don’t seem to understand our fascination with word, letter, and phonetic play. When shown *The Enigma*, they smile politely and secretly wonder about our sanity. But there are thousands who might love to join our ranks—if only they knew of our existence. Punsters, cross- word solvers, doggerel writers, game magazine subscribers, cryptic-crossword lov- ers, and so on. Feel free to publicize the NPL among your friends, coworkers, and acquaintances. Moreover, if you have the opportunity to get a word about the NPL into a local paper, why not?

*Enigma* minisamples are available from the NPL site. They provide an excellent introduction to the joys of our brand of puzzling. Always keep a few handy, and don’t hesitate to show them to potential recruits!

## *Cooperation*

To most of us, puzzle-solving is a combination of competition and cooperation. Competition, because we try to outdo ourselves and each other in a friendly spirit. Cooperation, because most of us enjoy discussing difficult puzzles, exchanging hints, or even solving jointly.

It is perfectly “legal” to get help when solving. When you ask for help from some- one who has already solved a puzzle, make clear what sort of hint you want: a sledgehammer hint (“sledgie”), which will quickly give the whole thing away, or a “tackie,” which will just nudge you in the right direction. Who should you ask? Well, you have a whole directory full of phone numbers and e-mail addresses, and you can be sure most of the people there are willing to help. Ask around until you’ve found a few folks whose clue-giving style and strength matches what you want. However, keep in mind that the one person you should *not* be asking for hints is the composer, since that is the one person who never had to solve the puzzle!

When you give hints to other Krewe, be careful not to reveal more than they want. A good way to start is to describe what your own first steps were in solving the puzzle. What was the entry point? Other hints might be whether or not the solution is a common word or phrase; whether the solver is likely to know it; and, if not, whether the solver is likely to be able to build it up from parts. Or you might men- tion what references, if any, you found useful in solving the puzzle. However, re- member that a hint should not be so big as to rob the solver of the pleasure of solv- ing!

Help from friends outside the League is also perfectly acceptable. If you don’t know much about TV, or opera, or sports, or rock music, and a flat seems to require knowledge you don’t have, you probably know someone who can help you. Ask!

## *Group Solving*

Some members enjoy working together on puzzles. Cooperative solving groups have become a regular feature of NPL conventions. “Minicons” (regional gatherings of Krewe members) sometimes feature team solving of puzzles in the current *Enig- ma*. The ABC River Cluists (a group of puzzlers in Berkeley) meet regularly to have breakfast and group-solve cryptic crosswords.

In group solving, the emphasis is on everyone’s participation. Speed and one- upmanship have to take a back seat. While each group must develop its own agreed

-upon etiquette, the following guidelines may be helpful:

* Read each flat (or cryptic-crossword clue) aloud, so everyone is sure which puzzle is currently being worked on. This also provides a chance to appreciate the wit of the verse or clue.
* Don’t blurt out answers prematurely. It’s acceptable to indicate quietly that you know the answer, or even to say “I’ve got it”; but giving away the answer deprives others of a chance to find it for themselves. If solvers are stuck, it is up to them to ask for hints or solutions.

Another form of group solving involves two or more members teaming up to solve the puzzles in *The Enigma* and submitting a joint solution list. In a team ar- rangement, members often work on the puzzles separately, and then collaborate (via phone, mail, or electronic mail) on the toughest ones.

## *Word-Game Parties*

To get a local puzzlers’ group off the ground, the best approach may be to organize word-game parties. Berkeley area Krewe have hosted Equinox word-game parties for more than fifteen years. Different regions have different traditions, but Boston, New Jersey, New York, and Los Angeles all have regular get-togethers, which are often chronicled in *The Enigma*. NPL members from all over the Northeast partici- pate in the epic MIT Treasure Hunt in the winter, and the American Crossword Puzzle Tournament in the spring draws NPLers from all over. Of course, the sum- mer NPL convention is the mother of all word-game parties!

The easiest party to organize involves a small group playing commercial word games, such as Scrabble®, Boggle®, or Anagrams, and their spinoffs. In a more ambitious, larger word-game party, two or three dozen people congregate to solve puzzles, play game-show-like games, and compete in team challenges. A good way to learn how to organize such a party is to attend an NPL convention and bring back the games for local use, or to borrow games and puzzles from members in other areas. Eventually, you will want to design your own games and puzzles espe- cially for the occasion, and bring them to the next convention!

*Combining Talents* by Lunqui Bop (Lunch Boy and Quip)

Combining talents to write *Enigma* puzzles offers yet another way to have fun and develop friendships in the NPL. Why not just write your own flats? Well, for one thing, you might doubt your ability to present the material to its best advantage. For another, you might notice that combining your nom with another is amusing or interesting in itself (more about that in a second).

Collaborations can take many forms, of course, but the most common method occurs when one Krewe member discovers a base (wordplay) for a flat and another contributes the verse. The usual protocol is that the base goes to the versifier, the

result comes back for approval or more give-and-take, and eventually a completed flat goes to the Editor for *Enigma* consideration.

When people collaborate on a puzzle, a combined byline (“combinom”) readily or fancifully identifies both authors. The general guideline for combinoms is that the first part of the base-finder’s nom is attached to the last part of the versifier’s nom. For instance, if Wabbit contributes a base and Mangie writes a verse, the byline might be WABBIE or WANGIE. Quip and Panache have combined as QUICHE; Ulk and Joker, as ULKER.

The guideline is flexible and often bent with an eye to aesthetics. For instance, LUNKHEAD is the combinom Lunch Boy and QED use. (The *Lun* from “Lunch Boy” followed by “QED”—or, at least, the sound “QED” would make if you pro- nounced it as a single word instead of its individual letters). Munro and Lunch Boy have collaborated as MUNCH ROY; Meki and Teki as TEX-MEX.

To complete the byline, the authors’ cities are similarly combined. The first part of the base-finder’s city precedes the last part of the verse-writer’s city and each au- thor’s state abbreviation contributes one letter (with appropriate accommodations for international collaborations).

The individual contributors to a “combiflat” (the NPL term for a flat written by more than one author) are listed in the puzzle notes in the front of *The Enigma*.

# Guidelines for Composing and Solving Puzzles

by Hudu, Brillig, Treesong, and Sibyl

## *Introduction to Flats*

Most of the puzzles in *The Enigma* are “flats.” A flat is a puzzle whose solution is a single, flat line of letters. (Its opposite is a “form,” a puzzle whose solution is a two- dimensional grid, like a crossword puzzle or a word square.)

Most flats—all but anagrams, in fact—are in verse. In each verse, one or more words are missing, replaced by cuewords like ONE and TWO. Your job is to figure out the missing words.

Here is an example:

FIFTH-LETTER CHANGE (6)

When Felix gets a whiff of ONE, You see him jump and run,

But still, before the day is through, He’s curled up for a TWO.

The title tells you what kind of solution you need. In this case, it’s a fifth-letter change: a word (ONE) becomes a new word (TWO) when its fifth letter is changed—like *medic* to *media*, or *irritate* to *irrigate.* The number in parentheses says you’re looking for six-letter words as your answer. The context gives you your clues, and after some thought you hit on the answer: ONE is *catnip* and TWO is *cat- nap.*

When you understand that example, you’re ready to tackle the rest of the puzzles in *The Enigma*. Other sections in this *Guide* provide explanations of every kind of puzzle you’re likely to encounter, along with a few helpful tips on solving them.

Though flats make up the great majority of the puzzles in *The Enigma*, you’ll see a few other kinds of puzzles as well. These are grouped into three other categories: forms, extras, and cryptograms (or “crypts” for short). All these puzzles are ex- plained elsewhere in this *Guide.*

In *The Enigma*, flats are grouped together and sequentially numbered. To distin- guish them, the numbers for forms are preceded by F, the numbers for extras are preceded by X, and the numbers for crypts are preceded by C.

### General Principles

Puzzles in *The Enigma* should conform to some general principles, which are given briefly here. Once you have read the following six paragraphs, you’ll have enough background to look at the puzzle descriptions in the Flats section and start solving. For more detailed discussions of the finer points, read ENUMERATION, GUIDELINES FOR BASES, CUEWORDS, and TAGGING IN FLATS—all in this section.

* 1. All puzzle answers must appear in one of the League’s three standard refer- ence books (see below) or else be well-known (such as names recently in the news) or easily researchable. Answers not in *Merriam-Webster’s Collegiate Dictionary, Eleventh Edition* (“11C”), must be identified as such. Obsolete or archaic words, foreign and dialect words, and words marked “rare” or “slang” may be used judiciously, but they must also be identified. “Reformed spellings” from *Webster’s New International Dictionary, Second Edition* (“NI2”), may not be used. For more detail, see TAGGING IN FLATS.
  2. The number of letters in the word or words of the solution to a puzzle is giv- en in parentheses. This is called the puzzle’s enumeration. For more detail, see ENUMERATION.
  3. Each part of the answer must be replaced by its cueword (such as ONE and TWO in the example) wherever it appears in the verse. If a word occurs more than once in the verse, it must be replaced by its cueword each time. The verse should rhyme and scan correctly with the cuewords in place. (Whether it does with the answers in place is irrelevant.) Likewise, whether the proper article is *a* or *an* depends on the cueword, not the solution word. For more detail, see CUEWORDS.
  4. In fairness to solvers, all puzzles must be clearly clued. If two or more cue- words are used consecutively (“My sweetheart made me ONE TWO THREE”), solvers are deprived of contextual clues; constructors should be aware of this and take special care that the answers are thoroughly clued in spite of the loss of context.
  5. In general, verse should rhyme and scan, but departures for comic or other effect are acceptable if well handled. It will help beginners to read a basic modern text on types of verse and techniques of versing—also to read light- verse collections, including recent *Enigma* issues.
  6. All puzzles submitted for publication in *The Enigma* must be original and unpublished unless clearly identified as reprinted from an earlier *Enigma* or other source.

## *Enumeration*

After the flat’s title, which tells what type of flat it is, the number of letters in each puzzle’s solution is given in parentheses. This is called the enumeration. If the solu- tion is a phrase, the enumeration gives the number of letters in each word of the

phrase, as well as any punctuation. Contractions retain their apostrophes and hy- phenated words their hyphens. Capitalized words are preceded by asterisks. For example, the enumeration of *United States of America* is (\*6 \*6 2 \*7), while that of *will- o’-the-wisp* is (4-1’-3-4). See below, SYMBOLS USED IN TAGGING FLATS, for more on the asterisk and caret in capitalized words.

Words having a mixture of uppercase and lowercase letters are treated according- ly: for example, *RNAase* is (\*1\*1\*4). If a solution contains numbers, each digit is counted as one character: *1984* is enumerated (4); *Top 40* is (\*3 2).

When a solution has more than one part and all parts of a puzzle have the same enumeration, it’s given only once. For example, a transposal of *alerting*, *altering*, *integral*, and *triangle* is enumerated (8). However, if any part differs from the others, all the parts are enumerated, separated by commas (or semicolons if the parts them- selves contain any commas). For example, a transposal of *mattress* and *smart set* is enumerated (8, 5 3).

Similarly, when you can infer the enumeration of all parts of the puzzle from the length of the longest part (as in a beheadment in which the shortest part or parts are all single words), only the longest is given. Otherwise, the enumeration of all parts is given in full. For example, a curtailment changing *aspiring* to *aspirin* is enumerat- ed as just (8), but a deletion changing *itching* to *I Ching* is enumerated in full: (7, *\*1*

*\*5)*.

For detailed descriptions of each flat type, see FLATS.

## *Guidelines for Bases*

The solution to a flat is called its base. Choosing a good base is the important first step in writing a flat. Because tens of thousands of flats have appeared in *The Enig- ma* over the years, many people think all the good bases have already been discov- ered. And it’s true that the editor may reject a flat using a base that has recently been published. But new words come into the language yearly, giving members new possibilities to work with, and even a base that has been used before can get a fresh twist from a deft constructor.

The words in a base should not be related etymologically to each other nor to any words in their flat. A word’s etymology is defined in the Merriam-Webster diction- ary in which it appears. See below, “Standard Reference Books,” for a list of rele- vant dictionaries.

One feature of a good base is that its words are reduced to their shortest possible form. A good transposal, for example, is not based on *tacos* and *coats* but *taco* and *coat*. Instead of beheading *puttering* to *uttering*, use *putter* and *utter* as your base.

On the other hand, as a base for a deletion, *starting* and *stating* are already in their shortest possible forms, since *start* and *state* wouldn’t work. Therefore they make an acceptable base. Similarly, a letter shift based on *auctioned* and *cautioned* alone should be avoided—you should use *auction* and *caution* instead—but a transposal based on *auctioned*, *cautioned*, and *education* is acceptable.

## *Cuewords*

In the verse, the solution words are replaced by cuewords wherever they appear. For example, if a puzzle is a transposal based on *threat* and *hatter*, those words must be replaced by cuewords (such as FIRST and SECOND) throughout the verse, and related words like *threaten* and *hat* cannot be used.

(This rule, by the way, can sometimes provide help in solving a flat. Ask yourself, does the author seem to have been avoiding some common word in the verse? If the verse refers to canines and hounds, but never simply to dogs, maybe that’s because *dog* is part of the answer.)

If the answer is a phrase, minor words from it—articles and prepositions and pro- nouns and conjunctions of three letters or fewer—may appear in the verse. For ex- ample, if the answer to a puzzle is *the farmer in the dell*, the words *the* and *in* might appear in the verse, but no form of *farmer* or *dell*.

Cuewords in the verse may be inflected to make them plural if they are nouns (ONEs and TWOs) or past tense or participles if they are verbs (ONEd, FIRSTed, WHOLing). Plurals are formed by adding -s and verbs are inflected according to the rules of regular English verbs. For example, the solution word *child* can be “an ALL” or “the ONEs”; the solution word *bring* can be “to ONE,” “he ONEs,” “she ONEd.” Those are not *childs* and *bringed*; they are “plural of solution word *child*” and “past tense of solution word *bring*.” Of course, uninflected cuewords are always prefera- ble and more elegant.

The most common cuewords are sets like ONE and TWO; FIRST, SECOND, and THIRD; A and B; PRIMAL and FINAL—also, BEGUN and DONE or BEGIN and END. Reading *Enigma* flats will give you many more ideas. Some cuewords are quite fanciful: WHATZIT and WHICH; KIT and CABOODLE. Don’t combine sets: FIRST/TWO, ONE/DONE, PRIME/SECOND, and so on are not acceptable pairs.

Another common cueword is the number of letters in the answer. In a behead- ment, for example, the cuewords for *pirate* and *irate* might be SIX and FIVE. Cue- words sometimes exemplify the flat type. In that same beheadment, the cuewords might instead be, say, BROOK and ROOK. If BROOK/ROOK make some sort of amusing or misleading sense in the verse, so much the better.

In some flat types, it doesn’t matter which cueword you assign to which part. In a reversal, ONE can be *desserts* and TWO *stressed*, or vice versa. A reversal works ei- ther way. But in a beheadment, the order of the cuewords matters. ONE can be *pi- rate* and TWO can be *irate*, but not vice versa, because a beheadment works only one way. Other common cuewords used in beheadments—and many other flat types that have solutions of different lengths—are words like LARGE and SMALL, or LONG and SHORT. In this sort of puzzle, try to use a pair of cuewords (unlike WHATZIT and WHICH above) that clearly indicates which word comes first; if you can’t, you must note with the title which cueword goes with which enumeration.

## *Tagging in Flats*

### Standard reference books

Since some puzzles in *The Enigma* involve unusual or even obscure words, it’s im- portant that solvers know where to look to confirm their answers. The National Puzzlers’ League has chosen these Merriam-Webster’s dictionaries as its standard reference works: *Merriam-Webster’s Collegiate Dictionary, Eleventh Edition*, which we abbreviate as 11C, and the two most recent unabridged dictionaries, *Webster’s New International Dictionary, Second Edition* (abbreviated NI2), and *Webster’s Third New International Dictionary* (abbreviated NI3).

The answers to most flats in *The Enigma* appear in 11C and thus they get no spe- cial label. Any flat with an answer not in 11C is given a label—commonly called a source tag—indicating the most recent Merriam-Webster dictionary in which the answer can be found, NI3 (the more recent) or NI2. A solution whose only source is

the addenda section of NI2 is labeled “NI2 Add.”

A solution word or phrase gets at most one source tag, no matter how many dic- tionaries it’s in. For example, a word in both NI3 and NI2 is tagged only “NI3” (the more recent source); a phrase in both 11C and NI3 gets no tag at all (since 11C an- swers are not tagged).

A number in an enumeration might be underlined to show which word is being referred to, as in the tag (4 2 4 5) (4 = NI3), where the second four-letter word is the tagged one. Sometimes the editor will simply note: “second 4 is NI3.”

NI2 has been out of print since 1961 and is becoming increasingly difficult to find. Some local libraries still have copies, as do, occasionally, used-book stores. Mem- bers who want to buy or sell NI2s can write to the editor or post a message to the NPL e-mail list. If you see one for sale at a reasonable price, someone is sure to want it.

### More about standard references

What if the solution word appears in 11C, but it is used in a sense that 11C doesn’t include but NI3 does? In that case, the editor would add the tag “NI3 usage.” This will warn you that although you can find the answer itself in 11C, you’ll have to look in NI3 to see the relevant definition. The tag “NI2 usage” is likewise used.

How do you know the answer appears in 11C? Because the flat has no tag telling you otherwise; remember, all answers are in 11C unless otherwise indicated.

Similarly, a tag like “NI3, but NI2 usage” tells you that the solution word or phrase is not in 11C and is in NI3, but the relevant definition is in NI2.

Only spelling determines which dictionary a word appears in. The word *mustang* is in 11C only as a noun, and in NI3 as both a noun and a verb (meaning “to hunt mustangs”). If a flat uses the solution word *mustangs* as a verb, it will be tagged “NI3 usage,” since the word *mustangs* is in 11C (as a plural noun) but with a differ- ent meaning. But *mustanged* would be tagged “NI3”—no such word is in 11C (or can be inferred from the noun form).

Capitalizing the word makes it a different word. The brand name *Mustang* is simply “not MW.” (This rule is sometimes so confusing, the editor may note that some non-MW word would be 11C if it weren’t capitalized.) If the solution word is in 11C as an uncapitalized word but a capitalized form appears in NI3, and the cap- italized one is used in the flat, then it is tagged “NI3” (not “NI3 usage”). Words marked “usu. cap” are treated as capitalized. (See also SYMBOLS USED IN TAGGING FLATS.)

The editor may use a tag to add helpful information to a difficult flat. For exam- ple, if the solution word is *flannelmouth*, the flat might be tagged “NI3; a form of ONE is in 11C”, since *flannelmouthed* is in 11C. This reassures solvers without access to NI3 that 11C may suffice for solving. “NI3; NI2 verifies” suggests that the solu- tion word has the same usage in both NI2 and NI3, but the clueing in the verse turns on some detail found only in the NI2 definition.

Some phrases appear in the standard references, but not as (boldface) entry phrases. For example, *skeleton in the closet* is an entry phrase in NI2, but it appears in NI3 and 11C only in italics within the definition of *skeleton*. It is tagged “NI2; 11C- findable.”

The 11C and NI2 biographical and gazetteer sections vary slightly from printing to printing. (In fact, the main body of 11C varies from one printing to the next.) Oc- casionally a puzzle answer can be found in some but not all printings; the editor

and composer may not know about the discrepancy until the puzzle is in print and they hear about it from solvers. In that case, the next month’s *Enigma* will make note of it.

NI2 addenda vary greatly, and checking one printing of NI2 after another is diffi- cult or impossible for most of us. Because of this, words appearing only in the NI2 addenda don’t provide satisfactory puzzle bases.

In a few cases, by convention, we omit tags that the rules above require. These common usages will be left untagged:

1. Two-letter names for certain letters (such as *be* and *es*) that are not in 11C are sometimes used in readings of rebuses (see SOLVING AND COMPOSING THE REBUS AND REBADE in the Flats section). But they are not tagged to show an NI3 word in the reading.
2. Some phonetic variations among dialects are covered in NI3 but not in 11C’s “Guide to Pronunciation.” Phonetic flats involving them are nonetheless not tagged “NI3 pronunciation.” (See PHONETIC FLATS, in the Flats section.)
3. Certain metaphorical uses of words are so natural that they are not tagged— for instance, *Picasso*, meaning “a work by Picasso”; *homonym*, for “a puzzle based on a homonym.”
4. Although *nom* begins two 11C phrases (or is NI2 foreign) and *crypt* is NI3 slang for cryptogram, neither is tagged.
5. A city plus its state or province (Bangor, Maine; Toronto, Ontario) is consid- ered an MW entry phrase as long as the city itself is in 11C (or NI2).

### Solutions not in Merriam-Webster

At the editor’s discretion, puzzles with non-Merriam-Webster solutions may be printed, with the tag “not MW.” Non-MW solutions will be familiar to most solvers: nationally known brand names, celebrities, topical names and events, and so forth. (“Not MW” implies “but familiar” or, barring that, “but easily researchable.”) They will often be NPL noms and terms: *Mangie*, *spoonergram*. Occasionally they will be common words and phrases that inexplicably got left out of the dictionary, such as *Old South*, or that have come into use since our last dictionary appeared. “Not MW usage” means that the word is in the dictionary but isn’t being used in any diction- ary sense. Most often, it suggests NPL usage (*flat*, *Merlin*, and so forth).

Non-MW words that are natural derivatives of MW words may be tagged “inferable.” Thus, “unclued” is tagged “11C-inferable” because it is derived using the 11C suffix “un-.” Such inventions should be used sparingly.

### Nonstandard sources

Once in a blue moon the editor may give another source for a non-MW answer. The most common are *The World Almanac* and *The Random House Dictionary, Second Edi- tion* (sometimes abbreviated “RH2”). Words in 12W are now in this category.

### Nondictionary phrases

In most types of flats, answer phrases must be dictionary entries. That is because if contrived nondictionary phrases were allowed, the huge number of possibilities would make the puzzles too difficult to solve.

But there are exceptions. In these puzzle types, nondictionary phrases are allowed (and are not noted in tags): anagrams, antigrams, ambigrams, heteronyms, homo- nyms, homoantonyms, homosynonyms (and other homonymic variations), rebuses and subers (but not rebades and subades), spoonergrams and their variations, and

mutations. (Letter banks, also, may include familiar non-MW phrases, but these are customarily noted with the puzzle.)

If the answer, or part of the answer, to one of these types of puzzles is in fact a dictionary entry, the editor may put brackets around the enumeration to indicate this, if she thinks it will be helpful—or if she thinks it won’t give away too much of the answer. An anagram of the solution *the real estate agents* could be enumerated (3 [4 6] 6), since *real estate* is an 11C entry. Brackets mean the phrase has its dictionary usage. *In the cards*, for example, is an 11C phrase meaning “inevitable.” A rebus whose solution is *in the cards* could be enumerated [2 3 5] if the verse read, “It’s ALL that we will win,” but (2 3 5) if it read, “At Christmas she tucks money ALL.” If the phrase were used both ways, it might be enumerated “[2 3 5] (one usage not MW).”

All forms of an entry phrase count as entries. *Eat one’s words* could be bracketed [3 3’1 5], so *eating her words* could be, too: [6 3 5].

### Names

How a name is tagged depends on the person referred to. *John Smith* is not tagged if it is the John Smith mentioned in the biographical section of 11C; it’s tagged “NI2 usage” if it’s one of the other John Smiths in the biographical section of NI2; it’s tagged “not MW usage” for a John Smith (perhaps someone recently in the news) who isn’t in the dictionary at all. Noms of NPL members, when used as such, are tagged “not MW usage” if they appear in a dictionary with some other meaning (*Merlin*, *Eric*); “not MW” if they don’t (*Treesong*, *Qaqaq*).

### Symbols used in tagging flats

Four symbols used in flats give solvers extra information.

+ is the symbol for the usage labels “slang,” “obsolete,” “archaic,” “dialect,” “British,” “foreign,” or “regional”; and for any word or phrase appearing in 11C’s “Foreign Words and Phrases” section. The tag “NI3+” tells you not only that the answer appears in NI3 (and not in 11C), but also that the answer is given a usage label in that reference. (For more information about usage labels, see the introduc- tion to any of our standard references.)

\* is the symbol for a capitalized word. *Frederick the Great* is enumerated (\*9 3 \*5). Occasionally \* will appear only before a cueword; for example, if an answer word is *polish*, used once in the verse as a verb and then as a nationality, the cueword might be ONE the first time and \*ONE the second time.

^ is used in place of an asterisk for nonce capitalizations in nondictionary phrases; that is, if a word in an answer is normally uncapitalized with the same usage, then it gets a caret. This comes up most commonly in names and titles, for instance: *Bend It Like Beckham* = *^4 ^2 ^4 \*7;* Doctor Frankenstein = ^6 \*12. But *The Taming of the Shrew* is an NI2 entry, and thus would be enumerated [*\*3 \*6 2 3 \*5*]—which is slight- ly confusing on the surface, but helps avoid all sorts of complicated issues, like “Should ‘West Germany’ be enumerated \*4 \*7 or ^4 \*7?”

Note that words starred or marked with a caret in titles (*Eyeless in Gaza*, *^7 2 \*4*; “Poem in October,” “^4 2 \*7”) are not tagged as if capitalized. In the examples above, *eyeless* and *poem* are both in 11C (*eyeless* in boldface under *eye*) and are not tagged as not MW just because they’re capitalized in a title.

[Brackets] around the enumeration are the symbol for a phrase or hyphenated word that is a dictionary entry. Brackets are used only in those puzzles in which non-MW phrases are routinely allowed (see NONDICTIONARY PHRASES). In all other flats, phrases and hyphenated words are supposed to be dictionary entries and

therefore don’t need to be bracketed.

Occasionally the editor will give more tagging information than is strictly re- quired. This is always done to be helpful, never to mislead.

### Tagging in other puzzles

Tagging in forms, crypts, and extras is described in the sections devoted to those puzzle types.

## *Submitting Puzzles for Publication*

Please see the *Enigma* masthead for e-mail addresses and for further directions on electronic submissions.

Please submit puzzles on one side of the paper only, with solutions on the back so that the editor can test-solve. (Don’t put solutions on a separate page; they may get lost.) Type or print your puzzles legibly, in the same form they have in *The Enigma*. Give your nom, city, and state after each puzzle (or just once on a full page of ana- grams). Always keep copies of your work. There may be editorial queries; you may want to compare it with the printed version; and—most important—you’ll have it in case the work doesn’t reach the editor.

You may put more than one puzzle on a sheet of paper, as long as the solution to each puzzle appears on the back.

Include rubric readings. Give acrostical enigma part-words with the word or phrase in the verse that’s used to clue each part. Add any other explanations or comments that you think will help the editor, even if they may seem obvious to you. (What is obvious to one may not be to another, especially when deadlines ap- proach.)

Include all the source and tagging information you can. Are the answer words in the main body of 11C? Is your usage of the word confirmed in the dictionary given by the tag? Is your word slang, obsolete, foreign, or other + usage? Capitalized? (Give this information even if it doesn’t affect the tag—for example, if the word is coyly hiding in the geographical section of 11C or under the line in NI2, let the edi- tor know; it will help her check your puzzle quickly.) If you haven’t been able to check all the relevant references—for example, if you know a word is in NI2 but don’t know if it’s in NI3 too—tell the editor what sources you did check.

Not everyone is a master poet, and even master poets aren’t infallible. Part of the editor’s job is to fix rhyme and meter when necessary. If you want no changes made without consultation, just let the editor know in advance.

Send topical material as early as possible to give the editor the best chance of fit- ting it into the appropriate issue.

### Submitting cryptic crosswords, forms, and cryptograms

See the *Enigma* masthead for the names and addresses of the editors/checkers of these types. They will check and comment on them before passing them on to the editor. Include complete solutions to all forms, crypts (not just alphabets), and crosswords (both explanations of individual words and the filled-in grid). Send cryptic solutions in a separate e-mail message.

Forms: please give a source for every word that isn’t in 11C. Except for non-MW sources, this information won’t appear in *The Enigma*, but it will save time for the editor and form checker. Submit cryptograms as they appear in *The Enigma*, written in block letters or typed in capitals, with spaces between letters and with lines dou-

ble-spaced. Always double-check that the cryptogram is correctly encoded and that it follows the RULES FOR CRYPTOGRAMS as given in the Extras section.

