Picture Puzzle History

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PICTURE PUZZLE HISTORY

by

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PICTURE PUZZLE HISTORY

(exclusive to English speaking territories)

a thesis presented
by
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to
The School of Photographic Arts and Sciences
in partial fulfillment of the requirements
for the degree of
Master of Fine Arts
in the subject of
Still Photography

Rochester Institute of Technology
Rochester, New York
Fall, 1973
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Acknowledgements

My sincere thanks to Mr. Wilbur Smith, Department of Special Collections, UCLA; Miss Judith St. John, Osborne Collection, Boys and Girls House, Toronto; and the staff at the Kerlan Collection, U of Minnesota, Minneapolis for use of their superb collections and for their personal thoughts, interest and direction.

Special appreciation to Mr. Thomas Ransom for exposure to his private collection of puzzle paraphernalia and for his inspiring enthusiasm and knowledge in this area.

Warm thanks to my advisors, Ms. Betty Hahn and Ms. Marlene Venezia, for their encouragement, suggestions and review of my work, both written and photographic.

And with special gratitude I thank Mr. Robert Sobieszek for his discerning criticisms, careful editing and rousing conversation.
I. The Golden Age of Rebus

??
If I from you obtain a kiss
Which you return again,
You by that act with ease express
The thing you're to explain.

= REBUS I

Once upon a time in days before yore, the earliest of minds invented pictographs to freeze their thoughts in visual signs. Whether Egyptian, Chinese or Mayan, hieroglyphs were similarly formed. Two systems were jointly employed, the ideographic and the phonetic (syllabic). Ideograms were graphic symbols representing abstract ideas rather than words, i.e. in Egyptian hieroglyphs the serpent with tail in mouth represented eternity, or more to our day, our concepts of (+) and (=).

As the phoneme is the smallest unit of sound, phonetic picture writing consisted of symbols representing words, parts of words, syllables or sounds. Thus, the symbol drawn might directly imitate its meaning (hare = hare), or as homonyms have entirely different meaning (hare = hair), or further, supply only partial syllabic representation (hare + ? ? = heritage).

Then, hieroglyphs were sacred carvings, readings of priestly messages and divine speculation, not to be decoded by
the most common of men. Visually they expressed royal, religious and tribal rites. With time comes a shift in emphasis. This paper is concerned with a much later European stage of hieroglyphic revival for amusement, oddity, traditional and commercial communication. Our language is entirely decipherable and we probe the process, the technique, the multiple possibilities of this pictorial system. We may not fully realize word origins, but our language is most intact. We are the readers of our native tongue having full grasp of our vocabulary and its dimensions. At this time, so versed are we in our idiom, we can actually play tricks with it. The sacred carving becomes picture puzzle and the rebus is our morsel on the microscope. Before meeting its origins, I wish to introduce Willy Wisp and Hitty Maginn of Our Young Folks magazine. They will indulge you in the hard-core facts of fashioning puzzle hieroglyphics. Once briefed we may better appreciate the examples to follow.

The rebus is a puzzle substituting pictures for words—ideographically, phonetically, craftily, licentiously. As it is so obviously a direct descendent of the pictograph, it is most likely our oldest form of picture puzzle. Imposingly, I give you now to read, excerpts from Willy Wisp's article, "Rebus-Making".

The first step towards composing a good rebus is to provide one's self with good symbols. For the purpose, take a common spelling-book, examine the words page by page to see what can be used to advantage, making a memorandum of them as they are found..... There seem to be five ways of repre-
senting words in rebuses, namely: 1, by the sound of symbols; 2, by the orthography of symbols; 3, by the use of symbols whose sounds are the same as the sounds of the alphabetical names of the spelling letters; 4, by the direct indication of letters, as in music; and 5, by the use of letters as symbols of their alphabetical names.

If you are going, for instance, to represent 'cupboard' by the (1) sound of symbols, you may draw a young bear, and next to him a bird (cub-bird), which will sufficiently well indicate the approved pronunciation of the word in question. But if you wish to represent its (2) orthography, you may draw a cup and a board (cup-board). To make your puzzle a little blinder, you may, instead of drawing a cup, spell (3) it by drawing a sea, a eve, and a pea (sea-eve-pea). This latter method of representation might be styled the baby-method, though the rebus-maker need not despise it, for all that.

...the syllables Do, Re, Mi, Sol, La, S1, in the natural scale, are also designated by the seven first letters of the alphabet, C,D,E,F,G,A,B. These letters may therefore be represented in rebuses by notes on the musical staff. The four spaces in the G-clef thus (4) spell FACE: ....... To illustrate the use of the sounds of the alphabetical names of letters, in rebuses, we will suppose Ellen says to Elsie, "I am braiding, sister."; and Elsie looking up at the other, replies (5), "I C U R, LN."

...No one is expected to limit himself to any one of these five methods in making a rebus; one may employ two or more, as circumstances may require.

...The prepositions, or parts of words, 'in, on, over, o'er, above, under, beneath, below,' are easily represented by the relative position of two or more symbols. Thus, 'the' drawn in a grate may stand for 'the ingrati'; OP in EYE on S may stand for 'opinions'.

...The present tense, and present and past participles of a verb, with their subject, may be represented by some action taking, or having taken, place in the picture. Thus, S personified, with tears in its eyes, may stand for 'sweeps' (S sweeps), or for 'weeping' (S weeping); but it can not properly stand for 'weep' (S weep).... We want as good grammar in a rebus as in sermons or conversation.

...It is a common practice to make 50 stand for L, 5 for V, etc. Is this justifiable? If L stands for 50, does it follow that 50 must stand for L? We define a horse a quadruped, but do we define a quadru-
ped a horse? ... The use of the sign minus (-) to take away a letter from a symbolized word is certainly allowable, although its frequent use should be avoided.

... Tall curs for talkers, and other such happy devices, though they violate all rules, are by no means to be frowned upon, but are to be rather gladly welcomed under the head of not the poet's here, but the rebus-maker's license.¹

In editorial reply, Hitty Maginn offers a riddling retort. Her rules are more rigid than Willy Wisp's, "But these strictures," adds the Editor of "Our Letter Box", "need not discourage our young rebus-makers, since their aim is only to show that there is a 'very best' way for this, as for all kinds of work." ²

Mr. Editor: I have read with much interest the letter of your correspondent Willy Wisp on the subject of rebuses; and, differing from him in many particulars, I am induced to make two suggestions.

1. A perfect rebus must be so constructed that its solution is accomplished simply by the enunciation of the objects represented, whose names must be identical 'in sound' with the words it is sought to express.

2. Its wit and ingenuity, as well as its value as a puzzle, depend upon the incongruity between the symbol and the word or words it represents.

My first rule discards at once all "baby-methods," as they are very properly designated. It rejects all spelling, the use of the minus sign, and, strictly carried out, the use of letters except as pictorial characters: that is as representing the name and not the sound of the letter.... The first symbol in the Letter Box rebus for February can only be read, "Double you-hat"; not "What" as intended.

... My second rule leads the maker of a rebus, when he has two symbols which equally express the sound, to employ the one most remote in meaning from the word he desires to represent. You might represent the word "children" by a group of boys and girls; but if you can delineate a poor little 'wren' out in a storm, and apparently 'chilled' to the marrow, it will be better.

... It adds greatly to the beauty of a rebus if
you so select your symbols that they can be
arranged in a single group, to make one picture;
this is difficult, but is on that account the more
worth striving for.5

Well said, well explained; now to meet origins. Before
all else we look to ourselves and embellish our world. The
use of the rebus to represent a family name, coat-of-arms, a
place of business, a deceased man’s tomb, is ages old. It is
linked not merely to communication, but to identification.
It is as in the primitive rite of personifying objects, yet,
controlling these same spirits of people and things in a
tangible form. It gives meaning to the sense of the ideogram,
i.e. This man has the strength of a bull, henceforth will his
symbol be. It bears directly on the syllabic and imitative,
i.e. His name is Schumacher, a shoemaker of old; these Indians
are known as the Havasupai, or blue-green water people, for in
their canyons are blue-green falls. The English antiquary,
William Camden would call these examples, "Rebuses or Name-
devices."6 The rebus is a most natural and logical extention
drawn of deep primitive attachment, much later to be used
almost absent-mindedly.

Name Devices

Mr. Mark Anthony Lower, in his Essay on Family Nomenclature,
tells strange tales of where the rebus was employed. It is said
that outside Rome, just off the Appian Way, in the subterranean
burial ground of the early Christian matyrs, rebuses were often
carved on the sepulchres of the Roman Catacombs. "...that of Onager, a wild ass; that of Leo, a lion; that of Doliens, a cask (dolium); and that of Porcella, a little pig."7

As it was illegal for a private man to stamp his own image on a coin in the days of old Rome, we find Julius Caesar minting coins bearing the image of an elephant for in the tongue of Mauritania, an African province of Rome, the two, Caesar and elephant, were synonymous,8 Second century's Lucius Annaeus Florus, a Roman historian, did likewise as his coins bore the image of a flower.9

For an enigmatic picture puzzle insignia, indeed, we hear rumor of the antique equestrian statue of Marcus Aurelius. It seems that the "forelock of the horse... represents at a distance the form of an owl to intimate the country of the statuary, who in all probability was an Athenian:"10

Wm. Camden's volume, Remains, offers an amusing account of one of the many crazes in rebus history. "...The triumphant victorious King Edward the Third had traversed France with his victories and had planted English colonies in Calice, Hammers and Guynes, our people bordering upon the pregnant Picardes began to admire their fooleries in painted Poesies. For whereas a Poesie is a speaking picture and a picture a speechless Poesie, they which lack'd wit to express their conceit in speech did use to depaint it out (as it were) in pictures, which they called Rebus, by a Latine name well fitting their device. These were so
wells liked by our English there, and sent over the straight of Calice with full sail, were so entertained here (although they were most ridiculous) by all degrees; by the learned and unlearned, that he was no body that could not hammer out his name an invention by this witcraft, and picture it accordingly: whereupon who did not busie his brain to hammer his device out of this forge?"11

Who did not? And again from Camden, who did.... There was the Abbot of Ramsey whose seal was of course a Ram in the Sea. While Thomas, Earl of Arundel placed a capital A in a rundle. With a bit more energy, "Wm. Chandlere of New-College in Oxford,... so filled the Hall-windows with candles and these words, "Fiat Lux," that he darkened the Hall...." And "did not that amorous youth mystically ex-press his love to Rose Hill, whom he courted, when in the border of his painted cloth he caused to be painted as rudely as he devised grossly, a Rose, an Hill, an Eye, a Loaf, and a Well? That is, if you will spell it: Rose Hill I love well." And further, that Londoner of great double entendre by the name of Garret Dews who put "two in a Garret casted Dews at Dice."12 Witcraft, indeed! But yes, the rAge, everyone was 'dewing' it.

