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Inside Back Page
A MARTIN GARDNER PUZZLE

By Jeremiah Farrell

Only the letters of "MARTIN GARDNER" are used in this puzzle and all definitions are transposals of the entries.

Across

1 Mr ma is not her
5 Had a rad for a month
9 Aide botched thought
10 She's a maam
11 Earn not far
12 Need for a start
13 Ant dining sloppily makes me mad
15 Don gives ok
16 Grid meant to convey brilliance
22 Rite about an investment
23 Idee for a woman
24 Rein in a remark
25 Teen plays a lyre note
26 Eden is a must
27 Meet a fruitful thing

Down

1 Im in a short skirt
2 Dane is not a citizen here
3 Dare to peruse
4 Used meat drain
5 Mend meant to improve bill
6 A dad to a tot
7 Mean used for an end
8 Heard over tarn
14 Tog is obtained
16 A ring can cause this
17 Neer used in France
18 Erie is far from this
19 French thought about Edie
20 Tine used this time
21 Thought about Mede
Return of the Magnificent Seven – as Palimericks

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Palimericks

Palimericks are limericks that are also examples of rhyming, end-to-end palindromes (RETEPs). Earlier articles on palimericks include the following:

- Jim Puder introduced the term palimerick and molded letter-unit palindromes into “coarse approximations of limericks” (Word Ways: Vol. 30, Iss. 4, Article 6, 1997);
- Dave Morice introduced word-unit examples and wondered whether letter-unit forms could be composed (Kickshaws, Word Ways: Vol. 40, Iss. 1, Article 18, 2007);
- Jim Puder presented some word-unit palimericks and four structurally related letter-unit examples (Word Ways: Vol. 40, Iss. 2, Article 24, 2007) and then a further letter-unit example (Word Ways: Vol. 43, Iss. 1, Article 10, 2010);
- more recently, Lori Wike has presented examples based on forms with one-letter units, two-letter units and word-units (Word Ways: Vol. 50, Iss. 4, Article 22, 2017).

One general suggestion proposed by Jim Puder is to re-work existing palindromes into RETEP form. Inspired by this tip, I have extended seven of the best known one-line palindromes into the letter-unit palimericks below.

**Panama Palimerick**

A man, a plan, acting I spar
No sin union, no Zeus bar
Go grab Suez on
No, in unison
Rap-sign it, canal, Panama.
**Napoleon Palimerick**

’Til Bonaparte’s row atop nit
I saw Elba’s eye, I dot it
Felt left, I, to die
Yes, able was I
Tin-pot, a worse trap, a nob lit.

**Satanic Palimerick**

A metallic sonata’s too far
Often sit, ah, who room-sat a star?
Mum, rat sat as Moor
Oh, what is net for?
A foot, Satan oscillate Ma.

**Salami Palimerick**

Spa boner, a bi-part on maps
Go hang a salami, an apse
A “Viva Espana”
I’m a lasagna
Hog spam, no trap, I bare no baps.

**Doc-note Palimerick**

Doc note I dissent if I nod
No-parts remit, trap on no god
A madam, a dog on
No part-timer strap-on
Don I fitness, I diet on cod.

**Rodent Palimerick**

Rats live on no Del-bane cigar
To spite, manic, I gamed a jar
A bar, a jade magic
I name tip so tragic
Enabled on no evil star.
Madam Palimerick

Snub madam I’m Adam tap won
No burn I a jar on no guns
A test set, a snug on
No Raja in rub on
Now, pat madam, I’m Adam buns.

Top tip: a fun way to check the correct scanning of limericks is to try singing them to the tune of “Popeye the Sailor Man”. Some of the above examples use a common limerick variation in which the third and fourth lines are abbreviated from six to five syllables. When singing, they require a short melismatic extension to the last syllable of these lines.

Original palindromes sources


Rats live on no evil star and Madam, I’m Adam, original sources not determined.
Pocketbook Money Keys
(a double sonnet)

Ron Singer

That, according to my doting mother
(and this in the days before her dotage),
was my first, connected utterance,
and, according to me, who taught Linguistics,
was an instance of telegraphic speech.
If, as she said, I said it at ten months,
it would, indeed, have shown the precocity
of her ten-month darling, for “normally”
telegaphy occurs between eighteen
and thirty-six (months). Since Science declares
that telegraphy, or the “two-word” stage,
typically combines a verb with a noun,
my three-noun string must be an outlier.
Never mind! The phrase remains iconic

--or, at least, a phrase I don’t forget,
as I embark upon my own dotage.
The reason I remember it, perhaps,
is that it’s fixed in long-term memory.
But, soon, I’ll need devices to keep me
from losing my “pocketbook, money, keys,”
which, themselves, morph into devices: aps.
Since the memory-theater method, where
symbolic places and objects evoked
huge swaths of learning, no longer works,
I depend (as does my wife) on lists,
and on strict placement of essentials: pills.
I lay them out on the kitchen table.
The trick is to tell intention from act.
PARODY POEMS

CAMILLE ARNETT

Granger, Indiana

For my project I wanted to do a small collection of parody poems. It was based originally on the fact that Lewis Carroll included multiple parody poems and original nonsense poems in *Alice in Wonderland*, and I wanted to, like him, take famous works and put my own unique twist on them. The prospect of writing nonsense poems is rather daunting, and eventually I decided rather than try to write nonsense, which is actually quite difficult, I would try to make some sense of the works while still parodying or modifying them in ways I found to be unique and meaningful.

Taking a poem and modifying it requires purpose: Why am I changing what I am changing? What am I keeping the same? In general, I felt that keeping the structure, meter, and rhyme scheme of the original was important, so that there was obvious resemblance between the original and the modified version. Specifically, with my take on “The Lady of Shalott” by Alfred, Lord Tennyson, I wanted to keep the same structure and rhyme scheme to the stanzas: four lines of A, one line of B, three lines of C, one line of B, and so on, keeping the B the same throughout the whole piece. “The Lady of Shalott” has a unique structure that was both difficult and fun to work with.

As an English major I deal frequently with poetry, but I’ve never been an especially talented at writing it. I more often focus on prose and essay writing, because it is what I am better at and what I have more experience with. However, I really love reading poetry, and I wanted to get more practice writing it since it’s an area in which I am a greenhorn. I also have read a lot of great classic poetry thus far in the semester that I wanted to spend more time with in a creative way, not just a critical one.

This project relates most directly to *Alice and Wonderland* and Lewis Carroll, less so Martin Gardner or John Tenniel. The parody poems in *Alice*, specifically “How doth the little crocodile” draw from classic poems that were taught to children to teach them to remember their manners and fight,
“Against Idleness and Mischief.” Carroll takes popular, well-known children’s literature and makes it absurd.

In a similar vein, I wanted to take famous, widely-taught poems in the classic English canon, and write them differently. I do not want to make fun of them or render them completely absurd, because they are great, meaningful poems, and also because I am not particularly funny. However, borrowing from them stylistically and telling a different, potentially contrasting story, is a fun exercise, and follows in the tradition of Carroll’s parodies.
Lady of Shalott
Alfred, Lord Tennyson

[That poem is quite long, there’s a link to it here
https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832]

Lady, Lady, Lady

On either side the river lie
Tall fields of barley and of rye,
On one were tinged with purple dye,
The other the color of the sky
Of a stormy inkblot.
She had a reason not to go,
“The world is unkind, don’t you know?
Protect your heart and sit and sew.”
She did not care a lot.

Without the walls, aspens shivered
Streams of water flow and quivered
In the sweeping gray that ever
Ate the air and blades and river.
South was the town; north, the apricot
Tree. It never bloomed in spring
So she spent all day dreaming, sewing,
But when asked she deflected, saying,
“‘I do not care a lot.”

She said her mantra every hour
Watched the gray land from in her tower—
Until one day there grew a flower,
Then a second, then a shower
Of blooms of apricot.
Feeling she was no longer trapped
The ablation ‘tween her ribs was rapt
Yes, something within her had snapped—
She chased the apricot.

The curse had been hard to ignore
But descending the tower, she bore
A capacity to now adore
Like she never adored before—
For this she cared a lot.
She ran to the apricot tree
And picked a blossom wild and free
And grey devoured it, and the whole tree.
“I do not care a lot.”
The chance was taken and was gone.
She believed no more good was on
Its way to her. The ablation drawn,
The mantra came, she was foregone:
“I do not care a lot.”
How could she know that hope is true!
Don’t take that lonely avenue!
But—she fell into the river blue
Dead as the apricot.

When life becomes too hard to fight
And statues crush the land and blight
All large and lovely things like mites;
In this fervent field of fright—
I cannot bear the thought.
To watch the land collapse within,
To hear forever the betrayed din;
The last chance lost; last, had it been?—
I do not care a lot.

I watch her drift here gracefully
The southern wind pulsed lazily
‘Gainst her hair—live, it seemed to be
No air passed through her lips—Lady,
Why did you take your lot?
The hand that sewed, the heart that bled,
The mind that wanted, needed, plead—
The curse a million times was said:
“I do not care a lot.”
The Red Wheelbarrow
William Carlos Williams

so much depends upon

a red wheel barrow

glazed with rain water

beside the white chickens.

The Red-White Burrow
Camille Arnett

so much depends in

a red-white burrow

glazed with sugar

shining the sun’s sheen.
Ozymandias  
Percy Shelley

I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert... Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away."

The Ozzy King Parable  
Camille Arnett

I met a traveler from this antique land,  
Who said—"There once stood some great statues here,  
A smiling man, his kind extended hand.  
Thinking of my sweet likeness, I’m near tears.”

“This land was lush,” I said, “not long ago.”  
“Yes, child! And I, Ozzy, made bloom far!  
Great men like me do not die in one go.  
Our lifetimes stretch beyond farthest star.”

“But friend, if you were wonderful, then why  
Did all your statues fall from violent blows?”  
He said, “Well, no one understood what I  
Wished to fix about their culture, so low.”

I took a piece of ruin, wound, and hit,  
Pleased the king could rot in the hell he writ.
A 5 x 5 word square consists of ten distinct words, five across and five down, one such being

\[
\begin{array}{ccccc}
S & P & I & T & E \\
C & A & R & O & M \\
A & G & A & T & E \\
L & A & T & E & R \\
E & N & E & M & Y \\
\end{array}
\]

In each of the three offerings here, the nine letters that constitute the two diagonals have been supplied, along with sixteen additional letters that require appropriate placement in order to complete the square. In the illustrative example above, the puzzle would look like this:

\[
\begin{array}{ccccc}
S & \_ & \_ & \_ & E \\
\_ & A & \_ & O & \_ \\
\_ & \_ & A & \_ & \_ . \\
\_ & A & \_ & E & \_ \\
E & \_ & \_ & \_ & Y \\
\end{array}
\]


1. \[
\begin{array}{ccccc}
S & \_ & \_ & \_ & P \\
\_ & A & \_ & O & \_ \\
\_ & \_ & A & \_ & \_ \\
\_ & E & \_ & E & \_ \\
T & \_ & \_ & S & \_ \\
\end{array}
\]


2. \[
\begin{array}{ccccc}
S & \_ & \_ & \_ & E \\
\_ & A & \_ & O & \_ \\
\_ & \_ & A & \_ & \_ \\
\_ & E & \_ & E & \_ \\
E & \_ & \_ & S & \_ \\
\end{array}
\]

\{A, C, D, E, E, I, L, L, M, M, N, N, P, P, T\}

3. \[
\begin{array}{ccccc}
A & \_ & \_ & \_ & E \\
\_ & E & \_ & A & \_ \\
\_ & \_ & A & \_ & \_ \\
\_ & I & \_ & E & \_ \\
T & \_ & \_ & \_ & \_ \\
\end{array}
\]

5 x 5 WORD SQUARES – 1 – Answers

1. S W A M P
   T A B O O
   A G A T E
   R E S E T
   T R E S S

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

3. A P P L E
   R E L A X
   O R A T E
   M I N E R
   A L E R T
DOUG McIlroy, as a fan of Word Ways, says ‘how impressed I am by the fully on line, excellently indexed, and *free* publication of Word Ways”. He also replied to Jeff Grant’s most recent Colloquy contribution, including a minor amplification of his note on alphabetic trigrams and tetragrams.

