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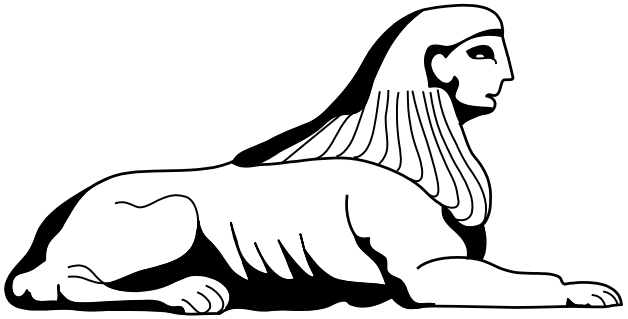
Guide to The Enigma

2024



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National Puzzlers' League
founded 1883

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PREFACE

In 2020, we began reimagining the Guide as a living document, without discrete editions. We owe a huge debt to Sibyl, Mercury, and all those who created the previous versions; their prefaces appear below.

—Next Lingo, Guide Editor, and Btnirn, Editor (2024)

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 readable, 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 National Puzzlers' League (NPL) in 1920; however, the organization has been in continuous 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 magazine 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 esoteric 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 Enigma*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 editorship.

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 during 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 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; Teki took

TETCBN an abbreviation for "The Error That Cannot Be Named", a humorous term coined by Trazom for a flat's verse containing a significant word (or a form of a word) from the solution. It "cannot 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 anyway.

Thedom puzzledom; the collectivity of dedicated word puzzlers. It is short for "Puzzledom" by way of "the 'dom", but rhymes with "freedom".

transpo 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 Addenda 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.

UE *Underground Enigma*, a publication that has come out at intervals of about a decade when someone felt like doing one, dedicated to puzzles and bases 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 = non-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.

Adaptable for any range of ambition: a non-Ucaoimhu complete, an easy-list complete, 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 Grundman. After Baus, the most useful (and most frequently referenced) crossword puzzle 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, twisting, and blatantly flouting *Guide* rules. The derivatives **Ralfish** and **Ralfy** are sometimes 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 **reflessly**,' the solver beamed."

RH2 *The Random House Unabridged Dictionary of the English Language, Second Edition*. Not an official NPL reference, but sometimes seen in puzzle tags.

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 thickest 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" or "Old Stony".

StamCon The annual American Crossword Puzzle Tournament in Stamford CT. The number of Krewe attending, though a minority of those present, is comparable to that at a regular NPL con, and some people treat it as a con.

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, dialectal, not in the basic reference (11C), etc.

over in January 2011; and Btnirn took over in January 2020.

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 considerably, 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 membership and lack of interest precluded any meetings, but in August 1976, a very successful convention was held in Princeton, New Jersey. Every summer since then (except 2020) the League has held a three- or four-day convention, and each has been a rousing success. 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. Modern conventions are better experienced than described, but it is fair to say they include 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.

Membership

by Hudu, Brillig, Treesong, and Sibyl

Noms

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 puzzle 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. Symbolically, 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 a new

acquaintance in the League, a good conversation starter is to ask the meaning of their nom. Some members simply choose a favorite nickname. Others adopt the names of literary or historical characters. Some noms are words that have personal significance. 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.

Once you join, you can access the members-only section of the website, which includes a cumulative membership list with every nom since the NPL's inception.

When you choose a nom, inform the treasurer, who will verify that the nom is appropriate and 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 published 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 monthly 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—composing *Enigma* puzzles, sending in a solution list for an issue, or just writing 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. Your membership expiration date is also visible on your profile on the website. To avoid missing an issue, be sure to renew well in advance. (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 renewal reminder by email.

Website

The NPL's website at `www.puzzlers.org` contains a wealth of information for members, including an online version of this *Guide*, descriptions of puzzle types,

dictionary 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 verbal form is **kudize**, which is transitive: "He kudized that flat." The plural is simply "kudos".

LB an abbreviation for LETTER BANK, a type of flat..

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 "Solving Tools and Word Lists". Named for Lucifer, the NPL member who created our first version of the tools.

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 explanations 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 four Merriam -Webster dictionaries (online MW, 11C, NI3, NI2) 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" as in "non-MW usage".

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 member'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 email list, `npl-folk@puzzlers.org`, of people in the Krewe, maintained by the NPL listmaster (`listmaster@puzzlers.org`). See E-KREWE.

OED *The Oxford English Dictionary*. Not an official NPL reference, but sometimes seen in puzzle tags. OED1 and OED2 refer to the first and second editions, respectively.

online MW The website `http://www.m-w.com`. This is an updated version of 11C; as of this writing, it also includes an updated online version of NI3. The prmary NPL reference; untagged solwords in flats can be found therein.

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.

anaquotes (and their variants) are the most common. 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 letters. The largest of the five major classes of puzzles appearing in *The Enigma*. Almost 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 particular shape, like a square or a pyramid. One of the five major classes of puzzles appearing in *The Enigma*. See FORMS for a full discussion.

Franklin the Franklin Crosswords Puzzle Solver, a pocket-size electronic solving 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 until 2019 that contained members' contributions, their reactions to recent flats, and news of interest to members; the NPL's official unofficial fanzine. The plural is *GotSim.*

guessogram a puzzle so devoid of useful clues as to be solvable only by guessing. 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."

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." This means "I have a solution that fits the enumeration 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 Orleans. The NPL term (which is capitalized) is believed to be independently derived. An individual member of the NPL is sometimes called a Krewemember, Kreweperson, etc.

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 non-

and members' stories of how they joined and chose their noms.

Each member has a website account matching their nom. When you join the League, the treasurer will give you a temporary password. If you change your nom, your account name changes with it. Noms may be mixed case or have spaces, but you don't need to get the case correct when signing in. If your nom has a hard-to-type special character (e.g., 2πr), you will have an alternative way to sign in (e.g., 2pir), but your nom will always be displayed properly. If you need to reset your password, use the link on the sign in page. Contact the treasurer if you have problems signing in.

Email

You can also get an NPL email alias (typically, `yournom@puzzlers.org`). This is a forwarding address directing mail to your existing email account—`plumpudding@puzzlers.org` is more easily remembered than `awalker9873@fishwash.net`—and will certainly make it easier for fellow Krewe to remember how to reach you. To obtain your NPL email alias, write to `treasurer@puzzlers.org` with your nom and email address.

In addition, some members subscribe to the NPL email list, where they can post messages for other subscribers to see. To subscribe, send an email message with your nom and email address to `listmaster@puzzlers.org`. (Messages to the list itself are sent to `npl-folk@puzzlers.org`.) If you wish to receive only announcements 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 articles about the NPL for newspapers or other puzzle publications. Minisamples are free and available on our website.

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 website.

Directory

The League publishes an annual directory of all members. It lists noms, names, and addresses (unless you opt out) along with other information if you request it: telephone numbers, email addresses, office phone numbers, vacation addresses.

Contact Information Changes

Send directory information changes as soon as possible to the treasurer, whose address 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.

Sharing

Sharing the Fun by Hot

Recruiting

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, crossword solvers, doggerel writers, game magazine subscribers, cryptic-crossword lovers, 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 someone 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 email 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 mention what references, if any, you found useful in solving the puzzle. However, remember that a hint should not be so big as to rob the solver of the pleasure of solving!

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 *Enigma*. The ABC River Cluists (a group of puzzlers in Berkeley) meet regularly to have breakfast and group-solve cryptic crosswords. Some members solve flats every Wednesday evening at 7 PM ET on Zoom; see `tinyurl.com/enigma-solving`

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 complete. The monthly solvers report appearing near the end of *The Enigma* contains a list of completers and flat completers. See also **page complete**.

con, Con short for "convention". Often used in combination: "TorCon" for "Toronto convention", for example, or "Concouver" for "Vancouver convention".

crypt a cryptogram, one of the five major classes of puzzles appearing in *The Enigma*. There are usually seven crypts per issue, all on the back page. See CRYPTOGRAMS for a full discussion.

cryptic More fully called cryptic crossword, one of the five major classes of puzzles appearing in *The Enigma.* See CRYPTICS for a full discussion.

cueword a word within a flat, such as ONE or TWO, that replaces a solution word. The cueword is in all capitals.

double dactyl a light verse form, invented by Anthony Hecht and John Hollander, sometimes used in flats. A double dactyl is an eight-line poem in two stanzas. 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 Enigma*.

E-Krewe Krewe who communicate by email. 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 periodically puts out a major revision (9C came out in 1983, and 10C came out in 1993). 11C is an official NPL reference.

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 information, such as capitalization).

extra one of the five major classes of puzzles in *The Enigma*. Extras include any puzzles in *The Enigma* besides flats, forms, cryptic crosswords, and cryptograms;

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 mysterious 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, including 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 this *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.

bang the top favorite puzzle in a list of favorites, indicated on the list by an exclamation mark (!), which is called a bang in printers' slang. Also used as a verb.

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 Puzzle Dictionary*, by Herbert M. Baus. Also **Bausable**: gettable using Baus.

big bang the puzzle in an issue that received the most BANGs (see above).

Chambers a British dictionary (*Chambers 20th Century Dictionary*), often the reference for British cryptic crosswords. Though not used as an NPL reference, it occasionally 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 combiflat. Usually the base supplier's nom provides the initial part of the

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 arrangement, members often work on the puzzles separately, and then collaborate (in person, by phone, or online) 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 decades. 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 participate in the epic MIT Mystery Hunt in the winter, and the American Crossword Puzzle Tournament in the spring draws NPLers from all over. Of course, the summer 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 especially for the occasion, and bring them to the next convention!

Combining Talents by Lunqui- (Lunch 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 flats 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 and QED use. (The *Lun* from "Lunch" followed by "QED"—or, at least, the sound "QED" would make if you pronounced it as a single word instead of its individual letters). Meki and Teki have collaborated 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 author'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 are in verse. In each verse, one or more words are missing, replaced by cuewords in all capitals like ONE and TWO, or in the below case ADDER and ADDED. Your job is to figure out the missing words.

Here is an example:

> LAST-LETTER CHANGE (5)
>
> I didn't know that snakes could dance, but whoa!
> That ADDER does the ADDED like a pro.
> =LADY MONDEGREEN, Boston MA

The title tells you what kind of solution you need. In this case, it's a last-letter change: a word (ADDER) becomes a new word (ADDED) when its last letter is changed, like *bone* to *bond* or *curtain* to *curtail*. The number in parentheses says you're looking for five-letter words as your answer. The context gives you your clues, and after some thought you hit on the answer: ADDER is *mamba* and ADDED is *mambo*.

This flat illustrates a couple of other points. One is that sometimes cuewords are "exemplary", meaning that they have the same relationship that the solution words will have. In this case, changing the last letter of ADDER gives ADDED. Not all flats have exemplary cuewords. The other thing worth noting is that flats need not be true or even realistic; mambas do not mambo.

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 four other categories:

Two excellent introductions by NPL members are *Word Salad*, by Trazom (Joshua Kosman) and Hot (Henri Picciotto), available at `leftfieldcryptics.com`, and a comprehensive guide by LeXman (Alex Kolker) at `lexmanpuzzles.com`.

Periodicals

Periodicals likely to be of interest to the Krewe include *The Cryptogram,* published bimonthly by the American Cryptogram Association (`cryptogram.org`); *Word Ways: The Journal of Recreational Linguistics,* published 1968–2022 (back issues available online); *Crossword,* with cryptic discussions and very hard British cryptics, published by Brym (Brian Head); and *Games* and *Games World of Puzzles,* both published bimonthly and available on newsstands.

Other Electronic Tools

Our website (see "solving tools" at `www.puzzlers.org`) has a variety of base-finding (and –solving) tools. These tools allow you to search a large collection of wordlists, with an emphasis on our standard types. Another versatile site is Qat (`quinapalus.com/cgi-bin/qat`), which includes examples of how to do all sorts of searches for words or combinations of words satisfying various constraints, using a collection of (mostly British) dictionaries. The site `nutrimatic.org` is similar; its word list is built from Wikipedia, and it has built-in capabilities for consonant and vowel patterns.