Even Poet Laureates affected this game. The great Ben Jonson, in his comedy of The Alchemist, has his character, Subtle, invent a rebus for tobacco dealer, Abel Drugger in Act II, sc. I:

Subtle—He shall have a bel, that's Abel;
And by it standing one whose name is Dee.
In a rug gown, there's D and rug, that's drug;
And right anenst him a dog snarling er;
There's Drugger, Abel Drugger, that's his sign.
And here's now mystery and hieroglyphic!^{13}

Dr. Dee being the notorious astrologer (Clouston uses the word celebrated), who gazed in magic crystals predicting events. Acquitted of charges of practicing sorcery against Queen Mary, he yet hobnobbed with Queen Elizabeth. Er, or R is "the dog's letter" according to Shakespeare from the gurgling sound dog's snarl. (p.272).

Lower suggests the usage of rebuses in deciphering the founders of certain buildings. The parsonage house at Great Snoring, Norfolk is said to have been built by the family, Shelton, for the figures on it are of a shell and a ton. Likewise, there were rebuses for the names of towns as Camelford, a camel passing through a ford.^{14} In San Francisco today, P.E. O'Hair and Co. uses a large logo on the face of its building of a rabbit sitting pretty within an O; nothing so clever as Garret Dews or Rose Hill, but ever present. Lower further relays the fondness of 16th century printers to place rebus seals on title pages. The flower "sweet william" growing from the "bunghole of a 'tun' which bore the syllable NOR," represented William Norton in his books. What Lower deems the "most stupid and clumsy of all rebuses was that employed by John Day: a sleeping boy being awakened by another boy, who was pointing to the sun and exclaiming, "Arise, for it is day."^{15}

Thus, for all people, literate or not, name devices became intelligible communiques. We are ever reminded of them in trademarks today, especially in advertising of the commercial world. In quick
recognition of a Shell gas station, we see looming in the distance a plastic yellow shell. We spot a red cross and know, if needed, we can receive first aid. International road signs are now coded in hieroglyphs to transcend language barriers. 20th century pop-art restaurants shaped to imitate the food offered, alert us to a nearby hotdog stand or juice booth. And so on.

Epistles

Though hieroglyphs of Egyptian priests were long passages of sacred text, others not so sacred used picture writing for messages carrying far more import than the wit and conceit of family names and minted coins.

It seems that the man, Giovambattista Palatino of Rome was the first to return to the use of the entire hieroglyphic passage. This time however, being the first to incorporate the odd juxtaposition of words, pictures and letters for full effect. On the twelfth day of August, 1540, his New Book of Learning to Write "all sorts of letters, ancient and modern, of all nations, with new rules, measures and examples. With a short and useful treatise on Ciphers," was printed. It contained as well four hieroglyphic sonnets, "sonetti figurati," excercising full use of phonetic figures. 16 "Where are the eyes, and the serene form/ Of the sacred, gay and amorous aspect?/ Where is the ivory hand? Where is the fair breast,/ Which to think of now changes me into a fountain?"17 This he wrote in Italian, in rebus. It is definitely
a peculiar piece of poetry but if it was Palatino's invention
to revive the passage rebus, his idea caught and quickly spread
throughout Europe and beyond. The use of pictographs in the midst
of sentences, adding challenge to the translation, was dazzling
and logically swelled forth from the Italian Renaissance.

An Hieroglyphic Epistle from a (man) to a Modern Fine (lady)
(parentheses indicate pictograph- dated May 25, 1772, in the
collection of the Toronto puzzle collector, Thomas Ransom, is a fine
example of such after effects of Palatino's discourse. Although
printed in a single sheet reading "invented and published by Wm.
Tringham, West Smithfield," we can easily establish that hieroglyphic
letters were well about by this time, if not in exact form, close
to it. It is widely known how political skits and satires "upon
objectionable cabinet ministers and their home and foreign policy"
were disguised in hieroglyphic writings. "The principle collection
of those political skits, in which are found hieroglyphs after the
manner of Palatino, is commonly known as the Scots Scourage" which
"consists of a series of satires on the unpopular Bute administration."
A full set of these five volumes is lodged in the British Museum.
One entitled The British Antidote to Caledonian Poison contains in
hieroglyphs, "A Rum Letter to a Rum Duke on a Rum Occasion, by a
Rum Fogerum." That being from 1764, a later volume of 1766, Scots
Scourge: or Pridden's Supplement to the British Antidote to Caledonian
Poison, contains a "Hieroglyphic Epistle from the Devil to Lord R____."
and a "Hieroglyphic Letter to the Laird of the Boot." Boot being
the fashionable term of derrogation for the unpopular administrator, minister of London at that time. The last volume, British Antidote, or Scots Scourge of 1767, even contains a "Hieroglyphic Letter from a Lady to a Laird." ¹⁸

So much for Mr. Tringham's invention. Disquieting political satire revealed in hieroglyphics appeared even a decade prior to Scots Scourge in A Political and Satirical History of the Years 1756 and 1757, in a series of seventy-five humorous and entertaining "Prints... to which is annexed an Explanatory account, or key to every Print..." Included are eight hieroglyphic epistles combining letters, words and figures in full syllabic style; i.e. "keep" by key and p, "you" by yew tree, "And for the word 'auctioneer', in at least one instance, there is depicted an unmistakable 'knight of the hammer' standing in his rostrum recalling some of the figures in our Hieroglyphic Bibles." ¹⁹

Hieroglyphic Bibles

Pictorial scripture writing was as popular a tool of the ecclesiastical organ as of the political satirists of the day.

From Augsberg, Germany 1687 came the first such Bible created by the Burgomaster Mattsperger. In a quite resourceful presentation it contains the Old and New Testament in words and figures, both phonetically, and due to its content, ideographically.

Mattsperger also included an "Hieroglyphical Closing Poem" with attached key (schlussel) to its meaning. The poem tells us that book writing is now in vogue with the goal of increasing man's
knowledge. He hopes this one serves as a pastime. "While it sounds insignificant, yet it comes from the mouth of God."

In defense, he cares not for the "censorious" for "with confidence this book has been composed, to the honor of God alone; I would hate it, and it would be distasteful to me, if it prove not fruitful."20 And all that in rebus.

From Germany the Hieroglyphic Bible spread to Denmark, England, Holland and Italy. Having reached England in the late 18th century, we find printed volumes up into their eleventh edition decades later. Their curiosity was admired and the content of course, respected. There was "A Curious Hieroglyphick Bible... to Familiarize tender age, in a pleasing and diverting manner," 1785. And a Hieroglyphic Bible, 1838 offering "an incentive to reading, a stimulus to ingenuity and motives to piety."21

More haughtily put, the Dean and Munday version, 1815, notes: "The mode of instruction by Hieroglyphics originated with the ancient Egyptian priest and philosophers; but their motive for using it was widely different from ours; not to diffuse instruction but to confine it to a select few, was their object: ours, on the contrary, is to engage the attention by striking the eye, and to make the lesson delightful as well as profitable."22

Indeed! Others too saw hieroglyphs to be delightful and profitable and proceeded to mimic the Bible format for secular use. A typical result was the beautiful Mother Goose in Hieroglyphics, 1835. It certainly made any such lesson diverting. And so blew
the winds, from scripture riddles to more anonymous amusements. Children's, and adults amusements as well, detached themselves from the context of social issues, heraldry and religion. Diversions and pastimes became other than 'educational'. With this, the rebus actually blossomed into a full-fledged puzzle form.

Rebus as Puzzle

Now, at last, the rebus as mental meal for mind munition. Had we not heard discourses from Willy Wisp and Hitty Maginn many pages back, would not your impression of the rebus be the typical stereotype of a late americanization of the earlier rebus out of Europe? Would it not have been the definition put by William Sunners, expert in the grand prize winning puzzle field, in his book How to Win Prize Contests? "In the language of American contesting, a rebus puzzle is one that contains pictures, some of them preceded by plus(+) signs, others by minus(-) signs. The contestant is required to identify all objects and subtract the letters in the minus from the letters in the plus words. After correct cancellations have been completed, the remaining uncanceled letters form another word or name."23

But the early European rebus was not of the plus and minus type. There was no translation of a picture to its exact spelling and no letter addition, subtraction. The rebus was as the hieroglyphs mentioned above; pictures followed pictures, additional words and letters used only if necessary, to be read straight
through as a phrase. Thus far we have only seen this rebus in satire and scripture, occasionally in letter form. It was not until the 19th century, when riddle books began diversifying, that the rebus puzzle first appeared in books. The riddle book, containing only verbal riddles in its first stages, now added a host of other puzzles including charades, conundrums, enigmas, anagrams and verbal rebuses.