## *Submitting solution lists*

Many of our members enjoy sending in their solution lists to be scored, with the results published. You may also send in a “kudos list” of your favorites (puzzles, whether or not you solved them; articles; or anything else in the issue). Of course you’re not obliged to send either. The deadline for solution lists is printed in each issue at the start of the Penetralia section, as is the name and address of the solution editor.

Be sure to mail your list early enough to reach the solution editor by the deadline; after that it won’t be scored, although any favorite votes will be recorded eventual- ly. The results for each issue are published three issues later (in the issue following the one giving the solutions themselves). The solution editor reports how many puzzles each member solved and which ones that person chose as favorites, which alternate solutions were accepted and which rejected, how many reporting mem- bers solved each puzzle, and how many picked each as a favorite.

### Scores

Puzzles in *The Enigma* are divided into four broad categories: flats, forms, crypts, and extras. Your score in each of these categories is figured separately. For example, if you solved 55 flats, 3 forms, no crypts, and 5 extras, your score would appear as 55-3-0-5. If you get a “complete” in any category, by solving all of those puzzles, an asterisk replaces that number in your score. For example, if you got a “flat com- plete” and a “form complete” but solved no crypts and only one of three extras, your score would appear as \*-\*-0-1.

Those diligent and talented solvers who achieve a complete for the entire issue do not appear in the list of scores with other solvers. Instead, their noms are given a place of honor in the first paragraph of that month’s solvers report.

### Preparing solution lists

Give solutions in numerical order, each on a separate line. Type or print clearly. Give forms in their right shape, not as a string of words. Give cryptogram solutions in full, not just the first few words (as is the practice in some other organizations). You won’t receive credit for partial solutions. Likewise, spell out all parts of phonet- ic flats. For a phonetic word-deletion, for instance, don’t send just *chrysanthemum*; write out “chrysanthemum; anthem, chrism.”

If you’d like to give kudos to your favorites of the issue, add your list at the end of your solutions. You may single out one puzzle as your top favorite of the issue by adding a ! (a “bang” in League jargon) after its number in your kudos list.

# Verse

by Sibyl

Read your verse out loud, with completely natural phrasing. Don’t try to make it fit the meter, just read it and see where the stresses naturally fall. (Remember, to write verse does not mean to lose the ability to make sense or to speak English.)

If the verse doesn’t have a regular pattern (stresses every second or third syllable, most often), rewrite for a more satisfying thump.

Change: HAPpy BIRTHday to you, GUYS to: HAPpy BIRTHday, GUYS, to YOU

Change: a CAStle is at the TOP of the HILL

to: a CAStle stands TALL at the TOP of the HILL or: at the TOP of the HILL is a CAStle

Some variation in the regular stress pattern is likely (see verse above): “THOSE of the LARgest SIZE,” or “HOLDing his POCKet HANDkerchief”—in light verse, like ours, only once in a while. Don’t vary the pattern so that the line reads awkwardly; don’t use two variations in a row—you’ll get prose.

Keep the same number of beats in each line. (Or alternate odd lines with even ones a stress shorter.)

## *Rhyme*

*Enigma* verse almost always rhymes. Most common are couplets (aa bb), quatrains with alternately rhyming lines (abab), or quatrains with even-line rhyme only (abcb). Rhyme depends on stressed sounds (never on spelling) that match except for their first consonant (actually the first phoneme: all/fall).

These are rhymes: hard/card; word/deferred; doggerel/ hoggerel; or (see above) sympathize/size, using the secondary stress of the three-syllable word. These are not rhymes: card/diehard (*LIE hard* rhymes with *DIE hard*); howler/bowler (spelling doesn’t count); beaut/swimsuit (no “secondary stress” in a two-syllable word); male/female.

If you’re willing to read (aloud, of course) a lot of verse, you’ll write better stuff. If you’re willing to read just a little, try *The New Oxford Book of Light Verse*, edited by Kingsley Amis; or try some other light-verse anthology. Or look in the library for verse by Dorothy Parker, W. H. Auden, Samuel Hoffenstein, Phyllis McGinley, Feli- cia Lamport, or someone else you like. Verse is to be enjoyed. Enjoy!

Flats by Hudu, Brillig, Treesong, and Sibyl

#### Acrostical enigma

Through an alphabetical quirk, the first puzzle in our list is also among the hardest to master. If you’re reading this *Guide* for the first time, we recommend learning about the other flat types first, returning here when you’ve had more practice.

The solution to an acrostical enigma, or AE for short, is a word or phrase. This solution is divided into chunks of two or more letters each; each chunk is clued in a different couplet in an unusual way. The chunk plus the first two or more letters of the couplet form a word or phrase (called the “part-word”) that is clued some- where within the couplet itself. A final couplet clues the entire solution.

ACROSTICAL ENIGMA (10)

* 1. Relaxing on Saturday morning I am;

I smell something burning, but who gives a damn?

* 1. Gargantuan flames billow smoke in the air; Some building is blazing, but why should I care?
  2. I only want something absorbing to read. A Harlequin tearjerker: just what I need!
  3. Red engines zip by with complete audibility, Disturbing, with bells, my beloved tranquility.

It’s getting quite warm now. What can be the matter? Let’s turn up the fan and ignore all the clatter!

=Hudu

In part A, the letters AFI plus the letters RE from the beginning of the couplet form the part-word *afire*, which is clued by “burning.” The first chunk of the solu- tion is AFI.

The remaining part-words are: *CI-gar* (“smoke”), *ON-ion* (“tearjerker”), *ADO-red* (“beloved”). Putting all the chunks together—AFI, CI, ON, ADO—produces the solution: *aficionado* (clued by “fan” in the final couplet). (Saving space on the solu- tions page, this entire solution would appear simply as “AFIre, CIgar, ONion, ADOred.”)

In an AE, only the full solution is enumerated. Both the part-words and the full solution are tagged when necessary, and hyphenated words or phrases among the part-words are noted.

Misleading clues are common in acrostical enigmas. Be on guard for words that have other meanings (like “fan” in the above example) or that can be used as parts of speech other than those used in the verse.

Definitions can be phrases, too. In one acrostical enigma, the solution was *bodhi- sattva*, and the definition (“future Buddha”) was concealed in this final couplet:

Each hopes to live, with verve and vim, The future Buddha plans for him.

=Hudu

Punctuation may be misleading. In one acrostical enigma (with a verse about the Three Stooges), the solution was *pertussis*, and the definition (“whooping cough”) was deceptively hidden in this final couplet:

Curly will start “whoop-whoop-whoop”-ing, Cough up feathers, get kicked while stooping.

=Kremlin

The entire couplet may indicate the solution or part-word, rather than any single word or phrase, as in this couplet clueing *BY-PROduct*:

Ductile is my mind from drink; Gin also shows me gnus (in pink).

=Eric

The gnus here are a by-product of the gin and so refer to the part-word. This sort of clue isn’t used often; almost always the couplet has a direct definition of the part

-word.

Also used are couplets that clue by example, as iambic hexameter lines clueing *alexandrines*, or a line with “he brung” clueing *solecism*. Very rarely, the entire verse is the clue. For example, an AE on *eclogue* (a dialogue between shepherds) was written as an eclogue and had no final couplet.

However misleading a definition may be, it must match the word or phrase it defines in number, tense, case, and so forth. The definition for *AVERage* can be “mean,” as in “A gentle smile can mean a lot,” or “Aged men, mean-spirited.” But the definition can’t be “means” or “meaning” or “meant.” If the definition is “means,” as in “A gesture means a lot,” then the part-word had better be *AVERag- es*.

At least two letters of each part-word must start the couplet; there should be three if one letter is just a plural S or a past-tense D, and four with plural ES or past

-tense ED. “Edna loved a bonny lad” is poor help for a solver looking for *ADORed*; “Espy the animals” is an equally stingy clue for *MULes*.

In some AEs, a single line or a quatrain is used for each clue instead of a couplet. In the double acrostical enigma, the same puzzle legitimately leads to two differ-

ent solutions. An example (and a tough one—many of the parts are uncommon):

* + 1. ACROSTICAL ENIGMA (3 7) (A = NI2, hyph.;

\*B = not MW; C = NI3, NI2 more explicit)

* + 1. ACROSTICAL ENIGMA (\*7 5) (NI2+) (A, C = NI3+; B = NI2 phrase)

1. Ate a six-course dinner (cardinal sin!) Waiting for the noise here to begin.
2. Rollo croons a song the people sing; Flynn is playing back-up to his Bing.
3. Entrance planned, and grinning like a cat, Tina belts out western tunes with Pat.

Troubles fade with music and a meal— These two can distract from what is real.

=Jo the Loiterer

The first solution is *red herring*: *RED-Hat* (clued by “cardinal”), *ERrol* (“Flynn”), and *RINGent* (“grinning”). The second is *Norfolk capon* (another term for a red her- ring): *NORate* (“noise,” as a verb meaning to spread a rumor), *FOLK CArol* (“song the people sing”), and *PONent* (“western”).

In the reversed acrostical enigma, the solution is reversed before being broken into its chunks, so that the solver must put the pieces together and then reverse the whole thing to read the solution. For example, the solution *pertussis* might be bro- ken into the chunks *sis*, *sut*, and *rep*, and then clued in couplets as usual (with the A couplet clueing *SISter*, and so on).

The phonetic acrostical enigma is rarely seen in practice. There are two separate parts of the puzzle that can be phonetic: each part-word must overlap the start of

the couplet phonetically and not literally; the final solution can also be a homonym of the sequence of part-word elements. For example, the part-words *CYcloid*, *KEY- hole* and *NAUGHTiness* might be clued by “curve,” “intimate,” and “terrible,” re- spectively. This would be phonetic if the first words of each part-verse were “cloyed,” “wholesome,” and “Enos.” The part-word elements then combine, also phonetically, to give “*Psyche knot*” (a hairstyle). The example below is likewise pho- netic in both respects.

PHONETIC ACROSTICAL ENIGMA (7 5)

(C = NI3, two words)

1. Really banal jokes he likes to blab

To captive hearers—riders in his cab.

1. Aloud I laugh a faint “ha-ha” but think, This guy’s a jerk—a silly, worthless gink.
2. Geysers spout, and so does he; I view “Halloo” from him as cause to cringe, and do.
3. Scenario: this plaudit-greedy hack

For all his rotten jokes will get the sack.

A tremor (Richter seven) shook us good;

He joked, “Well, folks, there goes the neighborhood!”

=Nightowl

The solution: A = *GHArry* (clued by “cab”); B = *LOSel* (clued by “worthless gink”); C =*HEU gase* (clued by “view halloo”); D = *MERcenary* (clued by “greedy”); giving “gallows humor.”

*See also:* DIASTICHAL ENIGMA , TELESTICHAL ENIGMA.

#### Acrotelestichal enigma

Contains both an acrostical enigma and a telestichal enigma. The solution is found by reading the added letters (beginning and end) stanza by stanza. (Purposely out of alphabetical order.)

#### Altered state

A two-letter state abbreviation is replaced by another. Examples: *s-pa/ky*; *prov-id/ok-e*.

#### Alternade

A word or phrase is divided into two or more others by taking alternate letters in order. Examples: *schooled*, *shoe*, *cold*; *lacerated*, *let*, *are*, *cad*. The shorter parts need not be all the same length. Another example:

ALTERNADE (\*7)

In \*ONE’s the world’s most famous mausoleum; Hawaii’s where they garland you with TWOs. The nomads (I would rather see than be ‘em)

Of ALL remove Saharan sand from shoes.

=Corn Cob

The solution: ALL = *Algeria*, \*ONE = *Agra*, TWO = *lei*.

When the shorter parts are single words—as in the above example—enumeration is given only for the longest part; it’s easy to deduce the lengths of the shorter parts from this.

The alternade was introduced by L’Allegro in June 1917.

Because there seem to be few good bases for alternades, this type has never been very common. However, it forms the basis for the more popular rebus alternade, or REBADE (which see).

#### Alterposal

Alternate letters are taken from a word or phrase, and then each set of letters is transposed into another word. Examples: *schooled*; *hose* (*shoe* transposed), *clod* (*cold* transposed); *lambskin*; *slim*, *bank*. The alterposal was invented by Xemu and intro- duced in December 1994.

#### Ambigram

See ANAGRAM.

#### Anagram

A word or phrase is turned into an appropriate comment or description when its letters are rearranged. Example, THEY SEE is a good anagram of *the eyes*. One- word anagram bases are not enumerated; phrases are. If a dictionary entry-phrase forms all or part of the solution, its enumeration may be [bracketed] at the editor’s option. Some more examples (asterisks indicate capitalized words):

IS TEMPO, SIRS

=Ulk

BENEATH CHOPIN (3 5 5)

=Manx

GEE, TALKER, I’M LOST! (2’1 3 \*5 2 2)

=Wabbit

SNUB I USE FOR NOSY ONE (“4 2 4 8”)

#### =Famulus

The solutions: *prestissimo*; *the piano bench*; *it’s all Greek to me*; “*none of your busi- ness*.”

An anagram is usually given without any verse, the anagram itself providing the necessary clues.

An antigram is an anagram whose meaning is the opposite of the solution. For example, GREAT HUGE BIRD (3 10) (=Wabbit) is an antigram of *the budgerigar* (parakeet).

Anagrams have long been used for satirical and political comment. Sometimes, then, whether a particular puzzle should be called an anagram or an antigram is a matter of opinion. Sibyl termed this sort of puzzle an ambigram. For example, YOUR RULES CLONE ATOMIC NIGHTMARES (=Te-Zir-Man) is an ambigram of *the Nuclear Regulatory Commission*.

A mutation is a rearrangement of letters that is only vaguely appropriate or even entirely irrelevant to its solution. It is always accompanied by a verse that provides the clues. Mutations are not popular, but they still appear on occasion, usually with very good or very funny verses.

*Some guidelines for anagrams*

Good anagrams need good bases (solutions). Anagrams frequently refer to a specif- ic event, person, or object, often currently in the news. If the base is a phrase, it should be a dictionary entry—or a proverb, title, quotation, or other familiar phrase—never just a random group of words. *Newspaper correspondents*, for exam- ple, is a fine base. *Correspondents of the newspapers* is much less good: the phrase is

seldom said that way. *Our experienced hometown newspaper correspondents* is unac- ceptable, since it drags in several irrelevant words. Avoid unnecessary words: *Ivanhoe, by Sir Walter Scott* is a good base (and in fact was once anagrammed as A NOVEL BY A SCOTTISH WRITER), while *Ivanhoe, the beloved historical novel by Sir Walter Scott* is not. Unless an anagram phrase is truly familiar or easily found (in the news, for instance), it is probably unfair to solvers.

Long anagrams burden the solver with too many possibilities to consider; the shortest base on a given topic generally makes the best anagram. If an anagram is very long—say, thirty letters or more—the solver is faced with so many thousands of possibilities that the anagram must be very apposite indeed if it’s to be a fair challenge. (And with that many letters to work with, the composer ought to pro- duce perfect apposition.)

A good anagram refers clearly and directly to its base. Unacceptable examples: DEATHSMEN BE for *beheadments* (only vaguely and indirectly related), and HI, POMPOUS PAT! for *hippopotamus* (wholly irrelevant).

An anagram must match its base in tense, number, and person. More bad exam- ples: DOZES ON for *snoozed* (wrong tense), and THAT QUEER SHAKE for *the earthquakes* (wrong number). Even if the part of speech differs, as in an adjective or adverb describing a noun base, it should be correctly inferable (as BENEATH CHOPIN for *the piano bench*).

An anagram should not include any forms of the words in its base. EDITED RE- VISION is a singularly pointless anagram for *revised edition*. Even the repetition of a short word like *by* in the *Ivanhoe* anagram above is a flaw, as is the similarity of *Scott* and *Scottish*. The editor is the final judge of whether a flawed anagram is still fine enough to merit printing.

Every word not directly relevant to the solution is a flaw. Short “junk words” like *O*, *la*, and *ha* are particularly common, because they are easy ways for an anagram- mer to use up a few leftover letters; but they are still flaws. Eliminate them if you can: O, CONES EVICT LAVA is a flawed anagram of *active volcanoes*; but changing the base slightly to *the active volcanos* allows CONES EVICT HOT LAVA.

The single most important thing to remember: the connection between the ana- gram and its base must be instantly clear when you see them together. It follows that the anagram is the most paradoxical of puzzles: the better it is, the easier it is!

#### Antigram

See ANAGRAM.

#### Apt flats

A phrase is given in all capitals. The solver must find another word or phrase that forms a base of the appropriate type with the given phrase and for which the phrase is an apt clue. Example: “FEAR DOTH THREATEN THEE” clues the conso- nantcy *Friday the thirteenth*. The “apt” modifier can apply to other base types also; for example, NOT HERE / *no, there* is an apt heteronym; Loki-5’s “HE’S A KING” is an apt letter bank (for *Genghis Khan).*

APT CONSONANTCY

PARIS-MALE IDEOLOGY [5 3 2 6] (+)

=Ai

The solution: *après moi le déluge*.

Note that an anagram is just an apt transposal (the type from which apt flats were generalized). Only flat types relating pairs of words that are quite different make

interesting apt puzzles; an apt deletion, for example, wouldn’t be much of a chal- lenge. So in practice, only apt consonantcies and letter banks have appeared.

Apt flats were invented by Ai.

#### Backswitch

A word or phrase becomes another when its last letter is changed (or “switched”) and moved to the beginning, and the resulting letters are reversed (“turned back”). Examples: *autumn*, *mutual*; or *dragnet*, *en garde*.

In the switchback, a word or phrase becomes another when its first letter is changed (switched) and the remaining letters are reversed (turned back). Example: *hydra*, *tardy*.

WILLz introduced the switchback and backswitch, based on an Italian puzzle type, at the 1980 convention.

#### Baltimore deletion

See DELETION.

#### Baltimore transdeletion

See TRANSDELETION.

#### Beheadment

A word or phrase becomes another when its first letter is removed. Examples: (*f)actor*; or (*u)sable*. If the parts of the solution are all single words, the length of only the longest is given; if any part is a phrase, all parts are enumerated.

Beheadments occasionally include more than two words. A famous example is

*aspirate*, *spirate*, *pirate*, *irate*, *rate*, *ate*.

In a bigram beheadment, a word or phrase becomes another when its first two letters are removed: (*de)livery*.

In a phonetic beheadment, a word or phrase becomes another when its first sound is removed. All parts are enumerated. Example: *basalt*, *assault*. For discus- sion of what constitutes a single sound, see PHONETIC FLATS.

In a reversed beheadment, after beheading the first word, reverse it to get the second. Example: *petal*, *late*.

In a palindrome beheadment, a word or phrase becomes another when a palin- dromic sequence of three or more letters is deleted from the beginning. Examples: *(Roy Or)bison*, *(viv)idly*, *(selfles)sly*.

In a multiple-palindrome beheadment, a word or phrase becomes another when two or more palindrome strings are deleted sequentially from the beginning. Ex- ample: *(Iri)(sh s)(ette)r*.

In a splitting headache, the solution is split into two parts, each of which is be- headed to form a new word. Examples: *anagram*; *nag*, *am* and *hearthstone*; *earth*, *tone*. Bigram puzzles

Instead of single letters, bigrams (two-letter groups) are the basic units of these puzzles. An example is the bigram reversal ONE = *se-ra-ph*, TWO = *ph-ra-se*. A bigram deletion: *impet(uo)us*. For more information, look up the next word in the puzzle’s name.

#### Brevigram

A word that appears in an answer word or phrase is replaced by its abbreviation, creating the other answer word or phrase. Examples: *Southend*, *send*; *feasted*, *feed*.

#### Brookline letter change

See LETTER CHANGE.

#### Change of heart

Two words or phrases are each divided into three pieces; then their middle pieces are switched to form two others. Example: ONE = *share*, TWO = *colt*, THREE = *sole*, FOUR = *chart*. (This would appear in the solution list as “s(har)e, c(ol)t.) Another example: ONE = *wine steward*, TWO = *FDR*, THREE = *windward*, FOUR = *fester* (“win(e ste)ward, F(D)R”).

A change of heart is similar to a DOUBLE-CROSS, except that the pieces that are switched come from the middles of the ONE and TWO rather than the ends. Note that as in a double-cross, ONE and THREE have the same beginnings, as do TWO and FOUR. (See also the HEART TRANSPLANT.)

The change of heart was invented by Lunch Boy and named by Xemu.

#### Changeover

A word or phrase becomes another when one letter changes to another and moves to another location. The changeover is labeled by the starting and finishing loca- tions. Example of a first-to-third changeover: *holster*, *oldster*.

SECOND-TO-SEVENTH CHANGEOVER (8)

Grampaw says that he alone Brought in Billy the Kid.

(Gramps was a ONE who TWO his flock— That’s all he really did.)

=Mr. Tex

The solution: *goatherd*, *gathered*.

In a reversed changeover, one letter changes to another and moves to another location, and then the result is reversed. Example: *retain*, *natter*.

The changeover was invented by Quiz, named by Merlin, and introduced in June 1992.

#### Charade

A word or phrase is divided into two or more shorter ones. Example: *scar-city*. The spelling of each part remains the same, though pronunciation may change, as in: TOTAL = *outreached*; ONE = *outré*, TWO = *ached*.

CHARADE (\*8)

A box of fudge, some gingersnaps (Or other tasty ONE), a gay

Corsage (an orchid—WHOLE, perhaps) Might well have won her—yesterday. But in this modern TWO, old ways

Of wooing leave her bored and cold. You need a gimmick nowadays—

Though diamond rings still work, I’m told.

=Windjammer and Uncanny

The solution: WHOLE = *Goodyera*, ONE = *goody*, TWO = *era*. Notice that only the enumeration of the longest word or phrase (WHOLE) is given. The solver has to figure out the lengths of the shorter parts. However, it is noted if any shorter part is capitalized, hyphenated, or a phrase.

In a phonetic charade, the pronunciation of each part remains the same, though

spelling may change, as in *haystacks*; *haste*, *axe*. Again, only the length of the longest word or phrase (TOTAL) is given.

In a reversed charade, the parts are assembled and then reversed to produce the whole word or phrase. Example: ONE = *red*, TWO = *rum*, TOTAL = *murder*.

In an addition charade, a letter is deleted from each shorter word or phrase, and the results combined into the long word or phrase. Only the enumeration of the long word or phrase is given. Examples: *taped*; *ta(m)p*, *e(n)d* and *reindeer*; *re(m)ind*, *e(v)er*. Invented by LeXman and introduced in April 2010.

In a deletion charade, a letter (not necessarily the same one) is added to each part word, and the results combined into the long word or phrase. Example: *blackened*; *back*, *end*.

In a beheadment charade, the initial letters of the smaller words are removed, and the remaining letters are combined as in a charade. Only the enumeration of the long word is given. Example: ONE = *echo*, TWO = *nice*, WHOLE = *choice*.

In a curtailment charade, the final letters of the smaller words are removed, and the remaining letters are combined as in a charade. Example: ONE = *cream*, TWO = *ten*, WHOLE = *create*.

In a transposal charade, two or more smaller solution words are transposed and then combined into the long solution word. Example: ONE = *teen*, TWO = *fire*, WHOLE = *Tenerife*.

In a phrase charade, a phrase (not necessarily MW) is separated at word breaks in different ways to create phrases with different meanings. Example: *fed up with*; *fed up, with*; *fed, up with*.

In a transdeletion charade, delete a letter from each smaller word or phrase, ana- gram each result, and then concatenate them to make the longer word or phrase. Example: *iconic*, *nation*, *Cincinnati*.

In a partially phonetic charade, one of the parts is alphabetic and the other is phonetic. Example: *cyclone*; *psych*, *lone*.

In a palindrome deletion charade, a palindrome is deleted from each of the initial words or phrases and the results combined into the final word or phrase. Example: *gu(ardra)il* + (*no on)e* = *guile*.

In a reversed palindrome deletion charade, a palindrome is deleted from each of the initial words or phrases. The remaining letters are brought together and re- versed to form a new word or phrase. Example: *m(oto)r*, *a(gog)*, *arm*.

#### Combination padlock

See PADLOCK.

#### Consonantcy

Two or more words or phrases share the same consonants in the same order, with any number of vowels. Y is treated as a vowel. Example: *acorn*, *crayon*, *ocarina*.

CONSONANTCY (5, 7, 7)

Each time I play a polka, all the girls pelt me with peonies. I start a samba—snowdrops, if you please!

Before I’ve run a rumba through, it rains down rhododendrons, And when I ONE the TWO they throw me THREEs.

=Trazom

The solution: ONE = *begin*, TWO = *beguine*, THREE = *begonia*. The consonantcy was invented by Newrow in 1991.

In a reversed consonantcy, the consonants of the second word or phrase are re- versed with respect to the consonants in the first word or phrase. Example: *syzygy*, *gazes*.

In a consonantcy deletion, consonants are deleted one by one from a starting word, and the basewords are consonantcies of the result. Examples: *consonant*, *consent*; *amounting*, *untongue*, *Antigua*. The consonantcy deletion was invented by Newrow.

A consonantcy word deletion works like a word deletion, except that only conso- nants are considered. That is, the inner word to be deleted is a consonantcy for some central section of the main base word; the remaining consonants are used in the outer word. Examples: *quartz*; *rote*, *quiz* and *situation comedy*, *tonic*, *esteemed*. It was invented by Newrow.

In a consonantcy palindrome deletion, delete a palindromic set of three or more consonants. Example: *Matterhorn*, *mutation* (delete rhr).

#### Convergence

A word or phrase is divided into a series of shorter words or phrases by taking letters in order from the original word—one from the front, then one from the back, then one from the front, and so on. Enumerations for the shorter words are not given. Examples: *sapwort* → *star*, *pow*; or *zuppa inglese* → *Zeus*, *pepla*, *gin*. The con- vergence was invented by Lunch Boy.

#### Cryptogram key

Each pair of letters in the “key” indicates a (possibly repeated) letter change. These changes encrypt the first partword into the second. Each pair in the key must be used; any additional letters in the partwords are left unchanged. Example: *oils*; *lolly*, *sissy*. The key “oils” indicates o → i and l → s, changing “lolly” to “sissy.”

A phonetic cryptogram key works like a cryptogram key except that it uses pho- nemes rather than letters.

#### Curtailment

A word or phrase becomes another when its last letter is removed. Example:

*sting(y)*.

CURTAILMENT (8)

I’m a young LONGER chemist, but so far I’ve failed To discover a drug that’s as good as CURTAILED. My motives are pure: to make the world healthy And in the process become really wealthy!

=Mr. Tex

The solution: LONGER = *aspiring*, FINAL = *aspirin*.

A curtailment may consist of more than two words, though these are rare. An obscure but dazzling example: ONE = *chorizont* (one who ascribes the *Iliad* and the *Odyssey* to different authors—look it up in NI2 if you don’t believe it!), TWO = *C-horizon* (a particular layer of soil), THREE = *chorizo* (a kind of spicy sausage).

In a bigram curtailment, a word or phrase becomes another when its last two letters are removed. Example, ONE = *satiety*, TWO = *Satie*.

In a phonetic curtailment, a word or phrase becomes another when its last sound is removed. Example: *qt* (as in “on the qt”), *cute*, *queue*. For discussion of what con- stitutes a single sound, see PHONETIC FLATS.

In a reversed curtailment, after curtailing the first word or phrase, you reverse it to get the second. Example: *stinky*, *knits*.

In a palindrome curtailment, a word or phrase becomes another when a palin- dromic sequence of three or more letters is deleted from the end. Examples: *a(cidic)* and *mart(ini)*.

In a bigram palindrome curtailment, a sequence of three or more bigrams that make a palindrome is deleted from the end of a word, leaving another word. Ex- amples: *the(re)(fo)(re)* and *c(it)(ru)(s f)(ru)(it)*.

#### Cyclegram

Each word in the base consists of two parts. The first part is identical to the second part of the preceding word; the second part is identical to the first part of the fol- lowing word. The chain wraps around: the second part of the last word is identical to the first part of the first word. For a three-word base, the pattern is AB, BC, CA. Examples: *mica*, *case*, *semi* and *ingle*, *legroom*, *grooming*.

The cyclegram was invented by Badir and introduced in October 2007.

#### Deletion

A word or phrase becomes another when an interior letter is removed. Example:

*simile*, *smile*.