If you can access CD-ROMs, 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 allow searching with "wild cards" (using a question mark to represent an unknown letter, or an asterisk for an indefinite number of unknown letters), but beyond that, they also provide the ability to search for transposals (called "jumbles"), letter banks, homophones, and rhymes. Also, you can search using words from the definition. MW also offers subscription-based access to eNI3 through a website. The free site at www.m-w.com has some search capabilities, but is not as flexible.

The Franklin Crosswords Puzzle Solver, created by Franklin Electronic Publishers, is a very useful tool. The Franklin is a small electronic device, 2.5 by 4 inches and about one-quarter-inch thick, with a QWERTY keyboard. It contains over a quarter of a million words and phrases from Merriam-Webster references. The 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) More information on Franklin's line of electronic dictionaries and solving tools is available at `www.franklin.com`.

anagram-solver.net has a database of phrases, and is useful for solving.

There are two well-known true anagram dictionaries. *The New Anagrammasia,* compiled by Ross Eckler (Word Ways, 1991), contains 8876 anagrams and antigrams published between 1797 and 1991 (mostly in *The Enigma). 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. Michaelsen) (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; several can be found on krewe.puzzlers.org under "solving tools". 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.

Rhyming Dictionaries

Composers of puzzles in verse should have a good rhyming dictionary in their libraries. The website rhymezone.com is an excellent resource; if its phonetics differ from yours, you may need to try a few nearly rhyming words to get a complete list. Two print 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 American Rhyming Dictionary,* by Sue Young (Avon, 1991), includes many modern words, phrases, and colloquialisms, along with "the latest in slang, idioms and buzz words".

Cryptograms

The American Cryptogram Association (ACA) has a large collection of tools, guides, and tutorials on their website: see cryptogram.org, under "Resources". Print guides include *Cryptanalysis,* by Helen Fouche Gaines (Dover Publications, 1956); and *Cryptanalysis of the Simple Substitution Cipher, with Word Divisions Using Nonpattern Word Lists,* by Wayne G. Barker (Aegean Park Press, 1975).

Cryptic Crosswords

Many of the references above may help you solve cryptic crosswords; there are also many books and websites dedicated specifically to the art of constructing and solving cryptics.

forms, extras, cryptograms (or "crypts" for short), and cryptic crosswords ("cryptics"). All these puzzles are explained elsewhere in this *Guide.*

In *The Enigma*, flats are grouped together and sequentially numbered. To distinguish them, the numbers for forms are preceded by F, the numbers for extras are preceded by E, the numbers for cryptics 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 should appear in one of the League's standard references (see below) or else be well-known (such as names recently in the news) or easily researchable. Answers not in Merriam-Webster's online dictionary at www.m-w.com ("online MW") 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 given 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 ADDED and ADDER 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 cuewords 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. A single flat may combine multiple bases; each base gets its own title line. The solver is not expected to divine which cuewords go with which base; either this should be clear from the cuewords, or the cuewords are listed explicitly with each title.
6. In general, verse should rhyme and scan, but departures for comic or other effect are acceptable if well handled. It will help beginning flat-writers to read a basic modern text on types of verse and techniques of versing—also to read light-verse collections, including recent *Enigma* issues.
7. 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 solution 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 hyphenated words their hyphens. Capitalized words are preceded by asterisks or carets. 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). A double asterisk indicates a word in all caps; for example, *PB and J* is (**2 3 *1). 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 accordingly: for example, *McCartney* is (*2*7). If a solution contains numbers, each digit is counted as one (lowercase) character: *1984* is enumerated (4); *Top 40* is (*3 2); *R2D2* is (*2*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 themselves 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), or in certain types such as charades and word deletions, only the longest is given. If any part is capitalized or is multiple words, the enumeration of that part is given explicitly. For example, a curtailment changing *aspiring* to *aspirin* is enumerated as just (8), but a deletion changing *itching* to *I Ching* is enumerated in full: (7, *1 *5). (A part whose length would not normally be given might get a tag like (SHORT = phrase) or (INNER = **).)

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 Enigma* over the years, many people think all the good bases have already been discovered. 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 the verse. A word's etymology is given in the Merriam-Webster dictionary in which it appears. See below, "Standard Reference Books", for a list of relevant 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* (unless part of a larger set including *ascot* or *coast*). 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

References and Tools for Solvers and Composers

by Merlin; updated by Saxifrage and Btnirn

The most valuable tools are our primary references: online MW at `www.m-w.com`, and the print NI2, NI3, and 11C. Since this section was originally written, web-based tools have become prominent; the best aid may simply be your favorite search engine. Here we list some additional online and print references.

Thesauri and Crossword-Puzzle Dictionaries

Aside from the references above, the solver's best friends are thesauri and crossword-puzzle dictionaries. There is a thesaurus at `m-w.com`; the sites `thesaurus.com` and `powerthesaurus.com` are also useful. The print 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). 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).

A crossword-puzzle dictionary lets you search keywords, synonyms, and other words that would be in a clue, with answers often sorted by length. One stellar example is `onelook.com`, which indexes a large collection of online dictionaries; you can sort results alphabetically or by commonness, and break down answers by length, given letters, or part of speech.

Many physical 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 eBay. "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. Pulliam and C. Grundman (Times Books, 1995). P&G, as the Krewe calls it, is particularly useful for its long lists of persons by nationality under subjects like "composer", "historian", "painter", and so forth. *The New York Times Square One Crossword Dictionary,* compiled by Famulus (Stanley Newman) and Dandylion (Daniel Stark) (Random House, 1999), is based on contemporary crossword-puzzle clues.

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 Webster's Word Menu* (Random House, 1992/1997). Its logical system of categories and subcategories makes it easy to use.

Anagram Dictionaries

The Internet Anagram Server (`wordsmith.org/anagram`) is a great tool for constructing anagrams, and sometimes for solving transposals. If it seems slow, or if the list is overwhelming, consider the advanced option "Show candidate words only"; you may find one or two useful words to get you started. The site

*	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 redundancy 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 information 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".

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 pronouns and conjunctions of three letters or fewer—may appear in the verse. For example, 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 *farm* 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 preferable 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 beheadment, for example, the cuewords for *pirate* and *irate* might be SIX and FIVE. Cuewords 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 either way. But in a beheadment, the order of the cuewords matters. ONE can be *pirate* 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

important 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 online dictionary at www.m-w.com (abbreviated "online MW"), *Merriam-Webster's Collegiate Dictionary, Eleventh Edition* (11C), and the two most recent unabridged dictionaries, *Webster's New International Dictionary, Third Edition* (NI3) and *Webster's Second New International Dictionary* (abbreviated NI2). We sometimes say "MW" to refer to these references as a group.

The answers to most flats in *The Enigma* appear in online MW and thus they get no special label. Any flat with an answer not in online MW is given a label—commonly called a **source tag**—indicating the most recent Merriam-Webster dictionary in which the answer can be found: 11C, NI3, 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 dictionaries it's in. For example, a word in both NI3 and NI2 is tagged only "NI3" (the more recent source); a phrase in both online MW and NI3 gets no tag at all (since online MW answers are not tagged). Sometimes the editor will have to clarify which word is tagged, as in (4 2 4 5) (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. Members who want to buy or sell NI2s can write to the editor or post a message to the NPL email list. If you see one for sale at a reasonable price, someone is sure to want it.

Other sections of The Enigma (forms, extras, cryptics, and cryptograms) have their own tagging rules; please see the appropriate sections of this Guide for details.

More about standard references

What if the solution word appears in online MW, but it is used in a sense that online MW 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 online MW, 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 online MW? Because the flat has no tag telling you otherwise; remember, all answers are in online MW unless otherwise indicated.

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

Only spelling determines which dictionary a word appears in. The word *mustang* is in online MW 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 online MW (as a plural noun) but with a different meaning. But *mustanged* would be tagged "NI3"—no such word is in online MW (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 in one of the dictionaries if it weren't capitalized.) If the solution word is in online MW as an uncapitalized word but a capitalized form appears in NI3, and the capitalized one is used in the flat, then it is tagged "NI3" (not "NI3 usage"). Words marked "usu. cap" are treated as capitalized. (See

crosswords' British roots). Conventionally, it is marked with an exclamation point; some editors and composers use a question mark or choose not to mark it.

Cryptic crosswords often use a British-style diagram, in which words are separated 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. Entries from 11C, NI3, NI2 are so tagged.

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 occasionally in U.S. puzzles.

Indirect anagrams aren't allowed. In the example given above, *inebriated freebooters travel about* would be an indirect anagram: the solver must find the right synonym for *freebooters* (*pirates*) and then anagram that word. This construction is considered 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 cryptics editor. Be sure to send the clues with their enumerations; a blank, numbered grid; and a separate page (or a separate email) with 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 online MW, or not MW at all.

Some cryptic forms have been published as forms in recent years, to encourage solvers to learn cryptic techniques.

These symbols are commonly used to explain the clues:

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, *rector* ("spiritual leader").

7. 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".

8. 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*.

9. 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 common 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 online MW.

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*).

10. & lit.

In any case, there will always be a "straight" definition as well as a tricky subsidiary 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

also SYMBOLS USED IN TAGGING FLATS.)

Some phrases appear in the standard references, but not as (boldface) entry phrases. For example, online MW includes the noun "*thank-you*", but the expression "*thank you*" (without the hyphen) appears only under "*thank*". It is tagged "findable". NI3-findable or NI2-findable mean what you would expect. The example quotes in online MW change frequently; we do not mark a word or phrase as "findable" based solely on such a quote.

The physical dictionaries vary slightly from printing to printing. Also, in rare cases, a topical entry could be added to online MW after publication. If tag is found to be incorrect after the fact, the next month's *Enigma* will make note of it.

NI2 addenda vary greatly, and checking one printing of NI2 after another is difficult 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 online MW 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 online MW'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. A city plus its state or province (Bangor, Maine; Toronto, Ontario) is considered an MW entry phrase as long as the city itself is MW.

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 may 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. "Non-MW usage" means that the word is in the dictionary but isn't being used in any dictionary sense. Often, it suggests NPL usage (*flat*, *Merlin*, and so forth).

Non-MW words that are natural derivatives of online MW words may be tagged "inferable". Thus, "unclued" is tagged "inferable" because it is derived using the prefix "un-". (NI3-inferable and NI2-inferable mean what you would expect.) Such inventions should be used sparingly.

Nonstandard sources

Once in a blue moon the editor may give another source for a non-MW answer. Options include *Wikipedia, IMDb,* and *The Random House Dictionary, Second Edition* (sometimes abbreviated "RH2"). This is standard practice in forms.

Non-dictionary phrases

In most types of flats, answer phrases must be dictionary entries. That is because if contrived non-dictionary phrases were allowed, the huge number of possibilities would make the puzzles too difficult to solve. If a phrase is not MW, it should have **dictionary nature**: i.e., it should be something you might imagine would appear in a sufficiently large (or specialized) dictionary or encyclopedia. ("Summer White House" is a real thing; "December red hotel" is not.)

But there are exceptions. In these puzzle types, non-dictionary phrases are allowed (and are not noted in tags): alchemisms, anagrams, antigrams, ambigrams, heteronyms, homonyms, homoantonyms, homosynonyms (and other heteronym and homonym variations), literatims (part-words only), mutations, palindromes, phrase shifts and their variations, rebuses and subers (but not rebades and subades), reduplications, spoonergrams and their variations, and welded flats. These types are sometimes called "inherently freewheeling", because by default they behave as if they had the FREEWHEELING designation.

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 they think it will be helpful—and if they think 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 online MW entry. Brackets mean the phrase has its dictionary usage. *In the cards*, for example, is an MW 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 online MW; it's tagged "NI2 usage" if it's one of the other John Smiths in the biographical section of NI2; it's tagged "non-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 "non-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

Several symbols used in flats give solvers extra information.

+ is the symbol for usage labels such as "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 online MW or 11C), but also that the answer is given a usage label in that reference. (For more information about usage labels, see the introduction 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 non-dictionary

2. 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 example:

Growth on the face must be sore (8)

The answer, *mustache*, joins *must* and *ache* ("be sore"). Charades may be composed 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").

3. 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."

4. 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 *backwards*, *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").

5. 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").

