GUESSME

A Curious Collection of
Enigmas, Charades, Acting Charades,
Double Acrostics, Conundrums,
Verbal Puzzles,
Hieroglyphics, Anagrams, etc.

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Preface.

IT has often puzzled the cleverest of us to make out simple Riddles. Trifling as these Exercises for Ingenuity may be considered, wise men have not disdained to amuse their leisure hours by their manufacture and solution. A question often asked, but not easily answered, is, What is a Riddle? It may be an Enigma, a Charade, a Double Acrostic, a Logogram, or a Conundrum. For the benefit of inquirers—and we hope for the amusement of many—we have attempted an explanation of the various kinds of Riddles. From the day, whenever it was, in which the fabled Sphinx propounded the Enigma solved by Óedipus—What creature walks on four legs in the morning, two in the daytime, and three in the evening?—Riddles have been popular in all countries. But the question asked by
the Sphinx was rather a Conundrum than an Enigma, because it allows of but one answer—**Man**; while the Enigma admits of a variety of solutions. All these curious matters are discussed in the following pages. It has also been thought best to append the solution to every question; and especially to the Conundrums,—as by this method no attentive reader will be able to exclaim
Six Hundred & Thirty-one Conundrums.

The essence of a good Conundrum is to be found in its answer, which should be itself something of a pun, a puzzle, or an epigram, an inversion of the regular and ordinary meaning of the word. The Conundrum is "a sort of Riddle in which some odd resemblance is proposed for discovery between things quite unlike;" an absurd or paradoxical question to which a paradox is the answer; a play upon words, in which your wit is exerted to "play the fool" with success. Here we have Six Hundred and Thirty-one Conundrums,—good, original, select, and selected.

CONUNDRUMS.

1. What family are pledged never to imbibe water?—The Mackintoshes.

2. What is an excellent detergent?—The writ of a sheriff's officer; it often deters "gents."

3. When may the Ethiopian be said to change his colour?—When he proves an unlucky wight (white).

4. What Eastern prince was Mrs. Robert Partington speaking of when she said "No" to her husband?—A nabob (Nay, Bob).

5. Where are balls and routs supplied gratis?—On the field of battle.

6. In what class of men are the finite propensities of human nature the most fully developed?—In the aéronauts; they have reached a fine height.

7. "Why am I, when I dine off calf's head, like a criminal at Pentonville Prison?" asked a Cockney alderman.—Because I'm at the weal (wheel-treadmill).