DELETION (\*7, 4-2)

We found a TWO for shelter from the sun— So unrelenting was the summer heat—

And looked out at the sparkling Gulf of ONE, Where long ago the Turks had met defeat.

=Mangie

The solution: ONE = *Lepanto*, TWO = *lean-to*.

A deletion may include more than two words. A famous old example: NINE = *startling*, EIGHT = *starling*, SEVEN = *staring*, SIX = *string*, FIVE = *sting*, FOUR = *sing*. (Do you want to go on to THREE = *sin* and TWO = *in*? In NPL terms, those are not deletions but one curtailment and one beheadment. You could still use all eight words in one puzzle, but you’d have to warn the solver that two—unspecified— steps were a curtailment and beheadment, not deletions.)

In the rarely seen Baltimore deletion, each letter in turn is removed to form a new word. Example, TOTAL = *peat*, ONE = *eat*, TWO = *pat*, THREE = *pet*, FOUR = *pea*.

In a bigram deletion, a word or phrase becomes another when two consecutive interior letters are removed. Example, *ca(te)nary*.

In a repeated-letter deletion, a word or phrase becomes another when one letter is removed wherever it occurs. Example: *ba(ss)i(s)t*; and ONE = *prospered*, TWO = *rose-red* (“(p)ros(p)ered” in the solutions). In a multiple repeated-letter deletion, all repeated letters are deleted. Example: *catacomb*, *tomb*.

In a reversed deletion, after you’ve deleted a letter from the first word or phrase, you reverse it to get the second. Example: ONE = *espalier*, TWO = *relapse*. (This would appear as “espal(i)er.”)

All sorts of combinations of these elements are possible. An example of a repeat- ed-bigram deletion: ONE = *derrières*, TWO = *dries*. This would appear as “d(er)ri (èr)es.” A repeated-trigram deletion: ONE = *card-carrying*, TWO = *drying*. This would appear as “(car)d-(car)rying.” A repeated-tetragram deletion: ONE = *George Orwell*, TWO = *well*. This would appear as “(Geor)(ge Or)well.”

In a phonetic deletion, a word or phrase becomes another when an interior sound is removed. Example: *revelry*, *reveille.* For discussion of what constitutes a single sound, see PHONETIC FLATS.

In a palindrome deletion, a word or phrase becomes another when an interior palindromic sequence of three or more letters is deleted. Examples: pes(simis)t; s(taccat)o and or(igi)nate. The palindrome deletion was invented by Newrow and introduced in October 2004.

In a multiple-palindrome deletion, a word or phrase becomes another when two or more palindrome strings are deleted from different locations, with no indication of a beheadment or curtailment. Examples: *(fif)th es(tat)e* and *di(visiv)(ene)ss*.

In a successive-palindrome deletion, a sequence of three or more letters that make a palindrome is deleted from the original answer, and then a further palin- drome is deleted from the result to give the second answer. Example: *[T(oro)nt]o*.

In a mirror trigram deletion, a word or phrase becomes another when two tri- grams, one a reversal of the other, are deleted. Example: *p(rot)ec(tor)s*.

In a synonym deletion, a synonym of the main base word has letters which are a subset of the letters in the main word. Remove those letters, and what remains, in that order, spells a second word. The synonym might be a synonym for a sense of the main word other than the one used in the flat. Examples: *separate*; *see*, *apart* [synonym] and *against*; *gas*, *anti* [synonym]. The synonym deletion was invented by Endgame.

#### Diastichal enigma

The diastichal enigma (DE) is a variant of the acrostical enigma. Each part-word in a DE is clued by a couplet, and the answer word overlaps the break between the couplet’s two lines, using at least one letter from one line and two from the other. As in an AE, the pieces from the part-words not taken from the verse are strung together to form the answer:

DIASTICHAL ENIGMA (6)

1. My love life’s in pieces! I just can’t decide: Stay with my boyfriend or let it all slide?
2. He acts like a sleazy and cheap gigolo. Right now, he can stay, but soon he may go!

He thinks our relationship’s only a game.

I feel our connection’s still there all the same.

=Dart

The solution: *deBRIs* (“pieces”), *loDGEr* (“he can stay”); *BRIDGE* (“game,” “connection”).

The diastichal enigma was invented by Beo and first appeared in December 2001.

#### Double acrostical enigma

See ACROSTICAL ENIGMA.

#### Double-cross

Two words or phrases are each divided into two pieces; then their second pieces are switched to form two others. Example: *maids*, *rapture*, *mature*, *rapids*. (This would appear in the solutions list as “ma/ids, rap/ture.”)

DOUBLE-CROSS (8, 5, 4, \*9) (\*9 = NI2)

With a slim, steely ONE,

The foul deed was done;

The client was given the sack. From offstage, a noble

Sang “Woman is mobile.”

So—who could FOUR have on his back?

A dread hunch had he

When he felt the sack THREE:

Of what burden was he the carrier?

Gilda set up a din

(TWO had not yet set in)

And bade FOUR farewell with an aria.

=Pen Gwyn

The solution: ONE = *stiletto*, TWO = *rigor*, THREE = *stir*, FOUR = *Rigoletto*. (This would appear as “sti/letto, rigo/r.”)

The enumeration of all four parts of a double-cross is given.

When composing or solving a double-cross, be careful not to mix up THREE and FOUR: note that ONE and THREE have the same beginning, as do TWO and FOUR.

In a phonetic double-cross, the parts are rearranged phonetically and not by spelling. For example: *Hall of Fame*, *gurneys*, *Holofernes*, *game*.

In a reversed double-cross, after switching the second pieces of ONE and TWO, you reverse the results to get THREE and FOUR. Example: *red rover*, *Erebus*, *subor- der*, *revere*. (This would appear as “red ro/ver, Ere/bus.”)

Based on an idea by Stilicho, the double-cross was introduced by Nightowl at the 1980 convention.

#### Dropout

Two words (THREE and FOUR) are joined; then one word (ONE) is dropped out to form another (TWO) from the leftover letters. Example: THREE = *reamer*, FOUR = *itch*, ONE = *merit*, TWO = *reach*. (This would appear as “rea(mer it)ch.”) Another example: envi(ron, delet)ed.

The enumeration of all four parts must be given.

In a progressive dropout, three or more words or phrases are nested (ONE al- ways innermost) to form two others. Example: ONE = *ach*, TWO = *aviator*, THREE

= *latrine*, FOUR = *La Traviata*, FIVE = *chorine*. (This would appear as “La Tr[aviat(a, ch)or]ine.”)

The dropout, introduced by Nightowl in 1984, is actually identical to one type of the progressive padlock. But the progressive dropout is unique.

#### Enigma

A word or phrase is clued indirectly through wordplay.

ENIGMA (\*6 5)

In the city I run, up north quite a ways,

If you take the gold, you’ll get thirty days.

You can call me Your Honor, but I’ll warn you, son— If you take my gold, you’ll get thirty-one.

=Atlantic

The solution: *Juneau mayor*. (If you take the AU from *Juneau*—Au being the chem- ical symbol for gold—you’ll get *June*. If you take *or*—the heraldic term for gold—

from *mayor*, you’ll get *May*.)

Like most flat bases, enigma answers should be dictionary entries. “Juneau mayor” is not an entry: now and then a puzzle that breaks a rule is so clever, with a verse so lively and well clued, that the editor finds it irresistible. But not often.

There is no hard and fast distinction between an enigma and a RIDDLE (which see). Generally, a riddle describes a thing and an enigma a word; riddles have de- ceptive descriptions, enigmas some form of wordplay. An occasional flat can fairly be classified as either.

#### Enigmatic rebus

See REBUS.

#### Even exchange

Two words or phrases exchange all their letters in even positions to form two new words. Examples: *fare*, *cost* → *fort*, *case* and *gorges*, *cannot* → *garnet*, *Congo’s*. It was invented by Dandr and introduced in January 2001.

#### False derivative

A word or phrase becomes another when some grammatical change is inappropri- ately applied. For example, a false plural: *inter*, *interim* (analogy with the plurals *seraphim* and *cherubim*).

FALSE FEMININE (6, 8)

To FINAL her ego, he made up his mind To PRIMAL her up—ah, a clever man, he.

For flattery gets you, not nowhere, you’ll find, But right to the place you’re most eager to be.

=Polly and Mangie

The solution: PRIMAL = *butter*, FINAL = *buttress* (analogous to *waiter* and *wait- ress*.)

Some other examples will show you how many possibilities there are. The false antecedent: *sent*, *present*; or *sting*, *foresting*. The false comparative: *limb*, *limber*. The false gerund: *shill*, *shilling*. The false negative: *plus*, *nonplus*; or *gone*, *Antigone*. The false past tense: *worst*, *worsted*; or *live*, *lave* (analogy with *give* and *gave*). The false reiterative: *treat*, *retreat*.

False flats based on very obscure derivations, or even on pairs of words that are not derivationally related, are fairly common. In such cases, to be fair to solvers, the model should appear in the verse, or at least be very clearly clued. For example, the false plural: *shader*, *Shadrach (*“knaidel” appeared in the verse; its plural is “knaidlach”). Or the false opposite: *census, SASEs (*based on the opposition “centum/satem,” explained in 11C; the word “centum” appeared in the verse, as did an explanation of the opposition.)

#### Flats we never finished reading (FWNFR)

Sometimes a flat is solvable after reading just the first line or two. Flats we never finished reading present only that first line or two. These shortened flats must be solvable based on only the information given, which often doesn’t include cue- words. This means that the clueing presented in the shortened verse must be com- plete.

FWNFR should not be used just as a way to present bases that the composer did- n’t feel inspired to versify. “Flats we never finished writing” are often uninterest-

ing, and are likely to be underclued. FWNFR tend to work best with simpler bases, but the existence of FWNFR as a type should not discourage composers from writ- ing full flats on those bases.

FWNFR were introduced by Xemu. LAST-LETTER CHANGE (7)

The ugly crook was on the lam . . .

=Shrdlu

The solution: *hideous, hideout*

METATHESIS (5)

As a Pueblo, my home . . .

=Mobot

The solution: *adobe, abode*.

#### Freewheeling

A flat with a base that not only has a phrase that is not in the dictionary, but that does not, should not, and will not appear in any theoretical dictionary ever. A free- wheeling letter shift would be ONE = blustering, TWO = blue string. Freewheeling bases were once exclusively used in Ralves (but not marked "freewheeling" to hide their Ralfish nature), but it was then argued that freewheeling bases often weren't Ralfish enough, and they began appearing (very) occasionally in the Enigma. Free- wheeling bases should not vary too much from MW words and phrases, since the idea can be taken too far. It is unlikely that a freewheeling well-mixed transposal would ever be printed, for example. The term "freewheeling" was coined by Crax.

FREEWHEELING PHONETIC DELETION (\*3 \*10, 7 1 5) (OPERA TUNE = not MW)

Here's a tip you should remember: Try New York in late November. Post-Thanksgiving, you can get OPERA TUNE seats at the Met.

Then see Disney's huge balloon, As Macy's workers OPPORTUNE.

= Mr. Tex

The solution: OPERA TUNE = *Die Fledermaus*, OPPORTUNE = *deflate a mouse*.

#### Group flats

Each of the answer words or phrases is related to a member of a well-known group in the manner of a specified flat type. The original example in January 1995 by ΧΕΙΡΩΝ is a transaddition group (6, 5, 6, 6): *kobold*, *pilot*, *ersatz*, *swathe*, based on *blood*, *toil*, *tears*, *sweat* (from the Churchill speech). *Kobold* is a “transaddition,” a transposal with a letter added, of *blood*; *pilot* is a transaddition of *toil*; and so on.

Tagging for group members need not be as detailed as for the answers (for exam- ple, “some group members are not MW usage”). If the group members normally occur in a specific order, as in the example above, the answers should preferably follow that order.

Other possibilities include the transdeletion group (*shot*, *troops*, *Masai*: transdele- tions of *Athos*, *Porthos*, and *Aramis*, the Three Musketeers), the consonantcy group (*forest*, *ascend*, *thread*, *frothy*: consonantcies of *first*, *second*, *third*, and *fourth*), and the

reversed consonantcy group (*dory*, *thaw*, *alibi*: reversed consonantcies of *red*, *white*, and *blue*). The homonym group already exists under the name HOMOCONCOMINYM. You needn’t include the group words on your solution list (in the example above, you need send only “kobold, pilot, ersatz, swathe”); in fact, it’s possible to solve all

the parts of a group flat without ever realizing what the group is.

Some composers add veiled clues to the group (for example, a flat built on *Curly*, *Larry*, and *Moe* might include the word *stooges*); this is not required, and in some cases would make the flats too easy.

#### Head-to-tail shift

A word or phrase becomes another when its first letter is moved to its end. Exam- ples: *emanate*, *manatee*; *brand*, *R and B*; and *holds out*, *Old South*.

In a head-to-tail sound shift, a word or phrase becomes another when its first sound is moved to its end. Example: *ciao*, *ouch*.

In a reversed head-to-tail shift, a word or phrase becomes another when its first letter is moved to its end, and then the whole is reversed. Example: *flatcar*, *fractal*.

#### Heart transplant

In a heart transplant, a letter or series of letters is taken from inside one word and transplanted to another. Example: ONE = *clear*, TWO = *wild*, THREE = *car*, FOUR = *willed* (transplanting the LE). (This would appear in the solution list as “c(le)ar, wil-d.”) Another example: *ger(ry)mander*, *car-away*.

The heart transplant was invented by Xemu and introduced in June 1997.

#### Heteronym

Two words or phrases with the same spelling are used with different pronunci- ations and meanings. Examples: *tarry* (“to linger”), *tarry* (“covered with tar”); *Mount St. Helens*, *mounts the lens*; *mustache*, *must ache*. Unlike most flats, heteronyms need not have bases that are dictionary entries—in fact, long, con- trived phrases are welcome as long as they are well clued in the verse.

“Heteronymic” also refers to changes in word breaks, even if pronunciation doesn’t change: *cargo/ car go.* Examples may be found in cryptic clueing, pic- ture puzzles, and the heteronymy of a rebus’s reading and answer. A base in which sounds, letters, and spacing remain unchanged, as in *bear* (carry), *bear* (ursine), and *Bear* (CA river), is called an identity homonym, and should be avoided.

#### Homoantonym

Two words or phrases sound like two other words or phrases that are antonyms. Examples: *knights*, *daze*; or *plane*, *fan see*. Unlike most flats, homoantonyms need not have bases that are dictionary entries.

Enumerations are given for both parts of the solution (though not for the anto- nyms they sound like).

Both parts of a homoantonym must be spelled differently from the antonyms they sound like. The antonyms are tagged if necessary, even though they don’t themselves appear in the puzzle.

The homoantonym was introduced by Quefanon in September 1938.

#### Homoconcominym

Two words or phrases sound like two other words or phrases that form a familiar pair. Examples: *hied*, *hare* (“neither hide nor hair”); or *hart*, *sole* (“heart and soul”). Unlike most flats, homoconcominyms need not have bases that are dictionary en- tries.

#### Homonym

Two or more unrelated words or phrases are pronounced the same but spelled differently. Example: *hair*, *hare*. Unlike most flats, homonyms need not have bases that are dictionary entries. Example: *we pause*, *wee paws*.

A mynomoh is a reversed homonym; the phonemes of one solution provide the second solution when read in reverse order. Example: *lutetium*, *mushy tool*.

#### Homosynonym

Two words or phrases sound like two other words that are synonyms. Example: *rose*, *tears* (which sound like “rows” and “tiers”). Unlike most flats, homosynonyms need not have bases that are dictionary entries.

HOMOSYNONYM (4, 4)

For a TWO, at the bank I applied.

My papers they checked (eagle-eyed). “Collateral? None,

Except for my ONE.”

“Oh, go to the devil!” they cried.

=Sal

The solution: ONE = *soul*, TWO = *loan* (sole and lone).

Enumerations are given for both parts of the solution (though not for the syno- nyms they sound like).

Both parts of a homosynonym must be spelled differently from the synonyms they sound like. The synonyms should be tagged if necessary, even though they don’t themselves appear in the puzzle.

#### Interlock

Two or more words or phrases are interlocked to form a longer one; unlike the AL- TERNADE, the parts aren’t combined in a regular pattern. Example: ONE = *fig*, TWO

= *rebus*, WHOLE = *firebugs*. The part whose first letter appears first in the longer word (*fig* in the example) is called ONE, and the other parts are numbered in the order their first letters appear.

INTERLOCK (8)

ONE, gee whiz!

A nasty night it is. Rain pelts down.

The tavern’s two blocks down. Shucks, why not?

Some TWO would hit the spot. Muddy street.

I’ll put on my COMPLETE.

=Corn Cob

The solution: COMPLETE = *galoshes*, ONE = *gosh*, TWO = *ales*.

All words in an interlock must in fact interlock. None may appear unbroken, as *urn* does in ONE = *tome*, TWO = *urn*, THREE = *ant*, WHOLE = *tournament*; this is not an acceptable base.

In a reversed interlock, after interlocking the parts, you reverse the result. The parts are numbered in the order that their first letters appear in the unreversed result. Example: ONE = *late*, TWO = *circle*, ALL = *electrical*.

Even with easy words in the base, the interlock can be difficult to solve because the letters can be ordered in so many ways. In kindness to solvers, composers should be sure interlock parts are especially well clued.

The interlock was proposed as early as June 1945, but it caught on when Brutus introduced it in April 1977.

#### Isomorph

All words have the same cryptogram pattern, so that if they were encrypted it would be impossible to tell them apart. Examples: *fulfil*, *Ionian*; *usually*, *fifteen*; and *actually*, *thirteen*.

The isomorph was invented by Treesong.

#### Italian-style

Has no cuewords. Instead, each stanza provides clues, more or less obliquely, to one solutions word or phrase. Italian-style flats also have a secondary title that re- fers to the overall subject that makes the puzzle appear to hang together (but which, of course, is another layer of subterfuge that the solver must try to see through). Hot introduced Italian-style puzzles, and the following example was written for the article that introduced these flats and picture flats to the modern NPL in the August 1999 issue of The Enigma.

ITALIAN-STYLE REVERSED DELETION (\*6, 5) (\*6 = RH2)

To a Young Boxer

When training, you must choose a coach -- A famous name will help a bunch.

A bell will sound; you'll see approach A man. What does he bring? A punch! If then you find you're laid out flat, Just rise again. It's true, I see,

You weren't that good, but what of that? Now you can sting just like a bee!

= Lunch Boy

The solution: *Amtrak*, *karma*.

#### Letter bank

A word or phrase (the “bank”) is chosen that has no repeated letters. One or more longer words or phrases are formed, each using all the letters in the bank at least once and as many more times as needed. At least one word must be three or more letters longer than the bank. Examples: *lens*, *senselessness*; and *law*, *Walla Walla*. The bank can produce a number of longer words or phrases. Examples: *larch pines*, *pen- cil sharpener*, *Sir Charles Spencer Chaplin*; and *manicures*, *Neiman Marcus*, *American sumac*, *marine insurance*.

Not surprisingly, it’s harder to make long words and phrases from a bank than short ones. For example, you can make several six-letter words from *field*, including *fiddle*, *filled*, and *defile*, but only one twelve-letter word, *fiddledeedee*, and no longer words at all. The longer words produce a more interesting puzzle; as long as you have one word that’s three (or more) letters longer, it’s all right to add very well clued shorter ones.

The letter bank was invented by WILLz, who introduced it at the 1980 conven- tion.

In a letter bank with interest, some or all of the long words are paired with “interest” words made from the “excesses,” over the bank, of the longer words. Example: *stale*; *Seattle*, *ET*; *tasteless*, *sets*; *lattes*, *T*. The bank is “stale”; the long word “Seattle” is paired with “ET”, since those are its letters minus the bank; the long word “tasteless” is paired with “sets”; and the long word “lattes” is paired with “T.” Another example: *magnet*; *magnate*, *a*; *management*, *mean*.

In a bank loan, one word, the “bank,” has no repeated letters. The remaining word(s) contain any or all of those letters, as frequently as needed, but no others; they may thus be longer or shorter than the “bank” word. All words put together in enumeration order form a phrase of strong dictionary nature, which is not clued as part of the solution but may or may not be clued tangentially. Thus the entire solution is a letter-bank phrase that banks to part of itself. If the “bank” word is not the longest of the solution words, that fact will be made clear by the enumeration, cuewords, or tagging. Examples: *split*, *personality* and *signature*, *tune*.

A letter bankless is a letter bank where the minimal set of letters is not included in the base. This is most likely to be done because the minimal set will not trans- pose into a word. For example, *princelet*, *Peter Principle*. The letter bankless was invented by ΧΕΙΡΩΝ.

In an apt letter bankless, the unique letters in a phrase are the bank for the solu- tion. Example: “that ol’ Camille Saint-Saens favorite” → *The Carnival of the Animals*.

An inapt letter bank leads to an answer that implies the opposite of the bank itself. Examples: “Cuts! Lower pay!” → *Occupy Wall Street*; *is not café*, *instant coffee*. Letter change

A specified letter is changed to make a new word or phrase. Example (a third-letter

change): *pastry*, *pantry*.

FIRST-LETTER CHANGE (6)

B we’ll get some rain today

Or all my garden flowers will A.

=Brillig

The solution: A = *wither*, B = *either*. (The solution would appear as “w/e-ither.”) Letter changes can have more than two parts. Example: *boast*, *beast*, *blast*.

If the last letter is being changed, the flat is called a last-letter change. Example:

*molts*, *molto* is called a last-letter, instead of a fifth-letter, change.

In a reversed letter change, a letter is changed in a word or phrase and the result is then reversed to make another. Example (reversed second-letter change): *twanger*, *regnant*.

In a terminal-letter change, the first and last letters of a word are changed to dif- ferent letters. Examples: *Spider-man*, *epidermal* and *grimace*, *primacy*.

In a palindrome-to-letter change, a group of three or more letters that form a palindrome are replaced by a single letter to form a second word or phrase. Exam- ples: C(ana)da, c(o)da and Can(ada), can(e).

In the Brookline letter change, a word or phrase changes each one of its letters in turn to make others. Example: BASE = *rice*, ONE = *nice*, TWO = *race*, THREE = *rile*, FOUR = *rich*.

BROOKLINE LETTER CHANGE (5)

He C not to BASEWORD the girls any more; That A of his life was now over, he swore. But looking? To B that would leave a great E.

The very idea could make a man D.

=Mangie

The solution: BASEWORD = *chase*, A = *phase*, B = *cease*, C = *chose*, D = *chafe*, E =

*chasm*.

The Brookline letter change was introduced by Newrow (from Brookline MA) in 1991.

In a Redmond letter change, change each letter of a word in order, forming a new word at each step. Example: risk, disk, desk, deck, deco.

See also REPEATED-LETTER CHANGE.

#### Letter shift

A word or phrase becomes another when one letter is shifted to a new position. Examples: *trollop*, *roll top* and *Proust*, *sprout*.

If the letter is shifted only one space (as in *complaint* to *compliant*), the puzzle is traditionally classified as a METATHESIS (which see) instead.

If the letter is shifted from the beginning to the end of the word, the puzzle is a special type of letter shift called a HEAD-TO-TAIL SHIFT.

In a reversed letter shift, a word or phrase becomes another when one letter is shifted to a new position and the result is reversed. Example: *ignited*, *dieting*.

In a successive letter shift, one letter in the first word or phrase is shifted to a different position to create a new word or phrase, than a (usually different) letter in the second word or phrase is shifted to generate the third result. Example: *Scantron*, *Scranton*, *Cranston*.

In a sound shift, a word or phrase becomes another when one sound is shifted to a new position. Example: *umber*, *bummer*.

A word shift works the same as a phrase shift, except that the original is a single word rather than a phrase. (Basically it’s a freewheeling letter shift with the first word missing, but implied.) Example: *moron stuck* [moonstruck].

#### Linkade

A word or phrase is broken into two or more shorter parts, which overlap by one letter. Examples: *philately*; *Phil*, *lately* and *libraries*; *Libra*, *Aries*.

#### Literatim

The individual letters in a word or phrase are numbered consecutively, and other words or phrases are composed by pronouncing the letters individually or in com- binations. Example: TOTAL = *vacations*, 9-4 = *essay* (S-A), 6-1 = *ivy* (I-V), 2-5 = *eighty* (A-T), 8-1 = *envy* (N-V), 6-3 = *icy* (I-C), 7 = *owe* (O). The cuewords are the strings of numbers, and the verse rhymes and scans with the numbers read out in full, as illustrated here:

LITERATIM (6)

The giddy couple sit and drink down by the River \*4 Until his speech has blurred a bit; her vision, even more. “6, bless my soul, it’s 3 5!” “2?” he mutters, like a snore.

“Well, naught care I if 3 1—both will fancy what’s in store.”

Their conversation starts and stops; some WORD and then a snort; She urges him to WORD; alas, the tipsy deed is short.

“Oh, aye, ‘tis truth that whisky makes the inhibitions sleep, But what’s the use if so does he, and makes a poor girl weep?”

=Sibyl

The solution: *bawdry* (\*4 = *Dee*, 6 = *why*, 3 5 = *double you are*, 2 = *eh*, 3 1 = *double you be*).

Each letter in TOTAL must be used in at least one shorter part, and it may be used in more than one. Parts like 6-6 for *aye-aye* (from the solution *vacations*) that use a number more than once are allowable. The whole solution must be an MW word or phrase, but the parts may be non-MW phrases.

#### Lock and drop

See PADLOCK.

#### Metathesis

A word or phrase becomes another when two letters are interchanged. Examples:

*converse*, *conserve* and *fine arts*, *fire ants*.

In a reversed metathesis, a word or phrase becomes another when two letters are interchanged and the result is reversed. Example: *oompahs*, *shampoo*.

#### Mutation

See ANAGRAM.

#### Mutual replacement

Two letters replace each other whenever they appear. Examples: *sell*, *less* and

*travail*, *trivial*.

#### Mynomoh

See HOMONYM.

#### Mynoreteh

A reversed HETERONYM. A word or phrase becomes another when reversed. Exam- ples: *won ton*, *not now*; or ONE = *barcarole’s summer—aha!*, TWO = *a harem, mussel, or a crab*.

Unlike most flat types, a mynoreteh needn’t have only dictionary entries; indeed, at least one part must be non-MW—otherwise the puzzle would be called a REVER- SAL (which see) instead.

The mynoreteh was introduced by Ulk in 1990.

#### Name change

See WORD SUBSTITUTION.

#### Omnistichal enigma

Each couplet clues three partwords, sequentially: one acrostical, one diastichal, and one telestichal. In order, these partwords give the solution. Example: *INCipit*, *cOMPact*, *antRE*, *HENce*, *senSIBle*, *cantLE*. (aka interstichal enigma)

#### Order takeout

From a longer word, every sequence of two or more adjacent letters in consecutive alphabetical order is removed to form a shorter word. Example: *defenders*, *en*. In a redro takeout, sequences in reverse alphabetical order are removed. Examples: *debuted*, *deb*; *opponents*, *open*; and *postponing*, *sting*.

#### Overloaded flats

Overloaded flats are puzzles in which a cueword can stand for any of two or more solution words.

OVERLOADED THIRD-LETTER CHANGE (2 4, 4-2)

It’s time to start the bacchanal; Everyone disrobes. I count

Eleven folks (an odd amount) Who’ll cause the bed to rock, in all. I’m feeling just a little shy,

So I check out the dinner spread. It’s just some veggies on a bed

Of stir-fried noodles, which I try— It stinks! But it’s the only food,

So I fill up a plate and wander

Back to the bedroom, where I ponder What to do. It might be rude

To cut in on a busy pair,

And everyone seems occupied . . . Back to the kitchen. I must confide, I’m not enjoying this AFFAIR.

=Lunch Boy

The solution: *lo mein*, *love-in*.

#### Padlock

The last one or more letters of a word or phrase (LEFT) are the same as the first one or more letters of another (RIGHT); joining the remaining letters forms another (LOCK). Examples: LEFT = *norther*, RIGHT = *thermal*, LOCK = *normal*; and LEFT = *après-ski*, RIGHT = *press kit*, LOCK = *at*.

Notice that every letter must be used in exactly two words or phrases.

The combination padlock is the same as the padlock, with the added feature that overlapping LEFT and RIGHT produces a fourth word or phrase (WHOLE). For example: LEFT = *scar*, RIGHT = *Arab*, LOCK = *scab*, WHOLE = *scarab*.