6. 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 *deadliness* 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:

Solving Cryptic Crosswords by Trazom

Cryptic crosswords can seem dauntingly nonsensical at first glance. But the fundamental 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 standard 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 answer. 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 definition and wordplay. The constructor tries to challenge you with clues whose surface 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.

In *The Enigma*, non-MW entries (e.g., names from popular culture) are permitted and not tagged. Entries from other MW references (e.g., NI2) are indicated.

1. 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 deceptively, 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.

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 slightly 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.

Names of sports teams pose a particular problem. "Philadelphia Eagles" are *12 *6; they are not literally eagles, so the capitalized word is not MW and gets an asterisk. But the New York Islanders are indeed islanders. For consistency, team names are all given asterisks and considered not MW.

** indicates an all-caps string; "ASCII" is **5. If a word has a mix of capitalized and uncapitalized letters, ** indicates a substring with all caps, and * indicates one with an initial cap. So "BSArch" and "DNAase" are each **2*4, even though they are parsed differently. ^^ is defined similarly.

[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 NON-DICTIONARY 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 required. This is always done to be helpful, never to mislead.

Tagging in other puzzles

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

Submitting Puzzles for Publication

Please see the *Enigma* masthead for addresses and for further directions on submissions. Most people submit via email, but paper submissions are also accepted.

Submit your puzzles in the same form they have in *The Enigma*. Give your nom, city, and state after each puzzle. In email, please leave at least 15 lines of "spoiler space" between the puzzle and the solution, so the editors can solve the puzzle. Or attach the solutions as a separate document; this is especially useful if you're submitting more than one puzzle in one email.

If you choose to submit on paper, put the solutions on the back, and make sure you keep copies of your work. You may put more than one puzzle on a single sheet.

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 approach.)

Include all the source and tagging information you can. Are the answer words main entries in online MW? 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 editor know; it will help them 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 fitting it into the appropriate issue. Flats are due on the 8th of the month before publication, but the sooner you get them in, the more time there is for editing, and the greater the chance the editors can use them.

Submitting cryptic crosswords, forms, and cryptograms

See the *Enigma* masthead for the names and addresses of the subeditors 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).

Forms: please give a source for every word that isn't in online MW. Except for non-MW sources, this information won't appear in *The Enigma*, but it will save time for the forms editor.

Submit cryptograms as they appear in *The Enigma*, written in block letters or typed in capitals, with spaces between letters and with lines double-spaced. Always double-check that the cryptogram is correctly encoded and that it follows the RULES FOR CRYPTOGRAMS as given in the Extras section.

Cryptograms and some extras are published with titles, often with a joke that makes sense only after solving. You are encouraged to come up with your own, but the editors will help if you prefer.

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 Solutions Editor.

Be sure to mail your list early enough to reach the solutions editor by the deadline; after that it won't be scored, although any favorite votes will be recorded eventually. The results for each issue are published three issues later (in the issue following the one giving the solutions themselves). The solutions 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 members solved each puzzle, and how many picked each as a favorite.

Most people send solutions and kudos by email. If you allow enough time, the Solutions Editor may even be able to give you feedback before the deadline, so you can correct any errors.

Scores

Puzzles in *The Enigma* are divided into five broad categories: flats, forms, crypts, extras, and cryptic crosswords. Your score in each of these categories is figured separately. For example, if you solved 55 flats, 3 forms, no crypts, 5 extras, and one

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.

Stepped vertiquote

See VERTIQUOTE.

Turnquote

To solve a **turnquote**, keep 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 a turnstile. Example:

TURNPROVERB (3 4 4 8 7)

```
NEODRSSOE
OOTUDRVAH
GNEEENTR
```

Answer: One good turn deserves another. Turnquotes are limited to 100 letters.

The turnquote was invented by Foggy.

Vertiquote

In a **vertiquote** (formerly called a **vertical anaquote**), a phrase is divided into threes vertically rather than horizontally. The columns are listed alphabetically; the solver rearranges them to form the message. For example:

VERTIQUIP (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: Onandonanon*. A vertiquote should have at most 25 columns (75 letters).

The vertiquote was invented by Xemu.

In a **stepped vertiquote,** there are two sets of columns with lengths 4 and 3. The two sets of columns (which should be roughly the same length) are sorted and rearranged separately; this makes these puzzles easier than vertiquotes. It can have up to 88 letters. Example:

STEPPED VERTIQUOTE (5 9, 3 4 2 1 5 2. *4)

```
L R T U Y  D E N O W
L F R U T  I N M E H
A O D F C  D I L I H
D Y S O A
```

The solution: *Truly wonderful, the mind of a child is. Yoda*.

The stepped veritquote was invented by ℣.

included in the grid. 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. (Internal capitals may introduce ambiguity: "Go Daddy" and "GoDaddy" are each `*GO*DADDY`.) The text is broken into four rows and the characters in each column are then sorted vertically. The enumeration of a shuffled quote is not given. 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*

A shuffled quote should have at most 100 letters and at most 30 columns (i.e., at most 120 characters).

The shuffled quote was invented by ☙, as a variation of dropped quotes.

Something different form

A "freewheeling" form in which the entries need not be words or dictionary phrases—instead they are consecutive strings of words. The fun tends to come from clever clues that treat a strange combination as if it were a real word or phrase.

Each clue must be scrupulously fair; match part of speech and number, and not rely on obscure trivia. The less familiar the word, the more explicit the clue.

All something different squares 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
```


cryptic, your score would appear as 55/3/0/5/1. 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 complete" and a "form complete" but solved no crypts and only one of three extras, your score would appear as */*/0/1/0.

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.

The Solutions Editor may accept alternate solutions if they fit all the clues and rules. You are welcome to submit a plausible answer, even if you suspect that it's not the intended solution.

Preparing solution lists

Give solutions in numerical order, each on a separate line. Write the full number of each puzzle before its answer (e.g., E-3, not just 3). 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 phonetic flats. For a phonetic word deletion, for instance, don't send just *chrysanthemum*; write out "chrysanthemum; anthem, chrism". If a puzzle contains another puzzle (for example, a rebus contains a form in its rubric), include the solutions for both puzzles.

Some things are not necessary for credit: rebus readings, part-words for acrostical enigmas, model words for false flats, and the full words represented in vowelless forms. However, you are encouraged to include them, since they can help in cases where your solution differs from the official one.

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:	**Hap**py **birth**day to you, **guys**
to:	**Hap**py **birth**day, **guys**, to **you**
Change:	a **cas**tle is at the **top** of the **hill**
to:	a **cas**tle stands **tall** at the **top** of the **hill**
or:	at the **top** of the **hill** is a **cas**tle

Some variation in the regular stress pattern is likely: "**Those** of the **lar**gest **size**", or "**hold**ing his **pock**et **hand**kerchief"—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 *How to be Well-Versed in Poetry*, edited by E. O. Parrott; or some other light-verse anthology. Or look in the library for verse by Dorothy Parker, W. H. Auden, Samuel Hoffenstein, Phyllis McGinley, Felicia Lamport, or someone else you like. Verse is to be enjoyed. Enjoy!

which are presented in alphabetical order. The solver reconstructs the words to make the given shape. In a circle, words read clockwise around the circle; in a polygon, words read across or down.

Piecemeals of any type (squares, other polygons, circles) may be no longer than 60 letters. Words in piecemeals must share one overlapping bigram.

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*.

Piecemeal shapes are limited to 25 bigrams (or trigrams).

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	… b|eagle s|its and is …
A R R A N T	… st|ar rant|ing all through …
G R A N G E	… bi|g range|r did not …
L A N D O R	… b|land or|atory, our …
E N G O B E	… se|en go be|tter when oiled.
S T E R E O	… ma|ster eo|ns before man …

Shuffled quote

Rearrange the characters in each column to form a message. Punctuation is

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)
=XEIPΩN

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, daguerreotype, "Words Get in the Way", wet one's whistle, Pelican State, Alpha Centauri, A Chorus Line, cartoonist, restorative, slasher movie, Roman Catholics, boa constrictor, brontosaurus.*

The German sausage was invented by XEIPΩN.

Knight's tour quote

A grid of letters (possibly a thematic 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 diagonally one. Each letter is visited exactly once; the tour need not connect back to the starting point. Enumeration is given, and the starting letter, which may be anywhere in the grid, is marked. The author's name may appear at the end. Formerly called a "knight's tour crypt". The grid should have at most 64 letters. Example:

KNIGHT'S TOUR QUOTE (5 2 3 6 3 2 4 5 4 2 3. *4 *3)
Don't worry, be happy.

```
    I O M T
  K S U L O I
W F · M U · E N
O S T E B O R L
I I \ Y T / O T
L Y H —— A E E
  D L O O A K
    U N C T
```

=TE-ZIR-MAN

(The nonalphabetic characters are just decoration.) The solution: *Smile to the future and it will smile back to you. Yoko Ono.*

Mosaic quote

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 [rows × columns] configuration of the mosaic follows the enumeration. Example:

MOSAIC PROVERB (4 3 6 4 3 4) [2 rows × 3 columns]

```
AN IN OW        →        SL OW AN
AD RA TE        →        DS TE AD

SL ST YW        →        YW IN ST
DS CE HE        →        HE RA CE
```

Answer: Slow and steady wins the race. Mosaic quotes are limited to 100 letters.

The mosaic quote 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 geometric shape. The words are divided into bigrams or (occasionally) trigrams,

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 somewhere within the couplet itself. A final couplet clues the entire solution.

ACROSTICAL ENIGMA (10)

A. Relaxing on Saturday morning I am;
I smell something burning, but who gives a damn?
B. Gargantuan flames billow smoke in the air;
Some building is blazing, but why should I care?
C. I only want something absorbing to read.
A Harlequin tearjerker: just what I need!
D. 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 solution 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).

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. If a part-word needs a * or ^, it will appear before the label on that couplet.

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 *bodhisattva*, 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-pro|duct*:

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*. Sometimes, there is no final couplet; this means the entire verse is the clue. For example:

ACROSTICAL ENIGMA (3-2 8)

A. I never felt the damage wrought
By nature was, as people thought,
B. Severe enough to cause alarm,
Like trifles that do little harm,
C. Derailing young and old, we see,
Both heartlessly and carelessly,
D. I linger with no goal, no limit,
In a light that cannot dim it.
=Newrow

The parts here are *ru|in* (damage), *nonsen|se* (trifles), *ten|der* (young), *ce|iling* (limit). The answer, *run-on sentence*, is clued by the verse as a whole.

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 *aver|age* 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 *aver|ages*.

At least two letters of each part-word's root must start the couplet; for example, there should be three if one letter is just a plural *-s* or a past-tense *–d*, four with plural *–es* or past-tense *–ed*, five with *–ing*. "Edna loved a bonny lad" is poor help for a solver looking for *ador|ed*; "Espy the animals" is an equally stingy clue for *mul|es*.

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 leads to two different solutions. An example:

ACROSTICAL ENIGMA (*6)
ACROSTICAL ENIGMA (*7)

A. A melding of paint in the form of some long
B. Demicircular arcs that float by shows a local
C. An' typical Québécois scene from a song

That is something Canadians spout when they're vocal.
=Ucaoimhu

The first solution is *French*: *fr|ame* (form), *en|demic* (local), *ch|ant* (song). The second is *English*: *en|amel* (paint), *gli|de* (float), *sh|anty* (song). In this case both

ALTERNATING ANAQUOTE (3 6 2 6' 2 3 4. *5.)