8. Why is a clock always bashful?—Because its hands are ever before its face.

9. What parts of speech are shopkeepers most anxious to sell?—Articles.
CONUNDRUMS.

10. Why are persons fatigued, like a wheel?—Because they are tired.
11. When is a penniless state of things the cause of joy in a poor man's family?—When bread is a penny-less per loaf.
12. What foreign coin is like the going up of a balloon?—It's a cent (ascent).
13. Why is a tradesman who keeps enlarging his stock like a reptile?—He's an adder.
14. Why are good resolutions like fainting ladies?—They want carrying out.
15. When is coffee like the soil?—When it is ground.
16. Why is a diamond in a cat's eye like a constellation?—Because it is a Gem-in-i (gem in eye).
17. When is a punster most like an outlaw?—When he is robbing Hood (Robin Hood).
18. Why is a woman deformed when she is mending her stockings?—Because her hands are where her feet ought to be.
19. Who is it who is always expecting quarter, and yet never gives any?—The tax-gatherer.
20. When is an artist like a cook?—When he's drawing a little duck.
21. If one of our great ironmasters was asked how he discovered that pig-iron was neither congealed nor petrified pork, what would he answer?—I smell it.
22. What part of a lady is a lad?—Her chin (urchin).
23. What is the oldest piece of furniture in the world?—The multiplication table.
24. When may a man be said to be truly in advance of his age?—When he's knocked into the middle of next week.
25. If you stumble over your new mat in the passage, what science are you shown to have neglected?—Pneumatics.
26. When is a ship like a lady in distress?—When missing stays, or when she's a whaler (wailer).
27. Why is a man in pecuniary difficulties like an ostrich in wet weather?—Because he cannot get the dust to cover his bill.
28. What is the difference between photography and the whooping cough?—One makes fac-similies, and the other sick families.
29. Why is a bad hat like a snarling, fierce lap-dog?—Because its nap's (it snaps) awful!
30. When do a potato and a doctor resemble each other most?—When they are both waxy-vaters (vaccinators)!
31. What things increase the more you contract them?—Debts.
32. What is it that a criminal takes most like a vegetable on the morning of execution?—A hearty choke (artichoke).
33. Why are corsets like opposition omnibuses?—Because they reduce the fare (fare).
34. When does a black and tan dog change colour?—When it turns to boy.
35. Why did the Highlanders do most execution at the Alma?—Because every man had one kilt before the battle began.
36. Why may not the proprietor of a pine-forest fell his own timber?—Because no one is allowed to cut when it is his own deal.
37. If Whigs and Tories are both rogues, why are they like an equilateral triangle?—Because both sides are equal to the base.
38. Why do sailors working in brigs make bad servants?—Because it is impossible for a man to serve two-masters well.
39. In what respect were the governments of Algiers and Malta as different as light from darkness?—The one was governed by Dey's (days), the other by Knights (nights).
40. Why is it easy to break into an old man's house?—His gait is broken and his locks are few.
41. When does a farmer double up a sheep without hurting it?—When he folds it.
42. Why do sailors working in brigs make bad servants?—Because it is impossible for a man to serve two-masters well.
43. At what time of the day was Adam born?—A little before Eve.
CONUNDRUMS.

54. Why is a whirlpool like a donkey?—Because it's an eddy (a Neddy).
55. Why is a newspaper like an army?—Because it has leaders, columns, and reviews.
56. When would a bed make the best hunting ground?—When it's made anew for rest (a new forest).
57. Why is cold weather productive of benevolence?—Because it makes people put their hands in their pockets.
58. What is the best time for sowing tares?—When you go round and collect your rents.
59. What is the worth of a letter that contains ten jokes?—A ten-pun' note.
60. When does a man eat the most indigestible supper?—When he bolts the street door before going up to bed.
61. Why don't horses wear hats?—Because it would give them a hostile appearance.
62. If Falstaff were musical, what instrument would he have played upon?—A sackbut (sack butt).
63. What animal has the most brains?—The hog, because he has got a hog's-head full of them.
64. Why do men about to fight a duel generally choose a field for the place of action?—For the purpose of allowing the ball to graze.
65. Why is it reasonable to suppose that tight-rope dancers are great favourites with the public?—Because their performance is always encored (on cord).
66. What is the difference between an Emperor and a beggar?—The one issues manifestoes, and the other manifests toes without his shoes.
67. Why must a farmer's friend look with as much interest as a phrenologist on the head of a convict in the county jail?—Because he is equally concerned in the indications afforded by the county crop.
68. When does a man contrive to move in a very small space?—When he comes down stairs in his slippers.
69. Why is a woman living up two pairs of stairs like a goddess?—Because she is a second Flora (floorer).
70. When may a man be said to imbibe music?—When he has a piano-for-tea (pianoforte).
71. When does a sculptor explode in strong convulsions?—When he makes faces and busts.
72. When does a tree bear the most fruit to market?—The axe tree.
CONUNDRUMS.

74. What lane do the ladies like best to walk in?—Mousseline-de-laine.

75. To whom is the hater of his species invariably wedded?—To Miss Ann Thropy (misanthropy).

76. To which of our English poets can a mummy be compared?—Dryden (dried'un).

77. When does a ship become a horseman?—When it rides at anchor.

78. Why is a vulgar row like railway travelling?—Because it's low commotion (locomotion).

79. Why is a lawyer like a sawyer?—Whichever way he goes, down must come the dust.

80. What great Scotsman would you name if a footman knocked at the door?—John Knox.

81. Why is a halfpenny like an Ayrshire cow?—It has a head, and a tail, and two sides.

82. Why are horses in cold weather like meddlesome gossips?—Because they are the bearers of idle tails.

83. Why are the Queen's pastrycooks like the Canadas?—Because they are the Queen's dough-minions.

84. Why is a specimen of handwriting like a dead pig?—Because it is done with the pen.

85. Why is a clear frosty night like the hot summer day?—Because it's the best time for seeing the grate bare (Great Bear).