Circa 1820, we find the first picture rebus additions. Not yet printed directly into the book signatures, they instead took the form of a fold-out "frontpiece." That is, a sheet of paper bound into the book between the book's cover and title page. It unfolded and doubled in extended size. Usually the frontpiece would contain the only illustrations of the book, often they were hand-colored. The Sphynx, or Guess if you can (ca.1825), includes a frontpiece of rebuses of trades, professions, names and places, flowers and poets of the day. Nowill and Burch published the exciting Sphinx, or Agreeable Companion for a Winter's Evening, (ca.1820), "calculated to divert the mind and excercise the ingenuity of the curious." Its frontpiece was inundated with rebuses. A bottle of spirits is pictured with the words: I am. Answer?- I am in spirits! Thus the spatial rebus Willy Wisp spoke of. A mill is positioned in the letter R. Answer?- Mill-in-R = Milliner. This spatial exploration follows its verbal predecessor:

\[
\begin{align*}
Y \\
\text{should I who am} \\
U \\
\text{and not your =} \\
\text{me} \\
\text{stoop to U} \\
\text{who R}
\end{align*}
\]
Which means to say, "Why should I who am above you, and not your equal, stoop to you who are below me." Perplexing and filled with wonderful poetic license, this puzzling pull-out piece soon made its way into the book itself. As printing methods developed and rebus popularity pressured for its inclusion, the proportion of picture puzzles equalized somewhat with their verbal siblings.

A second, as yet out-of-book-context rebus was the J. Wallis picture riddle card series. An early set is dated October 27, 1789, fifteen years distant from the rAge of hieroglyphic epistles. These cards were of stiff cardboard and were hand-colored, numbering one to twelve. There is no solution card but perhaps it has since been lost. Example #8 tells to "Search the great city round about to find the street which these point out." The accompanying illustration is of two monks on crutches and although we have no answer, it is obviously quite a local issue. One riddle card has no picture, simply a long sentence lacking vowels. To read its gist, one must puzzle them in. This game is also of ancient date for the alphabet of the Phonecians consisted of twenty-two consonants. It was not until the Greeks adapted this alphabet that the vowels were added. Somewhat similar is our use of abbreviations, i.e. boulevard = blvd., building = bldg. The remainder of the Wallis series, however, requires a close study of the pictures in order to answer the puzzles. A second set of 1801 again contains a packet of twelve cards, each with picture and statement/question.
Example 11 asks, "What always was and ever will be admired?"

Pictured is a mule wearing the letters A L. The answer? A Lass.

In the 1800's, the popularity of picture books flourished. As more cuts and engravings were eased onto the printing press, as the profession of illustrator was created off the pen, so too flourished picture puzzles. Now certainly most riddle and puzzle books contained at least a page or two of rebus cuts. E. Wallis' *Excercises for Ingenuity* (2nd ed. 1832) contained two pages of hand-colored picture rebuses among its twenty-two anagrams, plurality of riddles, conundrums and spatial word puzzles. But the gala days of the rebus were yet to come.

Golden rAge, Enfin!

The second half of the 19th century was the absolute pinnacle of puzzle popularity. Surrounded by what Percy Muir calls the "Triumph of Nonsense" with authors Edward Lear, Lewis Carroll, Cuthbert Bede and timed with the return of fairy tales and windy adventure stories by Kingsley, Ruskin, Ewing, MacDonald, we see the rising position of illustrators in the "sixties." Walter Crane, Kate Greenaway, Caldecott and Doyle, to name but a few, were glowing illustrations into wondrously celebrated children's books. It was a period of growth in magazines as well. Numerous new periodicals were issued. The time was ripe, almost every aspect of publishing was brimming with vitality. The picture puzzle was no exception.

In 1860, Wm. Darton published perhaps the first book
consisting entirely of picture proverbs. *Nuts to Crack* hieroglyphs are eight penny wise, not pound foolish proverbs to unriddle. Learning that the sleeping fox catches no poultry, many other publishers rose off their haunches and from that day, made hay. Catherine Sinclair, writer of the moral tale, was diverted long enough to temporarily revive the case of hieroglyphic epistles in her *Letters* for children with pictures, a series of six. Her *First of April Nonsense Letter* is sheer delight, although not too experimental phonetically. All of the letters were guaranteed to hush the wildest of children for at least half an hour. For that reason alone, they sold out on all markets even at the steep price of sixpence per single sheet.

S.O. Beeton of *Beeton's Riddle Book* fame, 1865, with its collection of nearly 500 puzzles, introduces what he calls "Lunes", riddles incorporating pictures. They are much the same as J. Wallis' picture riddle cards where a picture answers a verbal riddle. The Beeton puzzles are concerned with social and political gossip of the times, i.e. page 103, "What well known firm does this represent?" We see pictured, a Swan in a Bonnet. Answer? Swan and headgear, or rather, Swan & Edgar. Fairly difficult to include in an anthology of old rebuses for 20th century creatures to puzzle out, but Beeton's puzzle book is first rate. It well exceeds *Nuts to Crack* with its twenty pictorial proverbs illustrated by my hero, Tom Hood, Jr.

A cat may look at a King

I don't mean Thomas Hood, the elder, editor of *Hood's Commic*
Annual, poet and illustrator as well, but his son, Tom Hood, Jr., who lived a short but significant life, 1835-1874. He along with his sister, Frances Feeling Broderip, published a long list of children's books. She mostly wrote, he mostly illustrated and with the bent of that era, he mostly received the credit. Excursions into Puzzledom, by Tom Hood and his sister, in their edition of 1879, has the book dedicated to the "Band of Pilgrims who accompanied the late Th. Hood and his sister in their excursions into puzzledom 1873, 1874 and 1875." The wonder of this book is not only in the work of a difficult, amusing and magical rebus illustrator, but also in the constant creative narration which no other book of this type, then or now, offers. One thread needles its way through puzzledom filled with funny ribs, clever punches, puns and quips charged with humor and the full sense of puzzledom. Enigmas, charades and conundrums are mixed with such new rebus forms as; pictorial prevaricating participles(p.278), picture proverbs, hieroglyphic epistles, pictorial double acrostics, square word puzzles, diamond puzzles and more galore. Although difficult, this puzzledom is definitely intended for a child audience. Much verse and much proding dialogue lessen the frustration of the puzzles. The achievement of puzzling through the chapters is reward enough. Furthermore, this puzzledom is never obsolete. So lengthy is it, 420 pages, that once through one can not possibly retain all the answers so just as perplexedly, can start anew. Hood's work does not end here, his illustrations can be spotted in several London
publications of the sixties and early seventies.

Meanwhile, off in the wilds of Australia, the fanciful eccentric E.W. Cole was, in 1876, publishing the first volume of Cole's Funny Picture Book. Of black cover bearing the rainbow trademark advertising Cole's Book Arcade, the cover reads: "To delight the children and make Home Happier, or, Family Amuser and instructor, ...the Best Child's Picture Book in the World, ...it contains also choice Riddles, Games and pieces of reading for Adults." The cover itself contains at least twenty more messages so one can imagine how much is compiled within. A current copy of Volume I is in its 72nd edition totaling 900,000 copies. The whole is an amusingly animated, garrulous, moralistic and creative concoction of material gathered by Cole in his spare time, "mostly with scissors and paste, from great stacks of books and newspapers and magazines and publications of every sort from all over the world. And times when he tired of delving into this literary jumble bag he would write something for the books himself, or devise... illustrations and pass his rough sketches to a professional artist. As edition followed edition, more and more of his own writing and 'drawing' crept in this way."26

The hodgepodge of Cole's picture books is divided into Lands: "Drawing Land", "Naughtiness Land", "Name Land" containing a list of 555 boy's names and 555 girl's names and their meanings, all on two pages yet!, "Traveling Land" picturing various early flying inventions, "Moo-moo Land", "Ba-ba Land", to name but a few. Apt poems, facts
and fiction accompanied by droll Victorian pictures inhabit each. The section, "Game Land", contains all the various picture puzzles, most of which are of the hidden picture genre to be discussed in the next chapter. There is, however, one hieroglyphic letter in Volume I, the "Australian Picture Puzzle." Of course the content further propagandizes Cole's Book Arcade, (of awl) the (book) (stores) (inn) this (Land)/ It has the m(oast) renown...), but one can hardly resist loving it. Using all forms of picture substitution it makes for splendid advertising. Cole was a magic man, an exhibitionist, a bold collage artist, a humanist and a crankster promoting the most grandiose of inventions.

Hawkers peddle magazines in the streets and bid us give them a glance. Not to be undone in the tides of puzzledom, magazines bloomed on the scene and diversified with the times. Most all magazines but the strictly literary, added puzzle sections to their pages. Although most of these sections remained purely verbal, many included vexing picture puzzle selections as well. The names of these sections were amusing enough: "Kinks", "Riddle Box", "Round the Evening Lamp", "Headwork", "Private Queer's Knapsack", "Phun". But the puzzles are the real excitement and an explanation of the various rebus forms is now due.

Variations on the Rebus

A good pictorial rebus, one of many variations, is the picture acrostic. The November 1916 number of St. Nicholas, an illustrated monthly for boys and girls, describes them well.
Directions to the Central Acrostic are as follows: "This differs from the ordinary central acrostic in that the words forming it are pictured instead of being described. When the eight objects are rightly guessed and their names written one below another, the central letters will spell..." (p. 95) and this issue's spells the name of a battle fought sixty years earlier in the month of November.

Or if you prefer, the illustrated final acrostic has the last row of letters spell out the solution. Primal, or initial acrostic indicates that the initial or first letters form the answer. An example of this type is a primal acrostic entitled, "May it universally prevail." The first picture illustrates a family, wretched in rags. The second shows a masked executioner and, alas, his headless victim. A suit of armor is the third. The fourth is of a man in blankets, frost bitten by the fireside, his feet in a tub of water. And lastly pictured is a crooked horizon of demolished buildings. Put it together: poverty, executioner, armor, chilled and earthquake and therewith- may PEACE universally prevail. Combining the primal with the final acrostic yields a Double Acrostic. More dynamic yet is the Zigzag Acrostic where the diagonal(s) spells out your riddle. Young England's February, 1884 issue describes a Pyramid Acrostic, direct from the Nile. In this particular example, the clues are, yes, verbal but could just as well be pictorial if so fashioned. The initials read from the top point to the lower left suggest a part of a
tree, or BRANCH. The finals read from the top point to lower right describe "the terror of village urchins," or BEADLE.

