Editor's Note: The following is a translation of the introduction to Marius Serra's 1991 paperback on the history of wordplay, published in the Catalan language.

My obsession for playing with words was ignited nearly ten years ago, with the discovery of a palindrome in a Julio Cortázar tale. Since then, I have devoted myself to accumulating historical material relating to word games, as well as to creating new ones. Undeniably, an inherent element of such an obsession is the opportunity offered to the writer to master language and manipulate it in new ways.

A fortunate invitation to contribute a weekly article on logology to the "Book Supplement" of Avui [a newspaper in the Catalan language, with the fourth-largest circulation of Barcelona newspapers], permitted me to place my material in a more systematic form. The first direct consequence of this work is the book "Manual D'Enigmistica". Although not a comprehensive exposition of wordplay, the book clarifies the often-confused nomenclature using examples from the Catalan, Spanish, Italian, English and French languages, and introduces literary applications of many less-well-known word games.

We define enigmistics [slightly more general than English logology] as a creative technique that involves the aesthetic practice, or the art, of playing with conventionally-encoded symbols [most commonly, the letters of the alphabet]. It is desirable to emphasize the general sense of this name, as it most appropriately designates the infinite variety of word games, sounds, images, and logical concepts that have been developed. There are two common denominators of enigmistics: first, the recreational spirit that defines the game concept, and second, the dual [yin-yang] of how games are perceived, implicitly conveying the binary principle of mystery/discovery. Any cultural phenomenon that contains a significant percentage of these two motifs enters into the domain of enigmistics.

In this manual we have basically limited ourselves to literary enigmistics, which is based on oral language; however, we assert that the term can include a more diverse range of phenomena. Apart from literary enigmistics one can speak of graphic enigmistics (related to the image-world and systematized by mathematicians in geometrical games), arithmetical enigmistics (known as numerology), and logical enigmistics (related to paradoxes and the analysis of logical systems). Generally speaking, games which are not strictly disciplinary or recreational games, board games, registered languages.

The evolution of the traditional forms of wordplay has in three broad waves:

1. Classical, or Semitic, generally with various rhetorical examples which have propagated adaptations.

2. Modern, to generate all the Italian and Latin-based on a number of perfectly accurate languages.

3. Finally, out of the American tradition, to name a few, games have entered the marketplace.

One of the characteristics of any language is that, constantly trying to adapt to newly emerging elements, it has evolved and unfortunately, that binary principle, respect to any word, games that were called clature. Some are constantly tried to a sort of literary enigmistics, others not.

An analysis of proper clature as a term that would mean various word games:

Because enigmistics are inherently different, various word games...
introduction

Historically, nearly ten years ago, Julio Cortázar, while on the occasion of a homily, introduced the concept of wordplay, as a new way of looking at the world. He realized the opportunity to manipulate words in a systematic manner, using the Catalan language. After the publication of his book "Manual D'Enigmistica", the Catalan language became a new means of wordplay, and the systematic study of wordplay using Catalan and French symbols was a less-well-known practice.

In English logology, symbols [most often] are used to emphasize the immediately designating images, and the two common spirit that [underlying] the yin-yang] of literary principle contains a model of the domain "literary curiosities". Even today, we assert that literary phenomena have an importance. The modern enigmistics, developed by mathematicians as numerology and the anagram, are phenomena which are not strictly related to language form a highly-developed parallel discipline called recreational mathematics. In many cases, the recreational strategies derived from this have been used to create board games. From this important commercial sector we note the registered trademark Scrabble because of its direct link with language.

The entries of "Manual D'Enigmistica" correspond to most of the traditional word games, although we have also introduced contemporary concepts. Literary enigmistics can be divided into three broad categories:

1. Classical Enigmistics, in parallel with rhetoric, includes the first word games, of which we have any knowledge. Of Greek or Semitic origin, these word games make recreational use of various rhetorical mechanisms. Each entry contains many famous examples which have fascinated writers of all eras. These enigmas, propagated by Latin examples from other languages, are merely adaptations of the Graeco-Latin tradition.

2. Modern Enigmistics, which assimilates and uses tradition to generate new approaches to wordplay, is essentially based on the Italian language. Most of the new proposed terminology is based on nomenclature from enigmistic treatises published in Italian from the beginning of this century; their game-mechanisms are perfectly adaptable to Catalan (and, by extension, to all Romance languages).

3. Finally, we consider the spread of crossword puzzles throughout the Anglo-Saxon world and their subsequent international diffusion, to mark the beginning of Contemporary Enigmistics. The presence — in fact, the extraordinary popularity — of crossword-type games has generated a new dynamic strongly influenced by the marketplace.

One of the basic problems of word games is the varied nomenclature. Semantic interference between different kinds of word games constantly occurs. In the 115 entries of this manual, we have tried to adhere to the most well-known nomenclature, without resorting to excessive repetition. The names of word games are usually extravagant in nature, evoking a curious fascination which unfortunately creates semantic displacements [misconceptions] with respect to their application. During the Middle Ages, for example, any word game which did not fit into established pigeon-holes were called logographs [a sort of miscellaneous category].

An analogous effect occurred with respect to such general nomenclature as cryptogram (which defined any obscure game) or enigma (a term that conveys a sense of the unknown). The appropriating of proper names such as Solades, Spooner or Malaprop to designate the word games that they inspired also leads to unnecessary repetitiveness of nomenclature. However, the inherent complexity of literary enigmas works against excessive simplification of naming.

Because systematic studies of the various phenomena of Enigmistics are infrequent — with the exception of modern Italian studies — various word games are termed literary curiosities when studied.
in non-linguistic disciplines. Thus, for example, scholars of the
Hebrew Cabala were expert in anagrams, and specialists of the
Baroque period possessed considerable knowledge of the poetic
applications of acrostics. Furthermore, classical rhetoric and the
study of metrics are directly connected with Enigmistics. There
exists a formalist literary tradition, based on oral language as
a generator of narrative, which repeatedly resorts to [Michael
Foucault’s] so-called *tropological space* (as contrasted with the
*anthropological space* of realist literature), in order to open new
avenues for literary expression. Recently, ad-writers have become
quite skilled in the use of enigmistic techniques. Theoreticians
have even started to systematize the relationship between publicity
and classical rhetoric.

It is appropriate that this manual be structured like a diction­
ary. The multitude of interrelations between the entries allows
one to read them in any order; a relevant bibliography follows
each entry. The most important word games have extensive [essay­
style] entries, intended to augment the sparse Catalan literature
of wordplay. Other entries, more circumstantial in nature [briefer
and more factual], speak to the desire to establish the specific
vocabulary of Enigmistics. There are also occasional excursions
into the non-literary varieties of Enigmistics, mentioned previously.

The manual concludes with a glossary, an onomastic index and
an index of the most fascinating stories of logological history.
The literary orientation of many entries in the manual is the re­
result of our explicit aim to present Enigmistics as a technique
that can be profitably used by writers, poets, and other liter­
ary practitioners.

DONALD E. Stanford, (5X5X5)

Recently metric patterns such as

```
      L O V E
      O P E
      V E L
      E R A
      D A R
```

uses REDJ

ODS VELAR is

```
    L O V E
    O P E
    V E L
    E R A
    D A R
```

Lots of bridged do

```
    L O V E
    O P E
    V E L
    E R A
    D A R
```

if any 5x

```
    L O V E
    O P E
    V E L
    E R A
    D A R
```

Here are

```
  A S T
  S C A
  T A C
  E L O
  R E S

  T Y P
  Y E A
  P A S
  E S T
  S T A

  A B L
  B L A
  L A P
  E D I
  R E S
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