86. If you pull a dog's tail, why is that like your tea-caddy?—Because you're teasing it (your tea's in it).

87. What is the most favourable season to have letters from India?—The season that brings them on soon (the monsoon).

88. Why is a newly-born baby like a gale of wind?—Because it begins with a squall.

89. Why is a prisoner on his trial like a criminal hanging?—Because he's in a state of suspense.

90. Why is opening a letter like a very novel way of getting into a room?—Because it's breaking through the ceiling (sealing).

91. Why does a young man injure his stature by encouraging the growth of his beard?—Because then he begins to grow down.

92. Why is your servant Elizabeth like the ring on a race-course?—Because she's a Bet-in-place (betting-place).

93. Which is the most hearty gentleman?—Sir-loin.

94. The most positive gentleman?—Cer-tain.

95. The most suspicious gentleman?—Sur-mise.

96. The most cowardly gentleman?—Sur-render.
CONUNDRUMS.

97. Why is a negative like frozen rain?—Because it's no.
98. Which wind does the pig see plainest?—The Sou-west.
99. Why is the Prince of Wales like a gorilla, like a bald-headed man, and like an orphan?—Because the Prince of Wales is the heir-apparent, the gorilla is a hairy parent, the bald man has no hair apparent, and the orphan has ne'er a parent.
100. Why is a union of political parties like gas-tar?—Because it's coalescence (coal essence).
101. If a tree were to break a window, what would the window say?—Tremendous.
102. Why do white sheep eat more than black ones?—Because there are more of them!
103. Why is a handsome girl like an excellent mirror?—She's a good looking lass.
104. When does the lark turn carpenter?—When he soars (saws) across the woods and forests.
105. Why are seeds after being sown like gate-posts?—Because they are planted in the earth in order to prop-a-gate.
106. Why is a woman in love like a man of profound knowledge?—Because she understands the arts and signhences.
107. How can you prove that black was white?—By seizing a street "nigger," and giving his face a good washing.
108. Of what General are you reminded by seeing a stable full of horses eating hay?—General Hay-gnaw (Haynau).
109. When are ladies in winter like old kettles?—When they are very much furred.
110. What faction is it desirable to have always predominant?—Satis-faction.
111. When you put on your slipper, why do you always make a mistake?—Because you put your foot in it.
112. What most effectually checks a fast man?—A bridal (bridle).
113. What proves sailors to be very careless?—They are in a "mess" every day at sea.
114. What part of London does a man remind us of, who walks lame?—Cripple-gate (gait).
115. Why, asked a Cockney, is a waggon rut like a favourite joint?—Because it's a line o'wheel (loin of veal).
116. When is a brick a tile?—When it's a projec-tile.
117. What are the best trees to protect a house from winter storms?—Firs (furs).
118. Why is a country bumpkin termed raw?—Because he cannot be said to be well dressed.
CONUNDRUMS.

119. Who is the burglar's best friend?—His faithful Jemmy.

120. Why is John Smith like a badly-cooked cake?—Because he is n't Brown.

121. When is a horse like a schoolboy?—When he knows his (s) table.

122. How should love come to the door?—With a ring but not without a rap (wrap).

123. What is the difference between a funny fellow and a butcher?—One deals in wtt, and the other in wit-tles!

124. What relation is the door-mat to the scraper?—A step-father (farther).

125. If a cab is hired by a woman who has "seen better days," why may the cabman be said to lose?—He has a reduced fare (fair).

126. Why is Berlin the most dissipated city in Europe?—Because it's always on the Spree (the river so called).

127. Why is it almost certain that Shakespere was a money-broker?—Because no man has furnished so many stock quotations.

128. Why is a horse the most miserable of animals?—His thoughts are always on the rack.

129. What money brings the most substantial interest?—Matri-mony.

130. What is that which everyone can divide, but cannot see where it has been divided?—Water.

131. When may a man be said to be literally immersed in business?—When he's giving a swimming lesson.

132. Why is the best article of malt liquor like the last piece of music in a concert programme?—Because it's the fine ale (finale).