A word square is a puzzle of usually three to six words which when listed one below the other form a block reading exactly the same way whether read left to right or top to bottom. Thus:

```
  evil
  vile
  ills
  less
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would be an answer.

The clues can be given verbally or pictorially according to the puzzle. One pictorial square in Young England, June 1884, not only fills all requirements for the word square, but also, if properly guessed, the upper left to lower right on the diagonal reads the name of a distinguished English landscape painter. Answer? The famed Turner.

The diamond puzzle completes our geometrically shaped rebuses. Likewise must the pictures be correctly guessed and listed one below the other. Strictly speaking, the words themselves should form the shape of a diamond. For as Tom Hood Jr. notes in Excursions into Puzzledom, ..."The consonant is of course only one letter; the second step contains 3; the third 5; the fourth 3; the fifth one..."(p.128). The answer is revealed through the central letters, top to bottom.

An odd puzzle form from Young England's "Puzzledom" of October 1883, is called Picture Transformations. Given are five illustrations and five corresponding verbal instructions. One
must first guess the picture, then follow its verbal instruction. They are: (1) original word; (2) change first letter; (3) change second letter; (4) change third letter; (5) change fourth letter. It looks rather mysterious. The first picture is of clouds and a bird in flight. Answer? SOAR. Picture number two is of a not so ferocious but open-mouthed Lion. Change the first letter and we reach ROAR. The third pictures a wound. Changing the second letter while adhering to the original word gives SCAR. And so on from soar to roar to scar to sour to soap, thus solving the picture enigma.

Nevertheless, the favored picture puzzle of the periodical puzzle page seems to be the old reliable hieroglyphic quiz of picture proverbs, persons, poetic passages, and places (geographic rebus). Yet viewing these 19th century puzzles from a 20th century stance in a time today when puzzling enthusiasm is rare in all but perhaps crossword puzzles, one is amazed at the difficulty of the 19th century rebuses. With clues impossible to decipher and answers most surprising, it is hard to believe they were designed for children. But not only were they designed for children, (although it was quite common for entire families to work together in puzzledom), very often they were invented by children. Magazine letter boxes were stuffed with letters from avid fans criticizing the ease or difficulty of the latest rebuses in "Headwork" or "Puzzledom". Many a pen-pal was made over a rebus dispute. This open airing was especially true in American magazines.
Oliver Optic published a diverting magazine in Boston, 1873. Our Boys and Girls had a tremendous reader participation. The now seemingly old hat custom of awarding prizes was just at this time coming into vogue. Oliver Optic offered monthly $5 bills to the reader sending in the most complete list of correct answers to the "Headwork" puzzles of any one month. Appearing in the January 1873 issue was one full-paged rebus entitled, "The Hunter's Camp." "The invention of young subscriber Albert G. McIntire, of Salem, twelve years of age, who sent us a rude but ingenious drawing, with the request that it might be used if thought worthy. With the assistance of Miss L.B. Humphrey it was placed in shape for engraving, and presented in the January number, with the offer of a prize for its correct solution.... Sixteen hundred and thirty-six solutions were received and carefully examined.... But no complete answer was found. The committee therefore, awards the prize to 'Fred M. Hammett, Newport, R.I.,' he having solved ninety-seven out of one hundred riddles...."

The "Hunter's Camp" consisted of rebuses, letter and picture combinations, of birds, birds most exotic and little known by todays standards as sampled by: 'Plover', 'Pintado', 'Nun Pigeon'. A few went as such: Crow = sea row, Ibis = Eye B Eye S, Razor-bill = razor(theatre)bill, Ostrich = Ooo T rye Ch, and all in a picture of hunters on horseback near a lean-to by the sea. So congratulations to clever Fred and to the "sixteen hundred and thirty-five disappointed puzzlers" the committee hoped "will find
the knowledge of ornithology which they have acquired in their
headwork is a rich compensation for the labor bestowed, as
they have been assured by many correspondents."28

Quite significantly, these years mentioned overlapped
post Civil War days, days of reconstruction. Nothing was left
untouched by this national strife. The magazines mouthed issues
to the young with that mightier pen while the swords of bloodshed
subsided farther South. Likewise were picture puzzles marked
with political consequence. Our Young Folks (remember Willy Wisp),
out of Boston 1865-1873, was naturally Unionist in its New England
role. "Round the Evening Lamp," a "treasury of Charades, Puzzles,
Problems and Funny Things," was its puzzle section. In January
1865's number we find a Roman Numeral game that goes like so:
"100-1-5-1-50. This is what all young people ought to be."
Transposing the Arabic numerals into their Roman meaning we find
the word CIVIL.(p.79). From that issue on, civil was often
implied, but in the context of Civil War.

From June 1865: rearrange the underlined words to make sense
of the paragraph. "Our great leader, Largeness, try us angels -
after putting his veto on the Cry on de Face, has accomplished
more for the good of our country than any man who has been accus-
tomed to say of himself, 'I bias not toil'." And the anagramed
answers? -General Ulysses S. Grant, Confederacy, Abolitionist.(p.418)
And in April 1865, we find a picture rebus with a quite disconcerting
translation: "Canoneers delight in shooting their balls into enemy
Another in May of that year reads long.

"In the cause of Independence our Forefathers sacrificed their lives and fortunes. Let us aim to hand down to latest posterity the priceless heritage of the Union, cemented by their richest blood." (p. 350) Quite a weighty rebus, indeed.

The rebus went everywhere, even so far as to abet advertising. "Heinz's Prize Rebus - our offer - we will send to every person in the U.S. who will mail correct answer to above, one handsome watch charm," just "send to Keystone Pickling and Perserving Works." The sudden popularity of picture puzzle advertising cards (similar in size to the carte de visite and postcards) in turn of the century America as handouts, postcards and mailers, was overwhelming. Even when not advertising, they were chic as postcards themselves as in Frank Huld's _Huld's Riddle Series_, 1904, 1905, 1906. With a rebus on the card's front side, the answer could be found on the upper right hand corner of the back, under the postage stamp in fact. The stamp need be soaked off before the solution is revealed. Quite an ingenious usage for the now age-worn rebus.

The Ebb

But sadly, the 20th century and the wane. "Our Puzzle Department is no more, and we feel confident that our readers do not regret it. We may at some future time be induced to revive it, but we rather think not. The puzzles would overtax the minds of our subscribers, and no answers be the result." 29 The August, 1928
issue offers the last of the picture rebuses in Saint Nicholas' history. A larger format takes over, the puzzle section, "the Riddle Box" continues, but unillustrated, now narrowed to the crossword puzzle page, the next rAge of puzzledom. Magazines exited with the era. Puzzle sections often survived yet were smaller, less provoking, and verbal. Why this dwindling condition? With what replacement? The answers are difficult and mere conjecture. Puzzle vitality dimmed, interest faded, no new pictorial energy was developed. Camera club notes, chess strategies, handicraft articles, fiction and often mathematical problems crowded those pages once reserved for rebus debates. Crossword puzzles now captivated the puzzling audience. No longer were 20th century persons sitting "Round the Evening Lamp" en famille. The fireside amusements and parlour fun on cold winter eves with the relatives seemed to slow, now replaced somewhat by the media of radio and later television. Where went those close family gatherings around model building, reading aloud, puzzles and games? With the arrival of this new century came a new mode of living. Puzzle books, literature, magazines and games were labeled as to a certain age group, thus causing a plunge in the level of sophistication needed in a puzzle simultaneously pleasing all ages. The National Puzzler's League proposed that "because of the high costs of production and printing, this form (rebus) of the puzzle is not being used today in modern puzzledom." Perhaps that was true, yet not the entire story. Demand and whim pad puzzledom
with its puzzle types, just why and when is uncertain. But the illustrated puzzle fell aside and puzzledom in general deteriorated. The fervor is just not present as once was. Of course we chance upon excellent puzzle books, but few and far between. We find rebus letters and puzzles in today's paperback, newsprint puzzle series, but well removed from Cole's "Family Amuser" in sentiment and worth.

Yet, isolated publications must be noted. The Sunny Yellow Puzzle Book, 1931, is for the nine to twelve years olds and is a delightful selection of all types of verbal and pictorial puzzles. Otto Zoff's collection of Riddles Around the World borrows from the hieroglyphic bible style and places the puzzling riddles into part word, part picture sentences. The Quiz Book by Leokum, 1968, contains math and logic problems including several spatial rebuses. "(can) + A = Can Add A." Picture crossword puzzles are offered in many newspapers and book collections today. One series from London and Glasgow entitled Pocket Picture Crosswords, 1972, revives many of the rebus forms as well as presenting this new one. Picture crosswords are numbered pictures to be translated into words and placed in their proper boxes. There are picture squares, "pair the words to make four new words" rebuses, pictorial initial acrostics, add and subtract rebus forms and more. Paperback, pocket-sized, primarily for boys and girls, it is an exceedingly good venture towards a pictorial pick-me-up, and perhaps, revival?

An interesting addition to illustration comes of course from
photography. Not meant as a rebus but definitely fitting its dimensions is a photo found in Popular Science magazine, February 1946, as a photo charade. It reads, "What common expression does it represent?" The picture is of a little boy shaving. Answer? "Just a little shaver." Two follow-ups in this direction are current. A recent issue of Boy's Life, (April 1973, p.6), contained a special feature of photographic rebuses by Alfred Gescheidt. Several unrelated picture puzzles share one page. A paper bag is double exposed with a sleeping face equaling a 'sleeping bag.' A half fish, half cat means 'catfish' and so on. Your author, alias Rachel Quizwit, is fast at work on a photographic picture puzzle book running a gammit of picture mazes to rebuses, and hopes for a reawakening of picture puzzledom as its one-hundred years of respite is soon coming to a close.