```
ERI EWI LAN THE WIN
ANSW INTH NDDY SBLO
```

The solution: *The answer is blowin' in the wind. Dylan.* Alternating anaquotes with lengths 2 and 3 should have at most 33 "*N*-grams" (83 letters); for lengths 2/4, at most 37 *N*-grams (112 letters); for lengths 3/4, at most 39 N-grams (137 letters). The alternating anaquote was introduced by ☙ in 2019.

See also VERTIQUOTE.

German sausage

The letters of the answers to the clues in the first list, when added together as indicated 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)
2+3. Novel narrated by Holden Caulfield, with *The* (^7 2 3 ^3) (not MW)
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") (not MW)
9+10. Have a sip (3 3'1 7)
10+11. Louisiana (*7 *5) (NI2)
11+12. Our astronomical neighbor (*5 *8)
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)

Extras by Sibyl, Treesong, and ℣ (Vroo)

Extras are an assortment of puzzles not listed as flats, forms, or cryptograms; some are unique, individual puzzles, but most belong to one of the common types described herein.

In many extras (but not all), the solver must reconstruct a message of some sort. The naming convention is that the first part indicates how the reconstruction mechanism works: it could be a prefix (e.g., **ana-**), a word (e.g., **shuffled**), or both (e..g., **stepped verti-**). The second part indicates the nature of the message: the most common choices are **quote** (something previously said or written, usually with attribution) and **quip** (typically an original humorous remark; sometimes a quote whose source is hard to ascertain). Other choices include **clue** (cryptic clue), **flat**, **proverb**, **verse** (from a song or poem, often with slashes to indicate line breaks), and **phrase** (a rarely used catchall). The types are listed below using the **quote** form of the name.

Quote-like puzzles generally lack tagging, although capitalized words are indicated. Each of these puzzles has a title that indirectly references the content; if you do not provide a title, the editor or extras editor will help. For some puzzles, there are length constraints (e.g., for anaquotes, the length must be a multiple of 3); to help make this come out right, the composer may use any reasonable form of an author's name (e.g., full name, last name, or last name with first initial). A quote from fiction may be attributed to the author or character.

"Something different" squares also lack tagging; other non-quote extras (German sausages, piecemeals, printer's devilries) generally follow the tagging rules for flats.

Alternating anaquote

See ANAQUOTE.

Anaquote

In an **anaquote**, a quotation—or, in an **anaquip**, an original quip—is divided into trigrams, which are presented in alphabetical order. 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. Solution: *Our national flower is the concrete cloverleaf. L. Mumford*. (The author is listed this way, rather than *Mumford* or *Lewis Mumford*, so the total length is divisible by three.) Anaquotes may be no longer than 99 letters.

The anaquote was introduced by Arty Ess.

In an **alternating anaquote**, instead of all trigrams, the pieces alternate between two lengths, most often 3 and 4, but possibly 2 and 3, or 2 and 4. The pieces are sorted by length, then alphabetically within each group. The first piece comes from the first group. Example:

solutions share the same clue ("something Canadians spout when they're vocal"), but this is not a requirement in general.

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 broken into the chunks *sis*, *sut*, and *rep*, and then clued in couplets as usual (with the A couplet clueing *sis* | *ter*, and so on).

The **phonetic acrostical enigma** is rarely seen in practice. There are two separate parts of the puzzle that are phonetic: each part-word must overlap the start of the couplet phonetically and not literally, and the final solution must be a homonym of the sequence of part-word elements. For example, the part-words *cycloid*, *keyhole* and *naughtiness* might be clued by "curve", "intimate", and "terrible", respectively. 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 phonetic in both respects.

PHONETIC ACROSTICAL ENIGMA (8 10 6) (not MW) (F = phrase)

A. Mental posers for which we train
   Stir up centers in the brain,
B. Were Krewe to gather and commune
   Each year in the month past June.
C. Theology, news, math, and fish,
   Science, plants our favorite dish.
D. *Les Mis*, *Chicago*, and *King Lear*?
   Kudos all from what I hear.
E. Trump and sports and Cheshire cats—
   Platform for our favorite flats.
F. Curt apes, dates and Lego blocks.
   A printout of some New York stocks.
G. Airy mousse from cooking school.
   King and queen and jesting fool.
H. Noh, *Bull Durham*, outer space—
   Anything can be a base.
I. *Mersey Shore* their actors play,
   But not a sound is heard today.

The error that I dare not name:
This flat's too bad. I'll take the blame.
=raw

The solution: *foment* (stir up), *network* (commune), *ichthyology* (fish science), *acclaim* (kudos), *rostrum* (platform), *ticker tape* (printout of some New York stocks), *culinary* (cooking), *ignoble* (base), *mummers* (actors). The initial chunks combine to pronounce *phonetic acrostical enigma* (this flat). (Normally it would be a problem that this answer also appears as a title; the editor deemed it whimsical in this case, and the final couplet references "the error that cannot be named" (TETCBN), which is when a word in a puzzle's solution appears in the puzzle itself.)

See also DIASTICHAL ENIGMA, OMNISTICHAL ENIGMA, TELESTICHAL ENIGMA.

Acrotelestichal enigma

This is a combination of an acrostical enigma and a telestichal enigma. The solution is found by reading the added letters (beginning and end) stanza by stanza.

Alchemism

The name of a chemical element is replaced with the name of another. Example: *foxy gene*, *far-gone* [oxygen → argon]. Unlike most flats, alchemisms need not have bases that have dictionary nature; essentially, this is a freewheeling word substitution where the shorter words are both names of chemical elements. Newrow introduced the alchemism in July 2016.

Altered state

A two-letter state abbreviation is replaced by another. Examples: *s(pa/ky)*; *prov(id/ok)e*. The altered state was introduced by Lirath in May 2005.

In a **fully altered state**, each bigram in the base word is a state abbreviation and is replaced with another, one at a time. For example: *gala, cola, Gina, game*.

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 **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 introduced in December 1994.

Ambiapt flats

See APT FLATS.

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

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 equivalent. 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 unlock 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.

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 distinguish *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.
4. Consonants that end several words may be *d*, *s*, or *t*.
5. Three consonants together at the end of a word may be *-ght* or *-tch*. Four consonants may be *-ghts*.
6. 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.
7. Look for prefixes like *ex-*, *over-*, *un-*, or *up-*.
8. Look for suffixes like *-ed*, *-er*, *-man* or *-men*, or *-ful*.
9. A low-frequency letter at the end of words may be *y*.
10. 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 frequencies 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 grab**s*** or *faun**s** grab*). Or there will be a past-tense *-ed*. Constructors may disguise plurals and past tenses (*children*, *seraphim*, *fish*; *brought*, *spent*, *came*), but these variations 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

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 business*". As these exemplify, each solution should have dictionary nature, or be close to it (an extra "*the*" is common).

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 (3 *7 *10 *10) (=Te-Zir-Man) is an ambigram of *the Nuclear Regulatory Commission*.

An amusing rearrangement that does not qualify as an ana-/anti-/ambigram may be usable as part of a MUTATION.

Some guidelines for anagrams

Good anagrams need good bases (solutions). Anagrams frequently refer to a specific event, person, or object, often currently in the news. If the base is a phrase, it should have dictionary nature, or close to it—never just a random group of words. *Newspaper correspondents*, for example, 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 unacceptable, 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 produce 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 examples: 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 REVISION 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 anagrammer 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 anagram 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.

Antobank

See SYNOPOSAL.

Antoposal

See SYNOPOSAL.

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 consonantcy *Friday the thirteenth*. The "apt" modifier can apply to other base types also; for example, 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 challenge. So in practice, only apt consonantcies and letter banks tend to appear.

By analogy with antigrams, one can also have **inapt** flats: for example, OPTS IN / *oppositionist* is an inapt letter bank; CEASE TO LIVE / *c'est la vie* is an inapt consonantcy. On rare occasions, there have even been "**ambiapt**" flats, where, as with ambigrams, the aptness is subjective.

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*.

Another approach is to start with a joke or pun, and then follow the rewriting guidelines above. For example: *Cereal company identifies coroners as subgroup deserving targeted offering marketed as Post Mortems* (by Witz). However, if you heard the joke rather than making it up, don't use it if it's well-known. A web search on a key phrase may be useful. For example, at this writing, "chicken 'to get to the other side'" gets about 13,000,000 hits, but "sons raise meat" gets only 3,000.

Some composers will choose an unusual letter pattern and then use it several times: *Missy, sleek groom marry. Banns! Bells! Fella fills belly: pizza, sweet taffy. Hello, hippo hubby! Dolly yells, flees.*

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 frequencies. 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.

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.
4. Avoid three-letter words, especially *the* and *and*. The construction _ _ _ _, _ _ _ _ _ _, _ _ _ _ _ _ _ is an almost certain indicator of *and*.
5. Do not use four-letter words with doubled letters. In the middle, they are usually O or E; at the end they are often L or S. Doubled letters in longer words are not as easily identified.
6. 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…*
7. 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, …*
8. 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:

One strategy is to paraphrase an ordinary message with less common words and combinations, keeping 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, including no more than six singletons (preferably three or fewer), and correct, if necessary, by changing one or two words. This process is simple, quick, and painless. An example of paraphrasing follows:

"The early bird gets the worm" becomes *Early rising avian catches earthworm, appeasing hunger. Perhaps worms should snooze longer.*

Compute the letter counts; for the quote above, we get A8, C2, D1, E8, G4, H5, I4, L3, M2, N6, O6, P4, R8, S7, T2, U2, V1, W2, Y1, Z1. Compare with standard frequencies and count singletons. 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 sentence 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 causation without agreement, although agree minimum activity likely next year.*

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

In the **switchback**, a word or phrase becomes another when its first letter is changed (switched) and moved to the end, and the resulting 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; any part which is a phrase is 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 more discussion, 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 palindromic 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. Example: *(Iri)(sh s)(ette)r*.

Bigram flats

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

Occasionally, one sees a **trigram** or **tetragram** flat. However, the more letters are removed or changed, the less information is available to the solver. Exercise caution.

A **biphoneme** flat is a phonetic version: the basic unit is a group of two sounds. See PHONETIC FLATS for more discussion.

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 'n' swap

See CHOP 'N' SWAP.

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.)

In a **cross my heart**, the switched pieces come from the middles of ONE and THREE, but the ends of TWO and FOUR. Example: *jeopardy, lump, jumpy, leopard.*

The change of heart was invented by Lunch and named by Xemu. The cross my heart was invented by A. Chemem.

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 locations. 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.

See also PASTEOVER and POPOVER.

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)

With her ALL for songcraft, this girl wins awards,
The voters? Impressed by her marvelous chords.
She keeps ONE and paper, placed there in her purse,
To write inspirations in rhythm and verse.
Her stanzas are famous for hypnotic TWOs.
That's mainly the reason she makes headline news.
=Cousin Joe

The solution: ALL = *penchant*, ONE = *pen*, TWO = *chant*. 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 **reversed charade**, the parts are assembled and then reversed to produce the whole word or phrase. Example: ONE = *red*, TWO = *rum*, TOTAL = *murder*.

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

8. Encoding one word as another (for example, ciphertext `BERRIES` or `SETTLER` for *villain*) is permitted, but the ciphertext should not itself be a clue—in other words, the puzzle should be just as hard or easy with ciphertext `ABCCDBE`.

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.

A good general guideline is that at least 18 different letters must be used. This can be waived; we have had some carefully constructed crypts with just six or seven distinct letters.

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 *Medieval 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, constructed 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 cryptogram 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 satisfying to solve. Don't forget that the editor needs crypts of all difficulties: do not worry that a crypt is too easy or too hard to submit.

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.

Cryptograms by Hudu, Brillig, Sibyl, and LeXman

The Cryptogram

A **cryptogram**, or **crypt** for short, is a coded message in which each letter is replaced 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 message *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 **SSS`. (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 editor's guesses at difficulty may not always be on target.

Sometimes, solving a cryptogram yields another puzzle. In general, solvers should submit that puzzle's solution as well. For example, the plaintext could be a flat, with the title providing the type and enumeration. These "cryptoflats" were introduced by Qoz.

Tags

Unlike answers to flats (which are tagged if they don't appear in online MW), words in cryptograms are tagged only if they don't appear in any of our official MW references.

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. 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. It is best practice to have at most one singleton in a word, particularly an obscure word.
3. Ideally, no more than four proper nouns should be used.
4. All words must appear in one of our official references or be noted as "not MW".
5. "Reformed spellings" (from NI2) or other obscure variant spellings are not allowed, although common variants (e.g., gray/grey) are fine.
6. The message must be a complete and coherent statement, grammatically stated (though perhaps telegraph-style) and correctly punctuated. Lists of words set off by commas (e.g., "*Happy, Dopey, Sleepy, Sneezy, Grumpy, Bashful, and Doc*") are not acceptable.
7. Each cryptogram must have a brief, appropriate title, providing some indication 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 crypts editor will write one.

spelling may change, as in *haystacks*; *haste*, *axe*. See PHONETIC FLATS for more discussion.

For various flat types, one can have a ***[flat type]* charade**: the flat type is applied to each part-word, and the results are concatenated to form the long word or phrase. In general, only the enumeration of the long word or phrase is given. In solutions, the long word is listed first. Examples include, but are not limited to, the following:

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

Beheadment charade: the initial letters of the smaller words are removed, and the remaining letters are combined. Example: *choice; (e)cho, (n)ice*.

Curtailment charade: the final letters of the smaller words are removed, and the remaining letters are combined. Example: *create; crea(m), te(n)*.

Transdeletion charade: delete a letter from each smaller word or phrase, transpose each result, and then concatenate . Example: *Cincinatti; iconic*, *nation*.

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: *guile; gu(ardra)il*, (*no on)e*.

A "transposal charade" is known more concisely as a TRANSADE (which see).

Sometimes we need the "inverse" of one of our flat types. For example, in an **addition 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*. Other possible inverses include transaddition (transdeletion), enheadment (beheadment) or entailment (curtailment).

Chop 'n' swap

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 *taffies, fiesta* (written "ta(f)fies"). The chop 'n' swap was invented by QED in October 2003.

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 phonetically 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*.

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 reversed with respect to the consonants in the first word or phrase. Example: *syzygy*, *gazes*.

In a **phonetic consonantcy**, the words share the same consonant sounds, but not the same spellings. (\y\ is considered a consonant.) Example: *Roxy, wracks, irks*. As in this example, the phonemes \r\ and \ər\ are both treated as \r\. See the section on PHONETIC FLATS for more discussion.

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

One can also apply the consonantcy idea to other flat types. For example, in a **consonantcy word deletion**, the inner word to be deleted is a consonantcy for some central section of the main word; the remaining consonants are used in the outer word. Examples: *quartz*; *rote*, *quiz;* and *situation comedy*; *tonic*, *esteemed*. It was also invented by Newrow.

See also SUCCESSIVE CONSONANTCY.

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: *lecture; leer, cut*; or *zuppa inglese*; *Zeus*, *pepla*, *gin*. The convergence was invented by Lunch.

Cross my heart

See CHANGE OF HEART.

Cryptogram key

Each pair of letters in the "key" indicates a (possibly repeated) letter change. These changes encrypt the first part-word into the second. Each pair in the key must be used; any additional letters in the part-words 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 phonemes rather than letters.

The cryptogram key was invented by Hale in 2015.

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.

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 pyramids? 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; fixing a few letters at the start limits these possibilities considerably.