In the progressive padlock, three or more words or phrases form an overlapping chain; the nonoverlapping pieces at the beginning and end of the chain form anoth- er word or phrase. For example: ONE = *padre*, TWO = *retrench*, THREE = *trenchant*, FOUR = *anthem*, FIVE = *hemlock*, LOCK = *padlock*.

A lock and drop is a padlock, except that the overlapping letters form a word. *Examples*: *lethal*, *halter*, *letter*, *Hal*; *tread*, *readier*, *tier*, *read*; and *coin*, *Indy*, *Cody*, *in*. The lock & drop was invented by Wabbit.

WILLz introduced the padlock, based on an Italian puzzle type, at the 1980 con- vention.

#### Palindrome

A sentence or phrase is spelled the same forward as backward; for example, *Draw pupil’s lip upward*. An accompanying verse provides clues.

PALINDROME (4 4 7!)

Quiche Lorraine? Oh, not again!

=Tut

The solution: *Drat such custard!*

#### Pasteover

A letter moves from its original position in a word and takes the place of another letter; the letter that has been “pasted over” is deleted. Example: *Ian Fleming*, *inflaming*.

#### Phonetic flats

Puzzle variations in which sounds are the basic unit instead of letters. An example of a phonetic beheadment: ONE = *quest*, TWO = *west*; a phonetic charade: ONE = *lox*, TWO = *myth*, WHOLE = *locksmith*; a phonetic curtailment: ONE = *cute*, TWO = *queue*. In a phonetic curtailment, TWO can be longer than ONE; what counts is the number of sounds, not the number of letters. In fact, the greater the change in spelling, the more interesting the base.

A flat is phonetic if any part is phonetic, even if some parts are not. For example: ONE = *weigh*, TWO = *ding*, ALL = *wading*. No flat is labeled phonetic if it can also work as a letter-based puzzle. *Mite*/*rite* is both a first-letter change and a first- sound change, but it is called a first-letter change. *Mite*/*right* has to be a first-sound change.

The underlined letters, as pronounced in the following words, stand for single sounds: *loud*, *chin*, *whale*, *joke*, *sing*, *coin*, *ship*, *thin*, *this*, *vision*. These sounds are indi- visible. On the other hand, these represent two sounds: *few* and *curable*. The *y* and *oo* sounds are separate.

Modern pronunciation varies widely; you’re likely to encounter phonetic flats that don’t work in your speech. They are still legal and valid as long as MW sub- stantiates their pronunciation.

These pronunciation variations are common enough to be acceptable without comment in flats:

*w* = *hw*. For most Americans, *where* and *wear* are homonyms.

For many Americans, T and D have the same sound between two vowels if the second vowel is unstressed; *latter* and *ladder* are homonyms.

*ä* = *a* = *o*. For most Americans, *bother* rhymes with *father*. For a minority,

*cot* is a homonym of *caught*.

Before a vowel sound, *ār* = *er* = *ar*. Many Americans pronounce *Mary* and *merry* the same, and a large minority pronounce *marry* the same as the other two. 11C is not consistent on this point; NI3 explains it. Phonetic flats based on this pronunciation are not tagged “NI3 pronunciation.”

*r* = schwa or nothing. For many r-droppers, *card* and *cod* are homonyms, as are *manners* and *mannas*.

schwa = short *i*, most often unstressed. For many, *language* and *languid*

are a last-sound change.

For more information, see the next word in the puzzle’s name.

#### Phrase shift

A well-known phrase (often not a dictionary entry) is altered by shifting one letter to another position to form a new phrase (almost never a dictionary entry). The cueword stands for the new phrase only; solvers must deduce the original phrase from a clue hidden somewhere in the verse. Ideally, the way the letters in the phrase are divided into words changes after the shift.

PHRASE SHIFT (3 2 1 7)

‘Twas the week after Christmas and Carol, a clerk, Was stopped by a guard when returning to work. “We’ve got a new system,” he said with a chortle.

“Only high-level workers may come through this portal— It’s the ANSWER PHRASE uses! To enter the store,

Mere flunkies like you must employ the back door.”

=Xemu

The solution: *way in a manager* (from “Away in a Manger,” clued in the verse by “Christmas . . . Carol”). Anther example: *don’t judge a brook by its cove*.

Other variations, like the phrase metathesis, have also been printed; in theory, any flat type where there’s only a small difference between ONE and TWO could be the basis for a phrase puzzle. Introduced by Mr. Tex in July 1998.

#### Picture flats

The solution words are clued by elements shown in an illustration rather than in verse. Note that the solution words need not be nouns; actions and qualities of things or actions depicted can also serve as clues to verbs, adjectives, or adverbs.

#### Popover

Two letters in a solution are switched while one changes. Examples: *captor*, *carton*; *validate*, *salivate*. Introduced by Tyger and Next Lingo in May 2015.

#### Progressive puzzles

See the next word in the puzzle’s name.

#### Qaqaqesqe

A modifier of other flats, like "phonetic." (Qaqaq doesn't write U's after Q's.). A Qaqaqesqe letter change on *pick* for a word clued as ‘rapid’ would make *qick* (which would be enumerated 4 but treated for tagging purposes as *quick*). The Qaqaqesqe was named by Qaqaq.

#### Quantum flats

Offers a single word (not a homographic or homophonous pair) that has at least two spellings or two pronunciations; the meaning of the word does not change. The same orthographic transformation is applied to each spelling or the same pho- netic transformation is applied to each pronunciation to yield new words. The quantum word is enumerated in <angle brackets>. A cueword in the verse repre- sents every form of the quantum word, but it is not overloaded because it repre- sents a single word. Example: Quantum Transposal (<4>, 4; <4>, 4) → *icon*, *coin*; *ikon*, *oink*.

#### Rebade

A hybrid of the REBUS and ALTERNADE. The reading of the rubric (these terms are explained under REBUS) is divided into two or more shorter words by taking alter- nate letters in order. For example, the rubric might be RBF ~~H~~ T with the reading being *RBF, eliminated H, see T*. The three parts, obtained by taking every third letter of the reading, would be ONE = *remade*, TWO = *blithe*, THREE = *finest*. These parts would be clued in the accompanying verse. Here’s another example:

REBADE (4, 4, 3)

6

My shoulders THREE; my face grows ashen: TWO mini—enter ONE! says fashion.

=Treesong

The solution: ONE = *midi*, TWO = *exit*, THREE = *sag*. Write the solution letters al- ternately to make the rubric reading appear: *me: six, a digit*.

For more information, see SOLVING AND COMPOSING THE REBUS AND REBADE.

In the subade (suber alternade—see SUBER), the reading is reversed before being divided into shorter words or phrases. For example, TLGHG gives the reading:

*set T before L, G, H, ge*. Reversed and divided: ONE = *egret*, TWO = *globe*, THREE =

*hefts*.

SUBADE (5, 5)

h p

His maladroitness plagued him Till he wished that he were dead.

He tried to TWO his wrists, but missed, And cut his ONE instead.

=Treesong

The solution: ONE = *palms*, TWO = *slash*. (The reading: *h’s small as p*.) The rebade was invented by Treesong in January 1974.

#### Rebus

(This is only a basic description of the rebus; there is much more discussion and detail in the separate article, SOLVING AND COMPOSING THE REBUS AND REBADE.)

A word or phrase is represented by letters, numbers, or symbols; their positions; and sometimes related letter-play, like alterations to the verse.

For example, the word *abalone*—read as *a B alone*—might be represented by: B. The phrase *damper sand*—read as *D, ampersand*—might be represented by: D&. The phrase *forge a check*—read as *for GE, a check*—might be represented by a verse in which the letter pair *ge* was replaced once, or everywhere it appeared, by ✓. Here are two examples:

REBUS (5 4)

PBR

The cutest thing, by far, Must be the PBR.

I’m sure that I am right— It’s clearly black and white.

=Mr. Tex

The solution: *panda bear (P and a be, ar).* As the example shows, rebus solutions need not be MW phrases; in fact, they rarely are.

REBUS [10 5] (NI3) C

NT G

What’s a WHOLE? It’s a mole.

=Brillig

The solution: *undercover agent (under C, over a G, en, T).*

The letters, numbers, or symbols indicating the solution (such as B or D& in the examples above) are called the rubric. The explanation of the solution (such as *a B alone* or *for GE, a check*) is called the reading of the rubric. Note that (except in pho- netic rebuses) the reading is generally a heteronym of the solution. On the solution page, the editor may explain the readings of difficult rebuses.

If a reading has a word not in 11C, this is indicated by a tag like “NI2 phrase in reading” or “reading has an NI3 word with non-MW usage.” The solution, the

reading, and even the rubric (perhaps having an NI2 diagram or symbol) may be tagged.

Rubrics are roughly centered and between the flat’s title and verse, unless a read- ing indicates otherwise.

In a phonetic rebus, part or all of the reading is sounded out to give the solution. For example, II represents *two black eyes* (*two black I’s*); HEE is *ate cheese* (*aitch, E’s*); E is *usury* (*use your E*).

The enigmatic rebus is not a specific puzzle type. Rather, “enigmatic” is a red flag, warning you that the reading involves something other than simple manipula- tion of letters.

A typical enigmatic rebus requires that you infer missing parts, as in E for *eggnogs* (*EGG; no G’s*). Or you may have to recognize letters as symbols (as in BASiS = *basilicons* = *B, A, silicon, S*).

The distinction between enigmatic and nonenigmatic isn’t black and white, hard and fast, or cut and dried. (Solvers, like editors, will find this to be tried and true.) Many once-enigmatic devices, through convention and familiarity, have come to be accepted as nonenigmatic. These include letters used as various symbols and ab- breviations. Please see SOLVING AND COMPOSING THE REBUS AND REBADE for a much fuller discussion.

A phonigmatic rebus is a rebus that is both phonetic and enigmatic.

In the progressive rebus, the solution to one rebus is the rubric for another. For example, OR could be the rubric for a two-part solution: ONE = *odor* (*O; do R*), TWO (with rubric ODOR) = *outside the door* (*outside the DO, OR*). One or more parts of a progressive rebus may be enigmatic, phonetic, or phonigmatic; each rebus is labeled and tagged separately.

The suber is a reversed rebus, as reversing its name will show. The reading of a suber is a reversed heteronym of the solution. For example, K,H could be the rubric for a suber with the solution *hammock* (a reversal of *K, comma, H*). Like a rebus, a suber can be enigmatic, phonetic, phonigmatic, or progressive.

SUBER (12)

~~O~~ P

A WHOLE of vanilla is all it would take

To bring to perfection the taste of your cake.

=Treesong

The solution: *dessertspoon* (*no O, P stressed*).

An example of a progressive suber: rubric C + I, ONE = *music* (*CI sum*), TWO (rubric MUSIC) = *coliseum* (*MU, es, I; lo! C*).

#### Reduplication

The first half of the solution is a heteronym of the second half. Examples: *edited it* ; or *in pain, pa*. Further replications are possible: a triplication has also been pub- lished.

#### Repeated-letter change

A word or phrase becomes another when one letter is changed to another letter wherever it appears (the letter must appear at least twice). Examples: *monocle*, *man- acle*; or *crochet*, *prophet*.

A repeated-letter change may have more than two parts. Example: *skunk*, *stunt*, *sauna*; the same positions must have changed letters to form all other parts.

As is true of similar types (like the spoonergram, transposal, reversal, and letter- change), the repeated-letter change must work in both directions—that is, be reversible. For example, *puffy* cannot be changed to *puppy*, because reversing the change would produce *fuffy*, not the original *puffy*.

The repeated-letter change was introduced by WILLz in 1980.

#### Repeated-letter deletion

See DELETION.

#### Reversal

A word or phrase becomes another when reversed. Examples: *desserts*, *stressed*; and

*de trop*, *ported*.

In the bigram reversal, two-letter chunks are reversed instead of single letters. There aren’t many of these; one example is *se-ra-ph*, *ph-ra-se*.

If one or both parts are not dictionary entries, the puzzle is not a reversal but a

MYNORETEH (which see).

#### Reversed puzzles

A variation of a puzzle in which you have to reverse the result to read the final solution.

If the puzzle involves a single operation on one word or phrase to produce anoth- er, you reverse the result of the operation to get the second part. Thus, *petal*, *late* is an example of a reversed beheadment (first you behead, then you reverse).

If the puzzle involves breaking a word or phrase into two or more parts, you as- semble the parts first, and then reverse the result, to get the whole word or phrase. Thus, ONE = *red*, TWO = *rum*, WHOLE = *murder* is an example of a reversed cha- rade (first you join the parts, then you reverse the result).

A reversed rebus is called a SUBER (which see).

A reversed heteronym is called a MYNORETEH (which see).

For more information, look up the next word in the puzzle’s name.

#### Riddle

Something is described enigmatically in verse. Riddles are not enumerated—any synonym of the solution is acceptable as long as it satisfies the clues. A riddle de- scribing a matchstick, for example, can also be answered with “a match.”

RIDDLE

He fixes crowns of kings, I’m told, When they are showing wear.

He patches them with shiny gold; He’s expert at repair.

You needn’t be a monarch, though— He’ll also fix your cap.

But though at work he’s quite a pro, He’s still a boring chap.

=Manx

The solution: *a dentist.*

There is no hard and fast distinction between the riddle and the ENIGMA (which see). Generally, a riddle describes a thing and an enigma a word; riddles have de- ceptive descriptions, enigmas some form of wordplay. An occasional flat can fairly be classified as either.

#### Secession

One word or phrase becomes another when one or more US postal abbreviations are removed, wherever they occur. Examples: *(in)(sc)(ri)be*; *pen(ny) (ar)(ca)(de)*; and *ro(ma)(nc)e*. (A Canadian secession, using Canadian provincial postal abbreviations, is also possible.) The secession was invented by Murdoch and introduced in May 2006.

#### Singularity

Each pair of double letters in the first answer is replaced by a single occurrence of that letter. Examples: *possess*, *poses* and *access*, *aces*.

The singularity was Invented by LeXman and Lirath and introduced in August 2009.

#### Sound change

One sound is changed in a word or phrase to make another. Example: *tungsten*, *tonguester* (a last-sound change).

FOURTH-SOUND CHANGE (7, 6)

Detroit announces this year’s line:

Three compact cars all named for TWOs! (How chic, you say? Of course!) You’ll pine For our new Peanut. (Cheap!) Or choose Our two-door hatchback Pea. (It’s small But loaded!) Need more ONE, you say?

We’ve built a car to suit the tall:

Test-drive a String Bean Coupe today!

=Trazom and Uncanny

The solution: ONE = *legroom*, TWO = *legume*.

In a terminal-sound change, the first and last sounds of a word are both changed. Example: *four-star*, *doorstop*.

See also the discussion of what constitutes a single sound, under PHONETIC FLATS.

#### Sound shift

See LETTER SHIFT.

#### Split shift

Two (or more) base words start and end with identical sequences of letters. Linking the dissimilar parts makes another word. Examples: *elegant*, *element*, *game* [appears as “ele-ga/me-nt”]; and *t-ak/in-e*; *co-v/ast-er*.

#### Spoonergram

A phrase (or, less commonly, a word) becomes another when the initial consonant sounds in its component words (or stressed syllables) are swapped. Spoonergrams are always phonetic; spelling may change. Examples: *Morse code*, *course mowed*; or *key ring*, *reeking*. Note: unlike most flat bases, those of spoonergrams don’t have to be dictionary entries.

SPOONERGRAM (9, 5 \*4) (\*4 not MW)

“That TWO bit, no-good grouchy cuss That he is, is at the door.”

“Oh, Henry, is he suing us?” “Why, no, pet, fret no more.

He called to say he’d bring us, dear,

A ONE he took of me

The day that twister threw me clear Into the apple tree.”

=Joker

The solution: ONE = *telephoto*, TWO = *fella Toto*.

For a list of sounds considered single and indivisible, see PHONETIC FLATS. Although the spoonergram usually involves swapping two sounds or sound clus-

ters, sometimes only one sound actually moves. Examples: *four inches*, *or finches*; or *trained seal*, *strained eel*. Since the spoonergram is purely a phonetic flat, word boundaries needn’t be preserved. For example, if ONE is *White Plains*, TWO may be either *plight wanes* or *ply Twain’s*, since the two are phonetically the same. Another example: *deer wakes*, *weird aches*.

Not every word in the spoonergram need change. Example: *rake over the coals*, *cake over the rolls*. Words that don’t change are noted with the puzzle.

Sometimes more than two words are involved in the swapping of sounds. Exam- ple: *cold sailor rowed the tipping boat*, *bold tailor sewed the ripping coat*.

Many possible spoonergram variations are made by swapping sounds other than the initial consonants. (Example: *light red*, *let ride*, swapping vowels.) Provide an example with each puzzle of this sort, so that the solver knows which sounds are swapped.

In a phrase spoonergram, a familiar phrase (which does not appear in the verse or the solution) is spoonerized to form a new phrase. The original phrase is in some way hinted at by the verse. Example: *the shaming of the true* [*The Taming of the Shrew*].

The spoonergram was introduced by Emmo W. in March 1945.

#### Subade

Short for “suber alternade.” See REBADE.

#### Suber

A reversed REBUS (which see).

#### Superfluity

Contains a extraneous word in the body of the flat; if the word is removed, the flat still makes sense. The word indicates how to change one solution word into the other solution word. The superfluous word is not enumerated. Examples: *face*, *sur- face* [“surplus” extraneous]; *stable*, *able* [“stout” extraneous]; and *appeal*, *appal* [“cute” extraneous].

#### Swap flats

In a chop ‘n’ swap, a letter is removed (chopped) from somewhere in the middle of a word or phrase; the two pieces remaining switch positions (swap). Examples: *shame* → chop the “a” → swap the parts → *mesh*; and *ta(f)fies*.

In a phonetic chop ‘n’ swap, a word or phrase becomes another when one sound is deleted (chopped) from somewhere inside, leaving two pieces, which are phonet- ically swapped. Example: *rucksack*, *crooks*.

In a word chop ‘n’ swap, a word is deleted from a longer one, and the remaining pieces are interchanged to form a third word. Example: *le(vita)ting*. Invented by Badir and introduced in January 2008.

In a change ‘n’ swap, an internal letter is changed (not deleted) to another letter, and the strings on either side switch places to form another word or phrase the

same length as the original. Examples: *cleric*, *icicle*; *blessing*, *singable*. Invented by Tinhorn and introduced in November 2008.

In a hack ‘n’ back, a letter is removed from somewhere in the middle of a word or phrase. The second remaining piece is reversed and appended to the first piece. Examples: *miter* → hack the “t” → reverse the second part → *mire*; *seat belt*, *Seattle*.

#### Switchback

See BACKSWITCH.

#### Telestichal enigma

A telestichal enigma is like an acrostical enigma, except that the part-words overlap the ends of the lines (by at least two letters), not the starts.

TELESTICHAL ENIGMA (6)

1. I don’t know the name of this “flower from Gaza”; It goes in this square (it’s a form, not a plaza).
2. Forgive the transition: I’ve nothing but boos

For the strange obscure words that the formist must use.

When I don’t know the words, and I don’t have a clue, What National Puzzlers’ form can I do?

=Tahnan

The solution: Part-words: aza*LEA*, se*GUE;* answer = *LEAGUE* (“what National Puzzlers form”).

The telestichal enigma was reintroduced to the NPL by Dart with information on past use from Trash.

#### Terminal deletion

A word or phrase is changed to another by removing its first and last letters. Exam- ples: *foregone*, *Oregon*; or *self-worth*, *elfwort* (a plant). If both parts are single words, only the longest is enumerated; otherwise, both parts are enumerated.

Progressive terminal deletions contain more than two words or phrases; they are rare. A simple example: *lament*, *amen*, *me*.

In a phonetic terminal deletion, a word or phrase is changed to another by re- moving its first and last sounds. Example: *kwacha* (a Zambian coin), *watch*. Only the enumeration of the first part is given.

In a reversed terminal deletion, a word or phrase is changed to another by re- moving its first and last letters and reversing the result. Example: *rebirth*, *tribe*.

In a terminal palindrome deletion, a word or phrase becomes another when the initial string of characters is a reversal of the final string (together they form a pal- indrome) and deleting these two strings leaves the shorter answer, which is not enumerated. Examples: *(en)gi(ne)*, *GI*; *(Lak)e Bay(kal)*, *eBay*; and *(de)bunk(ed)*, *bunk*.

#### Terminal rotation

A pair of words becomes another pair of words when all four terminal letters shift position, in a manner analagous to rotating tires on a car: each front letter moves to the end, while the back letters move in front and switch words. Examples: *tend*, *bums*, *sent*, *dumb*; *dapper*, *sought*, *tapped*, *roughs*; *taps*, and *lair*, *rapt*, *sail*.

The terminal rotation was invented by Bartok and introduced in August 1998.

#### Transaddition

This flat type is always done as a TRANSDELETION. But see also the GROUP FLATS

heading and the following two exceptions.

In a Rochester transaddition, each letter in a word is added back to the word, in order, and the result transposed. Examples: *nacre*; *canner*, *arcane*, *cancer*, *craner*, *ca- reen*; *scare*; *caress*, *scarce*, *Caesar*, *racers*, *crease*; and *heart*; *hearth*, *heater*, *Aretha*, *rather*, *threat*.

The Rochester transaddition was invented by Hap.

A Bridgewater transaddition is a generalization of the Rochester transaddition. You begin with an n-letter BASE word and an m-letter BANK word (note: n and m do not need to be equal). The other solution words are formed by transposing all the letters in BASE plus each of the m letters from BANK in turn. (A Rochester transaddition is a Bridgewater transaddition where BASE and BANK are the same word.) Example: BASE = *cast iron*, BANK = *atone*, ONE = *raincoats*, TWO = *tractions*, THREE = *consortia*, FOUR = *transonic*, FIVE = *creations*. Another example: BASE = *east*, BANK = *Xemu*, ONE = *Texas*, TWO = *tease*, THREE = *teams*, FOUR = *saute*.

The Bridgewater transaddition was invented by Xemu, named by Meki, and in- troduced in January 1996.

#### Transade

A word or phrase is broken up into two or more shorter parts. Each shorter part is transposed (separately) to make a word. (Thus the name: TRANSposed charADE.) Examples: *solution*, *soul*, *into*; or *Washington*, *saw*, *nothing*. At the editor’s discretion, the shorter parts may be enumerated.

The transade was invented Dirty Jack and introduced in October 1992.

#### Trans-cross

A trans-cross is similar to a DOUBLE-CROSS (which see), but the pieces of the word switch AB, CD, AC, BD. For example: *seal*, *rely*, *sere*, *ally.*

TRANS-CROSS (\*3-\*5, 6, 8, 6) (TEAS, EH, TEE, ASH)

Sing a song of sixpence, a koan rather wry: EH of ASH arranged on a Zen master’s pie.

When he saw his pizza had four-and-twenty birds, He had the TEE assemble, and said some angry words (In some Tibeto-Burman tongue, or Tai, or TEAS;

They all were South-East Asian—they weren’t Japanese). “Within this monastery,” he said, and waved his bat,

“ ‘Make me one with everything’ does not refer to that.”

=Ucaoimhu

The solution: TEAS = *Mon-Khmer*, EH = *oodles*, TEE = *monkhood*, ASH = *merles*. The trans-cross was invented by Ucaoimhu.

#### Transdeletion

A word or phrase becomes another when one letter is deleted and the others are transposed. A transdeletion must have at least four parts, each part one letter short- er than the one before. The cuewords are the lengths of the parts. For example: NINE = *righteous*, EIGHT = *roughest*, SEVEN = *troughs*, SIX = *sought*, FIVE = *ghost*, FOUR = *shot*. Another example: *carfares*, *carafes*, *fracas*, *scarf*.

Letters should be shuffled in each step. Avoid any simple deletions (or behead- ments or curtailments). When unavoidable, they must be noted.

In the Baltimore transdeletion, a word or entry phrase is turned into a series of others by removing each letter in turn and rearranging the rest; the first letter is removed to form ONE, the second letter is removed to form TWO, and so on. For

example: TOTAL = *baker*, ONE = *rake*, TWO = *kerb*, THREE = *bare*, FOUR = *bark*, FIVE = *beak*. Another example: WHOLE = *store*, ONE = *rote*, TWO = *rose*, THREE = *rest*, FOUR = *toes*, FIVE = *sort*.

The letters should actually be shuffled each time. Avoid simple deletions; note them with the puzzle if they do appear.

#### Transpogram

A word or phrase becomes another when divided into two parts, which are inter- changed. Examples: *rock-hard*, *hard rock* (referring to the kind of music); or *fast break*, *breakfast*. Answers must be dictionary entries (or well known) but the parts need not be: for example, *alloy*, *loyal*.

A transpogram is most interesting if the parts have substantially different mean- ings. *Houseguest* and *guest house*, for example, are a dull base. Since interesting ba- ses are hard to come by, the transpogram has always been an uncommon type.

In the phonetic transpogram, the two parts that switch remain true to sound but not to spelling. Examples: *welfare*, *farewell*; or *Dear John* (a kind of letter), *John Deere* (a brand name); or *zero*, *rosy*.

#### Transposal

A word or phrase becomes another when its letters are rearranged. Examples: *sleuth*, *hustle*; *Earl of Coventry* (a children’s card game), *olfactory nerve*. A transposal can have more than two parts, as in this example: *blamed*, *beldam*, *ambled*, *bedlam*, *lambed*.

Certain special types of transposals have their own names: the head-to-tail shift (the first letter becomes the last), the letter shift (one letter moves to a new place), the metathesis (two letters exchange places), the reversal (the letter order is re- versed), and the transpogram (a word or phrase is divided into two pieces, which exchange places). These are described under their own titles.

When a transposal contains more than two parts, two of them might form a spe- cial kind of transposal without that being noted. For example, in one of the preced- ing examples *beldam* and *bedlam* form a metathesis, but this needn’t be mentioned with the puzzle.

#### Trigram puzzles

Instead of single letters, trigrams (three-letter groups) are the basic unit of these puzzles. They work just as bigram puzzles do, but they use three-letter instead of two-letter groups.

For more information, look up the next word in the puzzle’s name.

#### Vowelcy

The vowels in each answer are the same and appear in the same order. Example:

*malnourished*, *carrot juice*, *tambourine*, *andouille*.

#### Welded flats

A word or phrase is divided up into pieces (not usually words) that form a base of the given type. The solution need not be (and usually isn’t) a dictionary entry, but the number of dictionary entries in the answer shouldn’t be greater than the num- ber of pieces in the base. Example: the welded second-sound change *tech stocks.*

WELDED TRANSPOSAL (7 [6 3])

Step up and vote for your favorite newt! (But do not stuff the ROOT BEER BOOT.)

=Xemu

The solution*: axolotl ballot box* (because “axolotlb” transposes to “allotbox”). Note that the solution consists of two dictionary entries even though it contains three words, because “ballot box” is an entry phrase. (Note that the cuewords ROOT BEER BOOT are also a welded transposal.)

Most welded flats divide the solution into two pieces, but occasionally a welded flat with more pieces is seen—either because the given type of flat always has more than two solution words (a word deletion, for example), or because the type of flat sometimes has more than two (a transposal).

The place where the pieces are joined should fall within a word and not between words of the solution phrase (hence the term “welded”).

Welded flats are an Italian puzzle type that Hot introduced to the NPL.

#### Word deletion

A word or phrase is deleted from a longer one, leaving a third. Examples: TOTAL

= *performance*, ONE = *man*, TWO = *perforce* (shown as “perfor(man)ce”);

*subt(rah)end*. Only the length of the longest word or phrase is given.

If the cuewords are ONE and TWO, the inside word is ONE and the outside word is TWO. The same is true for other cueword pairs that have a natural order: FIRST goes inside SECOND. Avoid using a pair of cuewords (like HERE and THERE) that doesn’t imply an order. Other common cuewords for word deletions are IN and OUT, INNER and OUTER, and WITHIN and WITHOUT. Cuewords like these are especially kind to the solver, since they clearly show which is the inside word.

In the two-word deletion, two consecutive words or phrases are deleted from a third to leave a fourth. Example: WHOLE = *organ-grinder*, ONE = *gang*, TWO = *rin* (a Japanese coin), THREE = *order* (shown as “or(gan-g)(rin)der”).

Three-word deletions and more are possible.

In the progressive word deletion, three or more words are nested to form a long- er one. ONE is always innermost. Example: WHOLE = *consecratory*, ONE = *Ra*, TWO = *sector*, THREE = *cony*. The progressive word deletion was invented by Tut and introduced in January 1973.