Never to be passed by is our 20th century 'nanny', the television. Yes, there the rebus still riddles. New York's Channel Four offers the game of Concentration. Milton Bradley offers its facsimile in board game. "Each player tries to uncover matching pairs of valuable prize or gift cards, which are removed from the Concentration Board and put on his rack. As the cards are taken away, parts of a hidden "Rebus" or word puzzle appear. There is a roll of 60 different puzzles in the Rolomatic Puzzle Changer."\(^3\) Guess the rebus and win the game. Matching numbers give you prizes, correctly guessed picture puzzles let you take them home. It's hieroglyphs in technicolor and motion. From stone and seals, to
scripture and screen, I introduce that obtained kiss,
returned again.
II. There's A Topsy-Turvy Hidden in my Optical Illusion

When Bertram Bowles fell off the dock,
so loud did he shout,
and hoisted Bertram out.

That Clarence Cowles leaped o'er the edge

A tale of utter woe turned bright? One fine samaritan
assisting a poor drowned soul? Sorry, no- it's but a Freudian
dream. Bertram Bowles is Clarence Cowles. He first falls in
and simultaneously hoists out. A puzzling pictorial analysis
you groan? Well, it really is just Peter Newell's incredibly
ingenious Topsy and Turvy, drawn from the hand of this "turn-
of-the-century" artist. The topsy-turvy is one of the greatest
and most profound of all puzzledom's picture puzzles. The
pictorial double entendre with its, by definition, two reversible
drawings in one picture, creates an amazing sense of intrigue
and narration. "Turn to any page in the book; the drawing you see
will have a caption beneath it. Then, turn the book upside down
and a magical transformation takes place: another picture emerges
from the page and the tale-in-verse is completed by a new caption."
And whereas so many other topsy-turvyists simplify and dilute this intrigue, Newell continually gives the puzzler a mystifying delight, even a bit of a shock. It takes several moments for one's eyes to acclimate to the reverse design, several seconds to perceive the new image. With the addition of verse, the topsy-turvys become one continuing drama. "The Hunter found two bear-cubs and took them from their cave, but when the mother bear returned, he fled his life to save." (p.39)

E.W. Cole, not to miss a trick, added topsy-turvys to his first Unique Picture Book. They were not of the Newell complexity, yet interesting and difficult. "Here is the monkey, where is the owl?" "Here is the cat. Where are the rats?" In, "Here is the lion. Where is the lamb? It could be seen a few minutes ago." I've yet to locate that poor ewe. Perhaps it's but a joke on us and the lamb's remains just linger as lines around the lion's chops!

Demorest's Young America, September 1873, presents an evil pageant of wizard turned monster in a topsy-turvy involving elixirs of life, the two of clubs, spades, hearts, and an ace of diamonds. Frequently Demorest's employed artful topsy-turvy buffs to don the magazine's pages with peculiarly delighting puzzles.

Still more grotesque and quite confusing in verse, and reverse, is OHO! by Laurence and Rex Whistler, 1946. Proudly they make "bold to announce that OHO is unique among books for it has no front or back, or rather two of each; so the reader is enabled to enter the Whistler Brother's Gallery in either
direction..." (cover) and so too with their ridiculous illustrations.

Hidden Pictures

The Canadian one dollar bill portrays the Royal Queen Elizabeth. But the dollar one beholds today is not of the original 1954, Ottawa printing. It seems that upon the dollar's release, someone spotted a Devil hidden in Queen Elizabeth's coiffure. Word leaked and everyone noticed. The Devil in Queen Elizabeth! The horror of it. The bill was taken out of circulation and re-etched. Now the Queen, with innocent coif, reigns once again.

December 1904, Strand Magazine listed a real curiosity but was unfortunately not very informative about its find. A Servian stamp portraying two heads of state when held upside down, reveals the face of murdered King Alexander with saber wound over his left eye. Gasp! Whether a created puzzle or an unintended puzzle of life, the seeker searches and finds the most bizarre of hallucinations, and, as is known, can never regain sight of the first unadulterated image. The hidden picture puzzle is the near side-kick of the topsy-turvy. With pictures tucked out of sight within pictures, these challenging visual dilemmas become quite enticing as picture puzzles.

Demorest's July 1873 number's "Facial Puzzle Picture" is an odd grotesquerie called, "Beauty reclining on masks and faces: 30 representations of the Human Features, after Lavater." Lavater being the founder of the science of physiognomy. The illustration is something of an Ingres Odalesque lounging over the illustrated
thoughts of Bosch and Gogol. Here the puzzle is to locate the host of hidden human features in this design.

Cole was a great fan of hidden pictures. Most all of the sixteen pages of "Picture Puzzle Land" in the Funny Picture Book consist of just that. "Here is the Nurse looking for the patient. Find him out."(v.I., p.129) And lo- surprisingly the patient is strapped to the Nurse's back. "The embarrassment of the Cook. Where is the Rabbit?"(p.128) Ah! It's found in the Chef's hat.

"Attack on a United States Mail Coach by Indians. Puzzle- find the Cowboys."(p.135) And we spot them scattered across the plains. Or the grim: "The Falls of Niagara. Puzzle- find Captain Webb."(p.137)

The Captain Webb of English swimmer's fame, who swam the English Channel but, poor man, he drowned in an attempt to swim the rapids below Niagara Falls. We find him here immortalized into rock, as were the fellows of Mt. Rushmore.

Just as the rebus found its way into commercial enterprise, so too with hidden pictures and topsy-turvys. Prang publications distributed a line of Victorian Album cards as it was then fashionable to include them in one's scrap book of 19th century fillers. Of postcard size, they were decorated on one side with the topsy-turvy or hidden picture. Supposedly simply momentos, they were pasted in for amusement.

Other cards of similar size were of animals hidden in forests, people in trees. An open space was left for a shop owner's stamped advertising imprint. He could then send it off to customers as a
public relations gesture. One card in Thomas Ransom's collection dates from circa 1880 and is for Carter's Little Liverpills. The front is of hidden pictures while the back is filled with product propaganda. One for malt bitters is likewise.

An interesting variation on the hidden picture puzzle is what's known as camouflage. Lines, scribbles, doodles mask over and blend with the hidden objects in question. Cole's Funny Picture Book No. 3, has a full page of such camouflage where there are no less than sixty-five objects concealed. (p. 128)

In 1961, the television show Camouflage was conceived. Children could buy their own boxed board game of it from Milton Bradley. The Bradley directions are as follows:

The Object of the Game - as seen on T.V. - is to find an Object which is CAMOUFLAGED under transparent Overlays. Money prizes are given to the player who finds the Object first. The amount of prize money is larger with 5 Overlays, than with some of them removed. So the QUICKER a player finds the Object, the more money he Wins! 4

Also enclosed is a large Blue Vinyl Screen to be placed over your T.V. set's window. As the Camouflage game was aired, the home viewer could trace the hidden objects on his vinyl and compete with the T.V. contestants. Supplied are crayons and a felt eraser. Camouflage uniquely offered true audience participation in picture puzzling for millions of viewers.

A 1973 camouflage hot off the press is the children's book, Find the Cat by Elaine Livermore and illustrated with endless line drawings. Horn Book reviews it in their August 1973 issue and first
quotes from Livermore's book; "...the cat hides the bone. The
dog looks for the bone. ...The cat gets away. The dog looks for
the cat. Can you find the cat?" and critiques: "Children will
chortle with the pleasure of discovery as they pounce upon the
cat maddeningly hidden in the linear patterns of furniture,
clothing, trees, flowers and a host of other familiar - yet
suddenly baffling - objects."\(^5\)

Monthly, for decades, publishers such as Western Publications,
Racine, Wisconsin; Playmore Inc., N.Y.; Doubleday and Co., N.J.,
have published approximately twenty variations of children's activity
books filled with mainly unsophisticated rebuses, hidden pictures,
coloring pages, cutouts and mazes. They are throw-away extensions of
earlier hard-back interesting puzzlebooks such as the above mentioned
Sunny Yellow Puzzle Book. Today's throw-away activity books are
still amusing to their age groups but are simply illustrated to
suit even simpler ideas. They lack the dynamic that for example,
Brian Wildsmith has recently shown in Puzzles. Large in format,
it contains the same wondrous color and collage art found in other
Wildsmith creations. Although primarily designed for children, no
adult would reveal hot blushes if found in his hands. Puzzles, as
do the activity books today, offers tremendous variation in puzzles.
"How many animals can you see in this picture? There is something
strange about this Leopard- can you see what it is? Can you find
the nest that has only one egg in it?"\(^6\) Wildsmith's is an enthu-
siastic example showing that all may be alive and well in puzzledom,
yet.
Most exciting about these puzzle books whether it be Puzzles or Playmore Inc.'s Fun Day book throw-away, is that above mentioned cornucopia of diversity. The Playmore publication offers a typical picture maze called "Dock the Boat." A boat floats in the upper left, a dock in the lower right and thirteen rows of divided waves swim in the intervening area. One must help the boat find its way through the space in the waves. It is a pictorial labyrinth, the straight lines now merely curved with connotation. Many such books boast the age old detail game "Which one is different?" or "Which two pilots are twins?" Other old favorites are the dot-to-dots and 'Find at least seven things in this picture beginning with the letter T,' 'This odd animal is made up of five different animals. Can you guess them?', 'Find at least twelve things wrong with this picture.' And the list reads on.

Optical Illusion

"The fish were bigger than our heads," they vowed- "Yes, twice as wide," (pictured are three gents with wisps of goatees, wide-eyed and deep browed, hair akimbo). "Here are the fish they didn't catch, and now you may decide." Turn round those fine gents and behold three cagey fish. Ah. The mendacity of those men; the fish bigger than their heads, indeed! No, there is no optical illusion here, the heads and fish are equal in size. It is of course, Peter Newell's doing and all three heads and fish are each other and themselves. Those gents obviously had some
grandiose optical misunderstanding. Can your eye be tricked and have it not be somewhat of a picture puzzle? Which bowl of ice cream is larger? "Is this hat taller than its base is wide? Are these steps rightside up... or are they upside down? Look at the middle tunnel. Where does it go?"

One of the greatest of all who ever mastered illusion was the graphic artist, M.C. Escher. Born in Holland, studied throughout Europe, he became a master craftsman of the woodcut and engraving. With this craft, he explored the enigmas of optical illusions in sketches of fantasy and riddle. "Our eyes are accustomed to fixing upon a specific object. The moment this happens everything round about becomes reduced to background."