133. If a man bumped his head against the top of a room, what article of stationery would he get?—Ceiling whacks (sealing-wax).

134. Why is a pig with a curly continuation like the ghost of Hamlet's father?—Because he "could a tale unfold."

135. Why is a fishmonger never generous?—Because his business makes him selfish (sell fish).

136. What is the difference between one who walks and one who looks up-stairs?—One steps up stairs and the other stares up steps.

137. Why were there no postage labels in Henry the Eighth's time?—Because then a Queen's head was not worth a penny.

138. What instrument of war does an angry lover resemble?—A cross-bow.

139. When are culprits like old books?—When bound over.
141. If a boy tread on your corns, what ancient musical instrument do you name?—Hautboy (Oh! boy).

142. When is an arm as long as three feet?—When it’s a yard-arm.

143. How does the most punctual payer incur debt?—By sleeping on “tick.”

144. What part of a shop is exactly like every other part?—The counterpart.

145. When can a man have something and nothing in his pocket at the same time?—When his pocket has a large hole in it.

146. Why should potatoes grow better than any other vegetable? Because they have eyes to see what they are doing.

147. Why are Mexico’s “little liabilities” like the grass after a gentle descent of refreshing moisture?—They are all over-dew.

148. Why is a man who has fallen off a tree, and is determined to go up again like a man emigrating?—He is going to try another climb (clime).

149. What is the difference between a baldheaded man and an angler with only two “flies”?—One has a bare pate; the other a pair bait!

150. What is that which is sometimes with a head, without a head, with a tail, and without a tail?—A wig.

151. Why are oranges like church-bells?—Because we have peals from them.

152. Where are we most likely to find the sky blue?—The nearer we go to the milky way.

153. Why is the figure nine like a peacock?—Because it’s nothing without its tail.

154. If we see a lady with her hair in ringlets, why may we conclude that her head really contains something valuable?—Because it is so well guarded with locks.

155. Why are chickens’ necks like door-bells?—Because they are often wrung for company.

156. Why are young ladies’ affections always doubted?—Because they are misgivings.

157. Why is the root of the tongue like a detected man?—Because it’s down in the mouth.

158. Why is a selfish friend like the letter P?—Though first in pity, he is the last in help.

159. Why is a dull and plausible man like an unrifled gun?—Because he is a smooth bore.

160. When are tailors and house-agents in the same business?—When they gather the rents.
CONUNDRUMS.

161. Why is the camel the most irascible animal in the world?—Because he always has his back up.

162. Why are young ladies at the breaking up of a party like arrows?—Because they can't go off without beaux, and are in a quiver until they get them.

163. What is the difference between a man and a chicken?—Man has his eternity in the next world, and the chicks have their necks twirled in this.

164. What piece of carpentry becomes a gem as soon as it is finished?—A-gate.

165. Why is the world like a piano?—Because it is full of sharps and flats.

166. On what grounds may confectioners be called very mercenary lovers?—Because they sell their “kisses.”

167. What bar is that which often opens but never shuts?—Crowbar.

168. What is the most suitable dower for a widow?—Wi-dower.

169. Why is Asia like a market in Christmas week?—Because there is always a Turkey in it.

170. Why is an infant like a diamond?—Because it is a “dear little thing.”

171. What is the count on which you always lose?—Discount.

172. Why is a man who has got drunk on bitter beer like a sallow foreigner?—Because he is a pale-aley’un (alien).

173. Why is a blacksmith the most likely person in trade to be corrupted?—Because he is surrounded by vices and old files.

174. Why is a dwarf unlike the rest of mankind?—Because he can never wear a great coat, nor lie long in bed.

175. Why are the tallest people the laziest?—Because they are always longer in bed than others.

176. For what fish do Political hangers-on angle?—For place (plaice).

177. Why may Royal Academicians be considered superior to Solomon in splendour?—Because Solomon in all his glory was not arrayed (R.A.’d) like one of these.