In a transposed word deletion, a string of consecutive letters within a word or phrase is transposed to produce one shorter word, and the remaining letters are transposed to form another. Examples: *b(oth)ered* → *hot*, *breed*; *e(xam)ple* → *max*, *peel*.

#### Word substitution

A word or phrase (ONE) contains a shorter one (TWO) within it; when this is re- moved and another (THREE) is substituted, a new word or phrase is formed (FOUR). Example: ONE = *wander*, TWO = *and*, THREE = *is*, FOUR = *wiser*. To save space on the solution page, this may appear as “w-and/is-er.” Other examples: ONE = *Pandora*, TWO = *and/or*, THREE = *ark*, FOUR = *parka*; ONE = *consultant*, TWO = *sultan*, THREE = *sign-men*, FOUR = *consignment*. The enumeration of all parts is given.

If the smaller parts to be substituted are at the beginnings of the words, the puz- zle is an initial-word substitution. For example: ONE = *pungent*, TWO = *pun*, THREE = *deter*, FOUR = *detergent*.

If the smaller parts to be substituted are at the ends of the words, the puzzle is a final-word substitution. For example: ONE = *Cleveland*, TWO = *land*, THREE = *rest*, FOUR = *cleverest*.

In an extended-word substitution, the shorter word is replaced more than once

to form new words. For example: ONE = *list*, TWO = *is*, THREE = *en*, FOUR = *lent*, FIVE = *of*, SIX = *loft*.

The word substitution was invented by Alf.

In a name change, a substring in one of the solution words is a proper name and is replaced by another proper name to form another solution word. The proper names are not individually clued. Example: *Avalon*, *Avedon* (substituting Ed for Al). The name change was invented by Quip and introduced in September 1992.

In a palindrome substitution (aka change, replacement), a word or phrase be- comes another when an internal palindromic string of three or more letters is re- placed by another palindrome of at least three letters. Examples: *h(emme)r*, *h(ono)r*; and *L(umu)mba*, *L(a Ba)mba*. If the substitution is at the beginning, it’s an initial palindrome substitution: *(Ede)n*, *(eve)n*. If the substitution is at the end, it’s a final palindrome substitution: *b(elle)*, *b(anana)*; and *can(did)*, *Can(ada)*.

# Solving and Composing the Rebus and Rebade

by Treesong

Of all *Enigma* puzzles, the rebus and anagram offer the most play to the composer’s imagination. But they are the two types most subject to abuse. I’ll discuss some things you may encounter in rebi. (I use rebi, a traditional NPL joke plural, throughout this article. The joke plural of suber—a rebus in reverse—is iber.) Some information may not be completely clear until you’ve been solving for a few months; none will be clear until you have read the REBUS and REBADE puzzle types in the FLATS section. Don’t assume I’m endorsing every rebic practice described here!

In most of the following examples, for clarity, the rubric’s reading is given in pa- rentheses after the answer, with implied words supplied in brackets where needed. The simplest sort of rebus refers solely to the letters and other symbols in the rubric and to their positions. Examples are THALE = *in the altogether* (*in THE, AL together*), CI C = *catatonic* (suber: *CI not at a C*), and WY = *right of way* ([to the] *right of W* [is] *a Y*). Interjections sometimes spice things up: BALD = *ballooned* (*BAL; lo! one D*). They can be overused: P, for example, is a rather silly rubric for *hoopla* (*ho! O! P, la!*). You’ll have to judge for yourself whether a rebus is better with, for exam-

ple, an O left in the rubric or taken out and treated as an interjection in the reading. Even very simple rebi can raise questions. What is the best rubric for *finish in front*? Probably most people would say H IFS (*F in IS; H* [is] *in front*), where the H is read before (in front of) IFS. But many argue that IFS H is proper, where *in front* means “farthest along in the direction of advance.” Other prepositions share this ambiguity, and you may see rubrics of either sort. The use of time adverbs and prepositions for spatial relations, as in BT = *beret* (*B ere T*), is accepted rebus prac-

tice.

Most letters have names: be, bee, ce, cee, aitch, ar, zed, izzard, and so on. The two

-letter names are in NI3, not 11C, but they are so commonly used and easy to re- member that they are not tagged in readings. (One oddity: ze is not MW, but feel free to use it anyway.)

One phonetic technique became a cliché: the equivalence of *see* and *C,* especially *I see* for *–ic* word endings. A verse by Hudu lamented an eternal verity of puzzling: “Whenever a rebus is labeled phonetic / There’s always a C in the answer.” This is

less a problem these days; still, if a C is the only phonetic aspect of your rebus, as in O = *caring* (*see a ring*), consider leaving the C in the rubric and not making the rebus phonetic at all.

Rebus grammar can be quite condensed, often omitting forms of “to be” and other words. Word order, too, can be quite free, as in O = *iodoform* (*I O do form*— for “I do form O”) and H = T for *this* (*T, H is*—for “H is T”). Ambiguity is possible: *grafter* could have the rubric GR (*G; R after* [it]) or RG (*G, R after*—for “G, after R”). The latter version is forced but has been used to good effect, as in 0 Y bR = *a naughty little brat* (*a naught; Y; little B, R at*). Inversions like these are all right, but readings must be clearly grammatical. For example, L = *penal* (*pen a L*) is illegal; the reading would have to be *pen an L*.

A reading may tell how the rubric was made: D = *adipose* (*a D I pose*) or tell the solver how to do it: MYEC = *appendectomy* (*append EC to MY*). It may also describe the situation: D = *dissolution* (*D is solution*), A = *read a paperback of it* (*read A; paper* [in] *back of it*). One may even have the rubric letters speak: P = *imp* (*I’m P*), or be spoken to: GHT = *bethought* (*be thou GHT*). Crossing-out is a fertile technique, as in ~~O~~ P = *dessertspoon* (suber: *no O; P stressed*) and I = *decaffeinates* (suber: *set an I effaced*).

Anything not near the middle of the space above the verse may be an indicator of positional words. Thus a B at the right of the column could be *Brighton* (*B, right, on* [= on top of the verse]). XXX at the left could be *tench I export* (*ten, chi, ex* [to] *port*). ~~A~~B under the verse could be *strike a low blow* (*strike A low; B low*). Abbrevia- tions of directions (N, S, E, W, L, R, NE, etc.) have grown common, as in CM/PH [at the right side of the column] = *ectomorph* (*E., C to M or PH*). Usually E, for ex- ample, implies position at the right of the column, but sometimes it just means position at the right—east—end of the rubric. For example, MYR at the top of the rubric area is a phonetic rebus for *wisenheimer* (*Y’s in high M, E. R*).

#### Enigmatic and nonenigmatic rebi

Enigmatic rebi offer a great variety of ideas, and only experience can give you a feel for the possibilities. “Enigmatic” is not a label for a particular type of rebus; it is more a red flag, warning the solver that something tricky is going on. Roughly speaking, an enigmatic rebus is one whose solution depends on more than the rubric characters, their placement, the situation, or obvious modifications to the puzzle text.

I will mention some rebus types that are ordinarily enigmatic. Note: the termi- nology is mine, for discussion purposes, and is never used in *The Enigma*.

In meaning rebi, elements in the rubric are used for their meanings rather than as strings of letters and numbers. In one common type, letters are used as symbols or abbreviations rather than simply as written representations of sounds. An ex- ample is this rebus about a child star who can’t play matinees: mm Θ ms = *after- noons, the tad is played by male midgets* (*after “noons”* [m = *meridies*, the abbreviation for noon in 11C], *theta displayed by “male”* [m = abbreviation for *male*], *midget S*), where each m is more than just a letter m. Another is BASiS = *basilicons* (*B, A, silicon, S*). More subtle is 7R = *neutral Pharisee* (*neutral pH, ar I see*), where 7 repre- sents more than just 6 + 1 (see *pH* in 11C).

To restrict the enigmatic label to rebi that really need it, the following familiar symbols are treated as standard, not enigmatic: chess pieces and moves (P, Kt, N,

B, R, Q, K, 0-0), cards (A, K, Q, J), the basic Roman numerals (MDCLXVI), and post- al codes (states, provinces, etc.) in the 11C abbreviations section.

Nonalphabetic characters generally do not make a rebus enigmatic; for one thing, the solver needs no prompting to realize that they are symbols. Unfamiliar symbols not in the “Signs and Symbols” sections of 11C or NI2 are tagged—for example, “Rubric has non-MW material”—to warn the solver to look elsewhere. But the re- bus itself will be labeled enigmatic if the rubric involves the meaning of the symbol rather than its simple verbal equivalent. For example, • ─ • ─ • ─ is the Morse code for “period.” A simple phonetic rebus like • ─ • ─ • ─ = *periodical* (*period: I see all*) is not enigmatic (and really should be done with the simple rubric .). But • ─ •

─ • ─ = *codetermination* (*code “termination”*) is enigmatic, since it is based on the meaning of the period in English punctuation. Another enigmatic example is: C$.10

= *catamount* (*C at amount*).

All alphabets are nonenigmatic, including the ones given in 11C under *alphabet*, *manual alphabet*, *Morse code*, and *rune*. Watch out for Greek letters that look English; P can be *rho* as well as *pe*. For example, X = *chilies here* (*chi lies here*).

Another type of meaning rebus contains words taken as words: they are used for their meanings, not as groups of letters. For example, Ship = *have supper, case the joint* (*have S uppercase; the joint*). Synonym rebi are often just charades in rebus form, but they can be subtler: pen = *Aswan Dam* (*a swan dam*—”dam” in the sense of “mother”; a female swan is called a pen). Another example: Zipangu EB = *at last count, rye bread*. The reading (*at last country, EB* [is] *read*) is dependent on the place- ment of *Zipangu* in 11C; it’s the last country in the “Geographical Names” section. Note that words used this way are put in the rubric in their normal form, not in all capitals. Compare JOSIDEKE = *sidesplitting joke*; here, SIDE and JOKE happen to be words, but the rebus would work exactly the same if they were meaningless strings of letters, so this is not a meaning rebus—and not enigmatic—and the words are not lowercased. Noms are often used in rubrics; since they appear in *Enigma* both mixed case and all in caps, they can appear in rubrics either way.

Transformational rebi involve alterations to inferred words or puzzle text. An enigmatic example is D = *dauntless aunt* (*DAUNT less* [the letters] *AUNT*), where DAUNT is transformed by removal of the letters A, U, N, T to produce the final form of the rubric, D. Note: in this subtractive type there should be something to subtract from! ALIS = *nominalism* (*no M in ALISM*) is okay, but AL = *nominal* (*no M in AL*) is not; there is no reason for that M to be in the reading. The standard nonen- igmatic method for subtraction is crossing out: A~~M~~L = *nominal*. The ultimate sub- traction leaves nothing behind, just an extra blank line or two between title and verse. This could clue *stakeouts* (*S; take out S*), *gundog* (*G; undo G*), and so on. Natu- rally, the verse clue to one of these must be good, since it’s doing all the work.

A transformational rebus is sometimes not labeled enigmatic if the “before” of the transformation can be inferred easily from the “after” rubric. A verse that clued *forest* (*for es, T*) by changing every S in the verse to T (at in thit parenthetit), or by just retitling the puzzle REBUT, would not be enigmatic. It would be obvious that something had changed, and the nature of that change would not be hard to infer. But a rebus titled SUBER, clueing *suer for real sous* (*SU, ER for RE, also US*) is enig- matic, since it looks like a normal suber.

Another nonenigmatic way to show transformations has been to make the rubric a transformed alphabet: ABCDSFGHIJKLMNOP QRSTUVVXYZ = *make waves* (*make W* [into] *a V* [and] *E, S*).

Transposition (shuffling the rubric letters) is one type of transformation that is not considered enigmatic, whether implicit, as in DIRECT = *letters of credit*, or ex- plicit, as in GLENLIPS = *reformed spelling* and CAT = *taciturn*. A rubric that makes sense, rather than being a jumble of letters, is often a sign of a transposition.

If you can’t find the rubric in the usual place, the puzzle may be a subtle transfor- mational rebus: the period after the puzzle number may be missing (to clue *out- point* or *pointless*), or the author line may be changed (the state FL could be changed to HX to clue *fish and listen*—*F is H and L is ten*).

The pictorial rebus regards the rubric (or part of it) as a picture rather than as a group of characters. An example is o o = pieces of eight, where the o’s are seen not as letters but as a picture of a broken-up 8. A similar example is ‘ ’ = split second (the symbol for second—a double quote—is split). Certain pictures are regarded as standard, not enigmatic: O for all sorts of round things (ring, disc, orb); X = “cross”; and the convention of laying a letter on its back to indicate “sickness,” as i n = bill (B ill).

Extrapolation rebi have rubrics referring to words or phrases of which only parts are given: x = *deep in the heart of Texas*, l = *most of all* (because L’s make up two thirds of ALL), v = *center of gravity*. Note that the rubric in each case is lowercase, indicating that it is considered part of a word, rather than a letter with no connec- tion to any particular word. (Some cases are ambiguous.) The rubric in this type is not very helpful, so the verse should clue the answer particularly well. The com- ment rebus is related, focusing on part of the rubric: BRAN = *raisin bran* (*RA is in BRAN*).

In a treasure hunt rebus, part of the puzzle is figuring out where or what the rubric is. (The same problem can also occur in a transformational rebus, as noted above.) For example:

ENIGMATIC REBUS [4 5] (NI3)

To raise or lower sails that are square, You’ll be glad that THESE are there.

=Panache

The solution is: *clew lines*. *Clew* is another spelling of *clue*; the verse is the rubric. Another example was in the June 1990 issue, in which a heart appeared over “June 1990” at the top of page 1. This clued a rebus on an inner page, which had the fol- lowing tag: “(rubric is earlier in this issue).” The solution was *make love on the first date*.

The two-level rebus is particularly enigmatic: it is essentially a progressive rebus with the middle step implicit. One example is the phonigmatic K = K\* for *Kissinger* (*K is K star*, phonetically “K is Kay Starr,” which is a rubric for *K is singer*). Another phonigmatic example: Sam Bret Hope Stork = *four suits* (by way of Spade Harte [heart] Diamond Club). Note that, adding to the enigmaticity, one step in the first example is a meaning rebus, as are both in the second example. It’s a general NPL rule that all puzzles are harder than they seem to the composer; the danger of pro- ducing an unsolvable puzzle is particularly great for this doubly convoluted type, so be sure to provide good clueing in the verse.

Enigmatic types can be combined, of course. One part of a rubric might be picto- rial while another is transformational. A more intimate blend is shown by New Je ey = *out-of-staters* (*out of* [a] *state, RS*). The fact that everything is lowercase except the natural initial capitals suggests that this is a meaning rebus; the space

indicates that it is transformational (subtractive, from *New Jersey*).

Another possibility, combining a symbolic part with a transformation: itts urgh = *get the lead out* (*get the lead* [= Pb] *out*). The fact that everything is lowercase suggests that this is a meaning rebus; the spaces suggest that it’s transformational (subtractive, from *Pittsburgh*), so perhaps the meaningful unit is there only to indi- cate that a P and B are missing. You may have the solution before you realize that it’s also indicating that the missing P is uppercase and the B lowercase.

#### Rebades and subades

The rebade and subade can use any of the rebus techniques described above. Their unique difficulty is keeping track of which letters of the reading go into which an- swer words. I find it useful to work with two arrays of dashes, one for the solution words and one for the reading. I work back and forth between the two, replacing corresponding dashes in each with letters as I go. For example, given a rebade with rubric 0 and enumeration (5, 4, \*4), if I found that THREE was *Erie*, then guessed that zero was part of the reading, the diagrams would go from:

- - - - - - - - - - - - - - - - - -

1 2 3 1 2 3 1 2 3 1 2 3 1 - - - -

- - - -

to:

- - E - - R - - I - - E - - - - - -

1 2 3 1 2 3 1 2 3 1 2 3 1 - - - - E R I E

to:

- - E Z E R O - I - - E - - Z O - -

1 2 3 1 2 3 1 2 3 1 2 3 1 - E - - E R I E

And so on until the answer appeared: *ozone*, *Ness*, *Erie* (*one zero’s in, see!*).

You can also do the array with the solution words going down and the reading across; in that case, the reading line can be eliminated.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| - - - to  - - -  - - - | * - E * - R * - I | to | - Z  O | - E  – | E R  I | to | O Z  O | N E  S | E R  I |
| - - - | - - E |  | - | - | E |  | N | S | E |
| - | - |  | - |  |  |  | E |  |  |

This works for other types, too. In subades you must remember to reverse when transferring from array to line (or to read the columns bottom-to-top).

I don’t have many rebus/rebade solving hints beyond “Practice!” The following may sometimes help. Given a string of letters, try a variety of prepositions and ar- rangements to see if something clicks; UMS might be *minus*, *inusem*, *umats*, *utomus* (Greek mu there), *spastum*, *umans*, *uthemess*, and so on. In solving a suber, try writ- ing the rubric backward to see if it suggests a word. In solving a rebade, try to find a long word and write it alternade-fashion. For example, in solving a five-part subade with ☊ in the rubric, you might learn from the 11C “Signs and Symbols” section that it stood for “ascending node.” You could then write it out like this:

EDO NGNID NECSA

(Remember, it’s a subade, so you would write it out in reverse.) All of the letter

sequences (reading down) look likely to occur in words, which is encouraging; and if one of the words clued by the verse contains *-nn-*, *-ge-*, *-enc-*, *-dis-*, or *-oda-*, you know how to start filling things in.

Here are two conventions to keep in mind when composing:

Always capitalize rubric letters unless there’s a reason not to. One such reason is to indicate size: for example, Bd could be *big-boned* (*big B, one D*) or *belittled* (*be, little D*).

Divide up a long rubric to give the solver clues to its structure. One way to do this is to break up the reading into phrases with semicolons and break up the rubric to match. For example: SET OER Y = *the Ein- stein theory* (*the E in ST; E in the OR; Y*).

One last word: be kind to the solver. Unlike other flats, the rebus gives you two places for clueing. If you create a difficult rubric, make the verse very revealing to avoid tiresome obscurity.

Forms by Qaqaq

Forms are puzzles similar to crosswords; from given clues, the solver fits words into a pattern. The important difference is that form patterns are geometrical shapes and have no black squares, as crosswords do.

If the form is a shape described in this section, no blank diagram will be shown in *The Enigma*. The title and number of clues will be sufficient information to deter- mine the form’s shape exactly. For example, if the title is “SQUARE” and there are six clues, the words will be filled into a shape six squares across by six squares down. (This form would be called a “6-square.” Forms’ sizes are named for the length of their longest entries.) If the form is a shape not shown in this section, the editor will usually print a diagram showing the shape.

(Occasionally, the editor may also describe a new form type’s shape via form notation; for example, a wedge-shaped form could be described as S:R. You will never be required to understand this notation to solve a form, but if you are inter- ested you can find more details at the NPL Web site.)

The varieties of basic types include inverted forms, bigram forms, vowelless forms, and many others. Explanations and examples of these are given in the “Types of Forms” section.

Words Used in Forms

Forms are most popular when they consist mainly of common words and phrases. Often, though—particularly in larger forms—the form constructor (or “formist”) might need to resort to unusual words to finish the form. Form words may come not only from the standard NPL references but from any English-language source. Solvers may get credit for incompletely solved forms containing words not found in any standard NPL reference and not easily inferable from context. (While form- ists are allowed to use these words, form solvers are not always required to find them.)

Historically, formists were not allowed to use abbreviations, partial phrases (for example, ETAT clued as “Coup d’ ”), or foreign words. In recent years, *Enigma* forms have contained all of these. Some people (myself included) do not consider forms containing these sorts of entries to be legitimate; others, seeing forms as simi- lar to crosswords, have no problem with them. Formists must decide this question for themselves.

Prohibited words include all those listed in NI2 only as “reformed spelling.” The reformed spelling movement was a brief, unpopular phenomenon, and while the NI2 editor was trying to popularize those spellings by including them, they never gained wide acceptance. For this reason, formists have never felt free to use those spellings, and they are banned from all types of *Enigma* puzzles.

### Submitting Forms

1. If a word is in any current NPL reference, it is generally not tagged unless the forms editor feels that information is necessary (for example, in some harder puz- zles such as vowelless or consonantless forms).
2. Non-MW words are welcome in forms. However, the constructor should make every possible effort to find some printed source in which the word can be found: for instance, a current almanac, a movie guide, or a specific issue of a magazine. (Online sources, due to their varying degrees of accuracy, are not acceptable.)

While this may seem a slight inconvenience to the constructor, remember that a solver who doesn’t know the word is forced to search for a source in order to con- firm it.

1. If the word is MW but tagged “rare” or “archaic,” include that in the clue after a colon. For example, the 11C word ABY could be clued as “Suffer a penalty: arch.”
2. If the word is MW as a variant of another word, and the normal spelling is tagged, that tag should also be included. For example, the NI2 word AGRAW is listed as a variant of the word AGRAH, which is defined as “Dear; sweetheart” and tagged “Anglo-Irish.” A proper clue for AGRAW, then, would be something like “Sweetheart: Anglo-Irish, var.”
3. If the word is not MW, put its source in parentheses after the clue. For example, the Chambers word SOARE, defined as "Reddish-brown,” would be clued as "Reddish-brown (Cham.).”
4. If the word is not MW and also has a tag such as “rare” or “archaic,” put the source last. For example, SELAD is in OED as a variant form of SALAD. It could be clued as “Vegetable dish: var. (OED)”
5. If a non-MW word is very obscure, it may be given to the solver; this is done by putting the word in all capitals, followed by a source tag: “ARINES (NI1).” It is not necessary to provide the definition.
6. As an aid to the solver, if the word is an obscure Biblical name or is out of place in the dictionary, include the source and page number on which the word is shown: “Biblical name: NI2, page 731.”
7. Submit clues in *Enigma* format: start each clue on a separate line.
8. So that the form checker doesn’t have to shuffle among the various MW refer- ences, include the specific references where you found any unusual words or defi- nitions.
9. Remember to include the answer!

### Form Tags

Here are explanations for many of the tags currently used in forms. A number after any of these abbreviations indicates the edition used; for example, (OED2) desig- nates the second edition of the Oxford English Dictionary.

AH: *American Heritage Dictionary of the English Language*

Amende: *Random House Famous Name Finder*, by Coral Amende

B&M: The Complete Directory to Prime Time Network and Cable TV Shows, by Tim Brooks and Earle Marsh

BIP: *Books In Print*

Cham.: *Chambers 20th Century Dictionary*

Col. Enc.: *Columbia Encyclopedia*

Coll.: The collegiate form of the reference mentioned. For example, (RH Coll.) des- ignates the *Random House Collegiate Dictionary*.

EB: *Encyclopaedia Britannica*

EWED: *Encarta World English Dictionary* Lipp. Bio.: *Lippincott Biographical Dictionary* Lipp. Gaz.: *Lippincott Geographical Dictionary* Maltin: *Leonard Maltin's Movie & Video Guide*

MW Bio: *Merriam-Webster New Biographical Dictionary* MW Geo: *Merriam-Webster Geographical Dictionary* NW: *Webster's New World Dictionary*

OED: *Oxford English Dictionary*

RH! *Random House Dictionary of the English Language, Unabridged*

TIG: *Times Index Gazetteer*

WA: *World Almanac*

WB Enc.: *World Book Encyclopedia*

### Types of Forms

#### Bigram Forms

Bigram forms have two letters per space rather than the usual one. See the example in the square description.

#### Cambridge Hexagon

A Cambridge hexagon with nine clues is shaped like one of the examples below. If there is a different number of clues, the length of each side is half that number, rounded up; for example, one with eleven clues has sides of six letters.

#### Left: Right:

TORAH CANST

OPENED GORIER

RELAXES MAMARY

ANABASIS GARBAGES

HEXAGONAL COMBATANT

DESOLATE ARMATURE

SINAPIN NIAGARA

SATIRE SERENE

LENES TRYST

Chevron

The chevron is inherently double (see DOUBLE FORMS).

Inverted:

#### G T D

RED ES HE

LINEN DOS FOE

DEVELOP IONS CROP

DIAERESES UNITS SLAVE

GASSTATIONS MEDICINEMEN

ASHES EERIE RELATIVES

SHED RITA REPAPER

LES ACT SELES

IS HE SIR

T D C

Chevron Star

A chevron star is a compound form in which four chevrons meet at a shared cen- tral point. In this example, letters forming the interior borders of the chevrons are shown in boldface.

#### B M

IF PA

GAP TET

BRAD THAI EMCEE SHORN

DOLMA**N**EERDOWELL**S**CHEME REELE**D**RAGRACE**S**THENO GLACI**S**TIGMA**S**ARANS TMESE**S**LIP**T**ATERS OSPRE**Y**E**S**INISM SUITE**S**ORDES SATOU**T**E**D**EBTED FIREU**P**OLA**R**AIDED NADIR**S**ERENE**R**EOPEN DULLE**S**TRANGLE**S**UTLER GABLE**S**EETHELIGH**T**HETAS HAVES EELER

ITER RULE

LEN EVA

OD ET

H Y

Compound Forms

Compound forms consist of a number of connected forms that combine to make one larger shape. The chevron star and Rokeby star are examples of compound forms.

#### Connected Forms

Connected forms consist of two separate forms that share a common side—for example, a pyramid and an inverted pyramid with the same baseword. See the examples in the square and pyramid descriptions.

#### Consonantless Forms

See the entry VOWELLESS AND CONSONANTLESS FORMS.

#### Cryptic Forms

A standard form of any type with clues given in cryptic-crossword style is a cryp- tic form. Cryptic forms have appeared in both the Forms and Extras sections of *The Enigma*.

#### Cube

A cube is represented by a series of squares. The first layer is given as a regular square with all its clues. The second layer begins with the second word of the first square and proceeds with its subsequent clues. The third layer begins with the third words of the first two squares and proceeds with its subsequent clues—and so on. The 3-D effect can be seen in imagining the squares placed one on top of

another in order. Then, for instance, the first clue of the first square is read across and down its square, and through the top left letters of each of the squares.

#### Diamond

Double:

#### M M

PER RIP

PAGER RESET

PHRASED DEICERS

PARALEGAL COSTARICA

MEGALOMANIA WINTERSPORT

RESEMBLED GUERRILLA

REGALES TRAINED

DANES STATS

LID EGO

A **E**

In the hollow diamond, the size of the hollow section should be such that the four longest words form a square.

#### D

RAS FETAS MATINEE

NONEVENTS SETTLESDOWN NEURAL TINIER MOTRIN NIPPER

FANTAN CELLED

RETELL SUEDED

DATIVE SAPPER

SANEST FUSION

SENDIN SILENT

ETONIC SARTRE SWIPES FIRERS NEPLUSULTRA RELEASERS REDPINE

DEPOT DEN

R

Double Forms

Most forms have the same words across and down. Forms whose across words are different from the down words are called “double forms.” When a square, for ex- ample, has different words across and down, it is termed a “double square.” (Forms that inherently have different words across and down, such as pyramids, are not called double.) Double forms are harder to create than standard forms. See the examples in the diamond and square descriptions; other shapes shown in this *Guide* as single can also be constructed as double.

#### Enneagon

The enneagon has nine sides. The right and inverted right enneagons are inherently double (see DOUBLE FORMS).

Left: Right:

C M

PIP DOG

PAGAN LARUE

CIGARETTES SALMONELLA

PARAGRAPH CLEANSOFF

NEGLIGEE AVENGERS

TRIOSES BASHFUL

TAGS EASE

EPEE ICES

SHES MESS

Inverted Left: Inverted Right:

MAPS PABA

ALEE REEL

DINT OREL

MADNESS POLICED

ALIENATE MANICURE

PENSACOLA WAGONETTE

SETSTOREBY SESAMESEED

ELENA DOTES

ABA NOR

Y R

#### Fan

In a fan, words read across and diagonally. The two longest diagonal words always read from top to bottom. The others all slope to the left or right, as in a STAR (which see). The length of each side is equal to half the number of clues. The fan is inherently double (see

DOUBLE FORMS).