```
    H
    A
    S
    T
    E
HASTEN
```

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 INVENT, we now have the square to the right.

```
   ISH
   N A
   V S
INVENT
S  N E
HASTEN
```

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 the shape shown.

```
  FISH
  ENTA
FESTAL
INTENT
STANCE
HALTER
```

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!

```
OAFISH
AMENTA
FESTAL
INTENT
STANCE
HALTER
```

```
Left:                    Right:
D     CCLAMPS
EL    OHENRY             KITSCH    C
AAD   MAGES               SAMOA   AY
ROUS  BRAW                 BELL  CDC
STREP ILL                   ELF MAIL
ISOPHANE                     ESCAPEE
RECTILINEARLY            NONSEQUITUR
     KNEEHOLE            ALUMNUS
    DAG RADAR            TABU ATE
   SELF  BINE            INS  ROVE
  POLIO   NOV            OD   EDENS
 PORTER    SA            N    SYNTAX
FANTASM     N
```

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:
FALSE                  SMEAR
AMATI                  HORDE
LAIRD                  EXILE
STRIA                  DICED
EIDALFITR          SHEDTEARS
    FICHU          MOXIE
    ICTUS          ERICA
    THULE          ADLER
    RUSES          REEDS
```

The answer to the cryptic square is

```
OGRES
GUIDE
RICIN
EDITS
SENSE
```

Explanations (in clue order as originally presented): "side" (left) reversed around "t" (time); "rice" curtailed + "in"; anagram of "Gores"; "sensei" (Master) without "i" (one); homonym of "guy'd". See the cryptics section for more discussion of cryptic clues.

My motives are pure: to make the world healthy
And in the process become really wealthy!
=Mr. Tex

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

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

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

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 constitutes a single sound, see PHONETIC FLATS.

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

In a **palindrome curtailment**, a word or phrase becomes another when a palindromic 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. Examples: *the(re)(fo)(re)* and *c(it)(ru)(s f)(ru)(it)*.

Cyclegram

Each word or phrase 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 following 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*. A longer example: *Tesla, layout, YouTube, Uber, rtes*.

A cyclegram must have at least three words; with only two, it would be a TRANSPOGRAM.

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 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 **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*.

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

All sorts of combinations of these elements are possible. An example of a **repeated-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 **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 palindrome is deleted from the result to give the second answer. Example: *[T(oro) nt]o*.

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 **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 is a variant of the ACROSTICAL ENIGMA. Each part-word 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)

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

Left:

```
        C
       S O
      C A N
P O L A R I S T I C
 O V E R E N T E R
  L E F T S T A R
   A R T I S A N
  C R E S S E N T
 S A I N T A N N A
C O N S T A N T A N
      T E R
       I R
        C
```

Right:

```
        J
       I S
      G E P
J I G G E R P U M P
 S E E D E A T E R
  P R E S T I G E
   P A T I L A S
  U T I L I S E D
 M E G A S E M I A
P R E S E M I N A L
      D I N
       A A
        L
```

Trigram forms

Trigram forms have three letters per space rather than the usual one. See the example in the SQUARE description.

Triple pygmy hourglass

See PYGMY HOURGLASS.

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. 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 often 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 multi-letter sequence can be problematic for solvers. Multi-letter sequences 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 before they will fit in the shape; similarly for consonantless forms. In these forms, Y is always considered a vowel. The vowels are often omitted from the title; e.g., a vowelless pyramid would be labeled "VWLLSS PRMD".

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.

Whirligig

A **whirligig** is an overlapping set of four halfsquares: examples of a left whirligig and **right whirligig** appear below. There can optionally be an additional entry along the main diagonal. A whirligig is an inherently double form.

Double:

```
FORMS
AREAE
RANIN
ELAND
DELES
```

Progressive:

```
ICED
CEDE
EDEN
DENY
```

Trigram:

```
LOO SEN ESS
SEN TIM ENT
ESS ENT IAL
```

Sequential:

```
EASY   REUP   OLEO   ALEE
AGEE   EASY   LEAR   LYRA
SEAT   USER   EASY   EROS
YETI   PYRE   ORYX   EASY
```

Variogram:

```
 J   UMP   SHO    T
UMP   I     R     E
SHO   R    T C   U T
 T    E    U T   O N
```

Vowelless (with original words shown):

TTRBTR	attributer
THNTTC	thanatotic
RNSTTT	reinstitute
BTTMLN	bottom line
TTTLNG	tattling
RCTNGL	rectangle

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 determine where on the 8×8 grid those blanks are. Eight queens squares are inherently double. For example:

```
PEN•PSIS
PROSIT•O
•AVENUES
STEVENS•
HOLE•TCM
A•TRASHY
LOYAL•EM
EX•LEERY
```

Forms can combine some of these various types. For example, here is a bigram 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 enumerations are 1, 2, 7, 6, 5, 6, 7, 2, 1. If there are thirteen clues, it has the shape of the examples below.

He thinks our relationship's only a game.
I feel our connection's still there all the same.
=Dart

The solution: *bridge* ("game", "connection"); *de | bri | s* ("pieces"), *lo | dge | r* ("he can stay").

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 **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*, *suborder*, *revere*. (This would appear as "red ro | ver, Ere | bus".)

In a **phonetic double-cross**, the parts are rearranged phonetically and not by spelling. For example: *karaoke, lover, carryover, lucky*.

See also CHANGE OF HEART and TRANS-CROSS.

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 always 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 a four-word progressive padlock. But the progressive dropout is unique.

Dual rebus

See REBUS.

Enigma

A word or phrase is clued indirectly through wordplay.

ENIGMA (7)

Capitalized, an empire.
When not, a couch or seat.
Palindromic beheadment
Leaves a guy. How neat!
=A. Chemem

The solution: *Ottoman*. (Removing the string "otto" from the front of the word is a PALINDROMIC BEHEADMENT.)

Like most flat bases, enigma answers should have dictionary nature, although this is at the editor's discretion; for example, Atlantic once wrote an enigma on "Juneau mayor" using that each word is a month plus a word for gold.

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 deceptive 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 flat

A word or phrase becomes another when some grammatical change is inappropriately applied. For example, a false plural: *inter*, *interim* (à la *seraph, seraphim* or *cherub, 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* (à la *waiter* and *waitress*.)

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

Rokeby star

A **Rokeby star** is a compound form consisting of two pyramids, two inverted pyramids, 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
DENTINEWSANALYSTOOTOO
 LOOSEDUODECIMOERTER
  RELAIDILEMMABLATE
   DERAILADENIELLO
    SENSEINSENSES
     RACISTOTTER
    TECHNORBEANED
   KAURISTIEDODGED
  PARSECHASSISEGUES
 DONEESHORTENERACIER
NOLESSEEEYETOEYEELIER
      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

The **square** is the oldest and perennially the most popular type of form.

	Bigram:	Connected:
FORMER	RE AR RE ST	CLOMPAIRS
ORIOLE	AR MA TU RE	LAMIARDEN
RICHES	RE TU NI NG	OMANIDAHO
MOHAVE	ST RE NG TH	MINEREHAB
ELEVEN		PAIRSNOBS
RESENT		

Consonantless (with original words shown):

OEEEIE	on the defensive
EAEEEI	peacekeeping
EEIAEE	celestial sphere
EEAUEE	beleaguered
IEEEAA	ring-necked pheasant
EIEEAY	semilegendary

Left:

```
     S
    HOT
   PUREE
  MANTRAP
 PARTERRES
BARKSDALEAIRFORCEBASE
          SIBYLLINE
           TIDALLY
            EERIE
             ROE
              S
```

Right:

```
                S
               GAD
              NIVEN
             AEROBIA
            GRATITUDE
COMINGAPARTATTHESEAMS
 RIVERSIDE
  DEPOSEE
   SAVER
    LET
     S
```

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 TENT DRESSES and PETE SAMPRAS.

Truncated Left:

```
     TE
   CONN
  HEGOAT
 REPULSED
MALEPATTERNBALDNESS
          EAGEREST
           SEVERS
            SEED
             ES
```

Truncated Right:

```
                AS
               RITA
              PALATE
             MAKETTLE
DOUBLEBREASTEDSUITS
 SKIAREAS
  EEYORE
   RUST
    PE
```

Rectangle

Rectangles are inherently double (see DOUBLE FORMS).

```
SADDEN
ORIOLE
DENNIS
ASSESS
```

Rhomboid

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

Left:

```
QUARTER
 TROUGHS
  SANGOUT
   DENMARK
    ROBBINS
     GULLEYS
      SELENIC
```

Right:

```
      RAWWOOL
     THREERS
    BROMINE
   SEAMIST
  SCRIBES
 PHALLUS
COYNESS
```

Right forms

See LEFT AND RIGHT FORMS.

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 are fairly common. In such cases, to be fair to solvers, at least one word in the model should appear in the verse, or at least be very clearly clued. For example, a "false adherent" on *instar* and *monster* included both paradigm words ("Islam", "Moslem") in the verse. Another example is 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 online MW; the word "centum" appeared in the verse, as did an explanation of the opposition.)

Flats we never finished reading (WNFR)

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 cuewords. This means that the clueing presented in the shortened verse must be complete.

WNFR should not be used just as a way to present bases that the composer didn't feel inspired to versify. "Flats we never finished writing" are often uninteresting, and are likely to be underclued. Flats WNFR tend to work best with simpler bases, but the existence of WNFR as a type should not discourage composers from writing full flats on those bases.

Flats WNFR were introduced by Xemu.

> LAST-LETTER CHANGE WNFR (7)
>
> The ugly crook was on the lam…
> =Shrdlu

The solution: *hideous, hideout*

> METATHESIS WNFR (5)
>
> As a Pueblo, my home…
> =Mobot

The solution: *adobe, abode*.