Escher riddles us by incorporating several backgrounds around several specific objects and our eyes need adjust and readjust time and again. Another World is a 1947 engraving (wood) demonstrating the visually riddled voyage Escher takes us on. He writes of it:

The interior of a cube-shaped building. Openings in the five visible walls give views of three different landscapes. Each plane of the building, which unites nadir, horizon and zenith, has a three-fold function. The rear plane in the centre serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling so far as the view up to towards the starry sky is concerned.

The result is an interwoven man's, bird's and worm's eye view. The illusion is phenomenal and takes time understanding the complex planar confusions. Listed under Escher's category of "Impossible Buildings," he writes of his Ascending and Descending lithograph, 1960:
A rectangular inner courtyard is bounded by a building that is roofed in by an never-ending stairway. The inhabitants of these living quarters would appear to be monks... Perhaps it is their ritual duty to climb those stairs for a few hours each day. It would seem that when they get tired they are allowed to turn about and go downstairs instead of up. Yet both directions are equally useless.12

Depending on your view, the stairs optically appear on an ascent; switch your gaze and down they tread. Escher is a genius with these nonplussed perspectives. Although inadvertently a picture puzzler by profession (in the manner of the others), he must be included for his explorations are indeed, picture puzzles of the highest complexity.
III. What the Jigsaw Saw

The notorious jigsaw puzzle has trespassed and absorbed many of the other picture puzzle forms into its own game form for fun and profit. We once spoke of Palatino and his "sonetti figurati" and denied Tringham his invention of the hieroglyphic epistle. A short while after that same letter series, Richard Carpenter's creed, The Belief, was published in hieroglyphics (London, 1790) as a jigsaw puzzle. Thirty-three words are substituted by small pictures. The box label reads, "Religious Amusements, The Belief in Hieroglyphics, elegantly Engraved from Designs New and Curiously Dissected for the instruction and entertainment of younger minds." Again in 1790, Carpenter's Lord's Prayer was similarly produced as entertainment a la moral truth (be that possible) in dissected hieroglyphics. Similar in format, jigsaw rebus, was J. Wallis' puzzle based on a text by Ben Franklin called, "The Art of Making Money Plenty in Everyman's Pocket." The puzzle was dated November 10th, 1791 and hand-colored. Even years earlier, the indomitable Wallis had produced another great puzzle of wit, Before and After Marriage, a topsy-turvy puzzle of pessimism.
Once the pieces are arranged, one happily views a man and his wife all amile. Don't look now but when turned around upside down, the smiles vanish and the After is but dark frowns.  

The usual jigsaw puzzle illustrated with photographs, paintings, and drawings are as much picture puzzles as the combined forms. Although initially an adult entertainment, children's interest soon demanded attention and a market was made available for their games as well. The first jigsaws were dissected maps, but as to the ingenious inventor, it is widely in dispute. J. Wallis produced a **Chronological Tables of History for Instruction of Youth** puzzle. Wm. Spooner used trades and manufacturers as his main subjects. These came along side the Bible themes and pence-table dissections. Oddly enough, Mrs. Linda Hannas, a jigsaw collector and known authority, comments how, "it is a strange fact that nearly all the early anonymous puzzles, say before 1800, are of non-didactic subjects. No maps, no historical tables, no education through joy. Just joy, plain and simple; domestic scenes, military parades, exciting happenings - those were the subjects."  

And jigsaw content continued in its multitudinous directions through time from genealogies to mathematics, fairy tale scenes to Robinson Crusoe escapades, nature scenes to Jackson Pollack drippings. The craze for jigsaw puzzles has continued to exist and has made room for many variations on the puzzle's main theme. 

Block puzzles are "double sided, usually about $\frac{1}{2}$" thick and cut into equal rectangular blocks. These small blocks often
had an everyday object pictured on one side, with its initial letter on the other." The Premier, an anonymously published puzzle 4½ inches square was cut into sixteen small squares. When fitted together, one side bore the portrait of Disraeli directly printed on the dissected wood, the other side read, "The Beaconfield."5

Picture cubes are squared block puzzles; each of the six sides carries a picture. Probably first conceived in the 1840’s, they were used both as picture puzzles and building blocks. G.F. Crunchley, circa 1860, created Geographical Cubes consisting of sixty-three cubes forming six different maps. He wrote, "Needs a great deal of time and patience to sort out and assemble."6 And one can imagine it did. The Osborne Collection, Toronto, houses a beautiful picture cube puzzle offering six such dissected puzzles. Entitled My Mother, it is perhaps from an illustration of Ann (Taylor) Gilbert’s poem by that name. The lid is inscribed, "from Grandpa, 1871." Each puzzle shows "My Mother" involved in varying activities.

The most difficult puzzle in Mrs. Hannas’ collection is The Chantécler Series of Pocket Jigsaw Puzzles. She writes: "It was probably made in the second decade of this century and consists of a number of small, finely cut pieces of mahogany which look, at first sight, like pieces of a dissected puzzle turned over so that the picture is hidden. However, there are no straight-edged border pieces to start putting together first."
Furthermore, since there is no key picture there is no way of telling what shape it should make up into. ...The many small pieces were at last transformed into the silhouette of a collie dog somewhat fore-shortened."

Of similar frustrations is a very recent Milton Bradley puzzle called Gradual Despair; a solid color jigsaw puzzle of irregularly sized pieces. The answer is not to be looked at—but gradually. The idea is to fit together the pieces so that the inside space be left empty, and the shape formed by this empty space will reveal the puzzle's solution. In other words, the pieces fit around, forming an outline. The answer sheet is teasingly arranged by clues. If in despair, clue number one offers initial hints to set the puzzle in action. Stumped? Clue number two adds a slight suggestion, and so on. It's really quite outrageous. The Gradual Despair in the Ransom Collection has the inner space forming, of all things, a baseball player at bat. Rumor tells it that this product's line has since been discontinued as anent to mental cruelty.

And advertisements, can they not take form in any media? Hood's Rainy Day and Balloon Puzzles, 1891, is a thirty-four piece, two-sided jigsaw puzzle; one side in color, the other in but blue and white. The product? Why it's delicious Hood's Sasparilla, of course.

A commercially popular product in the last score of years has been the do-it-yourself of you, yourself, jigsaw puzzle. One just
sends a portrait to a special outfit who then reproduces it onto a jigsaw card. Once returned, it may be broken into pieces and sent on to a friend, foe, mother or lover. Postcards and some stationery are often similarly perforated, awaiting their felt-tip messages, soon to be split into pieces and mailed away as cryptic epistles.

Disappearing Puzzles

Shifting away from such dissection, we arrive at something unlike the jigsaw, yet requiring puzzle piecing to solve the game. Now you see it, now you don't. With legerdemain, here are presented three games of disappearance. The Magic Egg Puzzle, 1880, consists of four pieces of printed cardboard fitting together in a rectangle. It illustrates several hens, nests and eggs. Rotate the pieces and the number of eggs changes. Remix, and again the number differs. The board comes as a whole, perforated, with instructions: "Cut on the lines and with four pieces produce either 6, 7, 8, 10, 11 or 12 eggs." It is most entangling.

A second, quite famous example, by the quite famous American puzzler, Sam Loyd, is the Get Off the Earth Puzzle, published July 14, 1896. A flat globe of the earth is attached to a square board. Chinamen walk round the planet on its outer edge, sometimes crossing from the round plane to the square plane behind. Count the number of men and rotate the earth's wheel. Count again. One is missing and decidedly, must have dropped off the face of the earth. He can not be accounted for. Turn back and lo- he has returned. Now
can he be accounted for? This, unlike the gradual despairing process, can be soon grasped with clever perception.

*The Vanishing Leprechaun* 1968, brings the form of the magic eggs and the ideas of both of these puzzles up to date. Break along the perforated lines and obtain four pieces of a rectangle. Switch around, ..."Which one Vanishes? Where does he go? When he comes back, where has he been? Will anyone ever solve this mystery?"9
This is a sum up title for a few intriguing picture games, far fetched as direct picture puzzles, but quite fetching enough as visual game extensions to be noted in passing.

Advertising cards again? Yes, there is a wonderful one to mention. From the 1890's: Remember that aching, ill feeling? Here's a Saturday night, once a week remedy. How do you feel? Shown is a sick woman couched miserably with eyes shut. Hold the card to the light and lo- her eyes open gloriously wide with health. And a sign advertising the lifesaving remedy shines through. Some particularly potent potions even help dogs to open their eyes along with their mistresses on these miracle medicine cards.

Demorest's Young America adapted the technique of the Diorama to its pages. Originally invented by L. Daguerre and C. Bouton for the stage (France, ca.1820), the Diorama was a thin fabric painted on both sides with naturalistic scenes. Lighting from above, moving slowly down the back, transformed one scene into the next effecting the sensation of movement in three dimensions. The magazine presented monthly its own style of 'diorama.' October 1873,
Dioramic Pictures #10: "Extinct Volcanoes and Volcanic Eruptions," offered a view of an erupting volcano on one side of the page, and a similar view but now extinct, on the flip side. The reader is directed to color each side: "the daylight view with a tint of yellow ochre, very thin, when this is quite dry, tint the sky and the lighter shadows on the hills with ultr marine blue. ...For the Dioramic effect, which represents the volcanic eruption, color the columns of flame bright chrome yellow, overwhich,when quite dry, work bright scarlet lake." Thus, one side is colored extinct and the other erupting. Hold to the light, tilt back and forth and watch extinct erupt and erupt, extinct. It was a fabulous visual game to not only make, but to behold. Another issue, December 1873, showed the New York Post Office by day with crowded streets and at night with empty ones. The January 1873 Diorama was designed to be a representation of the landing of Columbus by sunrise, changing to a scene by moonlight when held to a strong light. This same January number offers a helpful article. "Directions for working and coloring miniature Diorama" which advises on the how-to of building a diorama box with a rotating roller so that many scenes may be continuously unrolled. It further advises as to the art of using transparent colors. All in all, it was certainly an occupying visual amusement for everyone.