Left:: Right:

**S S** E H

N **U T** O U **M O** S

P U **G A** I L R E **B U** T E

M A M **A T** U N A O L E **O S** A M E J A W B **R E** A K E R S T A P **L E** G U N S

##### C D

**R A R E**

**A** Y **N E** R **N**

**F** I N **E S** L O **E**

**T** A R E **S S** E W E **D**

Inverted Left: Inverted Right:

**B** A R B **S S** E A L **S**

**I** L I **A T** W I **T**

**G** O **B E** R **A**

##### B E A R

**R K**

A R I S **T O** C R A T S E C O **N D** B E S T L I N **O T** O A D H O R **A I** T C H

L O **O H** A M O A **K A** A R

A **T E** X N **E N** O

##### H R D E

Halfsquare

The left and inverted right halfsquares are inherently double (see DOUBLE FORMS).

Left: Right:

P S

RA BE

ORS RIA

GREW PERM

REXES SARDS

ESTATE SILENT

STONING PALAVER

SILENTLY REREVISE

EVERGREEN BIRDNESTS

SETSEYESON SEAMSTRESS

Inverted Left: Inverted Right:

GRAPHPAPER MAINFRAMES

RETRIEVER ITERATIVE

ATWITTER EPISTLER

PRINTER ESERINE

HITTER TRITON

PETER STARE

AVER ETON

PER EDE

ER DS

R S

#### Hexagon

Hexagons are inherently double (see DOUBLE FORMS).

LUNG FAROUT MEGASTAR LOVELETTER PERIGEES RETARS DEYS

#### Hollow Forms

A hollow form has the same shape as the usual example of that form, but with a small section missing from the middle. The missing section is a smaller version of the form’s shape. Hollow forms have several lines that contain more than one word. See the example in the diamond description.

#### Inverted Forms

In inverted forms, such as inverted pyramids and halfsquares, the shortest word appears at the bottom of the form. See the word after “inverted” in the title for an example.

#### Lattice

Lattices are WINDMILLS (which see) with an added framework of letters on the out- side. Because these outer words contain a number of uncrossed letters, the formist should take particular care to clue these words straightforwardly.

Left: Right:

ISOSCELES TEAMSTERS

SARAH T E HAVOC

ORALE R A OKAPI

SALVE E M REDES

CHEERLESS SHORTNESS

E LIMAS TAKEN O

L EMOTE EVADE R

E SATYR ROPES E

STRESSERS SCISSORED

#### Left and Right Forms

For forms that can be created in various orientations, such as halfsquares and enne- agons, “left” and “right” describe which way the words slant. In left forms, the words appear to flow from top left to bottom right; in right forms, they flow from top right to bottom left. See the word after “left” or “right” in the title for an exam- ple.

#### Oblong

An oblong is a rectangle sloped along a diagonal. The length of the longer sides is the same as the number of letters in the longest word.

Left: Right:

R P

RES DAG

CACHE BIRLE

RATTING RESLIDE

RECTANGLE RECTANGLE

SHINGLING RECHANTED

ENGLISHES BECHANTED

GLISTENED DISTANCED

ENHERITED PARLANCES

GENITAL GLINTED

SETAL EDGED

DEL ELD

D E

#### Octagon

If an octagon has ten clues, its word enumerations are: 4, 6, 8, 10, 10, 10, 10, 8, 6, 4. If there are seven clues, it has the shape of the example below.

SOL CACAO SAXTUBA OCTAGON LAUGHED OBOES AND

#### Palindrome Elimination Form

Any sequences of three or more letters that make palindromes (though not neces- sarily words) are removed from the sol before entry in the form. The palindrome elimination is not progressive: if removing a palindromic sequence leaves a palin- drome in the remaining letters, the resulting palindrome is not eliminated. As for the clues, if palindromic sequences appear, they are replaces with () if they occur in a single word, or ( ) if they span two or more words. Enumeration of the original sol is given.

#### Pentagon

A pentagon with nine clues is shaped like one of the following examples. If there is a different number of clues, the length of each side is half that number, rounded up; for example, one with eleven clues would have sides of six letters.

The right and inverted right pentagons are inherently double (see DOUBLE FORMS).

Left: Right:

T D

WHO MEM

KHEDA GIMEL

WHEEDLE PELOTAS

THEENIGMA SANITARIA

ODDITIES IMITATED

ALGIERS RETAPES

EMERGE ELATES

ASSET DALES

Inverted Left: Inverted Right:

CAMEL LAPPS

ALINED CATALO

MISDEAL PANARAB

ENDEMIAL LANDRACE

LEEMARVIN DAYTRADER

DAIRIES XEROXED

LAVER DAVID

LIS PEA

N R

#### Progressive Forms

Usually seen as squares, progressive forms consist of successive words that differ by only one letter. The first word is beheaded and has a new letter added to its end to make the second word, and so on throughout the form. See the example in the square description.

#### Pygmy Hourglass

In a Pygmy hourglass (named for its creator, Pygmy), words read across and diag- onally from top left to bottom right. Two diagonally adjacent, equal-length words form the basewords.

To make a grid for a Pygmy hourglass, start with the middle Across entry; that will be two letters long. Then extend the grid pyramid-style one square at a time in each direction. (For example, in a Pygmy hourglass with 15 across clues, word 8 is two letters long; words 7 and 9 are three letters; and so on, up to words 1 and 15 at nine letters.)

G A B L E E N D S O G R E S S E S

O R I E N T E D E A V E S

H E R E S U T E S

M O D

O D

A R I H U E S

K O R D A B A N I N G

G A R O T E R H A R A R E S E

P O L I T E S S E

Triple: A triple Pygmy hourglass is the same, except that it has three diagonally adjacent basewords; thus, its central across word is three letters long.

S I C K I E S A N O I N T S T A N K

S E R E A R C P F F T

K O R E A D E P A R T

G E N E S E E

#### Pyramid

The pyramid is inherently double (see DOUBLE FORMS).

Inverted: Connected:

M COMBATMISSION M

GAG YOUREINLUCK SAD

LAGOS BLINDCOPY SPREE

SENNETT BANDITS FOAMPAD

SHEDATEAR SILTS CARROTTOP

SEIZETHEDAY SEE TAKESTHERAP

DONNAREEDSHOW S WIRELESSRADIO

Truncated: Inverted Truncated:

AR CIRCUMSTANTIAL

BRAM FEELONESOATS

TRAVIS CENSORIOUS

CRIMELAB SATURANT

SHENANIGAN RETANS

REENGINEERED LENS

GIANTSCAUSEWAY DE

#### Pyramidal Windmill

In a pyramidal windmill (or “pyramill”), one half of the longest word forms the baseword for a pyramid, and its other half forms the baseword for an inverted pyr- amid. In addition, a word will be formed on the long diagonal of the form; this word will always read from left to right.

In the truncated version, the diagonal word starts at the first letter of the leftmost two-letter across word, goes up or down the diagonal as appropriate, and ends at the second letter of the rightmost two-letter across word. In the examples below, the diagonal entries are TENTDRESSES and PETESAMPRAS.

Left:

**S** S

HO**T** G**AD**

PURE**E** N**IVEN**

MANTRA**P** AEROBIA

PARTERRE**S** G**RATITUDE**

BARKSDALEA**I**RFORCEBASE COMINGAPAR**T**ATTHESEAMS

**S**IBYLLINE RIVERSID**E**

**T**IDALLY DEPOSE**E**

**E**ERIE SAVE**R**

**R**OE LE**T**

**S S**

Truncated Left: Truncated Right:

**TE** AS

CON**N** R**ITA**

HEGOA**T** P**ALATE**

REPULSE**D** M**AKETTLE**

MALEPATTE**R**NBALDNESS DOUBLEBRE**A**STEDSUITS

**E**AGEREST SKIAREA**S**

**S**EVERS EEYOR**E**

**S**EED RUS**T**

**ES pe**

#### Rectangle

Rectangles are inherently double (see DOUBLE FORMS).

SADDEN ORIOLE DENNIS ASSESS

#### Rhomboid

In a rhomboid, the number of clues is the same as the length of each word. The rhomboid is inherently double (see DOUBLE FORMS).

Left: Right:

QUARTER RAWWOOL

TROUGHS THREERS

SANGOUT BROMINE

DENMARK SEAMIST

ROBBINS SCRIBES

GULLEYS PHALLUS

SELENIC COYNESS

#### Right Forms

See the entry LEFT AND RIGHT FORMS.

#### Rokeby Star

A Rokeby star is a compound form consisting of two pyramids, two inverted pyra- mids, and four rhomboids. In this example, letters forming the border of more than one component form are shown in boldface.

V SEA SABLE

ROLLONS MOUSEHOLE

DENTI**N**EWSANALYS**T**OOTOO LOOSE**D**UODECIM**O**ERTER RELAI**D**ILEMM**A**BLATE DERAI**L**ADE**N**IELLO SENSE**I**N**S**ENSES RACIS**T**OTTER TECHN**O**R**B**EANED KAURI**S**TIE**D**ODGED PARSE**C**HASSI**S**EGUES DONEE**S**HORTENE**R**ACIER NOLES**S**EEEYETOEY**E**ELIER DERIVABLE

RIPENED NERDY STY

S

#### Sequential Forms

Usually seen as squares, all the forms in a sequential set contain a certain word, which will be seen as the first word in the first form, the second word in the second form, and so on until it has appeared in each position once. See the example in the square description.

#### Something Different Forms

Something Different forms are described in the Extras section of the *Guide*.

#### Square

Squares are the oldest and most continually popular type of form.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Bigram: | Connected: | | |
| FORMER | RE AR RE ST | CLOM**P**AIRS | | |
| ORIOLE | AR MA TU RE | LAMI**A**RDEN | | |
| RICHES | RE TU NI NG | OMAN**I**DAHO | | |
| MOHAVE | ST RE NG TH | MINE**R**EHAB | | |
| ELEVEN  RESENT |  | PAIR**S**NOBS | | |
| Consonantless (with original words shown): | | | | |
| OEEEIE on the defensive | |  |  |  |
| EAEEEI peacekeeping | |  |  |  |
| EEIAEE celestial sphere | |  |  |  |
| EEAUEE beleaguered | |  |  |  |
| IEEEAA ring-necked pheasant | |  |  |  |
| EIEEAY semilegendary | |  |  |  |
| Double: Progressive: | | Trigram: |  |  |
| FORMS ICED | | LOO SEN | ESS |  |
| AREAE CEDE | | SEN TIM | ENT |  |
| RANIN EDEN | | ESS ENT | IAL |  |
| ELAND DENY | |  |  |  |
| DELES | |  |  |  |
| Sequential: | | Variogram: |  |  |
| EASY REUP OLEO ALEE | | J UMP | SHO | T |
| AGEE EASY LEAR LYRA | | UMP I | R | E |
| SEAT USER EASY EROS | | SHO R | T C | U T |
| YETI PYRE ORYX EASY | | T E | U T | O N |
| Vowelless (with original words shown): | | | | |

TTRBTR attributer

THNTTC thanatotic

RNSTTT reinstitute

BTTMLN bottom line

TTTLNG tattling

RCTNGL rectangle

Eight Queens Square:

In an “Eight Queens Square,” blanks represent eight chess queens such that no queen is in a position to capture any of the others; it is up to you to deter- mine where on the 8x8 grid those blanks are.

Forms can combine some of these various types. For example, here is a bi- gram consonantless square (with original words shown):

UE OO IA uneconomical OO UO EY colobus monkey IA EY EA vintage year

#### Star

In a left star, the diagonal words slope from upper left to lower right; in a right star, they slope from upper right to lower left. If a star has nine clues, its word enumera- tions are: 1, 2, 7, 6, 5, 6, 7, 2, 1. If there are thirteen clues, it has the shape of the ex- amples below.

Left:

P J

S O I S

C A N G E P

P O L A R I S T I C J I G G E R P U M P

O V E R E N T E R S E E D E A T E R

L E F T S T A R P R E S T I G E

A R T I S A N P A T I L A S

C R E S S E N T U T I L I S E D

S A I N T A N N A M E G A S E M I A

C O N S T A N T A N P R E S E M I N A L T E R D I N

I R A A

C L

#### Trigram Forms

Trigram forms have three letters per space rather than the usual one. See the exam- ple in the square description.

#### Truncated Forms

In a truncated pyramid or pyramid variation (such as a pyramidal windmill), the pyramid’s base is an even number of letters; thus, the shortest word is two letters long rather than one. See the example in the pyramid description.

#### Variogram Forms

In most forms, the solver fills in one letter per space. In a variogram form—most often a square—a space might contain just one letter, or might contain any number of letters more than that. Bigram and trigram forms are specific cases of a vario- gram form. See the example in the square description.

Variogram forms are often significantly harder than standard forms. Generally, it is best to clue them as straightforwardly as possible.

Formists sometimes compose variogram squares to incorporate some specific idea; for example, to include the sequence NPL in a number of places, or to have a pattern in the number of letters used in each space.

In a space where a word crosses itself—such as the first space in a square— having a long multiletter sequence can be problematic for solvers. Multiletter se- quences should generally be included in two words.

#### Vowelless and Consonantless Forms

In a vowelless form, the answers to the clues must have their vowels removed be- fore they will fit in the shape; similarly for consonantless forms. In these forms, Y is always considered a vowel.

Because each answer provides less information to the solver than usual, it is best to clue the entries as straightforwardly as possible. The forms editor will sometimes provide extra information, such as enumerations for any phrases, or NI2/NI3 tags.

See the examples in the square description.

#### Windmill

A windmill consists of two squares the same size linked by a long baseword that runs through them. The baseword’s first half is part of one square, and its second half is part of the other.

Left: Right:

STAMP SMEAR

TIGER HORDE

AGATE EXILE

METES DICED

PRESIDENT SHEDTEARS DINER MOXIE

ENNUI ERICA

NEUME ADLER

TRIES REEDS

Composing Forms by Ajax

Friends and fellow puzzlers, I write of the joy and zest in the sport of making forms. Yes, forms, those lowly, almost forgotten vestiges of the logomaniacs’ art.

Must you have a bookshelf of references, a computer, or limitless time? Not at all—all a formist needs are a good dictionary and a used envelope to scribble on. Is form building tame unless you construct 17-diamonds, or 9-squares, or huge pyra- mids? Again, no! Fitting words together one after another and digging out the last elusive term to complete the form are exciting with 5-squares, 6-squares, or 9- diamonds, and in my view as rewarding as work on any other variety of *Enigma* puzzle.

Let’s look at an example. Suppose we decide to make a square on the base word HASTEN. Incidentally, formists discovered long ago that it’s better to build from the bottom up than from the top down. That’s because as we work up we can make common endings, like -ING and -ATE, giving us many words to choose from; fix- ing a few letters at the start limits these possibilities considerably.

The first step is to jot down the base word. What words end in H? A common ending is -ISH. That means the fourth word must begin with I and end in T. What are some of the possibilities? INVENT, INVEST, INTENT, among others. At this stage, it’s good to have words where variation from one to another is possible by the change of a single letter—it gives us greater flexibility. Beginning with IN- VENT, we now have:

What can the fifth word be? Maybe STANCE. That would give us -NTA and - VAS as endings for the second and third words. We’d prefer -VES to -VAS, so we investigate S – EN ‑ E as an alternative to STANCE. Nothing comes to mind, so we see if -VAS is possible. How about CANVAS? ‑ ‑ CISH looks bad, so we give up on CANVAS.

Does it help to switch INVENT to INTENT? Our third word would then be

‑ ‑ ‑ TAS, a slight improvement. QUOTAS fits but otherwise is impossible. How about FESTAS? A dictionary check labels FESTA a foreign word (which we could use but would rather avoid). Immediately under FESTA is FESTAL; could we use that? Yes, if we change our base from HASTEN to HALTER. Our form now has this shape:

For the first word, there’s OFFISH or OAFISH. We’ve got it made if we can find F ‑ ENTA or A ‑ ENTA. Dictionary thumbing rules out FLENTA and FRENTA, so we start through the alphabet: ABENTA, ACENTA, etc. In the AM’s we find AMENT and AMENTIA—near misses. Hold it! A few words down the page there’s AMENTUM, “a thong or cord for throwing a javelin,” and its plural is *AMENTA*. Eureka! We have an all- dictionary 6-square without a single tag!

|  |  |  |  |
| --- | --- | --- | --- |
| **H** | **ISH** | **FISH** | **OAFISH** |
| **A** | **N A** | **ENTA** | **AMENTA** |
| **S** | **V S** | **FESTAL** | **FESTAL** |
| **T** | **INVENT** | **INTENT** | **INTENT** |
| **E** | **S N E** | **STANCE** | **STANCE** |
| **HASTEN** | **HASTEN** | **HALTER** | **HALTER** |

Cryptograms by Hudu, Brillig, and Sibyl

#### The Cryptogram

A cryptogram, or crypt for short, is a coded message in which each letter is re- placed throughout by another letter wherever it appears. No letter may stand for itself, and no letter may represent more than one other letter. For example, the mes- sage *Meet me here at two o’clock, or else!* might be encrypted as PXXF PX AXJX HF FIZ Z’DKZDU, ZJ XKOX!

Punctuation and the original word divisions are retained. Capitalized words are asterisked; thus, *Lily Tomlin* might be encrypted as \*EGEC \*YQNEGM; *Richard III* might be encrypted as \*WSOTUWV \*S\*S\*S. (This doesn’t apply to words that are capitalized only because they begin a sentence.) Words that are capitalized only because of their use are tagged with carets: *^Uncle \*Remus*, *^The ^Mill on the \*Floss*.

*Enigma* cryptograms are arranged roughly in order of difficulty, from easiest to hardest. However, what one solver finds easy, another will find hard; also, the edi- tor’s guesses at difficulty may not always be on target.

#### Tags

Unlike answers to flats (which are tagged if they don’t appear in 11C), words in cryptograms are tagged only if they don’t appear in any of our official references (11C, NI3, and NI2).

#### Rules for Cryptograms

Cryptograms in *The Enigma* must conform to certain rules, designed to ensure that they are fair to the solver:

1. Each crypt must contain from 75 to 90 letters in all.
2. At least 18 different letters must be used.
3. A letter that is used only once (such as A, H, K, S, and W in the message “Meet me here at two o’clock or else!”) is called a singleton. You may have no more than six singletons in a crypt.
4. Ordinarily, no more than four capitalized words should be used. (Words capi- talized only because they appear in a title are not counted.)
5. All words must appear in one of our official references or be noted as “not MW.” “Reformed spellings” (from NI2) are not allowed.
6. The message must be a complete and coherent statement, grammatically stated and correctly punctuated. Lists of words set off by commas are not acceptable.
7. Each cryptogram must have a brief, appropriate title, providing some indica- tion of the crypt’s subject or theme, but not so directly as to give away the answer. If you don’t supply a suitable title, the editor or crypt-checker will write one.

#### Some Additional Guidelines for Constructors

One or two non-MW words in a crypt are fine, especially if they’re well-known (such as topical references) or easily deduced from the rest of the message. Try to avoid singletons in non-MW words. Solvers who submit solution lists won’t be penalized for missing singletons in non-MW words if they’ve solved the rest of the cryptogram correctly.

Try for consistency and plausibility. Unless you serve the point of the message by doing so, don’t mix American and British spellings in the same sentence; don’t drop one archaic word into an otherwise modern-English crypt; don’t begin *Medie- val samurai inspects digital watch*—unless, of course, the anachronisms are the point.

Try to make your message interesting or amusing. A crypt that’s funny, clever, punnish, or thought provoking is more satisfying than a contrived string of words. Some telegraphese is acceptable in order to avoid short, common words like *and*, *a*, and *the* that can make a crypt too easy to be interesting. This clever crypt, con- structed by Arachne, uses telegraphese typically: *Girl drops from blue, wears ruby flats for trip down golden road toward leaf-hued city. Movie fans tickled pink.* “Pattern words“ (words with repeated letters, like the Us in *usual*) tend to make a crypto- gram easier. Avoid them if you’re trying to make a harder crypt.

The very hardest crypts use unusual or obscure words. A typical example (by Micropod): *Hindu nastika thumps mridanga, gift from Bhutani. Kali objects, dispatches death-bent demon.* Even this is not an extreme example: occasionally a message is so full of uncommon words that it’s just as unintelligible after solving as it was before! The more obscure the message, the more important it is to play fair with the solver. Be sure the message makes coherent sense. Here, for example, *nastika* (an atheist) and *Kali* (a god’s name) are both words used in Hinduism, and a *mridanga* is an Indian drum—all appropriate to a message about a Hindu and a Bhutani. Here, the only singletons are the L in *Kali* and the J in *objects*, well below the maximum of six. These things can help make even the hardest cryptograms more enjoyable and sat- isfying to solve. Usually, though, what the editor needs most are neither the very easy or the very hard crypts—these are more often in good supply than crypts of moderate difficulty made of common words.

# Constructing Medium-Difficulty Crypts

by Oz (A. H. Phelps)

[Adapted from “The Construction of Medium-Difficulty Aristocrats“ in *The Cryptogram*, March/April 1992; reprinted by permission of the author and *The Cryptogram*.]

There are many ways to go about constructing medium-difficulty crypts. Mine are personally considered a typical engineer’s automatic, mechanistic approach.

#### Theorem:

To provide medium difficulty, it is necessary only to avoid those dead giveaways that make obvious entry points.

#### Proof:

It takes considerable skill, talent, and work to create a toughie. Therefore, if one has eliminated the entry points and not worked too hard, one has generated a medium- difficulty crypt.

#### Rules:

1. Never use *A* or *I* as a word.
2. Do not use possessives or contractions containing apostrophes.
3. Avoid two-letter words. Most have longer substitutes. For example, *in* can be

*into* or *inside*, according to context.

1. Avoid three-letter words, especially *the* and *and*. The construction \_ \_ \_ \_,

\_ \_ \_ \_ \_ \_, \_ \_ \_ \_ \_ \_ \_ \_ \_ is an almost certain indicator of *and*.

1. Do not use four-letter words with doubled letters. In the middle, they are usu- ally O or E; at the end they are often L or S. Doubled letters in longer words are not as easily identified.
2. Do not begin a question with an asking word (the WH words, such as *what* and

*why*; *how*; *can*; and *may*). Change the word order; for example, *Ever wonder where . . .*

1. Avoid *said*, *remarked*, *wrote*, and so on before or after a direct quotation. Again, change the word order: *Aged professor said . . .* can become *Aged professor said during lecture, . . .*
2. Do not distort endings. Let *-ing*, *-tion*, *-ily*, *-ed*, and so on fall where they may. They are likely but not obvious entry points.

#### Generating Text:

Paraphrase an ordinary message with less common words and combinations, keep- ing the rules above in mind.

An example is the following paraphrase of “Three Blind Mice”: *Sightless rodent trio scampered after rural housewife. Alarmed victim adroitly wielded cutlery, removing caudal appendages* [from *The Cryptogram*].

It is not necessary to alter letter frequencies. Small samples of English text have widely varying frequencies and do not automatically follow ETAOIN SHRDLU . . . Check the paraphrased text for adherence to guidelines (at least 18 different let- ters [No longer an NPL requirement.] and no more than six singletons, preferably three or fewer), and correct, if necessary, by changing one or two words. This pro-

cess is simple, quick, and painless. An example of paraphrasing follows:

“The early bird gets the worm“ becomes *Early rising avian catches earthworm, ap- peasing hunger. Perhaps worms should snooze longer.*

A8, C2, D1, E8, G4, H5, I4, L3, M2, N6, O6, P4, R8, S7, T2, U2, V1, W2, Y1, Z1.

Compare with standard frequencies.

Changing *snooze* to *sleep* would reduce the four singletons to three with only a moderate change in the distribution.

If, eventually, you run out of proverbs and rhymes, use any text. I took this sen- tence from a news article on sunspots and solar activity: “While scientists debate the causes and consequences of solar activity, they agree that we on earth will see a solar maximum in 1990.“ This was readily changed to: *Scientists argue sunspot causa- tion without agreement, although agree minimum activity likely next year.*

Try this paraphrase method and send your constructions to the editor. He de- serves all the help we can give him and will be very pleased. Or, *Test above method for medium-difficulty crypts, sending joyful, deserving editor your results.*

Solving Cryptograms by Ajax

When working on an easy crypt, look for common words such as *the*, *and*, *in*, and *of*. Try to identify words with repeated letters, such as ABCADB (probably *people*, though it could be *proper* or a few other, less common words as well), or EFGGEH (almost certainly *little*), or a long word ending in —IJKK (*—ness*). Some solvers keep lists of the common “pattern words“ they encounter; books of pattern and nonpattern word lists are also available for the dedicated solver.

Letter frequency is a useful clue in easy crypts but less so in harder ones, where the message has probably been deliberately designed to avoid the usual frequen- cies. The most frequent letters in English are E, T, A, O, I, N, S, H, R, D, L, and U in that order (some studies have given slightly different results). These frequencies are only tendencies, not laws of nature; even in easy crypts, don’t expect to find this exact frequency. For harder crypts, the best approach is often to determine which letters stand for consonants and which stand for vowels. Experienced crypt-

solvers feel that once they have that information, the rest is relatively easy. Many systems for identifying consonants and vowels have been developed over the years, some of them involving considerable calculation. The method given here is not the most powerful, but it’s relatively easy to use and a good one for beginners.

#### Spotting Vowels and Consonants

1. Make a record of how many times each letter in the crypt is used, how many times the letter starts words, and how many times it ends words.
2. Assume that any letter used only once or twice in the crypt is a consonant. Put an identifying mark around letters used once and another mark around letters used twice.
3. If the number of times a letter occurs at the start and end of words is half or more than half the total number of times the letter occurs, assume it is a consonant. Underline such letters.
4. If a letter occurs between consonants identified in steps 2 and 3, assume it’s a vowel. Put an X under assumed vowels.
5. Two letters that reverse with each other (for example, when the combinations - JY- and -YJ- both appear in the crypt) are usually one vowel and one consonant. Other factors such as relative frequency can often indicate which is which.
6. Marking vowels and consonants as suggested leads to the spotting of other vowels and consonants. For example, if a letter occurs next to vowels and starts or ends some words, it’s likely to be a consonant. Judge based on all the occurrences of a letter, not just one or two. Keep trying combinations of vowels and consonants until one arrangement seems to fit throughout.

#### Identifying Letters

Now try to identify some letters in the cryptogram, and from these, go on to whole words. This usually takes trial and error, but here are some tips:

1. When two consonants start a word, the second is often H, L, or R. You can dis- tinguish H from the other two because it very rarely appears after a vowel and very often before one; L and R appear freely both before and after vowels.
2. A consonant that often follows a vowel but seldom precedes one is often N.
3. A vowel frequently found in third-to-last position is often I, as in *—ing*, *—ion*,

*—ive*, and other endings.

1. Consonants that end several words may be D, S, or T.
2. Three consonants together at the end of a word may be *—ght* or *—tch*. Four consonants may be *—ghts*.
3. Look for words that may represent the prepositions *above*, *after*, *amid(st)*, *among (st)*, *behind*, *beyond*, *from*, *over*, *upon*, *into*, or *with*. It’s very difficult to construct a message that avoids all prepositions.
4. Look for prefixes like *ex—*, *over—*, *un—*, or *up—*.
5. Look for suffixes like *—ed*, *—er*, *—man* or *—men*, or *—ful*.
6. A low-frequency letter at the end of words may be Y.
7. The lowest-frequency letter among the assumed vowels may be Y, as in *sylph*, *nymph*, *lymph*, *hymn*, *myth*, *lynx*, or *pachyderm*.

When you make a guess at one word, try out those letters in other words of the crypt. Once you have two words right, the rest of the crypt usually comes easily. Remember, keep guessing! What one mind can devise, another mind can decode.

# Cryptograms: Other Solving Approaches

by Sibyl, et al.

Cryptograms are often deliberately constructed to outwit a single solving method: it’s not hard to write a message, for instance, in which Q’s and Z’s have higher fre- quencies than E’s and T’s. But it’s impossible to disguise every telltale characteristic of the language and still be writing meaningful English.

Titles can suggest words that may be in the text. The title of the *Hindu nastika thumps mridanga . . .* crypt above was “Atheism rewarded.“ If you look up “atheist“ in a large crossword-puzzle dictionary, you’ll find *nastika* and other words; trying *nastika* in all the possible positions will quickly lead to a solution. Similarly, faced with a hard crypt titled “Old fanfare,“ you might start by checking out the names for old trumpets.

Prepositions are the hardest words to hide. As Ajax suggests, try *from*, *with*, *into*, and so on.

Some solvers look for pairs of words with many letters in common.