Freewheeling flats

A freewheeling flat's base has a word or phrase that is not only "not MW", it lacks dictionary nature: it does not, should not, and will not appear in any theoretical dictionary ever. A freewheeling letter shift would be ONE = blustering, TWO = blue string. Freewheeling bases were once exclusively used in Ralfs (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. Freewheeling bases should not vary too much from MW words and phrases, since the idea can be taken too far. It is unlikely that a well -mixed freewheeling transposal would ever be printed, for example. The term "freewheeling" was coined by Crax.

> FREEWHEELING FIRST-SOUND CHANGE
> ([*1'3-2 3?*]; 3, ^2) (HUH = [*1'3-2 3?*] = +)
> "Mon fils, this might
> Be perfect, HUH"

My dad was right,
So I said: "DUH!"
=530nm330Hz

The solution: HUH = *n'est-ce pas*, DUH = *yes, Pa*. As above, if one part of freewheeling flat is indeed a dictionary phrase, it is enumerated in brackets.

Fully altered state

See ALTERED STATE.

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 XEIPΩN 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 example, "some group members are non-MW usage"). If the group members normally occur in a specific order, the answers must be listed in that order. The group should be a complete set; "copper, silver, gold" is fine, but three random elements would not be allowed.

Many flat types have been used in group flats. For example: the **transdeletion group** (*shot*, *troops*, *Masai*: transdeletions 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*). A **homonym group** base could also be used as a HOMOCONCOMINYM (which see). As with charade variants, inverses of flat types can also be used. A transaddition group (see above) is one possibility; others include addition, enheadment, or entailment. For example:

BIGRAM ENTAILMENT GROUP (4, *4, 4, 4, 4, 4, 4)
(TWO = findable)
Are you ONE, *TWO M., with your surreal pix?
Then take your stuff and I'll take THREE.
Go hide in a holy FOUR, no tricks!
And hear the chants: one FIVE they'll be
Above the threshold. Clear a SIX
For your smooth exit—breaking free
To eat your lunch with rage and make
Some SEVENs snap each bite you take.
=Newrow

Solution: *done, René, mine, fane, sone, lane, tine*; the group is *do, re, mi, fa, so, la, ti*, clued by "chants". In this flat, the seven cuewords are used in the verse in order, and each added bigram is the same. Neither of these is a requirement, but this is the sort of extra structure that makes a flat more accessible and more impressive.

You needn't include the group words on your solution list (in the first 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. In general, though, it's best to include the group if you can, since it may help you get credit for an unintended answer.

The verse should include some sort of oblique clue to the group (for example, a flat built on *Curly*, *Larry*, and *Moe* might include the word *stooges*), but too direct a


```
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
```

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:
      M         COMBATMISSION
    GAG          YOUREINLUCK
   LAGOS          BLINDCOPY
  SENNETT          BANDITS
 SHEDATEAR          SILTS
SEIZETHEDAY          SEE
DONNAREEDSHOW         S
```

A **truncated pyramid** has even-length across entries, instead of odd-length:

```
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 pyramid. In addition, a word will be formed on the long diagonal of the form; this word will always read from left to right.

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:

```
     T
    WHO
   KHEDA
  WHEEDLE
 THEENIGMA
  ODDITIES
   ALGIERS
    EMERGE
     ASSET
```

Right:

```
      D
     MEM
    GIMEL
   PELOTAS
  SANITARIA
  IMITATED
  RETAPES
  ELATES
  DALES
```

Inverted Left:

```
CAMEL
ALINED
MISDEAL
ENDEMIAL
LEEMARVIN
 DAIRIES
  LAVER
   LIS
    N
```

Inverted Right:

```
      LAPPS
     CATALO
    PANARAB
   LANDRACE
  DAYTRADER
   XEROXED
    DAVID
     PEA
      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 diagonally 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 in a triangle 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.)

clue may make the flat too easy.

Hack 'n' back

See CHOP 'N' SWAP.

Head-to-tail shift

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

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*.

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

A head-to-tail shift is a special case of a LETTER SHIFT.

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*. (See also CHANGE OF HEART.)

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

Heteronym

Two (or more) words or phrases with the same spelling are used with different 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 have dictionary nature—in fact, long, contrived phrases are welcome as long as they are well clued in the verse. We require that the different portions not overlap etymologically, although exceptions are often made for short words (e.g., "the") or common morphemes (e.g., "-ing").

A base in which sounds, letters, and spacing remain unchanged, as in *bear* (carry) and *bear* (ursine), is still a heteronym, but the restriction on shared etymology makes these rare.

"Heteronymic" also refers to changes in word breaks, even if pronunciation doesn't change: *cargo, car go*. Examples may be found in cryptic clueing, picture puzzles, and the heteronymy of a rebus's reading and answer.

A reversed heteronym is a MYNORETEH. A phonetic heteronym is a HOMONYM.

Homoantonym

See HOMOSYNONYM.

Homoconcominym

Two words or phrases sound like two or more other words or phrases that form a familiar set. Examples: *hied*, *hare* ("neither hide nor hair"); or *hart*, *sole* ("heart and soul"); or *read, wight, blew* ("red, white, and blue"). Unlike most flats, homoconcominym bases need not have dictionary nature.

The homoconcominym is similar to a homonym GROUP, but for the homoconcominym there is no expectation that the group be clued, and the notion of a "group" is more flexible.

Homonym

Two or more unrelated words or phrases are pronounced the same but spelled differently. Example: *hair*, *hare*. Unlike most flats, homonym bases may lack dictionary nature. Example: *we pause*, *wee paws*, *weep awes*.

A reversed homonym is called a **mynomoh**; 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, homosynonym bases need not have dictionary nature.

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, lone).

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

Ideally, both parts of a homosynonym are 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.

In a **homoantonym**, the two words or phrases instead sound like two other words or phrases that are antonyms. Examples: *knights, daze* [nights, days] or *plane, fan see*. [plain, fancy]. The rules are otherwise the same as for a homosynonym. The homoantonym was introduced by Quefanon in September 1938.

Inapt flats

See APT FLATS.

Interlock

Two or more words or phrases are interlocked to form a longer one; unlike the ALTERNADE, the parts aren't combined in a strict 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

Inverted forms

In **inverted** forms, such as inverted pyramids and halfsquares, the shortest word appears at the bottom. 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 outside. Because these outer words contain a number of uncrossed letters, the formist should take particular care to clue these words straightforwardly.

Left:

```
ISOSCELES
SARAH   T
ORALE   R
SALVE   E
CHEERLESS
E   LIMAS
L   EMOTE
E   SATYR
STRESSERS
```

Right:

```
TEAMSTERS
E   HAVOC
A   OKAPI
M   REDES
SHORTNESS
TAKEN   O
EVADE   R
ROPES   E
SCISSORED
```

Left and right forms

For forms that can be created in various orientations, such as halfsquares and enneagons, "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 more.

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:

```
     R
    RES
   CACHE
  RATTING
 RECTANGLE
  SHINGLING
   ENGLISHES
    GLISTENED
     ENHERITED
      GENITAL
       SETAL
        DEL
         D
```

Right:

```
         P
        DAG
       BIRLE
      RESLIDE
     RECTANGLE
    RECHANTED
   BECHANCED
  DISTANCED
 PARLANCES
  GLINTED
   EDGED
    ELD
     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
```

Inverted Left:

```
 B A R B S
  I L I A
   G O B
    B E
     R
A R I S T O C R A T
 L I N O   T O A D
  L O O     H A M
   A T       E X
    H         R
```

Inverted Right:

```
 S E A L S
  T W I T
   E R A
    A R
     K
S E C O N D B E S T
 H O R A   I T C H
  O A K     A A R
   N E       N O
    D         E
```

Halfsquare

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

Left:

```
P
RA
ORS
GREW
REXES
ESTATE
STONING
SILENTLY
EVERGREEN
SETSEYESON
```

Right:

```
          S
         BE
        RIA
       PERM
      SARDS
     SILENT
    PALAVER
   REREVISE
  BIRDNESTS
 SEAMSTRESS
```

Inverted Left:

```
GRAPHPAPER
RETRIEVER
ATWITTER
PRINTER
HITTER
PETER
AVER
PER
ER
R
```

Inverted Right:

```
MAINFRAMES
 ITERATIVE
  EPISTLER
   ESERINE
    TRITON
     STARE
      ETON
       EDE
        DS
         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.

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 combined 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: *opponent, irritate, foofaraw*; and *Harry S. Truman, well-tailored.*

Isomorphs are tricky to solve—getting one word may not give a lot of information about another. Be sure to clue each word carefully.

By analogy with letter banks, each isomorph word should have significant repetition: the word length should be at least three more than the number of distinct letters. The editor may waive this rule for a clever, well-clued base (for example, Next Lingo once wrote an isomorph on *dermatoglyphics, uncopyrightable*). Unlike letter banks, there is no note when the rule is waived (since that information might spoil the solution).

Another useful guideline is that the words shouldn't share a letter in the same position (e.g., the common "p" in *pepper, pippin*); one word should be able to represent the other in a cryptogram. The more parts the isomorph has, the less this rule is applied; the editor might well allow *lollop, mammal, pepper, pippin*.

The isomorph was invented by Treesong.

Italian-style

An Italian-style flat has no cuewords. Instead, each stanza provides clues, more or less obliquely, to one solution word or phrase. Italian-style flats also have a secondary title that refers 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 = not MW)

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

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*, *pencil 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 convention.

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*; *lattes*, *T*; *Seattle*, *ET*; *tasteless*, *sets*. The bank is "stale"; the long word "lattes" is paired with "T", since T is its letters minus the bank; the long word "Seattle" is paired with "ET"; and the long word "tasteless" is paired with "sets". Another example: *magnet*; *magnate*, *a*; *management*, *mean*. The letter bank with interest was invented by Next Lingo in 2012.

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 transpose into a word. For example, *princelet*, *Peter Principle*. The letter bankless was invented by XEIPΩN.

In an **apt letter bank** (example: BARD: LIFE'S NOUGHT? Y → *"It is a tale told by an idiot, full of sound and fury, signifying nothing."),* the two parts are apposite. One can also have other combinations, such as an **apt letter bankless** (example: THAT OL' CAMILLE SAINT-SAENS FAVORITE → *The Carnival of the Animals*) or an **inapt letter bank** (example: CUTS! LOWER PAY! → *Occupy Wall Street*; or IS NOT CAFÉ → *instant coffee*). See the section on APT FLATS for more discussion.

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 different 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.

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 example, 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 labelled 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:

```
   C
  PIP
 PAGAN
CIGARETTES
 PARAGRAPH
  NEGLIGEE
   TRIOSES
   TAGS
   EPEE
   SHES
```

Right:

```
      M
     DOG
    LARUE
SALMONELLA
CLEANSOFF
AVENGERS
BASHFUL
   EASE
   ICES
   MESS
```

Inverted Left:

```
   MAPS
   ALEE
   DINT
MADNESS
ALIENATE
PENSACOLA
SETSTOREBY
    ELENA
     ABA
      Y
```

Inverted Right:

```
   PABA
   REEL
   OREL
   POLICED
  MANICURE
 WAGONETTE
SESAMESEED
 DOTES
 NOR
 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:

```
    S         S
  N U       T O
 P U G     A I L
M A M A   T U N A
J A W B R E A K E R
        C
      R A
     A Y N
    F I N E
   T A R E S
```

Right:

```
    E         H
  U M       O S
 R E B     U T E
O L E O   S A M E
S T A P L E G U N S
        D
      R E
     E R N
    S L O E
   S E W E D
```

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 3D 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

In a **diamond**, every word has odd length. Here are two 11-diamonds, one with the same words across and down, and one DOUBLE:

```
                                  Double:
      M                              M
     PER                            RIP
    PAGER                          RESET
   PHRASED                        DEICERS
  PARALEGAL                      COSTARICA
 MEGALOMANIA                    WINTERSPORT
  RESEMBLED                      GUERRILLA
   REGALES                        TRAINED
    DANES                          STATS
     LID                            EGO
      A                              E
```

In a **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
```


Examples: *C(ana)da, c(o)da;* and *Can(ada), can(e)*.

In a **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. The Redmond letter change was invented by Qoz (of Redmond WA) in October 2005.

See also REPEATED-LETTER CHANGE and SOUND 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 instead classified as a METATHESIS (which see).