A picture game interesting to me only because of its popularity and my curiosity as to why it has always remained so popular, is the pictorial memory game. Similar to the T.V. game Concentration in
its first part of gift guessing, these games found in activity books
display a series of objects. Someone memorizes them, or tries to,
and the book is removed. Now, the same someone lists each of the
objects remembered and tests her memory. A recent variation of this
sport is called, Snapshot by Parker Bros., a photographic memory
game. "Gather your friends together for a lot of fun, and put them
to the test. Spread out any 15 pictures face up. Quick... give
them all a good hard look... Now, turn them all over, shuffle them
around and take out 3 cards without peeking at them, turn the remain-
ing 12 face up. OK... Which 3 pictures are missing?... the Lady
Weight Lifter?... the Keystone Cops? Guess first and you're the
winner. Get the picture?"2

Another far fetched picture occupation, fun most likely for
only the youngsters, is the stick-the-stamps-in-the-square type
stamp book. Related to stamp collecting itself, it arrived on the
scene early in this century. One of the earliest of these is
Stampkraft 6 Favorite Stories, 1916. The introduction reveals that
"the Stampkraft method of developing a child's mind through the
means of 'fitting the picture to the story' has received universal
endorsement.... This envelope contains 72 Stampkraft Poster Stamps
to illustrate the stories of this book. Each stamp is gummed.
Place the stamps on the blank spaces corresponding with the stories."3
Three of the favorites included are: Cinderella, Robinson Crusoe
and Puss and Boots.

Today, in the 70's, Golden Press, among others, has gone
wild with this concept. Almost every life topic is illustrated in this manner from Cats to Indians to Earth and Ecology. The latter is the book with which I am most intrigued. The principle comes straight from Stampkraft. "This book tells the story of Earth, the planet we live on.... You will read about air and water and soil and why they must be cleaned of pollution." This book signifies somewhat a return in puzzle/game books on a micro scale to Our Young Folks civil war rebuses and scriptural hieroglyphics; current event aspects mostly ignored in this century's puzzledom. Not that I advocate the rod with my rebus, but the occasional presence of reality through puzzledom seems preferable to the extreme either/or we have experienced since the beginning of picture puzzle history.

From Kellogg cereals of Battlecreek, Michigan comes Funny Jungleland moving pictures, 1909. And from R. Ackerman, 1819, comes the Changeable Ladies and Changeable Gentlemen. These are but two contrasting games of the metamorphosis genre; endless changes of flap flipping entertainment. Jungleland unfolds to three pages. Two rows of crazily costumed animals stand poised on each page ready to begin. Six moveable flaps of other jungle animals are divided: heads separate from the trunks which are separate from the feet and legs. All six fly back and forth over the stationary three panels and numerous combinations of these ridiculous and amusing animals can be formed. Changeable Ladies and Changeable Gentlemen is a game now rare and quite in demand. Two small boxes, approximately
three inches by four inches, contain twenty-eight hand-colored heads. All are mounted on card and dissected in thirds above and below the nose. Combining the face parts yields hours of amusing physiognomy.\(^5\)

A variation is \textit{Shufflebook}. "104 durable, wipe-clean pages. 104 sets of words from the child's speaking vocabulary including the numbers 1-9." Each page is joyously illustrated. "There are over a million stories in this box. Shuffle the pages, lay them down and make your own story happen."\(^6\)

As diverse as the above contents and formats may be, this game form of infinite invention has entertained children and adults alike, for centuries.

Now that we are in motion with flying flaps and such, a few more visual amusements must be mentioned. Take a small piece of card. On one side draw a horse, on the other, a rider. Poke holes on both ends, inserting a string from each. Pull the strings taut and whirl them through your fingers. The card will twirl and the images blend. Watch closely as the rider rides the horse. It's a thaumatrope, a humorous and potentially do-it-yourself device demonstrating the persistance of vision. The Ransom Collection claims several thaumatropes distributed as advertising gimmicks for the Consolidated Cigarette Co. of New York City. Thaumatropes of fencers dueling and pool players billiarding were found in the cigarette packages as premiums.

When two pictures are quite near, though not touching, a
large postcard can be placed between the two. Bend a head, nose touching the paper's edge and stare down on the picture for several moments. What can be seen? Again a blend. If there be a bird and a cage, the bird will enter the cage. If there be a rhinoceros and a scale, the rhino will walk backwards onto the scale and the weight indicator will change. A venerable feat only to be improved upon in the toy world by zoetropes and phenakistoscopes which are well known and need not be here discussed.

Finale

And so it is: a smattering, a mere taste of what is and has been in store for puzzldom. We view forms that continually renew themselves, some out dated and now drab. We find potential puzzle areas in television, photography, film, in new plastics and modes of printing, in toys. we see the rise and fall of puzzledom furor, the occasional genius eccentric who sets all astir, the fleecing of puzzles by ad men for product promotion. Historically, we have viewed cultural changes and the resulting transformations in puzzling. Social pastimes mutate one generation to the next; what caught the eye and energy of the 17th century name illustrator became insignificant to the 19th century rebus contester. Family game gatherings gave way to today's stamp pasteing loner of twelve years age. As we neared the invention of the cinema, picture puzzles expanded into three dimensional toys, and soonafter found their way onto the film itself. Children's television is just now
producing exciting animated visual/verbal puzzles. This occurs at a time when magazines are a mediocre lot, some attempting unsuccessfully a return to St. Nicholas style, others choosing to remain status quo with the '50s era. It is a time when television appears to be the educator and companion of our children. And despite the wane in this century's puzzledom, optimistically we feel the infinite possibilities of puzzles yet to be created and enjoyed, as infinite as the mind's inventions, society's demands and resulting social acceptance.

Certainly, one also sees in art and in the everyday, many inadvertant puzzles and puzzlers. Artists such as Dali and Magritte play constant tricks of hidden pictures, and to say the least, what's odd with these scenes. Yet they and other surrealists give expression to puzzledom in obviously differing cerebral wavelengths. Likewise, with the photographic posers of Ken Josephson, the photo-sculpture objects of Robert Heinecken (i.e. Figure Sections/Beach 1966), the pop cartoons of Lichtenstein, the labyrinth of Chartres Cathedral, the new pre-fab modular housing dissected only to be reorganized as a 3-d jigsaw. All are far from Tom Hood, Garrett Dews and J. Wallis, yet just on the other side of the mirror. For one is as Bertram Bowles, the other as Clarence Cowles. They are one and the same yet of two names and of two separate realities.
Addendum: Rachel Quizwit's *Picture Puzzledom* and Photography

Rachel Quizwit's *Picture Puzzledom and Activity Book*, being the first photographic work/funbook of its type, is the product of many months of puzzle conjuring, darkroom drawing and open air collaging of photographic forms and figures. As witnessed in the above fifty pages, it follows a definite historical tradition and attempts to revitalize that 20th century languor in puzzling appreciation. This does not imply a reach into the bag of nostalgia, but implies a new energy and relevance to this continuing form. The funbook accepts puzzles as valuable and joyous excercises and offers new photographic concepts to the areas of fine art photography, illustration and workbook design. The photograph enters territory hitherto unexplored by that medium; explored previously only by pen and ink, watercolors and the like.

It is not particularly odd that the apex of picture puzzledom was reached in the second half of the 19th century when puzzling of any sort was popular, when times were literary and families somewhat closeknit. Today, our times stress the loss of family stitches, a society restless and mobile (puzzles for car rides, activities for plane trips) and one not quite so literary. Yet, we of this
era are more visually intune than ever before. With the advent and popularity of films, cameras, television, we are daily saturated with visuals. Nevertheless, with puzzles the craze then, and pictures ubiquitous now, the two together have not yet successfully engaged in the sense of intended picture puzzle in this century.

Yet, in the art of the surrealists, pop and op artists, puzzles are pivotal, essential for the final effect. And in photography, we find the mainly somber perusal of people, events and scenery in 19th century portraits, documentaries and landscapes somewhat discarded as a viable approach to our 20th century worldview. Rather, we photograph mysteries: Minor White's organic enigmas to Wessel's conspiring juxtapositions, Baltz's tract house secrets to those of Arbus freaks, the blatant puzzle serials of Michals (i.e. giant in miniature bathroom sequence) to the mysteries of holograms, Friedlander's visual self-analyses to Gibson's tranquilized Somnambulist and Josephson's coy, clever postcards (i.e. card of ship on ocean superimposed in person on actual ocean).... Our world is filled with intrigue, psychical sciences, bold contrasts, questions of outer space and inner sanity, puzzles all.

But not of the intended for puzzling puzzle forms found in Quizwit's photo workbook for ages children and up. The framework and intention here is changed. In my work I am a photographer, an illustrator and a puzzle buff. The land I roam is somewhere between the mystery photographers and the land of children's illustrators. My previous work has always contained puzzles, mostly personal and
towards surrealism. This recent effort turned a corner. The idea was to strip away much of this too personalized vocabulary and enter the realm of the illustrative. To strip away the background space of photographs, to remove the unnecessary parts of images, to plan a puzzle in advance with the intention of entertaining and involving a multi-leveled audience (mainly for the older child). To make puzzles that were lucid, exciting and challenging, combining verbal and visual skills and demanding those skills be utilized and enjoyed.