Somewhere the crypt must have a noun plus a verb; therefore somewhere there’s a likely *–s* —either at the end of a plural noun or at the end of a singular verb (*faun grabs* or *fauns grab*). Or there will be a past-tense *-ed*. Constructors may disguise plurals and past tenses (*children*, *seraphim*, *fish*; *brought*, *spent*, *came*), but these varia- tions are limited, and the disguises are penetrable.

Crypts tend to be limited in syntax. The first three words of a crypt, for example, are frequently adjective, noun, and verb (as in *Hindu nastika thumps . . .*)

The hardest crypts often begin: adverb (often *—y*), adjective (often *—ic*), noun, and then verb plus adjective and noun object (*Weirdly myopic faun grabs prim maid).* Try that pattern; try it also without the opening adverb (*Myopic faun . . . )*

Use the crypt’s punctuation to help solve. If, for instance, the mark after *maid*, above, is a comma, the next word is probably a verb referring to the subject, *faun*: . .

. *grabs prim maid, dances hotly*.

But if it’s a semicolon, the next word is likely to be a noun, often a synonym for *maid* (*grabs prim maid; damsel squirms)*. Or the word following the semicolon may be a new, third noun (*grabs prim maid; chaperon slaps*).

There may be another adjective first: *grabs prim maid; squealing damsel squirms*; or

*grabs prim maid; watchful chaperon slaps. . . .*

The word preceding a colon is often “result,“ “upshot,“ “object,“ or an equiva- lent. Similarly, you can make assumptions about a word preceding a quotation mark or a comma plus quotation mark.

For more solving hints, read the article on construction.

As Ajax suggested, keep trying. One right guess at a word can solve a crypt that seemed impossible a minute earlier. Even a wrong guess may have two or three correct letters, enough to set off a chain of reasoning that leads to the solution.

Extras by Sibyl and Treesong

Extras are an assortment of puzzles not listed as flats, forms, or cryptograms. In recent years, at least one regular or variety cryptic crossword has appeared in *The Enigma* each month; other extras include anaquotes and vertical anaquotes, Ger- man sausages, knight’s-tour crypts, piecemeals, occasional printer’s devilry puz- zles, and something different squares.

#### Anaquote

A quotation—or, sometimes, original quip—is divided into trigrams, which are presented in alphabetical order. A leftover letter or bigram goes at the end, not alphabetically. All words and punctuation are shown in the enumeration, with capitalization indicated by \* or ^, as in this example:

ANAQUOTE (3 8 6 2 3 8 10. \*1. \*7)

ALF CLO ECO ERI ETE FLM ION LEA LOW NAT NCR ORD OUR STH UMF VER

Solvers arrange the trigrams, using the given word lengths, to find the quotation and author, whose name is usually included after the quotation. In the example: *Our national flower is the concrete cloverleaf. L. Mumford*. (*Mumford* or *Lewis Mumford* at the end would not be evenly divisible by three: if possible, composers should avoid having remainders.)

Anaquotes may be no longer than 96 letters; shorter is better, however, and there is really no minimum length. Solvers generally appreciate wit and humor, and en- joy the discovery of something not overly familiar. This same puzzle type may be used even if the solution is not a quotation. It is then titled either an anaquip or an anaquibble, as seems appropriate.

Words are not tagged in anaquotes. Also see VERTICAL ANAQUOTE.

#### Cryptic crossword

See the end of this section.

#### German sausage

The letters of the answers to the clues in the first list, when added together as indi- cated and transposed, give the answers to the clues in the second list. The name is a transposal of “Anagram segues.”

An example, using just the answers*: 1. act 2. anagram 3. segues 4. miners; 1 + 2.*

*Magna Carta 2 + 3. German sausage 3+ 4. messeigneurs 1 + 4. miscreant.*

GERMAN SAUSAGE

* 1. Father of Cronus (\*)
  2. Rope for an animal
  3. Sly trick
  4. It reduces effect (2 wds)
  5. Languish
  6. Be made up (of)
  7. The board of the game Diplomacy (\*)
  8. Revolved around a point
  9. Noted apple eater (2 wds, \*) (NI2)
  10. Type of wool or drum
  11. Major promotion recipient
  12. Long distance trucking company
  13. Travelling at 761 MPH
  14. The Hermit or The Fool, e.g.
  15. Polish
  16. Hebrew “Aloha”
  17. Soporiferous
  18. They may weld car frames

1+2. It usually ends at an X (8 4) (NI3)

2+3. Novel narrated by Holden Caulfield, with The *(^7 2 3 ^3)* 3+4. As close as you can get with definition at infinity (10 8) 4+5. Like one who's an expert only in his own mind (4-9)

5+6. Formal reviews (11)

6+7. Hyacinth, e.g. (8 5)

7+8. Photo on a silver plate (13)

8+9. Gloria Estefan song whose title describes a difficulty in expressing one's feelings (“^5 ^3 2 3 ^3”)

9+10. Have a sip (3 3'1 7) (NI3)

10+11. Louisiana (\*7 \*5) (NI2)

11+12. Our astronomical neighbor (\*5 \*8) (RH2)

12+13. It features “I Can Do That” *(^1 ^6 ^4)* (not MW) 13+14. Trudeau's occupation (10)

14+15. Having the power to renew (11) 15+16. Friday the 13th, e.g. (7 5) (not MW) 16+17. All Knights of Columbus (\*5 \*9) 17+18. A large snake (3 11)

1+18. A large dinosaur (12)

*=*ΧΕΙΡΩΝ

The solution: *Uranus, tether, chicanery, soft pedal, pine, consist, Europe, gyrated, Snow White, steel, captain, hauler, sonic, tarot, revise, shalom, narcotic, robots; treasure hunt, Catcher in the Rye, hyperfocal distance, self-appointed, inspections, precious stone, da- guerreotype, “Words Get in the Way,” wet one's whistle, Pelican State, Alpha Centauri, A Chorus Line, cartoonist, restorative, slasher movie, Roman Catholics, boa constrictor, bron- tosaurus.*

The German sausage was invented by ΧΕΙΡΩΝ.

#### Knight’s-tour crypt

A rectangular grid of letters (sometimes 8 squares by 8, like a chessboard) or other shape contains a message to be discovered by moving from the starting space to other spaces as the knight moves on a chessboard: straight one space and diagonal- ly one. Each letter or punctuation mark is visited exactly once. Enumeration is giv- en, and the starting letter, which may be anywhere in the grid, is underlined. Punc- tuation is usually, but not always, included in the grid.The author’s name may ap- pear at the end. Words are not tagged in knight’s-tour crypts.

Hint to constructors: knight’s-tour crypts are easier to construct with an even number of squares.

KNIGHT’S-TOUR CRYPT (3 \*6 3 \*6 2 \*5. \*7)

E S N N N S H I E O F R C O R C P H I D E O S F N R A T I O O L

=Treesong

The solution: *The French for London is Paris. Ionesco*

KNIGHT’S-TOUR CRYPT (5 3 3, 3 3 3 3. \*4 \*6)

R , O I T A N P G E Y O N H Y A T R O E D H E O N E E C U A T L . D R

=Treesong

The solution: *Night and day, you are the one. Cole Porter*

#### Mosaicquote

Arrange the 2 x 2 blocks of letters like mosaic tiles to form a rectangular array, then read the quote in the normal left-to-right, top-to-bottom order. The [columns x rows] configuration of the mosaic follows the enumeration. Example:

MOSAICQUOTE (4 3 6 4 3 4) [3 x 2]

|  |  |  |
| --- | --- | --- |
| AN IN OW SL ST YW | → | SL OW AN |
| AD RA TE DS CE HE | → | DS TE AD |
|  | →  → | YW IN ST HE RA CE |

Answer: Slow and steady wins the race. It was invented by 769 and introduced in February 2001.

#### Piecemeal shapes

Words, all of the same length, overlapping at their ends, form the border of a geo- metric shape. The words are divided into bigrams or trigrams, which are presented in alphabetical order. The solver reconstructs the words to make the given shape.

Piecemeals of any type (squares, other polygons, circles) may be no longer than 60 letters. Words in piecemeals must overlap by at least two letters.

The fun of piecemeals depends on the unusualness of the words or the cleverness of their placement.

PIECEMEAL SQUARE

AL DI ME ME ME ME NS RE SO SO SO UR

*=Mp*

The solution: *mesomere*, *mesosome*, *mensural*, *remedial*.

ME SO ME RE SO ME

SO DI

ME NS UR AL

PIECEMEAL CIRCLE (10-letter words, two are \*)

AL AN AU BE BL GL GS HE HO HO IC IS JO LA ON OP OT PU RE RM

=Problem Child

The solution: *alongshore*, *republican*, *Anglophobe*, *Beaujolais*, *isothermal*.

ON GS HO AL RE

RM PU

HE BL

OT IC

IS AN

LA GL

JO OP

AU BE HO

#### Printer’s devilry

Printer’s devilry is a device used most commonly in clues for cryptic crosswords and forms. A solution word must be inserted in a sentence so as to make a new, usually more reasonable-sounding sentence. The inserted word must change at least one word, often more than one, in the original sentence. For example: *Massed choirs sing old-time hymn*, plus the word TARTAROUS, produces *Massed choirs sTART A ROUSing old-time hymn*. Punctuation and word boundaries are ignored.

PRINTER’S DEVILRY SQUARE

1. During the obedience test, my favorite bit sand, is disqualified.
2. It is painful to have that quondam sting all through the day.
3. That bird? I’d not mislead the group from the Audubon Society.
4. If you keep up your bat, or your attention will wander. (\*)
5. Most machines? I have setter when oiled. (NI3)
6. The dinosaur was man’s before man appeared.

=Ils

The solution:

E A G L E S . . . bEAGLE Sits and is . . .

A R R A N T . . . stAR RANTing all through . . . G R A N G E . . . biG RANGEr did not . . .

L A N D O R . . . bLAND ORatory, our . . . E N G O B E . . . seEN GO BEtter when oiled.

S T E R E O . . . maSTER EOns before man . . .

#### Shuffled quote

Rearrange the characters in each column to form a quote. A \* or ^ appears before capitalized words. If there is no punctuation or \* or ^ between adjacent words, then

\_ is inserted between them to represent the space. The text was broken into four rows and the characters in each column were then were sorted vertically. Example:

SHUFFLED QUOTE

A ! \*

\_ B E

\_ \_ A \_ D

I C G \_ L F \_ C A R H S N K ‘ O I C E O T P Y O U A R U T N

Answer: You’re nothing but a pack of cards! Alice

#### Something different square

A form in which the entries need not be words or dictionary phrases—instead they are consecutive strings of words. Presumably because this makes such squares easi- er to construct, all squares of this type that have appeared in *The Enigma* have been 10-squares or larger.

SOMETHING DIFFERENT SQUARE

1. “Watch Jeopardy!”, e.g.
2. Where you can find “ochlocracy” in 11C
3. Confession of an artist who uses oils
4. Edgar Allan, if he were named after Pike
5. Movie rating from Colombo
6. “Come with us, rumormonger”
7. Start of an ode to ulcers
8. Win a race against the Cutlass
9. Where rafting films are made in Tuscany
10. Stop, dressed like a baseball team

=QED

The solution:

Q U I Z S H O W A D U N D E R O C H R E I D A B I P A I N T Z E B U L O N P O E S R I L A N K A S R H O P O N Y E N T A O C A N K E R O U S W H I P A N O L D S A R N O S T U D I O D E T E R A S S O X

The something different crossword, with anything-goes entries, was invented by Double-H. In April 1995, QED introduced it to*The Enigma* as a type of form.

#### Turnquote

To solve a turnquote, take turns taking one or more letters from the left end of any of the three rows. As the letters are used, cross them out. This is somewhat like three lines merging into one to go through the turnstile. Example:

TURNQUOTE (3 4 4 8 7)

NEODRSSOE OOTUDRVAH GNEEENTR

Answer: One good turn deserves another.

#### Vertical anaquote

An anaquote in which the phrase is divided into vertical threes rather than hori- zontal.

VERTICAL ANAQUOTE (3 6-4 4-4 5 3 3 10 10: \*11.)

E E E E E E F H L L L N P P S S T T V W W E F H R S T E S L L O G O Y H P E U R O P D R N O N I N A O O H L A N C N O O E G R

=Xemu

The solution: *New twelve-step self-help group for the hopelessly logorrheic: Onan- donanon.*

The vertical anaquote was invented by Xemu and named by Treesong.

Solving Cryptic Crosswords by Trazom

Cryptic crosswords can seem dauntingly nonsensical at first glance. But the funda- mental principles of cryptic clueing are actually quite simple.

Every cryptic clue can be read as a (somewhat) sensible phrase or sentence. In reality, however, it has two separate parts. One is a definition, like those in a stand- ard crossword puzzle. The other part uses some form of wordplay to steer you to the intended answer. It is called the wordplay, the subsidiary indication, or simply the subsidiary. These two parts provide independent indications of the same an- swer. Either part may come first in the clue. Sometimes a word or two, suggesting how the two parts work together, may come in between; more often, the definition and wordplay will simply occur side by side. In any case, they will never overlap or intermingle.

This means that, with a few exceptions, every clue either begins or ends with a definition of the answer. The catch is that you have to find the break between defi- nition and wordplay. The constructor tries to challenge you with clues whose sur- face meaning puts you off the scent—for example, with a clue whose parts split in the middle of a common two-word phrase, or by seeming to use a word as a verb that is really meant as a noun. Cryptic clues may also use punctuation in whatever manner seems most likely to deceive; solvers are warned to ignore punctuation (except in two special cases mentioned below).

Cryptic clues generally direct you (albeit deceptively) to the type of wordplay involved. Here is a tour of the eight common types of wordplay, along with hints on how to spot them. The number in parentheses following a clue tells you how many letters are in the clue answer.

#### Anagrams

(known as transposals in the NPL, where “anagram” has a more limited meaning)

Probably the most common cryptic clueing technique is to form the answer by rearranging the letters in a word or group of words as they appear in the clue— making, for instance, *paternal* from *prenatal*, *honestly* from *on the sly*, or *Episcopal* from *Pepsi-Cola*. A wide variety of words can signal an anagram: among them are anything suggesting disorderly, misshapen, drunk, crazy, or simply bad or wrong—also repaired, fixed, shuffled, in motion, and so on. Here is an elementary example::

Inebriated pirates travel about (7)

The wordplay, *inebriated pirates*, tells you to find an anagram of *pirates* that means “travel about.” The answer is *traipse*.

Anagrams may involve more than one word in the clue. For example: Doctor is venal—get a preacher (10)

This time, the wordplay is an instruction. It tells you to “doctor,” or alter decep- tively, the letters in *is venal get* to form a word meaning “preacher,” i.e., *evangelist*. In the example, the dash provides part of the clue’s surface sense and is ignored in the wordplay itself.

#### Charades

As in the flat type (or the game) of this name, an answer can be broken down into two or more words that appear in succession; for example, *consummate* is made up

of *con*, *sum*, and *mate*. The subsidiary indication may simply list these words, or their synonyms, in order; components of a charade may also be joined by words like *at*, *by*, *near*, *before*, *after*; or (in Down clues) *on*, *over*, or *beneath*. A simple exam- ple:

Growth on the face must be sore (8)

The answer, *mustache*, joins *must* and *ache* (“be sore”). Charades may be com- posed of more than two words. For example:

Minstrel shows dance, gaining a buck (9)

The answer, *balladeer* (defined by “minstrel”), shows *ball* (“dance”) gaining *a deer*

(“a buck”).

#### Containers

One word is placed within the letters of another word; in *courthouse*, for instance, *thou* is contained within *course*. This technique is signaled by such words as *inside*, *holding*, *swallowing*, *within* (and its deceptive opposite, *without*), and *around*. For example:

Discovered calf in grass (8)

Here the word *veal* (clued by “calf”) is in *reed* (“grass”) to make *revealed*, defined by “discovered.”

#### Reversals

An answer is identified as another word read in reverse—as, for instance, *timer* and *remit*, or *stressed* and *desserts*. This kind of clue is signaled by such hints as *back- wards*, *returning*, *heading west*, *from right to left*, or (in Down clues) *upward* or *rising*. For example:

Spies bring silverware back (6)

The clue tells you to bring *spoons* (“silverware”) back to get the answer *snoops*

(“spies”).

#### Homophones

Words that sound the same but are spelled differently, like *through* and *threw* or *bizarre* and *bazaar*, can be the basis of a clue. Look for indicators like *spoken*, *aloud*, or *they say*. For example:

Shakespeare, I hear, is excluded (6)

When you hear *bard* (“Shakespeare”), you get the answer, *barred* (“excluded”).

#### Deletions

Some answers are formed by deleting a letter or group of letters from another word—removing the beginning of *islander*, for instance, leaves *slander*, while *deadli- ness* without its concluding letter produces *deadlines*. The subsidiary may indicate the position of the letter to be deleted with words like *beheaded*, *endlessly*, or (in a Down clue) *topless*; or it may specify a particular letter or letters to be omitted. Here is an example of each type:

Pins: superfluous without an end (7) Power plant lacks a spiritual leader (6)

The answer to the first clue, *needles*, is *needless* (“superfluous”) without its final letter. In the second clue, *reactor* (“power plant”) lacks *a*; this gives the answer, *rec- tor* (“spiritual leader”).

#### Double definitions

Perhaps the simplest type of wordplay provides a second definition of the answer, preferably in an unrelated sense. For instance:

Holler “Author!” (6)

The answer, *bellow* or *Bellow*, is clued in two different meanings. Often the second definition can be a punning or whimsical one; by convention, such clues are flagged with a question mark. Here is an example:

Oinking tendency? (8)

The answer, *penchant*, is clued normally by “tendency,” and punningly, as *pen chant*, by “oinking.”

#### Hidden words

In this type, the answer is printed explicitly in the clue, but camouflaged within another word or other words; look for indicators like *seen in*, *running through*, or *in part*. Here is an example:

Cheese stored in Baroque fortress (9)

The answer, *Roquefort*, is literally stored in the words *Baroque fortress*.

#### Miscellaneous techniques

These examples present cryptic clueing techniques in their pure form. In practice, these types of clues are often combined. For example, a clue may ask you to contain an anagrammed word within another word, or to read a hidden word in reverse.

Another complication: clues often involve individual letters or strings of letters that are not words. So be on the lookout for Roman numerals, compass points, common abbreviations—*left* and *right* indicating *L* and *R*, for instance—or less com- mon ones, which should be hinted at with indicators like *briefly* or *in short*. *Enigma* cryptics stick to MW abbreviations, generally making note of those (NI2 or NI3) not in 11C.

There are also more cryptic ways to indicate parts of words. For example, *The Fourth of July* can mean the letter *Y* (the fourth letter in the word *July*); similarly, *Brahms’ Second* is *R*, *Norwegian leader* is *N*, and *the Heart of Dixie* is *X* (or possibly *IXI*).

#### & lit.

In any case, there will always be a “straight” definition as well as a tricky subsidi- ary to guide you to the clue answer—with one special exception: sometimes the entire clue is both the definition and the wordplay. An example:

Terribly evil! (4)

The answer, *vile*, is defined by the entire clue. But the clue serves simultaneously as the wordplay, indicating that the answer is *evil* anagrammed (or “terribly”). This is known as an & lit. clue (“and literally so”—the term goes back to cryptic cross- words’ British roots). Conventionally, it is marked with an exclamation point; some editors and composers choose not to mark it.

Cryptic crosswords often use a British-style diagram, in which words are separat-

ed by heavy black bars instead of black squares.

Many cryptic crosswords feature a theme or gimmick. A puzzle may have special rules for entering clue answers into the diagram, for instance. You may have to reverse the letters or delete letters, for instance. You may have to follow directions that become clear only as you work. The clue answers are distinguished from the diagram entries, or lights.

# Guidelines for Composing Cryptic Crosswords

by Sibyl

These are some brief additions to and repetitions from the solving article, which covers almost everything you need. I hope that *Enigma* cryptic crosswords will continue to be adventurous, taking risks and pushing boundaries not necessarily taken or pushed elsewhere.

Diagrams are generally symmetrical, as in regular crossword puzzles; they don’t necessarily have black spaces.

Diagram entries (lights) should be approximately fifty percent checked— approximately two-thirds checked in bar puzzles. (A “checked” letter is one that appears in more than one word.)

Avoid extraneous words: according to British cryptic composer Azed (Jonathan Crowther), a good cryptic clue has three parts:

* 1. the definition,
  2. the subsidiary indication—wordplay—and
  3. nothing else

An occasional word beyond that—almost always between the two parts—may be acceptable on behalf of surface sense. Common linking words include *and* and *with*. There may be no indicator, just an implied colon.

Some puzzlers object to one-word clues with two parts (*halfwits* for *WI*, *figurehead* for *F*). However, this kind of clue appears regularly in British cryptics and occa- sionally in U.S. puzzles.

Indirect anagrams aren’t allowed. In the example given above, *inebriated freeboot- ers travel about* would be an indirect anagram: the solver must find the right syno- nym for *freebooters* (*pirates*) and then anagram that word. This construction is con- sidered too difficult.

These guidelines may be superseded by the themes or gimmicks in puzzles with themes or gimmicks.

See *The Enigma* masthead for the name and address of the current cryptic checker. Be sure to send the clues with their enumerations; a blank, numbered grid; and a separate page (or a separate e-mail message) of answers and their explanations. If the diagram entries are different from the answers, send the filled-in diagram as well. Note if any answers are capitalized, not in 11C, or not MW at all.

Some easy cryptic forms have been published as forms in recent years, to encour- age solvers to learn cryptic techniques. But in general, forms with cryptic clues are presented as extras.

These symbols are commonly used to explain the clues:

\* anagram: traipse\*

+ charade: must + ache

( ) container: re(veal)ed

(R) reversal: snoops (R)

“ ” homophone: “barred”

[ ] deletion: re[a]ctor

(2) double definition: bellow (2)

(H) hidden words: roquefort (H)

{ } additional comments

Note that several types may be involved in a single answer: for example, must\* + ache for a transposal of *smut* or *tums* plus charade.

# Some Observations on Cryptics by Hot

[an excerpt from his article “Cryptic Thoughts”]

The appeal of a good cryptic crossword stems from the rich, multidimensional web of word relationships and connections. This web has three components: the clues, the diagram, and the puzzle’s gimmick (or theme). There is a lot of redun- dancy here: the clues provide two ways to get the answer, the diagram offers one- half or more checked letters, and the gimmick often provides additional infor- mation about some answers.

Cryptics could be too easy, given this wealth of overlapping information. A good puzzle should seem nearly impossible at first, but provide ways to progress that make the solution possible. At first, only some of the web is visible. As the solver advances, each additional part revealed adds to the total available information. The art of construction is to find ways to hinder the solver’s progress without making it impossible. There are three parts to this art:

devious clueing

gimmicks that tamper with the usual clueing routine (for example, a letter added or omitted from the wordplay)

gimmicks that present obstacles to entering the lights into the diagram

Fairness requires balance. Square-dealing principles and diagram standards help provide a framework for construction. If some information is taken away by the gimmick, more information has to be provided elsewhere. For example, if some words are unclued, information is taken away; but if those words are all related by a common theme, information is given back. If some clues are eccentric, others should be familiar; if an answer is obscure, its clue should not be.

I would like to suggest that the following clueing rule is the only one we need: *the clue must read grammatically and correctly, at both surface and cryptic levels*. This is the essence of “square dealing.”

# Reference Books and Periodical for Puzzle Solvers and Composers

#### by Merlin; updated by Saxifrage

Thesauri and Crossword-Puzzle Dictionaries

Aside from the obvious NI2, NI3, and 11C, the solver's best friends are the- sauri and crossword-puzzle dictionaries. The thesauri most popular with the Krewe are *The St. Martin's Roget's Thesaurus of English Words and Phrases,* edited by Robert A. Dutch (St. Martin's Press, 1986); and *Roget's International Thesaurus,* fifth edition, edited by Robert L. Chapman (HarperCollins, 1992). Many other ver- sions of Roget's exist, including *Roget's International Thesaurus,* sixth edition, edited by Barbara Ann Kipfer (HarperResource, 2002). The Chapman thesaurus has many categorized lists throughout. The most comprehensive book of synonyms in dictionary format is almost certainly *The Synonym Finder,* by J. I. Rodale (Rodale Press, 1978).

Many crossword-puzzle dictionaries are available, but by far the most useful to solvers is *The Master Crossword Puzzle Dictionary,* by H. M. Baus (Doubleday, 1981; reprinted by Barnes & Noble, 1992)—which, alas, is currently not available in bookstores. Expensive copies occasionally appear in used-book stores and on Internet auction sites such as eBay (http://www.eBay.com). "Baus" in NPL usage always means this book, not his smaller and much less useful *Expert's Crossword Dictionary.* Baus contains many errors, but that fault is more than offset by the breadth of coverage provided.

Also helpful is *The New York Times Crossword Dictionary,* third edition, by T. Pul- liam and C. Grundman (Times Books, 1995). P&G, as the Krewe calls it, is par- ticularly useful for its long lists of persons by nationality under subjects like "composer," "historian," "painter," and so forth. A new addition to the crossword dictionary pile is *The New York Times Square One Crossword Dictionary,* compiled by Famulus (Stanley Newman) and Dandylion (Daniel Stark) (Random House, 1999), which is based on contemporary crossword-puzzle clues.

Three collections of lists of words by category are also good solving tools. Both *The Crossworder's List Book,* by John E. and Margaret H. Brown (St. Martin's Press, 1977), and *The British Crossword Puzzle Dictionary,* by J. M. Bailie (Doubleday, 1978), group words by category and by length within each cate- gory. Both books have a decided British bias. Section II of the *New American Cross- word Puzzl e Dicti on ary,* by Albert & Loy Morehead (New Ameri can Li- brary, 1967), contains 180 pages of similar lists. In 1986, Philip Morehead prepared a "new revised and expanded edition" of this dictionary, but it has fewer lists by category than the first edition.

One work that goes beyond the usual bounds of a categorized word list, in that it includes definitions of the terms, is Stephen Glazier's *Random House Web- ster's Word Menu* (Random House, 1992/1997). Its logical system of categories and subcategories makes it easy to use.

#### Anagram Dictionaries

A number of so-called anagram dictionaries are on the market, but they are not dictionaries of anagrams as we know them in the NPL. Rather, the letters of words are rearranged in alphabetical order and the words that can be formed from each such group of letters are given. Thus, after the letters AE-

GIMNRST you will find G E R M A N I S T , M A S T E R I N G , a n d S T R E A M I N G

i n *C h a m b e r s A n a g r a m s* ( W & R C h a m b e r s , 1 9 8 5 ) a n d E M I - G R A N T S , GERMANIST, MASTERING, and STREAMING in the *Long-*

*man Anagram Dictionary,* by R. J. Edwards (Longman, 1985). The *Cassell Anagram Dictionary* (Cassell, 1992) works differently: it lists only words that have trans- posals. Thus, under EMIGRANTS it lists GERMANIST, MASTERING, RE- MASTING, and STREAMING, and this set appears four more times, under each of the other words. All three books include words (and phrases) up to 15 letters in length.

There are two well-known true anagram dictionaries. *The New Anag ra mm asi a,* compiled by Ross E ckler (Word Ways, 1991), contains 8876 anagrams and antigrams published between 1797 and 1991 (mostly in *The Enigma).* Though it is not currently in print, it may soon be available on the NPL Web site. *Palindromes and Anagrams,* by Howard W. Bergerson (Dover Publications, 1973), is useful, since it includes long and proper-name anagrams that are omitted from the former work. The anagrams in these books should not be submitted to *The Enigma,* since they have been done before and should not be repeated. However, composers find them useful to see if their anagrams have been found before by others.

While not an anagram dictionary, *Words at Play* by Rom Dos (O.V. Michael- sen) (Sterling Publishing, 1997) also includes a large number of anagrams—some well-known, some more obscure—that serve as another source for checking one's creations.

#### Word Lists

Word lists in a great variety of formats have been produced over the years. A straight alphabetical listing of words sorted by length can be found in *Chambers Words* (W & R Chambers, 1976). This work includes words up to 20 letters and a few even longer. The *Longman Crossword Key,* by Evelyn Marshall (Longman, 1982), sorts words of lengths three to 15 letters by the letter in each position. For example, all 10-letter words with the seventh letter G are listed together. Each of these words is also listed in nine other places in the book— once for each of the other letters in the word.