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

A phonetic version of a letter shift is called a SOUND SHIFT (which see).

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 combinations. 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*.

Multiple repeated-letter deletion

See DELETION.

Mutation

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; the rearrangement serves as the cueword. Mutations are not common, but they still appear on occasion, usually with very good or very funny verses. Mutations are inherently freewheeling, following similar rules to anagrams.

MUTATION (*7 9) (not MW)

Serve your folks BETHESDA'S SAWMILL:
Pasta, roux, and bite-sized veal.
Portions won't make Dad or Mom ill;
Lean Cuisine's a right-sized meal.
=Bartok

The solution is *Swedish meatballs*, a rearrangement of "BETHESDA'S SAWMILL".

Mutual replacement

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

Mynomoh

A reversed HOMONYM (which see).

Mynoreteh

A reversed HETERONYM. A word or phrase becomes another when reversed. Examples: *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 dictionary nature; indeed, at least one part must not, otherwise the puzzle would be called a REVERSAL (which see) instead.

The mynoreteh was introduced by Ulk in 1990.


```
      B         M
      IF       PA
      GAP     TET
      BRAD   THAI
      EMCEE SHORN
DOLMANEERDOWELLSCHEME
 REELEDRAGRACESTHENO
  GLACISTIGMASARANS
   TMESESLIPTATERS
    OSPREYESINISM
     SUITESORDES
    SATOUTEDEBTED
   FIREUPOLARAIDED
  NADIRSERENEREOPEN
 DULLESTRANGLESUTLER
GABLESEETHELIGHTHETAS
      HAVES EELER
      ITER   RULE
      LEN     EVA
      OD       ET
      H         Y
```

Compound forms

Compound forms consist of a number of 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 example in the SQUARE description.

Consonantless forms

See the entry VOWELLESS AND CONSONANTLESS FORMS.

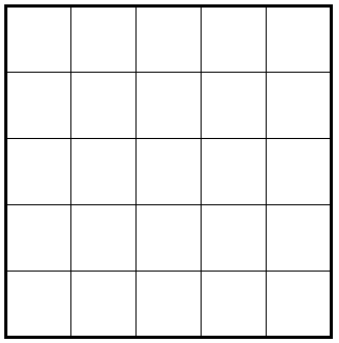
Cryptic forms

A standard form of any type with clues given in cryptic-crossword style is a **cryptic form**. (See the CRYPTICS section.) Cryptic forms have appeared in both the Forms and Extras sections of *The Enigma*. Often, as in the example below, the clues are listed in alphabetical order rather than in grid order.

CRYPTIC SQUARE

Changes left behind? About time
Endless grass in poison
Gores confused monsters
Master without one way of knowing
Noisy man would supervise

The solution appears at the end of the FORMS section.



Cham.: *Chambers 20th Century Dictionary*
Collins: *Collins English Dictionary*
IMDb: *Internet Movie Database* (`imdb.com`)
MW Encyc of Lit: *Merriam-Webster Encyclopedia of Literature*
MW Geo: *Merriam-Webster Geographical Dictionary*
OED: *Oxford English Dictionary*
RH: *Random House Dictionary of the English Language, Unabridged*
WP: *Wikipedia* (`wikipedia.org`)

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                    MAMMARY
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 central point. In this example, letters forming the interior borders of the chevrons are shown in boldface.

Omnistichal enigma

(Formerly known as an **interstichal enigma**.) Each couplet clues three part-words, sequentially: one acrostical, one diastichal, and one telestichal. (See ACROSTICAL ENIGMA, DIASTICHAL ENIGMA, and TELESTICHAL ENIGMA.) In order, these part-words give the solution. Example:

OMNISTICHAL ENIGMA (16)

A. I pity you, beginning this acrostic,
Acting dense as in your cave you rant.
B. Cease raging, part with anger, fury lessen,
Lest therefore conscious thought tells you you can't.

Can't what? Make sense of puzzles so obtuse!
(At least it's not about some random plant.)
=G Natural

The solution is *incomprehensible*: *inc|ipit* ("beginning"), *c|omp|act* ("dense"), *ant|re* ("cave"), *hen|ce* ("therefore"), *sen|sib|le* ("conscious"), *cant|le* ("part").

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. For example:

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

The solution: *lo mein*, *love-in*. A cueword can correspond to more than two parts:

OVERLOADED LETTER-BANK (7, 3 7, 10 4) (3 7 = NI2)

I'll spill it: I'm elated, quite,
When visiting that aged site
Wherein I look at oils hung right

On walls so old they've changed from white
To ashen—I enjoy that BLIGHT!
=Ucaoimhu

Solution: *greatly, art gallery, tattletale gray*. As this flat shows, one can even overload a solution with different parts of speech.

If some, but not all, words share a cueword, the puzzle is **partially overloaded**; the author should clearly indicate which words go where, either in a tag or by choice of cuewords.

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 another word or phrase. For example: ONE = *padre*, TWO = *retrench*, THREE = *trenchant*, FOUR = *anthem*, FIVE = *hemlock*, LOCK = *padlock*. (If the first and last pieces were combined in the opposite order, this would instead be a CYCLEGRAM.)

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 and drop was invented by Wabbit.

WILLz introduced the padlock, based on an Italian puzzle type, at the 1980 convention.

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!* As in this example, the solution generally lacks dictionary nature.

Palindrome deletion

See DELETION.

Palindrome substitution

See WORD SUBSTITUTION.

Palindrome-to-letter change

See LETTER CHANGE.

Partially overloaded flats

See OVERLOADED FLATS.

Partially reversed flats

See REVERSED FLATS

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 puzzles 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 or online source in which the word can be found: for instance, a specific encyclopedia, or a particular issue of a magazine. (For online sources, try to find something stable; Wikipedia is more reliable than someone's blog.) 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 confirm it.

3. If the word is MW but tagged "rare" or "archaic", include that in the clue after a colon. For example, the online MW word ABY could be clued as "Suffer a penalty: arch.".

4. 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.".

5. 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.)".

6. 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)".

7. 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.

8. 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".

9. Submit clues in *Enigma* format: start each clue on a separate line.

10. So that the forms editor doesn't have to shuffle among the various MW references, include the specific references where you found any unusual words or definitions.

11. If your form has a nonstandard shape, please include (or at least describe) a grid so the forms editor can test-solve your creation.

12. 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) designates the second edition of the Oxford English Dictionary.

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.

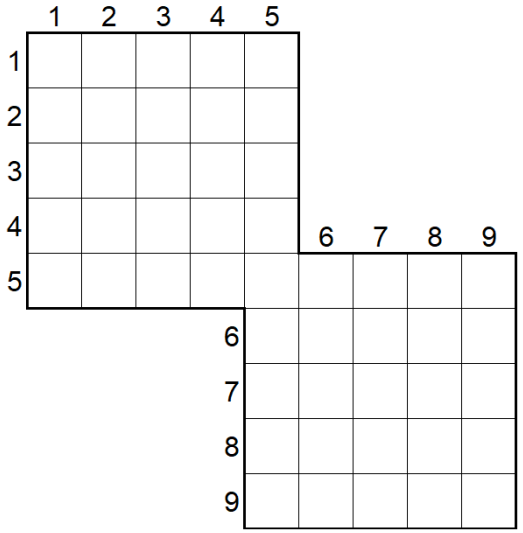
We describe some "standard" shapes; for each of these, the title and number of clues should suffice to determine the exact shape. You may invent your own variants, especially since forms are generally printed with the grid on the same (or a facing) page, but some solvers prefer when formists use the standard shapes.

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.

In *The Enigma*, a form is presented with clues and grid. For example (see the WINDMILL section for the solution):

LEFT WINDMILL

1 ____ alarm or ____ arrest
2 Violin made by a famous Cremona family
3 Landed proprietor in Lanark
4 Skin line that differs in colour, texture or elevation
5 The Festival of Sweets marking the end of Ramadan fasting
6 Light triangular scarf worn to fill in a low neckline
7 Recurring stress in a series of rhythmic sounds
8 Most northerly part of the habitable ancient world
9 Wily subterfuges
=Witz



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 formists 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 similar to crosswords, have no problem with them. Formists must decide this question for themselves.

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*.

See also CHANGEOVER and POPOVER.

Phonetic flats

Puzzle variations in which *sounds* (technically, *phonemes*) 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 sequence of sounds, not the sequence of letters. In fact, the greater the change in spelling, the more interesting the base. When discussing phonetic flats, we sometimes refer to the regular, letter-based flats as **orthographic**.

A flat is phonetic if (1) the whole base works phonetically, and (2) some part does not work orthographically. No flat is labeled phonetic if it can also work in its entirety as a letter-based puzzle. *Mite*, *rite* could be a first-letter change or a first-sound change, but it is considered 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*, *copper*. These sounds are indivisible. On the other hand, these represent two sounds: *few* and *curable*. The *y* and *oo* sounds are separate. These decisions are based on the MW pronunciation guides. (In particular, MW treats \r\ (the first sound in "run") and \ər\ (the first sound in "earn") as different phonemes, so we do likewise, although we merge them in phonetic consonantcies.)

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 substantiates their pronunciation. (For example, LeXman's spoonergram *cheesy grin*, *greasy chin* works in Indiana but not in Massachusetts.)

The MW dictionaries also indicate where stresses fall in a word, but we ignore this for phonetic flats; only the sequence of phonemes matters. For example, *new ditty* and *nudity* is a valid homonym.

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\ = \ȯ\. 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. Online MW is not consistent on this point; NI3 explains it. Phonetic flats based on this pronunciation are not tagged "NI3 pronunciation".

Schwa: \ə\ = \i\ when unstressed. For many, *language* and *languid* are a last-sound change.

Most phonetic flats are labeled as "phonetic" and then the orthographic type; for more information, see the rest of the puzzle's name. There are a few exceptions: instead of "phonetic letter", we say "sound": e.g., *scuba, caboose* is a **reversed sound shift**. Instead of "phonetic bigram", we say **biphoneme**. Also, the **heteronym** was invented to be the orthographic analogue of the **homonym**.

Phonigmatic rebus

See REBUS.

Phrase flats

In a **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 change exhibits "heteronymy": 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*. As in these examples, the solution generally lacks dictionary nature.

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. For example, *the shaming of the true* [*The Taming of the Shrew*] is a **phrase spoonergram**.

Phrase shifts were introduced by Mr. Tex in July 1998.

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].

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. Each word must be clearly clued as an essential element of the picture.

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.

See also CHANGEOVER and PASTEOVER.