Jeff Grant asked, “Are there other words [besides Afghanophile and Afghanophobe] containing two alphabetic trigrams?” [“Colloquy”, WW 51 #1 (2018)]

Well, to be picky, there are. Jeff himself implicitly presented some in “Alphabetic trigrams and tetragrams”, WW 32 #2 (1999). Two familiar examples that contain trigrams RST and STU are understudy and overstuffed. Somewhat more arcane are MNO-NOP words such as limnophile, somnopathy and cremnophobia, all in Merriam-Webster Unabridged Dictionary, Second Edition. Classical music lovers may be familiar with Erik Satie’s “Gymnopédies”.

Of course Jeff’s question is about nonoverlapping trigrams, but doesn’t say so. How could a word-player resist? A quick computer check of Webster 2 turned up 31 words with two alphabetic trigrams. The list consists entirely of MNOP words (19) and RSTU words (12). (The adjective overstuffed is represented in the list by its much less common verbal root, overstuff.)

I’m curious about Jeff’s 1999 assertion that understudy “is probably the only everyday word” that sports an alphabetic tetragram. Overstuffed, as applied to furniture, also strikes me as an everyday word. Is it, like saloon for cars, one of those words that distinguishes national brands of English? (Jeff lives in New Zealand; I live in America.)

JEFF GRANT responded to Darryl Francis’ question: ‘Is PUTATIVENESS a word?’ asks Darryl Francis in the last Word Ways. Yes, of course, as are tens (hundreds?) of thousands of nondictionary terms, most of which can be found in written sources, particularly on the Internet. A more common word than PUTATIVENESS having the same property is the similar FUGITIVENESS, which is found in many dictionaries. Reading every third letter gives the words FIVE, UTES and GINS.

RON SINGER asks: “My wife and I were discussing the word “pretty,” and wondered where the adverbial modifier of adjectives came from —e.g. “pretty good.” A search of both the OED and other sources yielded only the fact that the usage first appeared during the late-16th century. My own guess is that it may have slid over from the French, pres, meaning "near.” Do you know the answer or, if not, might you want to ask the question in Word Ways?”
WORD MAGIC SQUARES

JEREMIAH FARRELL
Indianapolis, Indiana

Our magic squares are each formed from exactly one word. Here are two examples: a 4x4 on the word LOVE and a 5x5 on the word ALICE.

\[
\begin{array}{ccc}
LOVE \\
VELO \\
EVOLO \\
OLEV
\end{array}
\]

First note that every row, column and both main diagonals anagram into the given word. The 4x4 also has this property on the half diagonals. The 5x5 extends ALICE to all ten diagonals (the 1x4 and 2x3 too).

Notice also that the center and four corner entries of the 5x5 contain ALICE as a domino five. And each of the nine entries in the 3x3 center is the center of a smaller domino five ALICE as well as a five entry “plus” symbol.

As additional magic puzzles complete the following 6x6, 7x7, and 8x8 squares on the word SHARED, MAESTRO, and ASTEROID.
SHARED

MAESTRO
MEAN SIDEWALKS

ANIL
Perth, Australia

- This ‘congratulatory’ headline appeared in the Henderson (KY) Gleaner and Journal, 28 Sep. ’56: WRESTLERS, REFEREE FIND $38 EACH

- A UNIQUE TRIO?
  metal mettle medal
These three homophones have three different meanings yet are related etymologically. Are there other examples of such triple resonances within a word family?

- CONVERGENT EVOLUTION MIMICRY
The word RACK has 8 different listings in Eric Partridge’s Origins (1958 Macmillan, 1983 Greenwich House) (EPO) with 6-7 different meanings from 5-6 different origins, converging on the one spelling. That’s a record for EPO, more than any other word therein. Runners up @ 4 origins each were: bound, pink, pip, rake, rape, roach, stale. Bay, pink and rake have 5 listings but only 3-4 origins. Dozens more have 3 origins, hundreds have 2. Thus convergent evolution mimicry is not unique to rack, the extreme case, but is somewhat common.

This study, based almost entirely of old EPO, isn’t complete. I happened upon another 4, till, which has 4 in Chambers and Macquarie Dicts., but only 3 in EPO. There may be others, perhaps even other fives. Meanwhile rack remains tops.

Here are rack’s 8 EPO listings. Separate origins for #1, 3, 5, 7, 8 and possibly 6; #2 & 4 akin to 3.
rack 1. carcass neck and spine <OE hreacca, neck
rack 2. rush, shock, mass of wind-driven clouds <ON rek < reka, drive or thrust; akin to #4 wrack
rack 3. bars; framework <MLG recken, stretch, wrack <wreck <wreak <reach <rex
  (This is the most common rack: shelves, ‘rack up’, ‘the rack’.)
rack 4. var. of wrack, akin to #3
rack 5. a path <rake (a track) <double origin: ON rak (stripe, track) + OE racu (dry stream bed)
rack 6. a horse’s gait <unknown; ‘possibly’ = rack 1.; the verb ‘probably’ borrowed from rack 2.
rack 7. spirits, rack-punch <arrack <Arab. araq
rack 8. draw pressed wine <Prov. raca (the lees thereof) <raisin

Is rack a ‘strange attractor’ because it has an easy yet strong sound? Natural selection of fittest (easiest) phonemes? The same might be said of most of the 4-origin words above, and probably a majority of the 2-3s.

I tried to make a sentence with all six original racks (1 3 5 6 7 8) in the order listed in EPO and above. I got this far: Rack’s rack racks rack (rack + rack?).
“The carcass backbone’s cage moves along a track at a horse’s gait—because its driver is spirits and wine filled?” I was about to add a comment when my Muse blurted out,


I’m only quoting her. She’s okay with that, but very bossy—and obscure. I assume her translation will be but one of the 720 possible meanings. She won’t say, except that it’s not the same as mine. I asked her, if she won’t say, then why did she blurt it out. She said, “It’s to object to your pitiful attempt and to riddle you with doubt. It’s probably too simple for you to understand. A film soundtrack with no film.” I’d be grateful if a reader can tell me what she meant.
• GEMATRIA and SHENANAGRAMS
These are special classes of Definitive Anagrams. Gematria are numerical ‘charades’ made entirely of the alphanumeric values (AVs), or alphabet numbers, of the letters of the target word, in order. Shenanagrams are not charades but mix AVs of selected letters into ordinary (poly)anagrams.

GEMATRIA:

**sesquicentenary**  \( ([S-E-S-Q+U+I+C-E-N+T] \div [E+N+A-R])Y \)
\( (([19-5-19-17+21+9+3-5-14+20] \div [5+14+1-18]) \div 25) = (12\div2) \times 25 = 150 \)
**sixteen**  \( S - \sqrt{I + X - T + E + E - N} \)
\( (19-\sqrt{9+24-20+5+14}) = 16 \)

SHENANAGRAMS:

**sexagenarian**  As earn an (E·X)/(I·G)/ I near E x N saga.  \( 5\times24/(9-7) = 60; 5\times14 = 70 \)

**septuagenarian**  Past E(N), “a ruin-age!”  \( 5(14) = 70 \)

**octogenarian**  E(O+A), not caring.  \( 5(15+1) = 80 \)

**nonagenarian**  Go \( R/(N/N + A/A) \times (nine + A) \).  \( (18/1+1)(9+1) = 90 \)

**seventeen**  Net \( (V - E) \) seen.  \( (22-5=17) \)

**sextuple**  \( (S-L-[E/E]) \) ‘puts’  \( \) [puts (n.) = goes, times] \( (19-12-1) \)

**silver wedding anniversary**  View lands nr. G+R divine years.  \( (7+18 = 25\text{th anniversary}) \)

**height**  “H, 8.”  \[ {\text{military roll call, answer with initial and serial number}} \]
A shenanagram for people eight feet tall, otherwise just a neat charade redundancy, H being letter 8.

And an antigram:

**sextain**  Isn’t \( X/[E-A] \), i.e., as \( x(T-N) \)  \( (20/[5-1] = 6) \times (20-14 = 6) = 6\times6 \)

Sextain = sestina, a 6 stanzas x 6 lines verse form.

• QUIZ  (answers below)
1. How can you see infinity?
2. What is airtight but not leakproof?
3. What word goes from noun to verb by changing a C into an S?

• POLCOR CHALLENGED
I’ve believed in the correctness of political correctness since before it was invented. Until it got subverted by points-scoring “more sensitive than thou” neologists, who seriously undermine its original spirit and hurt its cause, piling up terms that instantly, ridiculously become taboo.

When the Tasmanian Zoo quit calling the Fairy Penguin by that name for fear of offending gays, it convinced me these coiners never research their declarations. I bet, if they had bothered to ask, that they couldn’t find a single gay person anywhere who objects to the little penguin’s common name. They just throw out terms wantonly justified only by their own imagined chuey insights. Well I’ve decided to throw some back, extremer than thou.

For a start, I am **Fairy Tale challenged**. Should we ban all those kids’ stories? Or merely force them to change names. Like? Elf Tales lacks Fairy’s appeal—and might offend actual elves, if any.

<table>
<thead>
<tr>
<th>Neo-polcor term</th>
<th>meaning</th>
<th>term</th>
<th>meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>weight challenged</td>
<td>anorexic</td>
<td>hearing challenged</td>
<td>close-minded</td>
</tr>
<tr>
<td>height challenged</td>
<td>vertigo</td>
<td>intelligence challenged</td>
<td>being spied on</td>
</tr>
</tbody>
</table>
life challenged  dead  |  spiritually challenged  alcoholic
reading challenged  close-minded  |  digitally challenged  not good at cyphers
numbers challenged  can’t get stoned  |  racially challenged  can’t run very fast
tennis challenged  call for Hawkeye  |  logic challenged  close-minded
gender challenged  afraid of girls (or boys)
beauty challenged  can’t leave the girls (or boys) alone
climate change challenged  can’t convince deniers of the harm they’re defending
memory challenged  traumatised by one’s past (“Forget it!” I’d say. “Snort ribonuclease!”)

(I apologise for my insensitivity to the feelings of polemic neologists. I also must apologise to the Zoo if I’ve remembered wrong and it was some other Tassie organisation, or a fake story.)

---

• DAFFYNITIONS

all the tea in China  how it’s served in England
asteroid belt  the blow that wiped out the dinosaurs
Caesarean section  a labour-saving device
Give the devil his due  Sin at least a little bit.
hard up  Mt. Everest
Joan of Arc  an early victim of death from smoking
jog your memory  chase it around in your head
know something inside out  have it all backwards
liability  skill at lying  (Okay, I lied. Skill at lying is not a liability.)
peacetime  This is an obsolete word that might not be known to younger readers. It means absence of war, if you can imagine such an uninteresting situation.
rabies  rabbit babies
semiotic  one-eared
the devil’s own job  stoking coal  “It ain’t easy being Satan.” (Not cool, either!)
thick as a brick  a dangerously thin person (a thick joke)
up shitless creek without a paddle  incurably constipated

• Another COINCIDENTAL SELFISH SYNONYMY  (Web3, Chambers)
lea  1) meadow, arable land [<OE leah, light (open sunlit area)]
     2) fallow arable grassland (adj. n.) [<OE læge, lie (unused, fallow)]

• QUIZ ANSWERS (see above)
1. Stand between parallel mirrors and you can see forever.
2. a drunk airline passenger
3. prophecy (That’s my answer. Can you think of others?)
Alice’s Adventures in Wonderland Puzzle Book

Hannah Bolander
Muncie, Indiana
Alice’s Adventures in Wonderland Puzzle Book
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Reflection

*All pictures are original illustrations by John Tenniel.
CHAPTER 1: DOWN THE RABBIT-HOLE
Alice has followed the White Rabbit down the rabbit-hole! Help her find her way to Wonderland so she can find out where the Rabbit is going.

Chutes and Ladders with a Twist
Directions: Starting at the entrance to the rabbit-hole (100), help Alice find her way to the little locked door (1) by taking turns rolling the dice and moving down the rabbit-hole. Things in the rabbit-hole are strange, though. Some spaces will help Alice get to Wonderland faster, while others take her back up toward the real-world. The first person to make it through all the twists and turns to Wonderland wins!