To create an atmosphere of participation was another of my goals. The camera today is as the crayon of my childhood. Why not create books where children can participate with their own cameras as well as with their crayons? Why not create with collage and cut and paste and invent with this tool? Photography was my tool and photography was made use of. Several of the pages require photographic collage in return (i.e. paste in your own photo experiments with shadows. Or- here is a mime sitting and eating what? on what?) The pictures are incomplete and need be completed with photos, or if necessary, drawings. Thus I extend the medium to the reader. I present a gestalt. To understand my pattern and its content, you must enter its domain. I offer half. The viewer must offer hers and work with the page. For example, there is a repetition of animals called "Okapi Stampede." It's a maze. The participant must read the directions and step through the maze herself in order to find the interest, meaning and order of the page.
This is very important. It is what every photographer wishes to demand of his audience: participation and involvement. A puzzle obviously demands this to the utmost. So too with works of other photographers but often the audience does not know or appreciate this wish. Often the viewer does not know how to respond to photographs, how to search them. Perhaps what will eventually be learned is how to explore that which is not so directly put as question/answer. Perhaps a sense of concentration and involvement could be developed when looking at art, let alone everyday situations and landscapes.

Puzzles are a cerebral challenge and visual pleasure. The sport is in the challenge-frustration-accomplishment. A puzzle need not be didactic in its message yet should not be so fatuous as to overcompensate for fear of such pedagogy. No matter the content, most good puzzles utilize many skills and stretch the mind. Historic puzzles as found during the Civil War indeed add dimension to the whole. Yet this is not a requirement for good puzzles. Often as in the rebus, there are inherent limitations both culturally and linguistically. But this is expected and not detrimental. We today, could not possibly understand Beeton's "Lunes" but that does not make them of negative value.

My original theories for possibilities in creative photographic illustration in children's books and puzzles has been reinforced by this project. Each puzzle type used raises many questions and directions for its further usage, especially in relation to
photography. I use the photograph rather than a drawing. If one studies each of the puzzles, subtracting the photography (replacing it with pen and ink sketches) the loss is apparent. The realism of a photo cut-out used in fantasy scapes is most powerful. It touches on a surreal quality ideal for fantasy. The truthfulness of the photo makes the illustration rather abstract and curious. A tension is created. We know the Pan growing in the garden rebus is an actual kitchen frying pan. But here it is transpotted, walking on its handle. Where pen and ink sketches are drawn of fantasy, it is that closeness to life once removed that makes the photo collage so interesting.

Several suggested directions for further work lead to new ideas in activity/participation selections, further use of live models, continuation of optical games (i.e. "Optico Rhino") using more sequential and thematic material, continuing along the illustrative lines of the garden rebus in creation of entire scenarios rather than isolated puzzles on a page, a greater development of hidden pictures and larger use of color.

The historical research has inspired this visual presentation and prompted future projects of this sort. I no longer feel in the mainstream of photography but straddle several streams and the large input from each makes the work that much more exciting, viable, diverse. Little of the historic research deals with photography for little has been done with it in this area. My picture puzzles and activities will be adding to the continuum of picture puzzle history as my work further develops in the sense of both puzzles and photography and their merger.
FOOTNOTES

Chapter I


2. W. A. Clouston, Hieroglyphic Bibles (Glasgow: David Bryce and Son, 1894), p. 254.


4. Editor, "Our Letter Box," Our Young Folks, April 1869, p. 271.


7. Ibid., p. 273.


10. Loc. cit.

11. Ibid., p. 266.

12. Ibid., p. 270.

13. Ibid., p. 272.


15. Ibid., p. 275.

16. Ibid., p. 258.

17. Ibid., p. 260.

18. Ibid., p. 262-263.
Chapter II


2 Ibid., backcover.


11Ibid., p. 15.

12Ibid., p. 16.

Chapter III


2Ibid., illus. no. 14.


4Hannas, The English Jigsaw Puzzle, p. 75.

5Loc. cit.

6Loc. cit.


Chapter IV
1."Extinct Volcanoes and Volcanic Eruptions," Demorest's Young America, October 1873.


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*Saint Nicholas.* NY, November 1873-November 1874, November 1916-January 1917, January-December 1924.

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*Strand Magazine,* NY, December 1904.


*Young England*. London, October 1883, February-September 1884.

And so:

My first is called bad or good,
   May pleasure or offend ye;
My 2nd is in a thirsty mood,
   May very much befriend ye.
My whole tho term'd a 'cruel word',
   May yet appear a kind one;
It often may with joy be heard,
   With tears may often blind one.

Answer?   -FAREWELL

(Peregrine Puzzlebrains,
   Vase of Fancy, 1806)
RACHEL QUIZWIT'S
PUZZLEDOM

INCLUDING A PLETHORA OF WORD GAMES,
REBUSES, PICTURE RIDDLES TO STUMP A TREE.

30 feet of puzzling pleasure.

(alias Jane Wattenberg)
1973
1. Step this way.............
   (into Rachel Quizwit's Puzzledom)

2.- 11. This is a Neighborhood of Friends.
   Lift the window flaps and puzzle out the names of those who live here.
   
   2. Cora
   3. Esau
   4. Max
   5. Paul
   6. Theodore
   7. Dorothy
   8. Cecilia
   9. Mabel
  10. Rachel
  11. Caroline

12. DOUBLE ACROSTIC
   When the 6 objects pictured are correctly guessed and their names written one below another, the 1st(initial) letters and the last(final) letters will spell the name of a quite memorable flower.

   Can you guess it?
   

   Forget-me-knots. FORGET-ME KNOTS

13. DIAMOND PUZZLE
   Correctly guess the pictures, listing them one below another. Read down the middleletters and you'll discover a most curious affliction we all jump with from time to time.

   H
   MIT
   LOCKS
   PEACOCK
   TRUCK
   APE
   S

14. The Bear Facts
   including a page of odd facts and informative tidbits. from Ripley's to Guiness.

15. Hello. I'm FLORA. And I'm DORA. The golden FLOSTRICHAMINGOS from Zanzibarachacha.

   Can you guess what combination of birds we are?

   There's plenty of room around us and we would love
to meet some new fine feathers for our flock. Could you draw a few more bird brain concoctions for us to meet?

16. WILL THESE TWO HANDS SHAKE IN FRIENDSHIP?

It all depends on you.

Stand a postcard between the right and left hands. Bend your head over the card, nose touching the paper's edge. Stare down for a few seconds and watch what happens.

17. From the Late Afternoon Shadows

Did you ever notice your shadow and how you can change its shape by letting it fall on an uneven surface, on textured grass, against a wall? Photograph your shadow, or a friend's or your pet's, anybody's. Paste it in and add your shadow to the shadow boxes.

18. Mimo Mime must be lifting something pretty heavy.

What do you think? Draw what might be in his hands. What do you suppose he's standing on? And the room around him? Perhaps he's outside, in a circus, WHERE? Fill in the space around MIMO.

19. What's Odd About the Picture of a Painter?

Paint can says it's really salty peanuts. Paint brushes are flowers. Painter paints her dog, not the wall.


21. A REBUS IN THE GARDEN

Ah! Fragrant flowers so beauteous, so exotic. Swaying delightfully in the breeze. But what names have they? Can you guess them?


22. IN A NUT SHELL

It's a hard nut to crack but can you figure out what nut-ricious nuts are in this shell?


23. Rachel Quizwit's OPTICO RHINO

Watch the Rhinoceros step backwards onto the scale. See the weight change!

Stand a large postcard between the Rhino and the scale. Bend your head over the card, nose touching the paper's
edge. Now gaze down on the Rhino for several moments and slowly you will see such a feat never before imagined!

24. DECAPITATION

Example: Behead a male duck and find a garden tool.
Answer: Drake, rake.

Answer: Bowl, Owl, Ow!

25. WHICH 2 STORYTELLERS ARE TWINS?

All 6 tellers spin fantastical tales but only 2 are telling exactly the same story and coincidently are identical look-a-likes. Can you find them?

Parcifal, Paella, Scherzo, Scheherazade, Parcifxl, Scherzando

upper right
lower middle

26. DANCING DUPLICATES

Sisters all, but only 2 are identical. Can you find them?

Sabah, Habah, Babah, Xabah, Vabah, Mabah

lower row, far left, far right.

27. BAGPIPE LOOK-A-LIKES

All the members of this Bagpipe playing band seem to look alike but only 2 are identical. Can you spot them as you listen to them play?

Clyde, Spey, Dee, Tay, Forth, Tweed.

upper left, lower middle


a fish swims over the face.

29. DIAMOND PUZZLE

When the 7 pictures are rightly guessed and listed one below the other, read down the central letters and be reminded of the famous love scene between sweet Romeo and fair Juliet, and where it took place.

B
hAt
rujer
faucets
store

BALCONY
30. OKAPI STAMPEDE

Help! Help! Elephantoona is lost in the midst of this stampeding herd of Okapi. His sister, Elephantuba, must find the way to her brother. Will you help her?

All you must do is ride on the backs of the Okapi which face towards Elephantoona, to the right. They'll lead you to him. But remember— you can jump up a row, and down a row, go backwards and forwards, but not diagonally. And don't ride an Okapi that faces towards the left. You'll only get lost. Now don't despair and hurry. Gallop away with Elephantuba. Rescue Elephantoona.

31.- 32. TRANSPORTATION RIDDLES from days of old...

31. What car was dry cleaned at the Genie Laundry in Baghdad?
   answer: magic carpet

32. What yacht sailed the Red Sea?
   answer: cherry+yacht = chariot.

33. At least 25 objects here begin with the letter M. Can you name them?

  monkey
  metronome
  microscope
  motorcycle
  merry-go-round-horse
  mailbox
  mailman
  magnet
  meter
  music
  mandolin
  mule
  milk
  missile
  mickey mouse
  muscles
  mistake
  minus sign
  mirror
  mug
  melon
  muscilage
  money
  machine
  mitt
  mouth
34. ZILLION ZEBRAS

No not really a zillion. But can you count how many?


(28)

35. YYY= Wise Owl Proverbs. introduction for rebus proverbs.

36. answer: If you believe all you hear, You can eat all you see.

37. answer: Never trouble trouble til trouble troubles you.

38. answer: in one ear and out the other.

39. answer: Well begun is half done.

40. Picture decapitation/ word decapitation. A letter has been dropped from each word. Simultaneously, Kate disappears. It is also a reflection on eating. What we eat changes form and disappears.

41. FISHBOWL REBUS

What slippery fish are caught in Rachel's bowl?

Rachel Quiznet's Optico Rhino

Watch the Rhinoceros step backwards onto the scale! See the weight change!

Stand a postcard between the Rhino and the scale. Bend your head over the card, nose touching the paper's edge. Now gaze down on the Rhino for several moments and slowly you will see such a feat never before imagined!
Rachel Quizwit’s Zillion Zebras

No, not really a zillion. But can you count how many?


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