Progressive flats

See the next part of the flat's name. In general, a flat is **progressive** if the change must be applied in succession. Common examples include the **progressive word deletion** and **progressive letter shift**. Note that some types (e.g., a deletion with


```
- - - - - - - - - - - - -        - - - - -
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    to    - - E   to   O N E
- - -          - - R          Z E R        Z E R
- - -          - - I          O - I        O S 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 arrangements 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 writing 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 Einstein 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.

and the convention of laying a letter on its back to indicate "sickness", as in 𝔅 = *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 connection 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 **comment 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 following tag: "(rubric is earlier in this issue)". The solution was *make love on the first date*.

Enigmatic types can be combined, of course. One part of a rubric might be pictorial 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 indicate that a P and B are missing; instead, it would be better here to have the (modified) word "Pittsburgh" in the verse. 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 answer 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

multiple parts, or a transdeletion) are implicitly progressive and are not so designated: *strain, train, rain* is simply a beheadment.

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 phonetic transformation is applied to each pronunciation to yield new words. The quantum word is enumerated in <angle brackets>. A cueword in the verse represents every form of the quantum word, but it is not overloaded because it represents a single word. Example: Quantum Transposal (<4>, 4; <4>, 4) → *icon*, *coin*; *ikon*, *oink*. Quantum flats were introduced by G Natural and Wrybosh in 2006.

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 alternating 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 alternately 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 a 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)*. Rebus solutions rarely have dictionary nature. When they do, the enumeration is bracketed:

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 the reading is a heteronym of the solution. On the solution page, the editor will explain the readings of difficult rebuses.

If a reading has a word not in online MW, 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 reading indicates otherwise.

In a **phonetic rebus**, the reading is a homonym of 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*). See the discussion of PHONETIC FLATS.

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 manipulation 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 abbreviations. 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.

All alphabets are nonenigmatic, including the ones given in online MW 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 placement 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 lowercase. 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 nonenigmatic method for subtraction is crossing out: **A~~M~~L** = *nominal*. The ultimate subtraction 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. Naturally, 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 enigmatic, since it looks like a normal suber. (This example is a STEALTH FLAT.)

Another nonenigmatic way to show transformations has been to make the rubric a transformed alphabet: **ABCDSFGHIJKLMNOPQRSTUVVXYZ** = *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 explicit, 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 transformational rebus: the period after the puzzle number may be missing (to clue *outpoint* 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";

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*]. Abbreviations 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 example, implies position at the right of the column, but sometimes it just means position at the right—east—end of the rubric.

The rules for phonetic rebi have evolved over time. These days, the idea is that the solution must be a homonym of the reading (see PHONETIC FLATS for more discussion). Everything must be pronounced the same (except for possible stress shifts), and something must be spelled differently (or it wouldn't need to be phonetic). Examples: **EFD** = *effendi* [eF eN Dee] or **A** = *want, I may* [one time: A] or **SATAPIE** = *Pa stomachs twelve owls* [PASTA mixed well; vowels].

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 terminology 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 example is this rebus about a child star who can't play matinees: **mm Θ ms** = *afternoons, the tad is played by male midgets* [*after "noons"* (m = *meridies*, the abbreviation for noon in online MW), *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 represents more than just a number (see *pH* in online MW).

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 postal 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 rebus 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 rebus using • — • — • — to mean *period* 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*].

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, or phonigmatic.

SUBER (12)

~~Θ~~ 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*).

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.

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

Normally, if a verse has two rebuses, each has its own rubric. In a **dual rebus**, the two share the same rubric. For example:

DUAL REBUS (6; *5)

RBY

The trends in Mecca all are very ONE:
They're either in, or rotten through and through.
The "Jordan Shake" was once a trendy dance;
It's now passé, so say the chic of TWO.
To bring to perfection the taste of your cake.
=Teki

The solutions are *binary* [B in aR Y] and *Araby* [Ar, a B, Y].

Redro takeout

See ORDER TAKEOUT.

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 published. The reduplication is inherently freewheeling; the solution need not have dictionary nature.

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*, *manacle*; 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 *seraph*, *phrase*.

If either part lacks dictionary nature, the puzzle is not a reversal but a MYNORETEH (which see).

Reversed flats

A variation of a flat 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 another, 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 assemble 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 charade (first you join the parts, then you reverse the result).

In a **partially reversed** flat, not all parts are reversed. Typically, to indicate which part(s) are reversed, the corresponding cueword(s) are also reversed. For example:

PARTIALLY REVERSED WORD DELETION (8)

I had RETUO a lovely trip
To Egypt. It was great to sip
ALL tea and lounge beside the Nile,
Admiring pyramids all the while.
Alas, though INs were carved in stone
It's been some time since one has flown
In Egypt—they were once prolific,
But now they're only hieroglyphic.
=Scarab

Solution: ALL = *hibiscus*, IN = *ibis*, RETUO = *such*.

A reversed heteronym, homonym, or rebus is called a MYNORETEH, MYNOMOH, or SUBER, respectively.

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 describing 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,

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 parentheses 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 example, 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 practice.

Most letters have names: be, bee, ce, cee, aitch, ar, zed, izzard, and so on. The two -letter names are not all in online MW, but they are so commonly used and easy to remember that they are not tagged in readings. (One oddity: ze is not MW, but feel free to use it anyway.)

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** = *dessert spoon* [suber: *no O; P stressed*] and **~~I~~** = *decaffeinates* [suber: *set an I effaced*].

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 longer 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.

Word shift

See PHRASE SHIFT.

Word substitution

A word or phrase (ONE) contains a shorter one (TWO) within it; when this is removed 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 puzzle 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*. Note that the first pair appears in the order (longer, shorter); all others are (shorter, longer).

In a **palindrome substitution**, a word or phrase becomes another when an internal palindromic string of three or more letters is replaced 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)*.

The word substitution was invented by Alf.

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 deceptive 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 set of two or more identical consecutive letters in the first answer is replaced by a single occurrence of that letter. Examples: *possess*, *poses*; and *access*, *aces*; and *wallless, Wales*.

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

Sound change

A **sound change** is a phonetic version of a LETTER CHANGE: one specified 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*. In general, any letter change variant has a sound change analogue.

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

Sound shift

This is a phonetic version of a LETTER SHIFT: a word or phrase becomes another when one sound is shifted to a new position. Example: *bummer, umber.*

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 *take, tine, akin;* and *cover, coaster, vast*.

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 have dictionary nature.

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 clusters, 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. Example: *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.

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

Stealth flats

In most flats, the puzzle is only to figure out the words; the overall idea of what to do (the puzzle type, enumeration, and tagging) is stated explicitly. A **stealth flat** is one in which this information is deliberately obscured within the constraints of the puzzle. For example:

THIRD-LETTER CHANGE (4)

That gal with the whip can't be beaten, I reckoned.
I knew that that FIRST was the best with the SECOND.
=Bartok

This looks like a third-letter change with two parts, but it's really a three-part last -letter change: FIRST = *lass*, SECOND = *lash*, THIRD = *last*.

The most common device for modifying a flat title is to use some kind of rebus:

ENIGMATIC REBADE (4, 4, 4, *4) (reading has abbrs.)

At FOUR last night (or morning?), at a party,

place), the METATHESIS (two letters exchange places), the REVERSAL (the letter order is reversed), and the TRANSPOGRAM (a word or phrase is divided into two pieces, which exchange places). These are described under their own titles. In general, when a flat could have multiple names, we use the most constrained (least flexible) type.

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

Transubstitution

Each word or phrase is formed from the previous one by changing a letter and then transposing. A transubstitution must have at least four parts. For example: *change, gauche, caught, gotcha*; or *enigma, cinema, menace, encase, scenes*.

Trigram puzzles

See BIGRAM PUZZLES.

Vowelcy

The vowels in each answer are the same and appear in the same order. (Y is always considered a vowel.) Example: *malnourished*, *carrot juice*, *tambourine*, *andouille*.

One word in a vowelcy does not provide a lot of information about the other(s); the vowel pattern should be unusual, and the words must be well clued.

Welded flats

A word or phrase is divided up into pieces (not usually words) that form a base of the given type. Example: the welded second-sound change *tech stocks* (\teks\ \täks\). The solution need not (and usually doesn't) have dictionary nature, but the number of "dictionary entries" in the answer shouldn't be greater than the number of pieces in the base.

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"). The solution consists of two dictionary entries even though it contains three words, because "ballot box" is an MW 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.

WNFR

See FLATS WE NEVER FINISHED READING.

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");

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 shorter than the one before. The cuewords are often 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 beheadments 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*.

Transpogram

A word or phrase becomes another when divided into two parts, which are interchanged. Examples: *alloy, loyal*; or *tactic, Tic Tac*; or *ingrain, raining*; or *onslaught, Laughtons*. Answers must have dictionary nature (or be well known) but, as in these examples the parts need not.

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

In a **reversed transpogram**, the result is reversed after the two parts are interchanged. Examples: *parrot, raptor*; or *mutual, umlaut*.

In a **phonetic transpogram**, the two parts that switch remain true to sound but not to spelling. Examples: *zero, rosy*; or *pinky, keeping*; or *except, septic*.

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: *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

Her reason and her passion had a fight;
To choose between a heady and a hearty
Desire, the TWO contended through the night.
"I want," her passion said, "that clever, cocky, 'n'
Cool guy in that cloak there. Don't you think he
Looks, in that there ONE-like or Masochian?
I love men who write novels that are kinky!"
Her reason then replied, "I like that fellow
Who's munching, eros, on a broccoli spear.
He's nice (the same is true, of course, of Jell-O)
And makes about THREE megabucks a year."
Which one? Well, neither did—'twas I who won her;
While id and superego got quite chattery,
I wrote a subtle rebus in her honor,
And won her ego over with my flattery.
=Ucaoimhu

As hinted in the penultimate line, this is a rebus, not a rebade. The solution is *cape, very, nous, Sade* [cap every no.; US's ADE]. ONE is the cueword; the other numbers are just numbers, capitalized per the rubric.

Subade

Short for "suber alternade". See REBADE.

Suber

A reversed REBUS (which see).

Successive consonantcy

In a **successive consonantcy**, each consonant is advanced in the alphabet, wrapping if necessary. Vowels may change; as in a CONSONANTCY, Y is always a vowel. Examples: *zebra, because, cadet*; and *quiver, rows, sixty*. Introduced by Brobberty in 2019.

Superfluity

A **superfluity** contains a superfluous 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.

SUPERFLUITY (8, 3)

A noise made me jump—just a slight, subtle sound.
I froze in my tracks—I could not look around.
A LONG person would have kept walking and not
Been afraid of a SHORT on the street. But a lot
Of us have an exceptional fear of this thing.
I blame horror films most, and, of course, Stephen King.
=QT-Oh

Solution: rational, rat; the superfluous word is "exceptional" in line 5. More examples: *face*, *surface* ["surplus" superfluous]; *stable*, *able* ["stout" superfluous]; and *appeal*, *appal* ["cute" superfluous]. The superfluity was invented in 2014 by Monster.

Switchback

See BACKSWITCH.

Synobank

See SYNOPOSAL.

Synoposal

Two (or more) synonyms are clued (OVERLOADED) by a single cueword. Then, these words are transposed as a group to form a longer word or phrase. Example:

SYNOPOSAL (4, 4; 8)

An OCTAD glance to check the crowd,
Then came the BOTH. He crooned it loud.
=Newrow

The synonyms are "lied" and "song", either of which can replace the cueword "BOTH". The two words together can be transposed to form "sidelong". Other examples include *can, fire; fancier*; or *grand, thou; on draught*.

In an **antoposal**, the overloaded words are antonyms; there must be exactly two of them. The verse must be written so that either fits.

ANTOPOSAL (6, 4; ^4 ^6) (PSYCHO = ^4 ^6 = not MW)

Jimmy Steward watched his neighbors
With binocs and for his labors,
He had a fine adventure back in '54.
See it all in PSYCHO. How
BOTH a space did he allow
For dialogs and breezes rising to his floor?
=Newrow

Solution: *narrow, wide; Rear Window*.

In a **synobank,** the synonyms, as a group, form the base of a LETTER BANK. Note that the synonyms cannot have any letters in common. Example: *den, lair; adrenaline*. As in a synoposal, the synonyms are overloaded.

An **antobank** is like a synobank except that the shorter words are antonyms. Example: *in, out; intuition*; or *win, lose, Willie Nelson*.

These types were introduced by Newrow in 2023, although the "Willie Nelson" antobank was published by Wrybosh in 2003 as a letter bank variant.

Telestichal enigma

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

TELESTICHAL ENIGMA (6)

Y. I don't know the name of this "flower from Gaza";
It goes in this square (it's a form, not a plaza).

Z. 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* ("flower"), *se|gue* ("transition"); 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. Examples: *foregone*, *Oregon*; or *self-worth*, *elfwort* (a plant). If both parts are single words, only the longest is enumerated; otherwise, both parts are enumerated.

A terminal deletion may contain three or more parts, but these are rare. A simple example: *lament*, *amen*, *me*.

In a **phonetic terminal deletion**, a word or phrase is changed to another by removing its first and last sounds. Example: *kwacha* (a Zambian coin), *watch*.

In a **reversed terminal deletion**, a word or phrase is changed to another by removing 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 palindrome) and deleting these two strings leaves the shorter answer, which is not enumerated. Examples: *(en)gi(ne)*, *GI*; and *(Lak)e Bay(kal)*, *eBay*.

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*; and *dapper*, *sought*, *tapped*, *roughs*; and *taps*, *lair*, *rapt*, *sail*.

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

Tetragram puzzles

See BIGRAM PUZZLES.

Transaddition

This flat type is normally done as a TRANSDELETION. But see also GROUP FLATS, CHARADE, 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*, *careen*; and *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 introduced 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: **trans**posal char**ade**.) Examples: *Tenerife, teen, fire;* or *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.