Playing pieces: Play as either the White Rabbit or Alice as you make your way down the rabbit-hole! Cut out the famous John Tenniel illustrations from Chapter 1 below to use as playing pieces.

Materials: You need the two playing pieces above, dice (not included), and the playing board to help Alice start her journey.
Down the Rabbit-Hole

Starting at the entrance to the rabbit-hole, help Alice find her way to the little locked door to start her adventures in Wonderland!
CHAPTER 2: THE POOL OF TEARS

Alice is so upset that she has cried herself into a pool of tears! The Mouse says that he will forgive her for talking about Dinah only if she can correctly measure out 6 ounces of water for him to drink.

*Water, Water Everywhere, but Find Me 6 Cups to Drink*

Puzzle: You have an unlimited supply of water from Alice’s tears, a glass that holds 9 ounces of water, and a glass that holds 4 ounces of water. To get the Mouse to help you to the shore, you must accurately measure out 6 ounces of water into the bigger glass without estimating. How can you do this?

***

Solution:

1. Fill the 9 oz. glass.
2. Transfer 4 oz. from that glass into the 4 oz. glass.
3. Empty the 4 oz. glass.
4. Transfer 4 more oz. from the 9 oz. glass to the 4 oz. glass.
5. Empty the 4 oz. glass again.
6. Transfer the remaining water from the 9 oz. glass into the 4 oz. glass.
7. Fill the 9 oz. glass again.
8. Empty as much as you can (3 oz.) into the 4 oz. glass.
9. You’ve done it! There are now 6 oz. in the bigger (9 oz.) glass.

Original puzzle taken from:
http://thescienceexplorer.com/technology/can-you-solve-water-puzzle
CHAPTER 3: A CAUCUS-RACE AND A LONG TALE

There are a lot of animals at the caucus-race. Alice wants to know how many of each animal are there, but she can’t seem to get a straight answer out of anyone. The Dodo finally gives her a riddle to decode that will give her the number of each animal in attendance.

**A Caucus-Race Attendance Puzzle**

![Image of ducks](image1.png) + ![Image of mice](image2.png) + ![Image of ducks](image1.png) = 6

![Image of mice](image2.png) + ![Image of mice](image2.png) + ![Image of ducks](image1.png) = 4

![Image of owls](image3.png) + ![Image of mice](image2.png) + ![Image of owls](image3.png) = 6

![Image of owls](image3.png) / ![Image of mice](image2.png) = 1.5

![Image of crabs](image4.png) + ![Image of mice](image2.png) x ![Image of dodos](image5.png) = 5

***

**How many of each animal are there?**

![Image of duck](image1.png) = ![Image of mouse](image2.png) = ![Image of owl](image3.png) = ![Image of crab](image4.png) = ![Image of dodo](image5.png) =

Answer: 2 ducks, 1 mouse, 3 owls, 4 crabs, 1 dodo

*Images are from Tenniel*
CHAPTER 4: THE RABBIT SENDS IN A LITTLE BILL

Alice is stuck in the White Rabbit’s house and he’s extremely upset about it. The White Rabbit calls Bill the Lizard to help get Alice out of his house. The only problem is that Bill can’t figure out whose house is whose. Using the following clues that Bill can remember about everyone’s houses, help him find his way to the White Rabbit’s house.

**White Rabbit’s House Puzzle**

1. The Red Queen lives in the red house.
2. The White Rabbit is walking through the greenhouse.
3. The Mad Hatter drinks tea.
4. The green house is just to the left of the white house.
5. The owner of the green house drinks coffee.
6. The person who eats tarts is walking through the garden.
7. The owner of the yellow house eats mushrooms.
8. The person/creature in the center house drinks wine.
10. The scone eater has a neighbor who is walking through the forest.
11. The person/creature who eats carrots drinks milk.
12. The person/creature who is walking past the long table lives next to the mushroom eater.
13. The Duchess eats soup.
14. The Caterpillar lives next to the blue house.
15. The scone eater has a neighbor who drinks water.

**Which house belongs to the White Rabbit, and what is the order of the houses?**

***

Solution:
RED: Red Queen, wine, tarts, garden
GREEN: Duchess, coffee, soup, shack
WHITE: White Rabbit, milk, carrot, greenhouse
BLUE: Mad Hatter, tea, scone, long table
YELLOW: Caterpillar, water, mushroom, forest

Original puzzle taken from:
CHAPTER 5: ADVICE FROM A CATERPILLAR

When Alice stumbles upon the Caterpillar, he can’t stop talking in riddles. Solve the following riddles and plug in the corresponding letters to discover the effects that the mushrooms will have on Alice.

Riddles from a Caterpillar

1) Caterpillar: What kind of room has no doors or windows?
   Answer: __     __ __ __ __ __ __ __ __

2) Caterpillar: What has 13 hearts but no other organs?
   Answer: __     __ __ __ __     __ __     __ __ __ __ __ 7          9 5 12                          1

3) Caterpillar: What five-letter word becomes shorter when you add two letters to it?
   Answer: __ __ __ __ __

4) Caterpillar: What travels the world while staying in the corner?
   Answer: __     __ __ __ __ __ __ __ __ __ __

5) What building has the most stories?
   Answer: __     __ __ __ __ __ __ __

6) What’s tall when it’s young and short when it’s old?
   Answer: __     __ __ __ __ __ __ __

7) What gets wetter as it dries?
   Answer: __     __ __ __ __ __ __ __

How do the mushrooms change Alice? They make her…

__ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __

***

Solution:

(1) a mushroom (2) a deck of cards (3) short (4) a stamp (5) a library (6) a candle (7) a towel

How do the mushrooms change Alice? They make her... TALLER AND SHORTER.

Riddles taken from:
CHAPTER 6: PIG AND PEPPER

The cook is using too much pepper in the kitchen! Can you help Alice find all of the pepper in the house? The word pepper appears 10 times below.

Spot the Pepper

S F D Y U H Z U F N E O S L H A U L V J
T B D G O Q I W W J J N H S G D Z K U W
E K A T T K N J T M U E Q R O Y V I K E
S I K D W D G C A J T B R E P P E P P R G R
K B M F Y K C V X O H T N P H L I E F S
I E K Y A M I S U V L G R E Z T T K E W
R N Y U Y I J M V L O I G R K X U V Z A
T D E S W X O S U E B B P S Y H C H A F
N J P R F S Y Q O D W X Q E Y Q H K A L
P R P E P P E R D J T H L I P I N V F P
G P P W P O S H M V A E N B Y P E R I A
I P Q P P W W R E P P E P A O N Y R J S
K E Q O E E F S Z U B M S S R H P X S C
F P V C R R P D D Z P C Y C B J J J J L X
T O U X R E D P N T H D S Q Y J T B G P
V C F G H H P D E I T D G G B F D Z Q F
S T U N R B O P R R Q N C R A R A A A X
H E P V J K G O E S N A E F N V D H R R
K C X X X V D P E P P E R K I B G I M A
CHAPTER 7: A MAD TEA-PARTY

The Mad Hatter is really excited to celebrate his un-birthday with a tea party, but needs Alice’s help to finish setting the table. Each number corresponds with a different part of the table setting (1=placemat, 2=teacup, 3=plate, 4=tea, etc.). Help Alice set the table by giving everyone 1 of each of the 9 items, but make sure there are no repeats!

Mad Sudoku Tea-Party

Directions: Fill out the Sudoku table so that each row, column, and 3x3 square contain the numbers 1-9, but make sure that the same number does not appear more than once in the same row, column, or 3x3 square!

***

Solution:

```plaintext
5 8 1
3 6 9
4 7 2

6 1 5
2 4 7
9 2 3

1 5 4
8 3 2
7 9 6

9 6 2
4 5 1
3 7 8
```

10
CHAPTER 8: THE QUEEN’S CROQUET GROUND
Who’s Who- Playing Card Edition

Alice walked into the Queen’s garden to find three cards (Five, Seven, and Two). One of them is a gardener, one is a knight, and one is a painter for the Queen of Hearts. The gardener always tells the truth, the painter always lies, and the knight can either lie or tell the truth.

Five says: “Two is a knight.”
Seven says: “Five is a gardener.”
Two says: “I am the painter.”

Who is the gardener, who is the knight, and who is the painter?

***

Solution:
Five is a gardener, Seven is the painter, and Two is a knight.

Original puzzle taken from:
CHAPTER 9: THE MOCK TURTLE’S STORY

Alice is very interested in hearing the Mock Turtle’s story. Can you find some of the main points from his story in the word search below?

*A Mock Turtle Crossword*

Across
4. The opposite of beautifying
5. He taught us
6. Reading and writing
7. They lessen from day to day

Down
1. Based off the Liddell children’s art teacher
2. Took Alice to visit his friend
3. Tells his story

***

Solution:
Across- (4) uglification (5) tortoise (6) reeling and writhing (7) lesson
Down- (1) drawling master (2) gryphon (3) mock turtle
CHAPTER 10: THE LOBSTER-QUADRILLE

The Mock Turtle tells Alice how to dance the Lobster-Quadrille. Help Alice solve the following riddle so both Lobsters can get across the sea-shore to their dance partners!

Two Lobsters Cross the Sea-Shore Riddle

Two lobsters want to cross the sea-shore. The only way to get to the other side is by boat, but that boat can only take one lobster at a time. The boat cannot return on its own and there are no ropes to pull it back. Somehow, both lobsters manage to cross the sea-shore to get to their partners using the boat.

How did the lobsters cross the sea-shore?

***

Solution:
They don’t start on the same side. The boys start on opposite sides of the sea-shore.

Original riddle taken from:
Two Boys Cross a River Puzzle- https://www.mathsisfun.com/puzzles/two-boys-cross-a-river-solution.html
The Mad Retelling of Alice

Alice ___________ ___________ down the rabbit-hole into _______________. There, she had many _______________ adventures and met a lot of new people. After ______________ because she drank from a bottle, Alice ______________ until she was surrounded by a pool of ___________. She then ___________ in a caucus-race before ___________ walking to the White Rabbit’s house. Inside the house, she found a ______________ labeled “_____________ me” and became very small. After leaving the Rabbit’s house, Alice ran into the Caterpillar, who gave her ______________ advice. Next, Alice came upon the Duchess’ house. Inside, the baby was _______________, the Duchess was ________________, and the cook was putting too much ________________ in the soup! Alice quickly left the house with the baby, but it turned into a(n) ______________. After letting the ______________ go, she came upon the Cheshire Cat ______________ in a ______________. She asked him for directions, and then stumbled upon the Mad Hatter and March Hare having a tea party. Alice stayed at the party for awhile, but got rather ______________ and left. Finally, Alice found her way into the Queen’s garden. There, she found ______________ gardeners ______________ the roses ______________. The Queen got ______________ ______________ at a lot of different people in Wonderland, and ordered them all to be executed. There was even a trial about missing tarts where Alice was asked to ______________ in court. Alice’s adventures ended when Alice became fed up with the trial and eventually woke up.
Alice’s Adventures in Wonderland Project Reflection

When we first received information for this project, I had no idea what I wanted to do. It’s such an open-ended assignment filled with endless possibilities. As we moved through the semesters, I realized just how many different types of logic puzzles are out there. We did so many in class that I had never heard of before. I loved being exposed to all of the different puzzles, even if I wasn’t very good at finding the solutions right away. All of the riddles and puzzles we do in class are something I look forward to in class every week, so I started trying to think of possible project ideas that would relate to these puzzles.

The idea came to me one week after class when I was showing one of my roommates, Gwen, our latest puzzle. She loves figuring them out with me as a study break, so I always enjoy coming home and sharing the latest games with her. One night while we were working on puzzles, I started thinking about how easy it would be if I had a book of puzzles assembled to pull out and do with her. This was the inspiration for my project: The Alice’s Adventures in Wonderland Puzzle Book.