Reverse dictionaries or word lists are particularly useful to NPL solvers. *Walker's Rhyming Dictionary,* by J. Walker (Dutton, 1936) is not of great use as a rhyming dictionary, but it lists more than 50,000 words in reverse alpha- betical order (that is, A, BAA, and CAABA are the first three words listed). An edition with a suppl ement by Mi c hael Freeman was publ ished in 19 83 by Routledge & Kegan Paul. *Chambers Back-Words for Crosswords,* by J. C. P. Schwarz (W & R Chambers, 1986) sorts words from 4 to 15 letters in length in reverse alphabetical order. Electronic lists of words from N12 and other sources are widely available, including those at the NPL Web site (http:// [www.puzzlers.org/secure/wordlists/](http://www.puzzlers.org/secure/wordlists/) dictinfo.html).

#### Rhyming Dictionaries

Composers of puzzles in verse should have a good rhyming dictionary in their libraries. Two possibilities are *The Complete Rhyming Dictionary Revised,* edited by Clement Wood and revised by Ronald J. Bogus (Doubleday, 1991); and *Words to Rhyme With,* by Willard Espy (Macmillan Press, 1986). In addition to an extensive rhyming dictionary, Wood includes eight chapters on techniques of versification, meter, and rhyme. Along with a smaller section on versification, Espy has a larger

number of rhyming words, but it is harder to use. *The New Comprehensive Ameri- can Rhyming Dictionary,* by Sue Young (Avon, 1991), includes many modern words, phrases, and colloquialisms, along with "the latest in slang, idioms and buzz words." Rhyming dictionaries typically include words that *don't* r h y m e a c c o rd i ng to M W ph o n e ti c s ( o r NP L g ui d el i n e s ) , s o composers should use all such works with caution.

#### Books on Cryptograms

For help in solving cryptograms, all the following are recommended: *Cryptanalysis,* by Helen Fouche Gaines (Dover Publications, 1956); *Crypta- nalysis of the Simple Substitution Cipher, with Word Divisions Using Nonpat- tern Word Lists,* by Wayne G. Barker (Aegean Park Press, 1975); *Solving Simple Substitution Ciphers,* by Frances A. Harris (American Cryptogram Association, 1959); and *3 Ways to Solve Cryptograms,* by H. C. Wiltbank, et al. (American Crypto- gram Association, 1963). The last two publications listed are available from the ACA; ordering information can be obtained from RagyR (R. Gary Rasmussen, ACA Treasurer, P.O. Box 1013, Londonderry, NH 03053-1013, e-mail Ra- gyR©aol.com).

#### Periodicals

Periodicals likely to be of interest to the Krewe include: *The Cryptogram,* published bimonthly by the American Cryptogram Association (write RagyR—address above—for a minisample and subscription information); *Word Ways: The Journal of Recreational Linguistics,* published quarterly by Faro (Faith and Ross Eckler); *Cross- word,* with cryptic discussions and very hard British cryptics, published by Brym (Brian Head); *Graffiti on the Sphinx,* an *Enigma* fanzine published monthly by Treesong (Philip M. Cohen); and *Games* and *Games World of Puzzles,* both pub- lished bimonthly and available on newsstands.

#### Electronic Tools

Computer technology has radically changed puzzle creating and solv- ing, primarily by making it easier to find information. CD-ROM and In- ternet sources have rapidly gained an important place in the Krewemem- ber's arsenal of references.

Merriam-Webster's CD-ROM versions of 11C and NI3 (often referred to as MWED and eNI3, respectively) are among the most useful solving tools the computer-enabled Krewe can have. They a l l o w s e a r c h i n g w i t h " w i l d c a r d s " ( u s i n g a q ue s t i o n m a r k t o represent an unknown letter, or an asterisk for an indefinite number of unknown letters), but beyond that, they also provide the ability t o s e a r c h f o r t r a n s p o s a l s ( c a l l e d " j u m b l e s " ) , l e t t e r b a n k s , homophones, and rhymes. Also, you can search using words from the definition. Merriam-Webster also has a version of 10C online at http://www.m-w.com; however, it has only a frac- tion of the search functions of the CD-ROM version.

The Internet has spawned a wide array of puzzle-solving tools. Fore- most for Krewefolk are the base-finding (and -solving) tools created by Lucifer (Mike Christie) and available on the NPL Web site at http:// [www.puzzlers.org/krewe/index.html.](http://www.puzzlers.org/krewe/index.html) These tools allow you to search a large collection of word lists, including NI2, 9C, Roget's, and many oth- ers. Plex (Judith Underwood) created a list of useful Internet links for

solving *Enigma* puzzles; you can find this list on the NPL Web site at <http://www.puzzlers.org/krewe/misc/> solving\_links.htm.

A n o th e r k e y I n ter n e t too l i s a go o d se ar c h en g i n e . Wh i l e everyone has a personal favorite, many Krewe swear by Google (http://www.google.com).

For those with Palm, Handspring Visors, and other Palm-based handhel ds, Kray ( Ki ran Kedl aya) has c reated a program c al l ed W ord f i n der tha t w i l l sea rc h word l i s ts ( c urren tl y NI2 an d NI2 phrases) for matches, letter banks, transposals, transadditions and t r a n s d e l e t i o n s , a n d l e tt e r c h a n g e s . I t c a n h a n d l e " w i l d c a r d " searches. The current version is available free for download at http:// math.mit.edu/~ kedlaya/word-finder/. Kray appreciates feedback on the program.

The Franklin Crosswords Puzzle Solver, created by Franklin Electron- ic Publishers, is a very useful tool. The Franklin is a small electronic de- vice, 2.5 by 4 inches and about one-quarter-inch thick, with a QWERTY key- board. It contains over a quarter of a million wor ds and ph rase s f r om M erri a m - W e bs ter r ef eren c e s. T h e vocabulary can be searched with "wild cards"; transposals are just as easy to search for. The Franklin can handle words and phrases of up to 10 letters in length (up to 15 unreliably, with various tricks), and at a pri c e of under $ 5 0 i s wel l worth the money. More in- formation on Franklin's line of electronic dictionaries and solving tools is at http:// [www.franklin.com.](http://www.franklin.com/)

#### Other References

In addition to the specialized works listed, solvers make good use of almanacs, geographical and biographical dictionaries, and movie and television guides and directories. Many other references (in and out of print) can be found on the shelves of solvers' libraries.

# Constitution and Bylaws Constitution of the National Puzzlers’ League

#### Article I. Name

The name of this nonprofit organization is The National Puzzlers’ League.

#### Article II. Purposes

The purposes of this League shall be exclusively literary and educational, within the meaning of section 501(c)(3) of the Internal Revenue Code, to be accomplished by bringing together any who are interested in composing and solving word puz- zles (primarily in verse). *The Enigma*, a monthly publication, shall be the official organ of the League.

#### Article III. Distribution of Assets

In the event of the dissolution of the League, the disposition of any remaining as- sets after the outstanding bills are paid shall be determined by vote of not less than 20% of the membership at the time of dissolution, and shall take the form of a con- tribution to an organization or organizations exempt from federal income tax un- der section 501(c)(3) of the Internal Revenue Code.

#### Article IV. Membership

Any person who is actively interested in Puzzledom may become a member of this League upon payment of a subscription to *The Enigma*, this payment constituting annual dues. Membership shall cease if dues are not paid upon notification of expi- ration. A member shall be entitled to vote and to hold office, and to receive all is- sues of the official organ, and to contribute material thereto subject to acceptance by the Official Editor.

#### Article V. Officers

The officers of the League shall be a President, First Vice-President, Second Vice- President, Secretary, Treasurer, Historian, and Official Editor (each having the powers and responsibilities usual to such titles). It shall be the responsibility of the Secretary, with the help of the Vice Presidents, to ensure that every new member receive a letter of welcome, offering help with puzzling, and to provide such help if asked. These officers shall constitute, and hold the same offices in, the Board of Trustees, which shall conduct and control the powers, property, and affairs of the League in accordance with the bylaws elected by the membership of the League. Officers shall serve for the calendar year following their election. Any vacancy be- tween elections shall be filled by the remaining Trustees for the unexpired term. It shall be the duty each year of the outgoing officers to forward to the Secretary or the Editor no later than September 1 their recommendations for their successors. Any member may also send his nomination for any office to the Secretary or the Editor by the same above date.

#### Article VI. Elections

Officers shall be elected by an annual vote using official ballots mailed to each member with the October issue of *The Enigma*. Those ballots returned to the Official Editor, to be received no later than November 1, shall constitute the official elec- tion, results of which shall be included in the December issue of *The Enigma*. If the

post of Official Editor is contested, the board, in consultation with the competing candidates, will name a third party to count the ballots.

#### Article VII. Amendments

Any proposed amendment must be signed by three members and submitted to the full membership of the Board of Trustees. Those proposed amendments that are approved by at least four of the Trustees shall appear upon the next annual ballot for consideration by the full membership. A majority of votes cast shall be required for adoption.

# Bylaws of the National Puzzlers’ League

#### Additions and Amendments

1. Additions and amendments shall be made only by a majority of those voting in a mail ballot of the entire membership.
2. Any addition or amendment to these bylaws approved by a majority at the annual business meeting or a majority vote of the Board of Trustees shall be placed on the next mail ballot.

#### Board of Trustees

1. The Board of Trustees shall not add to nor amend these bylaws, nor restrict in any way the privileges herein granted to members.
2. Nothing in the bylaws shall be construed as restricting the powers of the Board of Trustees to take emergency actions on behalf of the membership.

#### Dues

Annual dues shall be $18, which shall include a subscription to *The Enigma*. The Board of Trustees may, at its discretion, alter these dues in special cases, such as to cover the cost of overseas and large print subscriptions and to reduce dues for stu- dents and persons with limited incomes.

#### Business Meetings

A business meeting shall be held each summer at the annual convention. The order of business at the meeting shall be as follows: reading of the minutes of the previ- ous meeting; reading of the names of members who have died since the previous meeting, and a moment of silence in their honor; reports from the treasurer, and from other officers, individuals, and committees, as appropriate; unfinished busi- ness; new business, including presentation of offers to host future conventions, and election of the same; miscellaneous announcements; adjournment.

#### Rules of Order

The rules contained in Robert’s Rules of Order Revised shall govern the League in all cases to which they are applicable, and in which they are not inconsistent with the bylaws or the special rules of order of the League.

#### Conventions

* 1. A convention of the membership shall be held each summer. The sites of future conventions shall be decided at the annual business meetings, and a business meeting shall not be adjourned if sites have not been elected for both of the two subsequent years’ conventions, unless the assembly has authorized, by majority vote, a committee to select the site(s) at a later date.
  2. At a business meeting, any member may present to the assembly an offer to

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host a future convention. When all offers for a particular year’s convention have been presented, and after appropriate debate, a motion may be entertained to vote to select a convention site from among the offers presented.

* 1. In the event that, after a convention site has been elected by the business meet- ing, the site becomes unavailable, the Board of Trustees shall become a de facto convention-site selection committee.

#### Vice Presidents

* 1. All candidates for the vice presidencies will be placed together on the ballot; each member will vote for at most two, and the first and second highest vote- getters will become First and Second Vice-Presidents, respectively.
  2. The winning candidates may agree to switch positions after the election.
  3. In the event that there are only two candidates for the vice presidencies, the assignment of offices will be made by the incoming board.

#### Authors’ Rights

1. All material submitted for publication in The Enigma remains the full property and copyright of the author.
2. The NPL retains the right to reproduce submitted material in any medium whose audience is primarily NPL members or whose primary intent is NPL recruit- ment.
3. If the NPL wishes to reproduce submitted material in a medium whose audience is broader than (2) above, it must get written permission from the author.
4. Individual authors may freely republish their own puzzles anywhere they so choose (but are asked to refrain from doing so until the solving deadlines for their puzzles have passed).

The editor maintains a file of permissions policies for members, stating what re- printing rights (if any) each solver chooses to grant to the NPL in advance. Contrib- utors who wish to facilitate the League’s future efforts to create compendia of re- printed NPL material are encouraged to grant blanket permission to the League for reprinting their puzzles.

#### Appendix A. Code of Conduct

The NPL Code of Conduct is located on the NPL website at: [www.puzzlers.org/code-of-conduct.](http://www.puzzlers.org/code-of-conduct)

# A Glossary of NPL Terms

by Brillig, Sibyl, Treesong, Xemu, et al.

Bamboozled by “Bausing” and “bang”? Flummoxed by “Franklinable” and “favelist”? Here’s a glossary of NPL jargon to help you decode the sometimes mys- terious language found in the pages of *The Enigma* and other NPL forums. We’ve tried to include all the unusual words and phrases that come up in the NPL, in- cluding most abbreviations and nicknames for puzzle types and common reference books. We’ve left out, however, the standard names of NPL puzzle types, which can be found alphabetically in the appropriate section of the *Guide*.

& lit. a cryptic clue that is, in its entirety, a cryptic indicator of the answer, and also literally a definition of the answer. Pronounced “and lit.”

AE an ACROSTICAL ENIGMA , a type of flat.

ambie short for ambigram—an ANAGRAM, a type of flat, that is either apposite to the solution or is directly opposite to the solution, depending on your political or philosophical point of view.

annie short for ANAGRAM, a type of flat.

antie short for antigram—an ANAGRAM whose meaning is the opposite of the solution.

B. Grogan see GROGAN.

bang the top favorite puzzle in a list of favorites, indicated on the list by an ex- clamation mark (!), which is called a bang in printers’ slang. Also used as a verb: “I’m going to bang that stealth enigbus.”

base, baseword the word or words that are the solution to a flat; that is, the words the flat is based on.

Baus as a verb, to look up in Baus—the reference book *The Master Crossword Puz- zle Dictionary*, by Herbert M. Baus. Also Bausable: gettable using Baus.

big bang the flat in an issue that received the most BANGs (which see above).

Chambers a British dictionary (*Chambers 20th Century Dictionary*), often the ref- erence for British cryptic crosswords. Though not used as an NPL reference, it occa- sionally pops up in *GotS* discussions.

clerihew a light verse form invented by Edmund Clerihew Bentley, and seen from time to time in the pages of *The Enigma*. A clerihew is a quatrain rhyming aabb, usually with a person’s name as (or sometimes ending) the first line. The charm of a clerihew lies in the clumsiness of the meter, the grotesqueness of the rhymes, and often the incongruity of the plot.

combiflat a flat with more than one creator; often one provides the base and the other the verse. More generally, combipuzzle.

combinom a nom built from pieces of two or more noms, used to sign a com- biflat. Usually the base supplier’s nom provides the initial part of the combinom

and the versifier’s nom provides the final part, but variations for comic effect are sometimes seen.

combisolve to solve together, particularly if submitting a joint solution list.

complete a complete set of solutions to all the puzzles in a particular issue (all but the KUS and RALFS, which see). Also used in combination with the name of a given type, as in “flat complete.” A completer is someone who achieves a com- plete. The monthly solvers report appearing near the end of *The Enigma* contains a list of completers and flat completers.

con, Con short for “convention,” often used in combination: “TorCon” for “Toronto convention,” for example, or “Concouver” for “Vancouver convention.” Also an obsolescent short form of “contribution”: a puzzle of any type.

crypt a cryptogram, one of the four major classes of puzzles appearing in *The Enigma*. There are usually seven crypts per issue, all on the back page. See CRYPTO- GRAMS for a full discussion.

cryptic used as a bare noun, this is short for a cryptic crossword, a type of extra.

cueword a word within a flat, such as ONE or TWO, that replaces a solution word. The cueword is in all capitals.

Doc Hotshot see HOTSHOT, DOC.

double dactyl a light verse form, invented by Anthony Hecht and John Hol- lander, sometimes used in flats. A double dactyl is an eight-line poem in two stan- zas. Each line is two dactyls except the fourth and eighth, which are each a single dactyl plus one stressed syllable and are the only rhyming lines. Traditionally, the first line is “Higgledy-Piggledy” or another nonsense (or, sometimes, topic-related) phrase; the second line identifies the subject of the poem (as, “National Puzzlers’ League,” “Edward M. Kennedy,” etc.); and the sixth line is a single double-dactylic word. Also called a “Higgledy-Piggledy.”

easy list a list of puzzles (usually flats) that someone thinks are likely to prove easy. The editor usually includes an easy list somewhere in the front matter of *The Enigma*.

E-Krewe Krewe who communicate by e-mail. See also NPL-FOLK .

11C an abbreviation for *Merriam-Webster’s Collegiate Dictionary, Eleventh Edition*. Previous editions are known by their corresponding numbers. Merriam-Webster updates the collegiate dictionary yearly and puts out a major revision every ten years (9C came out in 1983, and 10C came out in 1993). 11C is an official NPL refer- ence, and any untagged solword in a flat can be found therein.

11CE see MWED.

enigbus short for enigmatic REBUS, a type of flat.

entry phrase a sequence of words that can be found together as a phrase in boldface in a dictionary.

enumeration the number(s) in parentheses or brackets following the title of a puzzle giving the lengths of the words in the solution (and sometimes other infor- mation, such as capitalization).

extra any puzzle in *The Enigma* besides flats, forms, and crypts. One of the four major classes of puzzles in *The Enigma*. Cryptic crosswords and forms, anaquotes and piecemeals are the most common extras. See EXTRAS for a full discussion.

favelist a list of favorite puzzles, particularly one sent to the solutions editor for inclusion in the monthly solvers report. Also favorites list or kudos list.

flat a word puzzle in verse whose answer can be expressed as a flat row of let- ters. The largest of the four major classes of puzzles appearing in *The Enigma*. Al- most all flats except for anagrams are in verse. See FLATS for a full discussion.

form a word puzzle whose answer is expressed as a set of letters having a partic- ular shape, like a square or a pyramid. One of the four major classes of puzzles appearing in *The Enigma*. See FORMS for a full discussion.

Franklin the Franklin Crosswords Puzzle Solver, a pocket-size electronic solv- ing aid. Also a verb meaning “to solve with a Franklin,” whence also Franklinable. Also, fondly, Frankie.

good taste kudos kudos awarded to a flat because its author had the good taste to mention the kudizer in it.

*GotS Graffiti on the Sphinx*, a newsletter edited by Treesong that contains mem- bers’ contributions, their reactions to recent flats, and news of interest to members; the NPL’s official unofficial fanzine. The plural is *GotSim* (rhymes with “shkotzim”). Like *The ’Nig*, *GotS* is sometimes preceded by a (partial) month name to indicate a particular issue, as in *MarGotS* for the March issue.

Grogan a continuing character in flats. Originally created by Ixaxar, Buster (or sometimes “B.”) Grogan is the NPL drunk.

guessogram a puzzle so devoid of useful clues as to be solvable only by guess- ing. Also clueless guessogram, a term originated by Rayle Rhoder.

hole an unsolved puzzle from an issue of *The Enigma*, as in, “Flat 43 was my last hole in December.”

Hoozoo in Puzzledom, also Hoozoo biography of an NPL member. First appeared in the 1920s (an unsigned Hoozoo of Sherlock Holmes in 1923, presuma- bly written by Arty Ess), reinstituted by Sibyl in 1989.

Hotshot, Doc a continuing character in flats. Originally appearing in a Larry/ Mangie flat, he often shows up when a composer’s verse calls for a doctor, especial- ly a quack.

iber a (joke) plural of suber. See REBI.

Icelandic, Icelandic zoo a misstatement of fact within a flat that does not impede its solution. A flat once appeared that referred to a zoo in Iceland, whereas in reality there was at that time no zoo in Iceland. Newrow coined the term “Iceland zoo” to describe this, and over the years this became “Icelandic zoo.” The adjective “Icelandic” is now used to describe any flat that contains an Icelandic zoo.

IGIBIDGI an abbreviation, coined by Kray, for “I Got It But I Don’t Get It.” Frequently seen in GotS discussions, this means “I have a solution that fits the enu-

meration and fits grammatically in the verse, but I haven’t figured out how it is supposed to have been clued.” Pronounced “idgy-bidgy.”

Krewe the collective name for the members of the NPL. A krewe is also a group of people that put on a carnival parade for the Mardi Gras celebration in New Orle- ans. The NPL term (which is capitalized) is believed to be independently derived. An individual member of the NPL is sometimes called a Krewemember, Kreweper- son, etc.

KTC an abbreviation for KNIGHT’S-TOUR CRYPT, a type of extra.

KU an abbreviation for Kreweland Unusual. The designation for a puzzle that is out of the ordinary and therefore not counted in the scoring. This pun (on “cruel and unusual”) was coined by Nightowl. Such a puzzle is numbered separately from the rest of the puzzles in the issue. A KU puzzle might be especially hard, it might take a form not usually found in *Enigma* puzzles, or it might involve nondic- tionary words or phrases that are not widely known or easily researched. The term KU can also be used as a verb, meaning “to designate [a puzzle] as a KU.”

kudos a vote for a favorite puzzle, as in “She gave that flat kudos,” meaning that she included it on her list of favorites that she sent with her solutions. The ver- bal form is kudize, which is transitive: “He kudized that flat.” Although the proper plural of “kudos” is simply “kudos,” other joke plurals are sometimes seen (chiefly in *GotS*): “kude,” “kudoi,” “kudea.”

LB an abbreviation for LETTER BANK, a type of flat. Not to be confused with LB, Lunch Boy.

light in a cryptic crossword, the spaces in the diagram where a particular answer is to be entered; also the letters actually entered in the diagram for a particular light. In VARIETY CRYPTICS (which see), the lights may not always be identical to the clue answers. Primarily a British usage.

Lucifer To research a puzzle using the tools on the NPL Web page under “resources”: the word-list searcher ([www.puzzlers.org/wordlists)](http://www.puzzlers.org/wordlists)) and the base- finding tools ([www.puzzlers.org/krewe/bases).](http://www.puzzlers.org/krewe/bases)) Named for Lucifer, the NPL mem- ber who designed the pages.

minicon a mini convention of NPLers; any unofficial meeting of some subset of the Krewe for puzzle-related purposes.

minisample a set of representative NPL puzzles with accompanying explana- tions used as a recruitment aid, available as a four-page pamphlet or on the Web.

MW an abbreviation for “Merriam-Webster,” meaning “any of the three Merri- am-Webster dictionaries (NI2, NI3, 11C) that are official NPL references.” Can be used as an adjective: “an MW word.” Most often used in the negative: “not MW,” or the adjective “non-MW.”

MWED the Merriam-Webster Electronic Dictionary, a useful reffing tool. It al- lows searches by words in a definition or etymology, provides matches for a cryp- togram pattern, and produces lists of words in a letter bank. Also called 11CE.

*The ’Nig* short for *The Enigma*. Sometimes seen in combinations, along with a month abbreviation: *MarNig* would be the March issue, for example.

NI2 an abbreviation for *Webster’s New International Dictionary, Second Edition*, an official NPL reference.

NI3 an abbreviation for *Webster’s Third New International Dictionary,* an official NPL reference.

nicknom by analogy with nickname: an abbreviation or modification of a mem- ber’s nom.

nom the nickname an NPL member chooses to be known by in the League. An ancient shortening of *nom de plume*.

npl-folk an electronic mailing list, [npl-folk@puzzlers.org,](mailto:npl-folk@puzzlers.org) of people in the Krewe, maintained by the NPL postmaster (postmaster@puzzlers.org) . See E- KREWE.

OED *The Oxford English Dictionary*. Not an official NPL reference, but sometimes seen in puzzle tags or *GotS* discussions. OED1 and OED2 refer to the first and sec- ond editions, respectively.

page complete solving all the puzzles on a page: an enjoyable personal goal for those who find a flat or issue complete out of reach or not worth the trouble. Adaptable for any range of ambition: a non-Ucaoimhu complete, an easy-list com- plete, a column complete, *ad absurdum*.

part-word a word that provides one of the pieces of an ACROSTICAL ENIGMA.

P&G *The New York Times Crossword Puzzle Dictionary*, by Pulliam and Grund- man. After Baus, the most useful (and most frequently referenced) crossword puz- zle dictionary.

phonigbus short for phonetic enigmatic REBUS, a type of flat.

pseudonom by analogy with pseudonym: an assumed nom, used by a puzzler to achieve anonymity or just for fun.

Ralf a particularly outrageous or ludicrous puzzle used in a special section of each year’s April issue of *The Enigma*. Ralfs (or Ralves) are purported to be written by one Ralf P. Olio as an April fool, but like Santa Claus, Ralf P. Olio has many Earthly helpers. Ralfs are known for their off-the-wall bases and for ignoring, twist- ing, and blatantly flouting *Guide* rules. The derivatives Ralfish and Ralfy are some- times applied to non-Ralf flats. (For the transposally challenged: “Ralf P. Olio” is an anagram of “April Fool.”)

reading the description of a rebus rubric that is a heteronym of the solution. In phonetic rebi, the reading may contain phonetic elements, and in a purely phonetic rebus, the reading is a homonym of the solution.

rebi a joke plural of rebus used by some Krewe who know rebus is the ablative plural of res and don’t care.

ref short for “reference book.” As a verb, it means “to look up in a reference book.” Many derived forms are seen: reffable, for example. “ ‘I solved flat 56 re- flessly,’ the solver beamed.”

RH2 *The Random House Unabridged Dictionary of the English Language, Second Edi- tion*. Not an official NPL reference, but sometimes seen in puzzle tags or *GotS* dis- cussions.

rubric the group of letters or symbols in a rebus, usually above the verse, that indicates the answer. This is far from a complete definition—a rubric can also be the absence of something, a misspelled word, and lots of cetera. Please refer to the description of the REBUS and SOLVING AND COMPOSING THE REBUS AND REBADE for complete explanations.

sledgie a “sledgehammer” hint, one that can drive a solution through the thick- est skull. Compare TACKIE.

sol short for “solution.” A solword is one of the words in a solution.

Sphinx the patroness of the NPL. Also “Madame Sphinx.”

StamCon The annual American Crossword Puzzle Tournament in Stamford CT. The number of Krewe attending, though a minority of those present, is compa- rable to that at a regular NPL con, and some people treat it as a con.

stealth flat a flat that masquerades as a flat of a different type to befuddle solv- ers. Most often a stealth flat will be a rebus, where the mangling of the puzzle title is the rubric (or part of the rubric), but other types of stealth flats exist as well, us- ing the words in the puzzle’s title deceptively as cuewords.

tackie a “tackhammer” hint, one that is useful but not blatant. Compare SLEDGIE.

tag an indicator, such as “+” or “NI3” or “not MW,” given with the enumeration of a flat to indicate that a baseword is something outside the usual: foreign, dialec- tal, not in the basic reference (11C), etc.

TETCNBN an abbreviation for “The Error That Can Not Be Named,” a humor- ous term coined by Trazom for a flat’s verse containing a significant word (or a form of a word) from the solution. It “can not be named” because pinpointing the error would give too great a hint to the answer. Such errors should, of course, be caught and fixed by the editor, but sometimes they find their way into print any- way.

Thedom puzzledom; the collectivity of dedicated word puzzlers. It is short for “Puzzledom” by way of “the ’dom,” but rhymes with “freedom.”

Tootsie’s Bar and Grill a continuing location in flats. Originally appearing in a Windjammer flat, it can be used whenever a composer wants to set a flat in a ptomaine parlor.

transpo, trannie short for TRANSPOSAL, a type of flat.

transpodic a transposal dictionary: a dictionary arranged for easy solving of transposals. See ANAGRAM DICTIONARIES.

12W an abbreviation for *12,000 Words*, the collected addenda to NI3. The Adden- da section of NI3 has a copyright date at the start; if the date is 1986, its contents are identical to 12W. This used to be a standard MW reference, and occasionally words in puzzles are still tagged “12W.”

UE *Underground Enigma*, a publication that has come out three times at intervals of about a decade when someone felt like doing one, dedicated to puzzles and ba- ses too R- or X-rated for *Enigma*. Bases of questionable taste may be called “UEish.”

unch an unchecked letter in a cryptic crossword light: one not occurring in a crossing word.

usage the sense of a solword used in a flat. “Usage” is often used in tags; for example, if a flat referred to “Harrison ONE” and the sol for ONE were “Ford,” there would be a tag “ONE = not MW usage.”

variety cryptic a cryptic crossword with a gimmick in addition to the normal cryptic clueing, such as altering some answers before entering them in the diagram.

vowel-spotting a technique useful in solving cryptograms, in which statistics are used to try to determine which of the ciphertext letters represent vowels in the plaintext. See solving cryptograms for full details.

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