I had a lot of fun making this puzzle book. It required a lot of research about the different types of puzzles available. Beyond that, though, I also had to find puzzles, games, or riddles that I could manipulate to relate to different aspects of Alice. This was one of the most difficult, yet most entertaining, parts of the project. I loved designing each page with my puzzles and different illustrations by John Tenniel. Each puzzle relates to a different chapter of Alice and whatever
adventures Alice was undergoing at the time. I combined chapters 11 and 12 because “Alice’s Evidence” was a continuation of the trial from “Who Stole the Tarts?” I felt that using a Mad Libs I created myself was a good way to combine aspects from all of the chapters to tie together the puzzle book. Overall, I’m very happy with this puzzle book because it is something I can give to my friends as a fun activity while teaching them about Alice’s Adventures in Wonderland.
Many words contain a trigram comprising three consecutive letters of the alphabet, the most common being DEF (defeat, defrost, indefinite, etc.) and STU (stubby, astute, gesture, etc.). Alphabetic tetragrams are much rarer. Perhaps the most well-known are the RSTU examples understudy and over stuffed.

In ‘Alphabetic Trigrams and Tetragrams’ (Word Ways, May 1999) we gave examples for 21 of the 24 trigram combinations and 11 of the 23 tetragrams.

As in the original article, this update gives a single example for each alphabetic set. Proper nouns are acceptable, but not initialisms, purely foreign words or two-word terms like star-studded or film noir.

We have provided examples for every combination this time, but some of the personal names are to say the least ‘dubious’! If you can improve on anything, please let us know.

**Trigrams**

<table>
<thead>
<tr>
<th>Trigram</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>Arabcentric focused on Arab culture and history. [Arab + -centric] (Net) ‘... the Arabcentric view of medieval Islamic civilization.’ <em>(Journal of South Asian and Middle Eastern Studies, Vol 24, 2000, p316)</em></td>
</tr>
<tr>
<td>BCD</td>
<td>abcdarian early variant of ‘abecedarian’, one engaged in teaching the alphabet. (OED, 1691 quotation)</td>
</tr>
<tr>
<td>CDE</td>
<td>ecdemomania an insane desire to wander away from home. (DMD)</td>
</tr>
<tr>
<td>DEF</td>
<td>spadefish a deep-bodied Atlantic food fish found from Cape Cod to Cuba. (Web2)</td>
</tr>
<tr>
<td>EFG</td>
<td>trefgordd in old Cymric law, a single community constituting a taxable unit, typically nine houses, one plough, one oven, one churn, one cat, one cock and one herdsman. (Web2)</td>
</tr>
<tr>
<td>FGH</td>
<td>afghanite a hydrous hexagonal feldspathoid mineral of the cancrinite group. (Wikt)</td>
</tr>
<tr>
<td>GHI</td>
<td>tanghin a Madagascan poison, once used to test the guilt of someone suspected of a crime. (ChD)</td>
</tr>
<tr>
<td>HIJ</td>
<td>hijabista a muslim woman or girl who dresses stylishly while conforming to the Islamic modesty code. (Wikt)</td>
</tr>
<tr>
<td>IJK</td>
<td>riksaaldar a former cupronickel or silver Dutch coin equal to 2.5 guilders. (RHD)</td>
</tr>
<tr>
<td>JKL</td>
<td>Kojklumper a mountain in Jamtland county, central Sweden. (Geo)</td>
</tr>
<tr>
<td>KLM</td>
<td>Zinkmiltach town in Upper Bavaria, Germany. (Geo)</td>
</tr>
<tr>
<td>LMN</td>
<td>elmness the essence or quality of being an elm tree. (Wikt) ‘They were spectral, with all vestige of elmness leached back to the soil by the winter rains.’ <em>(Fat Man on a Roman Road, T Vernon, 1983, p129)</em></td>
</tr>
<tr>
<td>MNO</td>
<td>hymnody the collective hymns of a specific religion, place or period. (RHD)</td>
</tr>
<tr>
<td>NOP</td>
<td>oenophily love of and knowledge of wines. (ChD)</td>
</tr>
</tbody>
</table>
a quiz given without prior announcement or opportunity to prepare. (Web3)
dubious surname recorded 11 times. (Names)
settlement in the Zufar region, south Oman. (Geo)
history regarded from a feminist point of view. (ChD)
in ancient Greece, a covered portico used by athletes for their exercises. (ChD)
a Celtic tribe of southeast Britain before the Roman conquest. (Oxford Dictionary of British History, J Cannon, 2009)
village in Delta state, south Nigeria. (Geo)
dubious first name recorded 3 times (Facebk)
sweet, sexy and dangerous, based on a slightly sarcastic pronunciation of ‘foxy’. ‘Wow damn, who said you could be so fawxy.’ (UD)
an anti-infective agent. (Concise Dictionary of Biomedicine and Molecular Biology, P-S Juo, 2001)
see BCD
dubious surname listed 25+ times. (Names)
US government and military slang for ’secretary of defense’, the civilian head of the US Department of Defense. (UD/Wikt)
a surname recorded 170 times in Belgium. [lastnames.myheritage.com (Net)]
a butcher shop in Nandrin, Belgium, owned by Raphael Defgnee. (Net)
female given name of 7 people on Facebk, including Refgha Ezaldeen of Khartoum, Sudan. (Net)
small town in the Beni Meal-Khenifra region, central Morocco. (Geo)
village in Odisha state, east India. (Geo)
area in Sindh province, southeast Pakistan. (Geo)
small settlement in Friesland province, northwest Netherlands. (Geo)
dubious surname recorded 30+ times. (Names)
see JKLM
mountain in Karnten state, south Austria. (Geo)
morbid aversion to seeing a naked body. (DMD)
Nopqorn Pinsiri is a male resident of Bangkok, Thailand. (Facebk)
dubious surname recorded 13 times. (Names)
see OPQR
see OPQR
a student taught via the Internet rather than by face-to-face tuition. (Wikt)
a genus of viroids that infects many plants, including the common hop plant. [Wikipedia (Net)]
Nigerian given name and surname recorded several times on Facebk.
dubious first name recorded 7 times. (Facebk)
see UVWX
dubious first name recorded 3 times. (Facebk)
References

DMD  Dorland’s Medical Dictionary, 23rd edition, 1957
Facebk  Facebook, online social networking site (Net)
Geo  National Imagery and Mapping Agency placename database
[geonames.usgs.gov (Net)]
Names  Names Directory [namesdir.net (Net)]
Net  Internet, using Google search program (2018)
UD  Urban Dictionary (Net)
Web3  Webster’s Third New International Dictionary, 1976
Wikt  Wiktionary, online dictionary (Net)
Carroll is the master of wordplay when it comes to puns, and his Looking Glass Insects are no exception. I thought that the concepts of his insects were both very cute and clever, which is why I decided to make an identifier book with some of my own Looking Glass Insects. Obviously, everything is opposite behind the looking glass, so the insects eat real food and resemble real objects (sort of). I really enjoy how many different puns Carroll makes up within his books, and I think that even though the Looking Glass Insects make up a small piece their chapter, they add to the overall mystical nature of the world behind the looking glass. The imaginative layer they add into Carroll’s world was what interested me most and caused me to choose this project.

My Looking Glass Identifier has a cardboard base for the cover with construction paper glued over it. I made the lettering on the front look collage-like because I imagined the book to appear sort of like a kid’s journal who keeps track of insects, what they look like, how they live, etc. I started with Carroll’s three insects, the Rockinghorse Fly, the Snapdragon Fly, and the Bread-and-Butterfly, and wrote their habitat, appearance, and food source underneath their pictures (which are also glued onto construction paper). In the Carrollian tradition, I also added some puns and word play to the bottom of each description to make the book extra fun. My insects are the Victorian Ladybug, the Apple, Orange or Banana Fly, the Maple Leaf Bug, the Honey Nut Bee-rio, and the Glasshopper. For descriptions of each insect and pictures of their appearances, please see below. The drawings are done in pen to resemble Tenniel’s etching style, which I am obviously unable to replicate. I decided not to color the insects because I wanted to
keep the style mostly uniform throughout the book, and Tenniel was obviously unable to color his etchings, so I felt I needed to stay true to that. Each insect I drew has the same general shape as its Earthly counterpart, but they are obviously abstracted to reflect their names. I also glued Tenniel’s piece where Alice steps through the looking glass on the first page because it symbolizes the need to step through the looking glass, forget any scientific facts that we all have learned, and enjoy the imaginative qualities of something as simple as looking glass insects.
**Victorian Ladybug**

**Habitat:** The grass below your feet.

**Appearance:** A flat body and very thin legs.

**Food:** Food, tea biscuits, and your apple jack. They are not afraid of the dark shadow.

*Frightening beauty!*

---

**Apple, Orange, or Banana Fly**

**Habitat:** The fruit on the trees behind you.

**Appearance:** A fruit body and juicy legs.

**Food:** Apple flies eat apples, orange flies eat oranges, and banana flies eat either because bananas are not native.

*Pretty fly for a fruit fly!*
**Maple Leaf Bug**

**Habitat:** The leaves of the trees in your yard.

**Appearance:** Looks like a maple leaf with extra large veins and a gum leaf head.

**Food:** Maple syrup and pumpkin pie sauce.

*Hard to leaf alone!*

---

**Honey Nut Bee-rio**

**Habitat:** The hive in your castle's garage.

**Appearance:** Honey-dripping antennae, honey dipper thorax and stinger and a Queen's abdomen.

**Food:** Honeydew and legumes.

*They're the bee's knees!*

---

**Glasshopper**

**Habitat:** The flowers in your garden.

**Appearance:** An ornate looking glass body, a grass head and hand-painted legs.

**Food:** Sand and tree moss.

*You'll lose a glass slipper to this one!*

---

**Looking Glass Project**

2018
ALPHAMETICS

Edited by STEVEN KAHAN

Please send solutions and proposals for new puzzles to
Steven Kahan, 78-51 220th Street, Hollis Hills, New York 11364

51.3.1  **English Seven**  by Andrzej Bartz, Fuerth, Germany

\[(TWO)^2 + (TWO)^1 + (TWO)^0 = SEVEN\]

51.3.2  **Polish Seven**  by Andrzej Bartz, Fuerth, Germany

\[(DWA)^2 + (DWA)^1 + (DWA)^0 = SEVEN\]

51.3.3  **Triply Doubly True**  by Andrzej Bartz, Fuerth, Germany

\[
\begin{align*}
TEN + 4(FIVE) + 5(SIX) &= SIXTY \\
4(TEN) + ONE &= FIVE + 6(SIX) \\
7(FIVE) &= TEN + 25(ONE)
\end{align*}
\]

(Solve this trio simultaneously.)

51.3.4  **On The Calendar**  by Andrzej Bartz, Fuerth, Germany

\[\text{APRIL} + \text{MAY} \times \text{JULY} = \text{JANUARY}\]

51.3.5  **Short International Alphametic**  by Paul Boymel, Potomac, Maryland

\[\text{IRAN} \times \text{LAOS} = \text{BOTSWANA}\]

51.3.6  **Long International Alphametic**  by Frank Mrazik, Montreal, Quebec

\[
\begin{align*}
\text{AFGHANISTAN} + \text{ALBANIA} + \text{ALGERIA} + \text{ANDORRA} + \text{ANGOLA} + \\
\text{ANTIGUA} + \text{ARGENTINA} + \text{ARMENIA} + \text{BAHAMAS} + \text{BAHRAIN} + \text{BANGLADESH} + \\
\text{BARBADOS} + \text{BENIN} + \text{BOSNIA} + \text{EAST} + \text{TIMOR} + \text{ESTONIA} + \text{FINLAND} + \text{GABON} + \\
\text{GAMBIA} + \text{GHANA} + \text{GEORGIA} + \text{GRENADE} + \text{GUINEA} + \text{HAITI} + \text{INDIA} + \text{IRAN} + \\
\text{ISRAEL} + \text{LEBANON} + \text{LESOTHO} + \text{LIBERIA} + \text{MALI} + \text{MALTA} + \text{MONTENEGRO} + \\
\text{NINGER} + \text{ROMANIA} + \text{SAMOA} + \text{TOGO} + \text{TONGA} + \text{TRINIDAD} + \text{AND} + \text{TIBAGO} &= \text{NETHERLANDS}
\end{align*}
\]

(Solve this one in base 16.)
51.3.1 **English Seven** by Andrzej Bartz, Fuerth, Germany

\[(304)^2 + (304)^1 + (304)^0 = 92721\]

51.3.2 **Polish Seven** by Andrzej Bartz, Fuerth, Germany

\[(468)^2 + (468)^1 + (468)^0 = 219493\]

51.3.3 **Triply Doubly True** by Andrzej Bartz, Fuerth, Germany

\[
\begin{align*}
874 + 4 \times (3507) + 5 \times (156) &= 15682 \\
4 \times (874) + 947 &= 3507 + 6 \times (156) \\
7 \times (3507) &= 874 + 25 \times (947)
\end{align*}
\]

51.3.4 **On The Calendar** by Andrzej Bartz, Fuerth, Germany

\[70514 + 973 \times 6843 = 6728753\]

51.3.5 **Short International Alphametic** by Paul Boymel, Potomac, Maryland

\[6584 \times 2897 = 19073848\]

51.3.6 **A Capital Idea!** by Frank Mrazik, Montreal, Quebec

\[
e75befca4ef + e92efce + e9531ce + ef6011e + ef509e + ef4c5de + e153f4cfe + e183fce + 2ebe8ea + 2eb1ecf + 2ef59e63ab + 2e12e60a + 23fcf + 20afce + 3ea4 + 4c801 + 3a40fce + 7cf9ef6 + 5e20f + 5e82ce + 5befe + 53015ce + 513fe6e + 5dcf3e + bec4c + cf6ce + cef + cale39 + 932ef0f + 93a04b0 + 9c231ce + 8e9c + 8e94e + 80f43f3510 + fc531 + 108efce + ae80e + 4050 + 40f5e + 41cfc6e6 + ef6 + 402e50 = f34b319ef6a
\]
SPLITTING SINGLE WORDS INTO 2 WORDS WHICH, TOGETHER, MAKE SENSE

ALLOWED = ALL OWED  ALLSORTS (sweets) = ALL SORTS  ARMED = ARM ED

BAGPIPES = BAG PIPES (icing)  BANKING = BAN KING  BANJO = BAN JO
BARED = BAR ED  BARGAINS = BAR (pub) GAINS  BARKING = BAR KING
BARRAGE = BAR (pub) RAGE  BATON = BAT ON (cricket)  BLUEBELL = BLUE BELL
BLUECAP = BLUE CAP  BRADFORD = BRAD FORD (name)  BUCKLED = BUCK LED
(a year old salmon)
BULLDOZES = BULL DOZES  BULLRUSHES = BULL RUSHES

CADDIES = CAD DIES  CANADA = CAN ADA?  CANAL = CAN AL?
CAPON = CAP ON  CAPSTAN = CAP STAN  CARPET = CAR PET
CARROT = CAR ROT  CASTLES = CAST LES  CHICKEN = CHIC KEN
CHINSTRAP (penguin) = CHIN STRAP (on a bonnet)  CONTOURS = CON TOURS
COUNTED = COUNT (title) ED  COWSLIPS (flowers) = COW SLIPS  CRACKPOT = CRACK POT
CROSSWORD = CROSS WORD  CURTAILS = CURT AILS

DADDIES = DAD DIES  DAMAGES = DAM AGES (flood imminent!)  DECORATED = DECO (Art) RATED
DETERMINE = DETER MINE  DOCTORATE = DOCTOR ATE  DONATE = DON ATE
DRAWBRIDGE = DRAW BRIDGE (sketch it)

ENABLED = ENA BLED  EVEREST = EVE, REST!  EVESHAM = EVE’S HAM
FANCY = FAN CY (he’s hot)  FATAL = FAT AL  FATED = FAT ED
FLAGON = FLAG ON  FORMAL = FOR MAL  FORTY = FOR TY
FORWARD = FOR WARD

GOOGLE = GO OGLE  GOTHAM = GOT HAM  GRACELANDS = GRACE LANDS (in plane)
GREENHAM = GREEN HAM (Common)

HATRED = HAT RED  HEADLINE = HEAD LINE (scar)  HEBREWS = HE BREWS
HOSTAGES = HOST AGES

IMPLIED = IMP LIED  IMPLORE = IMP LORE  INSET = IN SET (tea)
INSIDE = IN SIDE (football team)  INSIGHT = IN SIGHT  INTERNAL = INTERN AL

JILTED = JILT ED  JOINED = JOIN ED

KICKSHAW = KICK SHAW (ouch!)  KILLJOY = KILL JOY  KINDLES = KIND LES
LADDIES = LAD DIES  LATERALLY = LATE RALLY  LEVITATE = LEVI TATE
LISTLESS = LIST LESS  (a name)

MALEDICATION=MALE DICTION  MANAGES = MAN AGES  MANDRILLS = MAN DRILLS
MANSSELS (Mansell is a surname) = MAN SELLS  MULTIPLY = MULTI PLY  MUMBLED = MUM BLED
(knitting wool)

NODES = NO DES  NOTABLE = NOT ABLE  NOTICE = NOT ICE
NOVICE = NO VICE  NUMBSKULL = NUMB SKUL  can’t feel head

ONLINE = ON LINE (in tennis)  OVERALL = OVER ALL  OVERRATE = OVER RATE
OVERALL = OVER ALL  (in cricket)

PHILIPPINES = PHILIP PINES  PINUS = PIN US  PRIMROSE = PRIM ROSE
PROPERTIES = PROPER TIES  PUPPET = PUP PET  PRIMROSE = PRIM ROSE

RATIONAL = RATION AL  ROBED = ROB ED  RUSSIAN = RUSS IAN
SEESAW = SEE SAW (cutting tool)  SIXTIES = SIX TIES  SPARROW = SPAR ROW
SIXTIES = SIX TIES  (boxing)
STARTED = STAR TED  STARTLES = START LES
STOPPARD = STOP PARD  SUNDAY = SUN DAY  SUNDERLAND =
SUNDERLAND =
SUPPORT = SUP PORT  (an introduction)

TAPED = TAP ED  TAXED = TAX ED  TEDDIES = TED DIES
TENANTS = TEN ANTS  TENSING = TEN SING  TODDLED = TODD LED
TOKEN = TO KEN  TOSSPOT = TOSS POT  TRICKLES = TRICK LES
TURNOVER (money) = TURN OVER (in bed)
UNDERMINE = UNDER MINE  UPPERCRUST (posh) = UPPER CRUST (of a pie)

WAITED = WAIT ED  WAITROSE = WAIT ROSE  WALLACE = WALL ACE
WILLED = WILL ED?  WRYBILL (a bird) = WRY BILL  (squash player)

IN SOME CASES, THE 3 WORDS TOGETHER MAKE SENSE
BRANDISH = BRAN DISH  CARMINE = CAR MINE  CUTLASS = CUT LASS
FORTUNE = FOR TUNE (buyer paid well)

SOME SINGLE WORDS WILL SPLIT INTO 3 WORDS WHICH TOGETHER MAKE SENSE
NIGHTINGALE = NIGHT IN GALE  CONSTABLES = CON, STAB LES
BILLICAN = BILL, I CAN  PERMITTED = PERM IT TED  PALINDROME = PAL IN DROME

SEVERAL WORDS COMBINE INTO A SINGLE WORD, THE 3 / 4 WORDS TOGETHER MAKING SENSE
3 words  KIND LES = KINDLES  LEW IS = LEWIS  SEE KING = SEEKING  WAS TED = WASTED?
4 words  HAL, I FAX = HALIFAX
EULER ENTERTAINMENTS

By Jeremiah and Karen Farrell

Martin Gardner’s article “Euler’s Spoilers: The Discovery of an Order-10 Graeco-Latin Square” Chapter 14 in his book *New Mathematical Diversions from Scientific American*, Simon & Schuster, 1966 reports on a certain puzzle traced back to 1624 in a book by Claude Gaspar Bachet:

Arrange the sixteen highest playing cards so that no value or suit appears twice in any row, column or the two main diagonals. To Euler the values are Graeco and the suits Latin. Now days usually abbreviated to simply Latin squares.

One possible solution (of 144) follows.

![Card Arrangement](image)

This square can be made magic with constant 34 by, say, labeling the values 1, 2, 3 and 4 and the suits 0, 4, 8 and 12 and then adding the pairs in each entry.

The two sets of four are what Leonard Euler (1707-1783) in the last years of his life called mutually orthogonal squares or 4x4 squares that could be superimposed so no two entries were duplicated. Euler tried to find such n x n Latin squares for all n. Euler knew that such squares exist if n is odd or if n = 4k but conjectured that no solution exists for n
= 4k+2. In 1901 Gaston Tarry published a proof no solution exists for n = 6, but E. T. Parker, R. C. Bose, and S. S. Shrikhand proved that Euler was wrong and n = 6 is the only exception. *Scientific American*'s cover for November 1959 had staff artist Emi Kasdi’s depiction of two order n = 10 Graeco-Latin squares.

Much more can be said about mutually orthogonal squares. Here is a list of sixteen entries combining three 4x4s using number, shape and color.
The reader is asked as a puzzle to arrange the pieces in a 4x4 square so that every row and column has no duplicated symbols. Euler called such squares semimagic and for order 4, three is the maximum number of mutually orthogonal squares possible.

In fact for order n the maximum number of squares can only be n-1. This is not always obtained and to date it is not known for which orders this maximum is obtained.

For order 5 there can be the maximum 4 and it is possible to construct two puzzle-games using some of the possibilities. With the two such orthogonal pairs of number and shape shown, mix the 25 tokens face-down and each of two players draws 10 tokens. They will alternately place a token on a 5x5 board under one of the following two rules.

1. No two tokens have a symbol in common in any row or column.
2. (Cut-throat) Same as (1) but in addition no two tokens in any diagonal, broken or not, can have a symbol in common.

In either case, players can draw from the remaining pieces in the “kitty” if they cannot place one of their own. The onus is always on the second player to note misplays by the first player. The last player to be able to play wins.

There are 10 diagonals in any 5x5 and version (2) of the games will allow two more mutual orthogonals to reach the maximum four. Once again (2) will yield an ordinary magic square with constant 65 by labeling the shapes 0, 5, 10, 15, and 20 then adding the numbers to them in each entry.

Some solutions follow at the end of this article.
There are many more puzzles using the three order 4 tokens. For instance mathematicians call graphs in which each node has three edges on it Cubic Graphs. For 16 nodes 4207 non-isomorphic (essentially different) cubic graphs exist. Although the graphs are fundamentally different, the 16 tokens are rich enough to form somewhat challenging puzzles. In each of the following graphs place the tokens so that any connected tokens have a symbol in common. This is called a “hit” puzzle. It may also be possible in most cases to form a solution where connected tokens have no symbol in common, a “keepaway” puzzle.

THE CROSS
Cubic “Hit” Graph

Figure 1
THE SQUARE
Cubic “Hit” Graph

Figure 2
THE RING
Cubic "Hit" Graph

Figure 3
3-D CHALLENGE

Play “Keep-Away” on
All Lines

Figure 4
We define a knight sweep as chess knight moves from a corner of a square and the center of a 5x5. Trace for example in the playing card example how knight sweeps for the values and the suits evolve. In our other square examples likewise. For the 5x5 solution note the five colored diagonals. The five opposite diagonals can be labeled with the letters of KAREN.
More cubic 16 puzzles or two person games. Either “HIT” or “KEEPAWAY”
DISSECTIONS

STEVE KAHAN
Hollis Hills, New York

This challenge is comprised of three similar parts. Letting 123456 represent a six-letter word whose letters are not necessarily distinct, Part I requests a listing of all such words with the property that 1234, 2345, and 3456 are three four-letter words, while Part II requires that 123, 234, 345, and 456 be four three-letter words. (We have 29 of the former and 16 of the latter.) Finally, Part III addresses seven-letter words, 1234567, which yield five three-letter words when dissected into 123, 234, 345, 456, and 567. (There are 5 such in our list.)

Since there are fifty confirmed responses in total, award yourself two points for each specimen you discover.

Part I: 123456 → 1234, 2345, 3456

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____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___

Part II: 123456 → 123, 234, 345, 456

____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___  ____ → ___ ___ ___  ____ → ___ ___ ___
____ → ___ ___ ___

Part III: 1234567 → 123, 234, 345, 456, 567

____ → ___ ___ ___ ___  ____ → ___ ___ ___ ___
____ → ___ ___ ___ ___  ____ → ___ ___ ___ ___
____ → ___ ___ ___ ___  ____ → ___ ___ ___ ___
____ → ___ ___ ___ ___  ____ → ___ ___ ___ ___
____ → ___ ___ ___ ___
**DISSECTIONS** – Answers

**Part I:**
- AMENDS → AMEN, MEND, ENDS
- BAREST → BARE, ARES, REST
- CHARMS → CHAR, HARM, ARMS
- CHARTS → CHAR, HART, ARTS
- CHUMPS → CHUM, HUMP, UMPS
- CLAMPS → CLAM, LAMP, AMPS
- CRAPES → CRAP, RAPE, APES
- CHUMPS → CHUM, HUMP, UMPS
- SCAMS → SCAM, CAMP, AMPS
- SCANTS → SCAN, CANT, ANTS
- SCARES → SCAR, CARE, ARE,
- SCOWLS → SCOW, COWL, OWLS
- CRAMPS → CRAM, RAMP, AMPS
- CLAMPS → CLAM, LAMP, AMPS
- SPAR → SPAR, PARE, ARES
- TRAMPS → TRAM, RAMP, AMPS
- WHEELS → WHEE, HEEL, EELS
- SCAMS → SCAM, CAMP, AMPS
- SCOWLS → SCOW, COWL, OWLS
- AMENDS → AMEN, MEND, ENDS
- BAREST → BARE, ARES, REST
- CHARMS → CHAR, HARM, ARMS
- CHARTS → CHAR, HART, ARTS
- CHUMPS → CHUM, HUMP, UMPS
- CLAMPS → CLAM, LAMP, AMPS
- CRAPES → CRAP, RAPE, APES
- CHUMPS → CHUM, HUMP, UMPS
- SCAMS → SCAM, CAMP, AMPS
- SCOWLS → SCOW, COWL, OWLS
- CRAMPS → CRAM, RAMP, AMPS
- CLAMPS → CLAM, LAMP, AMPS
- SPAR → SPAR, PARE, ARES
- TRAMPS → TRAM, RAMP, AMPS
- WHEELS → WHEE, HEEL, EELS

**Part II:**
- ANTHEM → ANT, NTH, THE, HEM
- ANTHER → ANT, NTH, THE, HER
- BAGELS → BAG, AGE, GEL, ELS
- BOATED → BOA, OAT, ATE, TED
- FORAGE → FOR, ORA, RAG, AGE
- GOATEE → GOA, OAT, ATE, TEE
- ORATED → ORA, RAT, ATE, TED
- PALACE → PAL, ALA, LAC, ACE

**Part III:**
- ANTHEMS → ANT, NTH, THE, HEM, EMS
- CAPERED → CAP, APE, PER, ERE, RED
- PANHER → PAN, ANT, NTH, THE, HER
- PAPEPERED → PAP, APE, PER, ERE, RED
- TAPERED → TAP, APE, PER, ERE, RED
Poems in Wonderland

Mary Katherine Klaybor
South Bend, Indiana
Chapter 1 (Haikus)

Down the Rabbit Hole
Alice fell and fell and fell
Into Wonderland

Follow the Rabbit
Alice grows and then she shrinks
To get through the door
Chapter 2 (Limerick - follows some rules)

“Curiouser and Curiouser” she cries as she grows
Soon her tears filled the hall all the way to her nose
She meets the Rabbit who drops his gloves
She talks about Dinah, the cat she loves
Then thinks, “I’ll follow the mouse wherever it goes”
Chapter 3 (Quatrain)

The Dodo suggests a caucus race
The mouse begins to tell his long and sad tale
Alice seems confused, as she often is
She talks of Dinah again and the animals bail
Chapter 4 (Rhyme)

The Rabbit mistakes Alice for Mary Ann
He asks her to fetch his gloves and fan
She wants to try and hopes she can

She drinks from a bottle and then she grows
Alice is so big now from her head to her toes
How she can escape the house nobody knows

To get Alice out they send in Bill
Get her out, the Rabbit hopes he will
It’s no use, Alice is stuck still

She starts to shrink when she eats the little cake
Maybe all this eating and drinking is a mistake
One that she will continue to make
Chapter 5 (Free verse)

“Who are you?” is the question of the day
Alice seems confused, once again
She has changed herself several times since breakfast
Falling down the rabbit hole can do that to a person

The caterpillar asks again
“WHO are you?”
Alice is puzzled

This question holds true to everyone
Who.
Are.
You.

We all are unique, 7 billion people in all
“Who are you?” is a fitting question
Are you a child? A dreamer? A smoking caterpillar?
Perhaps you are a sister? A White Rabbit?

Those three words:
Who. Are. You?
Unlock the stories of humanity
But as for Alice, they only leave her... Puzzled.
Chapter 6 (ABC poem)

Alice enters inside
Baby cries, loudly sneezes
Cheshire-cat grins mysteriously
Duchess sings tunes weirdly
The baby turns into a pig and escapes
Chapter 7 (Acrostic)

Table without room
Everyone trapped at tea time
Alice does not understand

Pastries and tea, but not any wine
Another strange story told by a creature
Riddles without answers
Time is revealed to be a him, not an it
Yawning is a sign the March Hare is tired
Chapter 8 (Haikus)

The Queen loves croquet
Roses supposed to be red
The cards fear the Queen

Croquet is alive
“Off with her head” shouts the Queen
The Cheshire-Cat grins
Chapter 9 (Unrhymed Couplets)

The Mock Turtle began to weave his sorrowful tale as he sobbed, and Alice was confused once again

A moral is present in each of the Duchess’ stories
There seems to be no logic, none at all to be found
Chapter 10 (Found poem)

A Lobster-Quadrille, along the sea shore
“The Lobsters! The Lobsters!”
Will you join the dance?
Dancing round and round
A very interesting dance
The adventures first, courage as she went on
She began to repeat it
I passed by his garden, the pie was all finished, so rich and green
Beautiful Soup!
Beautiful Soup!
Chapter 11 (Rhyme)

Who stole the tarts?
Asked the Queen of Hearts

The Knave is on trial
The Queen’s in denial

Alice, she grows
What’s happening nobody knows

The witnesses all seem to be
confused
No logic seems to be used

Alice is called to testify
She has no information so she
wonders why
Chapter 12 (Quatrain)

The King says Alice is not allowed
She has grown again, to be a mile tall
The letter is read to all of the court
Alice wakes, it was a dream after all
For my “Wonderland” project, I chose to create a poetry book that relates to the text in the book “Alice’s Adventures in Wonderland” by Lewis Carroll. This poetry book consists of one or two poems relating to each chapter of the text. I chose to do different poetry styles for different chapters, and for shorter poetry styles I often chose to create two poems for a single chapter.

The creativity of my project is evidenced through the fact that each poem written in my book was created by me. I based each poem loosely on the events of the corresponding “Alice” chapter, but each poem was of my own creation. In addition, I chose a font style for the poems that I feel represents the tone of the text “Alice’s Adventures in Wonderland.” When creating the poetry book, I played around with many font choices, and several spacing options, trying to decide what format would best present my poems. I eventually decided on the “Bradley Hand” font for the text and I chose the color navy for the text, except in my acrostic poem where I highlighted the letters forming the acrostic by coloring those letters red. I chose this font because it seemed somewhat whimsical but was still legible, and this fit with the theme of the text. I chose navy because it was a legible shade of blue, and I chose blue because Alice is best known for the blue dress she wears in the 1951 Disney version of the film.

This project was of personal interest to me because I enjoy writing poetry. I liked taking the ideas presented in the text of the book and turning them into something of my own creation. When I was in elementary and middle school I liked writing poetry and even song lyrics, and I wanted to try my hand at doing so for this project. Even in high school I took a creative writing class where I mainly focused on poetry, but for my classes so far in college I do not really get the
opportunity to use poetry for any assignments. In addition, I do not often have enough free time to simply sit and write poems for enjoyment. Therefore, this project is of personal interest to me because I was able to sit down and take the time to do something I enjoy, that I do not often get to spend time doing,

The subject matter presented in my poetry book directly relates to the themes and events of “Alice’s Adventures in Wonderland.” This is evidenced through each poem, as the content in each relates to the events of its corresponding chapter. While the entirety of the chapter is not shown in each poem, events that I deemed significant or interesting, appear in my poems. I feel that the text was represented in my poems and my project overall connects very well with the themes and ideas in the text by Lewis Carroll.

Finally, this project connects with the goals associated with the Butler University Honors Program. More specifically, I feel that my project connects very well with the goal of “research and creativity.” I have already highlighted the creative aspects of my project, but I think it is important to note that this project was not purely creative; my project does contain structure and it required research. Before starting my poetry book, I researched poetry types from several websites so that my project could contain variety. I was previously familiar with poetry styles such as haikus, found poems, acrostics, and free verse poems but other types required me to do some research. I wanted to ensure that my poems followed the rules of their poetry form, and in order to do so I needed to first learn the rules. By researching various poetry types, I was able to diversify my poetry book and showcase my writing skills in various ways. Overall, I believe that my project aligns well with the Honors goal of “research and creativity.”
Works Cited

Alex2424121. “Alice” The Disney Wiki, http://disney.wikia.com/wiki/Alice

**THROUGH THE LOOKING GLASS CHESS**

Camille Arnett
Granger, Indiana

*Through the Looking Glass* Project Explanation

For this project I wanted to do a variation on the traditional game of chess that reflects some of the motifs, themes, and absurdities of *Through the Looking Glass and What Alice Found There* by Lewis Carroll. The structural, conceptual differences between the two *Alice* books are interesting to explore—the first book’s complete absence of plot until effectively the last two chapters versus *Looking Glass*’s deliberately-designed, if not entirely logically conceived, chessboard plot. The goal stated at the front of *Looking Glass* is for the white pawn (Alice) to check the king in 11 turns. Because that is set up as the objective of the book, I wanted to create a modified version of chess which catered to red on the defensive and white on the offensive. The goal is for the white player to win in 11 turns, if possible. As the game progresses beyond 11 turns, it becomes more complicated, with pieces being resurrected or transformed, and the reliability of the white queen problematizing the game, just as the character of the white queen in the book acts similarly illogically.

The modified rules draw from themes, concepts, and motifs from *Through the Looking Glass* with a callback to *Alice in Wonderland*. The central concepts explored in these modifications are duality and the characteristic nonsense madness of Lewis Carroll’s writing. Many pieces have special moves that involve reflections of themselves in the enemy’s same pieces. The addition of the coin flip determining the queen’s ability to move is characteristic of her inherent bizarreness as a character. The other uses of a looking glass are for the knight’s
ability to travel to the other side of the board by “going through a looking glass” on the edge of the board and coming out the other side, and the “looking glass” being the threshold which separates the playable from unplayable pieces.

This project was of personal interest to me because I have always enjoyed board games and strategy games. I’m not particularly good at them, but I like to play online chess and hone my strategy. I have made some board games in the past for class projects, but the most enjoyable part of this project was transferring the thematic elements of *Through the Looking Glass* onto chess. Creating the augmentations involved researching some special chess moves like en passant and castling. This is different from much of my traditional academic activity, which involves lots of essays and technical writing. Thinking about the rules of a game was a lot of fun and was a really interesting intellectual challenge. I was also able to determine different degrees of endings. Since Carroll presents a goal of winning in 11 moves, not completing that goal yields different possibilities for how to categorize the ending. What really counts as a win? And what if the red player wins in the way the white was supposed to?

This relates most profoundly, as I am prone, to Lewis Carroll, and his use of chess as the overarching structure of *Through the Looking Glass*. The mirrors from the book come up in many ways. Additionally, Carroll’s choices in *Through the Looking Glass* do not reflect how a person would logically play chess on many occasions. Incorporating Carroll’s characteristic madness and nonsense into a rulebook of a game was particularly challenging.

Of the Honors Program Connections, this project related most closely to “Research and Creativity” and “Willingness to Explore New Areas of Knowledge.” I was able to explore a casual hobby of mine and put a personal spin on it, resulting in myself having a better understanding of the game, and look very closely at *Through the Looking Glass*. 
THROUGH THE LOOKING GLASS CHESS, OR (SOMewhat) MAD(ENING) CHESS

By Camille Arnett

To preface, most of the existing rules and standards of chess exist in this version of chess. The pieces are expected in the way they have always moved, that is:

Pawn—moves forward one space at a time; its first move can be two spaces, but no others; takes pieces diagonally

Knight—moves three spaces in an L-shape

Bishop—moves exclusively diagonally

Rook—moves exclusively forward/backwards and left/right

Queen—can move any direction any distance; she cannot move in an L-shape like the knight

King—moves one space at a time

Check is defined as when the king is under threat of being taken by an enemy piece. If the king has no escape from check, then he is in checkmate, and that player loses.

The ultimate goal is, like in Through the Looking Glass, for the white player to win with a pawn in only 11 moves. This version of the game sets up more defined conflict between red and white by making red explicitly defensive and white explicitly offensive, thus color choice for the players at the beginning is determinant of how each player will conduct themselves in the game.

The following are some rules and modifications which can apply to this version of chess:

NEW CASTLING: If there are no pieces in between them and neither pieces has moved, the king and either castle can switch places. This is different from traditional castling, in which the king moves two spaces and the castle three.

MIRRORED PAWNS/ L’UN EN PASSANT DE L’AUTRE: Mirrored variation on the traditional En Passant move which, in this case, potentially benefits both players. If a pawn on its
first turn could only move one space forward because an enemy pawn is blocking it from moving two spaces forward, it can take the spot of the enemy pawn and bring the enemy pawn one space forward.

A second modifier to pawns: if two enemy pawns are facing each other down, they can switch places, as if one passed through the other.

THROUGH THE LOOKING GLASS ONE: This modification ONLY applies to knights. If a knight is near to or up against the edge of the board, they can move off the board that side, and come back on the other side, as if they were being transported through a sort of film.

11 MOVES: After every 11 turns, a red pawn becomes a different piece (excluding queen or king). The white player selects which pawn will transform, then the red player gets to choose if the pawn becomes a rook, knight, or bishop. This is incentive to the red player to prolong the game and prevent the white player from winning in 11 turns, which is the primary goal.

THROUGH THE LOOKING GLASS TWO: Every 5 turns a lost pawn can be resurrected. The resurrected pawn is placed at any place in its original row

ANSWER TO THE UNIVERSE: If the game goes on for 42 turns, the player with the most remaining pieces wins. The number 42 references the motif from the first Alice book.

WHITE RABBIT RULE: If an enemy takes more than two minutes to decide on a move, the enemy gets to resurrect one piece.

THE WHITE QUEEN: Once the white queen is able to move, the white player flips a coin. If heads, the queen can move logically for the next two turns. If tails she becomes confused and can only be moved in reverse/unproductive ways. If the white player lands on tails, it is recommended that the queen sit out for those two turns until they have another chance to have a
functioning piece. Reference to the white queen in the book, who experiences time in reverse and misses multiple opportunities to check the red king.

THE GOLD QUEEN: If the white player raises a pawn to a queen, that queen is not a second white queen, rather a gold queen. The gold queen does not have the same logical troubles as the white queen, even though she is a white piece, and her ability to move is not determined by a coin flip.

WINNING:
--If the white player wins in 11 turns or less, that is considered the “true good” ending.
--If the white player wins in more than 11 turns, that is a positive, but it is a partial victory, because the red player successfully prevented the white player from completing their central objective.
--If the red player wins in more than 11 turns that is a “true” red victory.
--If the red player wins in 11 turns or fewer, then it is a “mirror red win,” or, in its own way, a crisis of identity.
Deep Diving Daves

Deep diving Dave diving deep discovered deep diving Dave diving deep.
Aside from their French heritage, the artist Claude Monet and the composer Georges Bizet share another commonality – both of their surnames end with the digraph *ET* which is pronounced like a long “A”. Prompts are provided below, each of which is meant to elicit a response with this very same property. If you manage to identify all twenty words, treat yourself to a delicious frozen dessert – some *SORBET* would surely cleanse your palate!

1. fixture in some bathrooms
2. wooden alpine dwelling
3. small nightclub with live entertainment
4. classical dance form
5. boneless meat or fish
6. white bean casserole
7. dry red wine
8. self-serving meal
9. seal on a legal document
10. inlaid wooden floor
11. cluster of flowers
12. connoisseur of fine food
13. packet of perfumed powder
14. brimless cap
15. rebound from a surface
16. needlework made by looping thread
17. quilt with a washable cover
18. man’s male servant
19. affectionate nickname
20. two-wheeled, one-horse carriage
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<td>1.</td>
<td>BIDET</td>
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<td>GOURMET</td>
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PSst!

DOCTOR DUCK
Down Underdown, Anatidia, Universe 13

Hey, Meester! Wanna buy some naughty peek-cheers of wordplaymates? Real clucky ducky?† No? How about this ABSOLUTELY FREE offer of hot new postscripts for the elite PS epistle writer:

PSst - a postscript on a hush-hush topic
PS - phosphorus sulphide (not known to be a type of postscript, too explosive, sorry)
.00PS - Oops, no postscript, a mistake, sorry again.
pS - a pH-like postscript with the potency of Sulphur (code for bullshit)
PS - a debt reminder; easily confused with...
PSalms - post script from your Church seeking a donation (Non-believers may tip me, Dr. Duck.)
Pseudo - Not a real PS, a fake, definitely not a eu-do.
PSn. - PS automatically ghost-written by my pseudonym (Cassell Dict. Abbrev.)—I deny blame!
PShaw! - a postscript you’ll laughingly disapprove of because it disapproves of you
PSi - “Beware of Greeks bearing letters.” (iota and psi)
PSionic - “Beware of Geeks bearing psychic gifts.” (power over mesons and charged particles)
PSittacosis! - “Beware of parrots.”
PSoriasis! - “Beware of skin.”
PSych - an unnecessary postscript since you already knew or figured out what it’s going to say
PSychedelic - Hey, man, a really groovy postscript.
PSychiatric - Hay, man, a really deep, probing postscript.
PSycho - a postscript added by a serial killer informing you I ‘died’ before finishing the letter
PSychokinetic - a PS added to save on postage
PSychologize - a PS busying your mind and minding your biz
PSyllium - a PS minding my biz — Sorry, got to go now!
PPPS, PPPPS, PPPPPPS, PPPPPPSS, PPPPPPSS, PPPPPPSSS, PPPPPPSSSS, PPPPPPSSSSSSS... — the tragic demise of a hardcore postscript addict

Signed,
Doctor Duck, Proprietor, Dealy Deli

PS. When I said absolutely free, I meant uninhibited. Every time you use one of these PSes you must send $5 royalty to Dr. Duck. Unpaid use is contraindicated (a medical term to remind you that I am a real Doctor, interested only in your welth).

†PPS. J’ever see a duck impersonate a chicken? No, not by calling the police! Just watch:
duck duck cluck cluck
Apocalypse Now? Armageddon coming? The Last Trump? The title above is not a warning of imminent doom but a clue to a pair of words that have the same spelling but are pronounced differently—the opposite of homophones, in fact. Such pairs fall into several groups, the largest of which is formed by compound words of Latin origin, where one is a verb and the other a related noun or adjective. Examples include conduct, perfect, object, content, insult, project, discharge, and even the word compound itself. There is a very strong tendency for the noun (or adjective) to be stressed on the first syllable, while the verb is stressed on the next. This tendency is so strong that it is also carried over into the few compound pairs that are not of Latin origin, such as download and uplift, and to words that are not really compounds such as torment and ferment. Even words like ally and allies, where no sense of any original compound remains, still follow the same trend.

Incidentally, I have tried to find a pair in which the word stresses are actually the opposite of the usual ‘rule’ but have only found two examples. The best is alternate where the verb carries stress on the first syllable and the adjective on the next. Another candidate is consummate, where the verb carries stress on the first syllable and the adjective can be stressed either on the first or on the second. In this instance, even if both are stressed on the first syllable, the pronunciations still differ. For one thing, the verb gives full value to the letter U, while the adjective treats it as a ‘throwaway’ sound, or shwa, like so many unaccented vowels in English. More subtly, perhaps, the letter A in the final syllable also varies, and this is common in a number of words ending in -ate, such as advocate, aggregate, estimate, intimate, graduate, subordinate, designate, separate, syndicate, in all of which the verb gives full value to the vowel A. Apart from words ending in -ate the only other example I can find of this kind is multiply, in which the adverb gives only a short sound to the final Y.

There is another group of pairs in which the endings are pronounced differently. Some participles in -ed can treat the end as a full syllable, as in aged, ragged, learned, dogged, blessed, rather as though reviving English speech of a much earlier age. In three of these examples the meanings are close, but in the other two (dogged and ragged) not so.

Differences also occur in pairs with -use- in them - for instance use, abuse, refuse, diffuse, house, where the letter S in the verb form sounds like a Z, but not in the noun or adjective.

Yet another type of difference occurs where two words share the same spelling in the plural. Bases can be the plural of both base and basis, and the final syllable sounds like -iz in one case and -eze in the other. Similarly, there is axe and axis, sharing the plural axes. In this last example, contrary to all the pairs previously cited, two words of completely unrelated origin
have come to share a common spelling but different pronunciations. Other such cases include *does, wound, viola, tear, row, entrance* and *bow.*

To close, here are a few clues to solve –

1. The end is nigh
2. The little pie is not browned enough
3. Be the first with Heavy Metal
4. Puts seed in for the pigs
5. She won’t acknowledge how thick her stocking are
6. Twist in the breeze
7. Sulked over his Vespa
8. Fish that makes a low sound
9. Happy with what’s inside
10. Abandon an area where crops won’t grow
11. Don’t accept rubbish!
12. A little fluid that enables a fish to breathe.

**ANSWERS**

For the first clue no answer is given. Instead, because there are four homographs, not just two, a second clue is offered, using the other pair. For the other nine clues, the answers are a little disguised so that they do not jump out when not wanted. Just ignore the odd-numbered letters: eg if the homograph is TEARS, the answer could be given as ATHESAURUS.

1. Shut off the cul-de-sac
2. OPRAHSATOY
3. ALLEMAND
4. ASTORWAS
5. ADDERNOISEUR
6. AMMONPLEAD
7. AWAITNOD
8. OBLAPSES
9. ACROWNSTREENUT
10. UDDERSBEARIT
11. FREEOFTUSSLE
12. EGHILLEL
LITTLE BO PEEP LOOKED FOR HER SHEEP IN EVERY POSSIBLE CORNER. SURPRISINGLY, THEY WERE EVENTUALLY FOUND BY LITTLE JACK HORNER.

MARY’S LITTLE LAMB, ALAS, WAS NO LONGER CLEAN AND WHITE. IT HAD FALLEN IN A MUDDY PUDDLE IN THE MIDDLE OF THE NIGHT.

THREE PLUS ONE EQUALS EXACTLY FOUR
BUT THREE PLUS TWO EQUALS ONE MORE.

OLD MOTHER HUBBARD PUT ON A SPLENDID TEA,
EVEN THOUGH SHE WAS NEARLY NINETY THREE.

THE OWL SCREECHED IN THE MIDDLE OF THE NIGHT.
IT GAVE THE PROWLING FOX A TERRIBLE FRIGHT.

THE CAT THAT HAD BEEN OUT ON THE PROWL ALL NIGHT CRAWLED BACK EXHAUSTED AT THE START OF DAYLIGHT.

SIX TIMES EIGHT IS FORTY EIGHT, NO MORE.
FIVE TIMES EIGHT IS THIRTY SIX PLUS FOUR.

AUNTY BETTY IS NEARLY ONE HUNDRED AND FIVE
BUT EVEN NOW SHE IS STILL VERY MUCH ALIVE.

EVERY DAY THE POSTMAN COMES AND GOES.
NO WONDER HE HAS BLISTERS ON HIS TOES!

JACK AND JILL WENT FOR A LONG WALK
SO THAT THEY COULD HAVE A GOOD TALK.

RAPHAEL NADAL EASILY WON THE MATCH.
AS USUAL HIS TENNIS CAME UP TO SCRATCH.

WHEN I AM HUNGRY, MY TUMMY TENDS TO RUMBLE
BUT THIS IS SOON PUT RIGHT WITH APPLE CRUMBLE.
I WENT TO BUY HER A BIRTHDAY LOCKET
AND CAME BACK WITH AN EMPTY POCKET!

THE CHILDREN LOVE TO HELP THEIR MOTHER BAKE
BUT ONLY WHEN IT’S THEIR FAVOURITE CAKE.

WHEN THE CYCLISTS FACE THE TOUR DE FRANCE,
CHRIS FROOME STANDS A VERY GOOD CHANCE.

CHILDREN HANG UP THEIR STOCKINGS ON CHRISTMAS EVE.
SANTA COMES AND GOES BUT THEY NEVER SEE HIM LEAVE.

MOUNTAIN CLIMBING IS A VERY DANGEROUS GAME.
ONE FALSE STEP AND YOU COULD END UP LAME.

FORMULA 1 DRIVERS ALWAYS AIM TO TAKE THE LEAD
BY CONCENTRATING AND DRIVING AT EXCESSIVE SPEED.

ROMEO SAID TO JULIET “WHAT DOEST THOU UP THERE”?
SHE REPLIED “I’M STANDING UP BECAUSE I’VE GOT NO CHAIR”.

THE LARGE CROWD APPLAUDED AT THE CRICKET MATCH
WHEN THE WICKET KEEPER HELD AN AWKWARD CATCH.

THE TENNIS BALL BOUNCED OFF THE TOP OF THE NET,
A SHOT WHICH THE RECEIVER WAS UNABLE TO GET.

HIS SERVE WENT IN AT A TERRIFIC PACE
AND, NEEDLESS TO SAY, IT WAS AN ACE.

THE PLANE TOOK OFF PROMPTLY TO AN UNKNOWN DESTINATION;
ITS PASSENGERS HAD EACH RECEIVED A MYSTERIOUS INVITATION.

THE TELEPHONE EXCHANGE GOT THEIR WIRES CROSSED
AND MOST OF THE CALLS WERE INEVITABLY LOST.

THE THINGS HE LIKED MOST ON HIS BREAD
WERE MARMALADE AND YUMMY CHEESE SPREAD.

WHEN ALL THE BIRDS CAME TO REST,
ONE FLEW OVER THE CUCKOOS NEST.

THE RAMBLERS MADE A SPECIAL DETOUR
TO SEE THE HEATHER ON THE MOOR.

JAMIE IS ANDY MURRAY’S BROTHER.
THEY’RE REALLY RATHER LIKE EACH OTHER.
WHEN MONDAY IS A BANK HOLIDAY, 
EVERYONE STOPS WORK TO PLAY.

IT CRAWLED THROUGH THE WINDOW, ONE CLEVER MOUSE, 
THEN IT STARTED CAUSING CHAOS THROUGHOUT THE HOUSE.

THE DEVIOUS MOUSE’S ROUTE INCLUDED A NARROW GAP 
AND IT WAS THERE I CAUGHT HIM WITH CHEESE IN A TRAP.

WITH BADGES PROUDLY WORN ON HIS SLEEVE, 
AT CHRISTMAS THE SOLDIER CAME HOME ON LEAVE.

THE COLD DARK CAVE WAS HOME TO THE BATS, 
NOT TO MENTION THE THOUSANDS OF RATS.

THE DOCTORS WHO CAN REPLACE A HEART, 
HAVE GOT IT OFF TO A VERY FINE ART.

THE COLOURS OF THE RAINBOW INCLUDE EVERY HUE: 
RED, ORANGE, YELLOW, GREEN, INDIGO, VIOLET AND BLUE.

THE PARTY GOT OFF TO AN EXCELLENT START 
WITH LOTS OF CAKES AND A CUSTARD TART.

THE WINDOW CLEANER REACHED THE FOURTH FLOOR 
AND SAW MORE THAN HE HAD BARGAINED FOR!

THE TREE FELLER SAWED THROUGH THE TRUNK OF THE ASH, 
WHICH OBLIGINGLY FELL WITH AN ALMIGHTY CRASH.

HAVING SENT IN HIS FORM ACCORDING TO THE RULES, 
HE DISCOVERED HE’D WON THE FOOTBALL POOLS!

EVEN THOUGH HE’S UPPER CLASS, HAUGHTY, VERY POSH, 
HE GROWS HIS OWN VEGETABLES, INCLUDING A SQUASH.

THE NHS IT SEEMS IS NEARLY ALWAYS SHORT OF MONEY, 
SO WHY NOT KEEP BEES AND FEED THEIR PATIENTS HONEY?

WIMBLEDON TENNIS BRINGS TOGETHER TALENT AT ITS BEST. 
QUITE CLEARLY IT’S THE FINEST TOURNAMENT IN THE WEST.

MY NEIGHBOUR COMES ROUND TO TEA 
PROMPTLY ON THE DOT OF THREE.

EVERYTHING HAD TO BE SPOTLESS FOR LIZA; 
SHE WAS NEARLY ALWAYS CLEANING HER FREEZER.
THE FOOTBALL TEAM WERE RUBBISH, THEY WERE NOT PLAYING WELL. THIS LEAD TO EVEN THEIR SUPPORTERS GIVING THEM HELL!

THE TENNIS MATCH HAD COME TO A HALT OVER A QUESTIONABLE DOUBLE_FAULT.

THE SKY WAS BLUE AND THE BIRDS WERE SINGING, BUT INDOORS THE PHONE WAS PERSISTENTLY RINGING.

ACROSS THE GARDEN WALKED THE DEER, QUITE AT HOME AND SHOWING NO FEAR.

SHE WAS A BRAINY, MOST INTELLIGENT LASS AND HER DEGREE WAS, OF COURSE, FIRST CLASS.

THE SUPERSTORE SOLD A WIDE RANGE OF THINGS FROM POTS AND PANS TO ENGAGEMENT RINGS.

NO ONE LIKES SPIDERS ON THE FLOOR OR ON THEIR FEET, BUT ALL THEY DO IS WEAVE A WEB OF INTRICATE DECEIT.

IT HAD COST A FORTUNE, HER WHITE WEDDING DRESS BUT THE PARROT PECKED IT, SAYING ‘OH, WHAT A MESS’.

ARMISTICE DAY IS IN NOVEMBER EACH YEAR AND THAT’S WHEN ALL THE POPPIES APPEAR.

IF YOU STAND UNDER THE COCONUT PALM YOUR HEAD IS IN DANGER OF TERMINAL HARM!

STOREY BY STOREY THE SKYSCRAPER GREW. THE BUILDERS WERE A DARE DEVIL CREW.

THE PILE OF WOOD IS NEARLY READY TO LIGHT. TOMORROW IT’S FIREWORKS AND BONFIRE NIGHT.

THEY’D HAD SOME BRANDY AND SOME SHERRY AND THE ATMOSPHERE WAS DISTINCTLY MERRY!

THE MOUNTAIN CLIMBER WAS IN TROUBLE. AHEAD OF HIM WAS NOTHING BUT RUBBLE.

THE LOCAL FARM SHOP SOLD ALL TYPES OF VEGES, FROM KALE AND CARROTS TO PUMPKIN WEDGES.

IF YOU HAVE YOUR WIDOM TEETH EXRACTED, IT JUST MAY BE BECAUSE THEY’RE IMPACTED.
WHEN IT WAS MISTY ON THE COAST IN THE MORN,
THE SHIPS WERE SAFELY GUIDED BY THE FOGHORN.

BEWARE THE CREATURES OF THE NIGHT,
THE STEALTHY FOX HAS COME INTO SIGHT.

THE PRICES OF PICTURES WERE NOT VERY LOW
IN THE MIODERN ARTIST’S STUDIO.

HE SAYS HE’S REALLY GOT NO CASH
BUT THAT’S A LOT OF BALDERDASH!

LITTLE BOY BLUE COULDN’T BLOW HIS HORN.
HE’D LOST IT SOMEWHERE IN THE CORN.

IT’S IMPORTANT THAT WE DON’T EVER FORGET
THE TWENTY SIX LETTERS OF THE ALPHABET.

PLANES CAN TAKE US LONG DISTANCES FROM ONE PLACE TO ANOTHER
MUCH QUICKER THAN OTHER TRANSPORT, AND WITH LITTLE BOther.

SALAD WAS WELCOME WHEN THE TEMPERATURE ROSE:
CUCUMBER, CELERY, LETTUCE AND TOMATOES.

JANUARY SEES RAIN, SNOW, HAIL AND SLEET.
JULY CAN PLUNGE US INTO TROPICAL HEAT.

FAHRENHEIT, CELSIUS AND MERCURY
DESCRIBE THERMOMETERS - ALL THREE.
WITH THIS SEA CHANGE, WE’RE OFF TO THE RACES!
Mixed Metaphors and Associated Risible Boners

DON HAUPTMAN
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In a profile, science-fiction writer Ursula LeGuin was quoted thus: “My tentacles are coming out of the pigeonhole in all directions.”

This remark was surely intended humorously. Alas, however, mixed metaphors are usually inadvertent—and they are all too common. This linguistic solecism occurs when figures of speech create images that are bizarre or ridiculous or impossible. In past compilations, I’ve cited such instant classics as “milking the gold rush” and “the fabric of our melting pot.”

Now it’s time for another roundup of these ubiquitous bloopers. I found the following recently in newspapers and other media:

- “I’m piggybacking on a juggernaut.”
- “The explosive costs of housing have spread like wildfire. . . .”
- “If a politician thumps the Bible, is that a get-out-of-jail-free card?”
- “He’d rather chew glass and makes no bones about it.”
- Theater review blurb: “A game-changer that hits you like a shot in the heart.”
- “I want to be sure the new blood coming into the company jells with the rest of us.”
- “Trump had campaigned on a message of ‘draining the swamp,’ referring to the revolving door of lobbyists and policymakers, but his choices display otherwise.”
- “But people are also able to silo themselves into an echo chamber, where they hear only things that they already agree with.”
- Possibly intended jokingly: “Mr. Kissinger does not believe the arc of history makes house calls.”
- “Time after time the media bites at his smoke and mirrors. . . .”
- “They’ve left open the door to be able to put their foot down.”
- “And any lingering fallout from the candidates’ performances will almost certainly be swallowed up by a debate. . . .”
“When it hits you in the head, you will find a way to jump it.”

“The Marine Corps thought because they shut a Facebook page down, the group was dead. We had to show them it was just metastasizing into back rooms.”

“It was like a dream come true was right around the corner.”

Some metaphor pairs don’t technically qualify as mixed, but are nevertheless problematic because of awkward juxtapositions, clashing clichés, or other stylistically inelegant usage. I’ve named these “mashed metaphors.” Some recent specimens:

“We believe it’s just a smoke screen for a witch hunt. . . .”

“Gun to my head, it’s not something in my wheelhouse.”

“We have to tread lightly. . . . You have got to do it without throwing too much sand in the gears.”

“Even worse, greenlighting the deal could set off a domino effect.”

 “[The city] needs to get its act together because we’re nipping at your heels.”

“There’s an element of snake oil salesmanship in real estate, so you have to develop a sense for when they’re blowing smoke.”

“[It’s] a common theme: how ordinary people, leading conventional lives, step up to the plate and open their hearts. . . .”

“You have to go in the other direction—be so rooted in your community that you can turn on a dime.”

“But the proof will be in the pudding, in whether journals actually hold scientists’ feet to the fire.”

“Foggy Bottom might be rolling out the red carpet, but I don’t see any evidence the charm offensive is changing minds on Capitol Hill.”

The question might arise: How does one properly use multiple metaphors—unmixed, so to speak? In this example, the device is deployed correctly: “We’ll take a deep dive into the murky waters of campaign-finance law.”

There’s a lesson here. If you don’t want your writing to be red meat that gives you a black eye in the sweet spot, the acid test is to take the gloves off and take the bull by the horns. To communicate effectively, it pays to split hairs as you walk on eggshells!
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- Title: 14 pt Times New Roman BOLD
- Text: 12 pt Times New Roman
- Page Size: 7 inches horizontal, 9 inches vertical

Diagrams and the like should be drafted in black or India ink in a form suitable for photo-offset.

In non-fiction articles, the responsibility for the accuracy of any statement rests primarily with the author. The general scope of any investigation should be defined: for example, a statement that words have been taken from the Merriam-Webster Collegiate Dictionary or the Merriam-Webster Unabridged Dictionary, Third Edition., or place names taken from the Times Index-Gazetteer of the World. If a word or name comes from an unusual source, this should be identified. Footnotes in general should be avoided; references can be given either in the text or at the end of the article.

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