178. Why is sympathy like blindman’s buff?—Because it is feeling for our fellow creatures.

179. Why is the Prince of Wales like a cloudy day?—Because he is likely to reign.

180. Why is a division in the House of Commons like the influenza?—Because sometimes the ayes (eyes) have it, and sometimes the noes (nose).

181. Why does a puss purr?—For an obvious purr-puss.
182. Why may Conveyancers be considered the most gentlemanly part of the legal profession?—Because they often establish a title to good manors (manners).

183. What trade was the man who killed William Rufus?—A bill-sticker.

184. When does a man turn fluid into metal?—When he makes inquiry (ink wiry).

185. Why is a bee-hive like a bad potato?—Because a bee-hive is bee-holder, and a beholder is a spectator, and a speckt-tater is a bad potato.

186. Why doth a dog waggle hith tail?—Give it up? I think motht fellahs will give that up! You thee the dog waggles hith tail becauth the dog’th stwonger than the tail. If he wathn’t, the tail would waggle the dog!

187. Why is an error like a young lady accepting a ring?—Because it is a miss-take.

188. What part of an old lady’s attire most resembles a solitary person?—Her mitts (hermits).

189. What represents company, avoids company, and calls company?—Co-nun-drum.

190. Why are pancakes like umbrellas?—Because they are rarely seen after Lent.

191. When are true words sweet words?—When they are candied (candid).

192. When is a clock on the stairs dangerous?—When it runs down and strikes one.

193. Why is a blacksmith the most dissatisfied of all mechanics?—Because he is continually on the strike for wages.

194. What is the difference between stabbing a man and killing a hog?—One is assaulting with intent to kill, and the other a killing with intent to salt.

195. Why is the Prince of Wales, musing on his mother’s government, like a rainbow?—Because it is the son’s (sun’s) reflection on a quiet reign (rain).

196. When is a chair like a lady’s dress?—When it is sat-in.

197. Why are the Germans like quinine and gentian?—Thy are two-tonics (Teutonics).

198. Why was Sir Colin Campbell made a peer?—Because he deserved to be lauded (larded).

199. When is a soldier not half a soldier?—When he’s in quarters.

200. What cardinal virtue does water represent when frozen?—Just-ice.

201. What port is sought by every living creature?—Sup-port.
CONUNDRUMS.

202. Why are authors who treat of physiognomy like soldiers?—They write about face.

203. Why is a tournament like sleep?—Because it is a knightly (nightly) occupation.

204. What Scotch sport is like ladies’ conversation?—Deer stalking (Dears talking).

205. What is both food for the body and food for the mind?—Bacon (Bacon, the philosopher)

206. What word may be pronounced quicker by adding a syllable to it?—Quick-er.

207. Why does a beggar, whose garment has been torn by a dog, resemble a juvenile Christmas party?—Because he has a snapp’d rag on.

208. Why is a military officer’s position a paradox?—Because, although he may never get into disgrace, he is sure to get into a mess.

209. What is that which we often catch hold of and yet never see?—A passing remark.

210. When is a gun like a dismissed servant?—When it is discharged and goes off.

211. Why is a butcher’s cart like his top-boots?—Because he carries his calves there.

212. When does a farmer act with great rudeness towards his corn?—When he pulls its ears.

213. Why is a man who beats his wife like a thorough-bred horse?—He’s a perfect brute.

214. Why is a man after a long journey like a coach-wheel?—Because he’s tired.

215. Why is a treadmill like a true convert?—Because its turning is the result of conviction.

216. Why ought meat to be only half cooked?—Because what’s done cannot be helped.

217. Why is first love like a potato?—Because it shoots from the eyes, and becomes all the less by pairing.

218. Why should buying trowsers on credit be considered a dishonourable transaction?—Because they are breeches (breaches) of trust.

219. How many fathers has a man?—Nine; your father, two godfathers, two grandfathers, and your four fathers (forefathers).

220. If a man saw his shrewish wife in a lock-up what letter should he name?—Letter B (let her be).

221. If you were dining with the Prince of Wales and he gave you a choice of wines, what place in the tropics would you be likely to name?—Port, O Prince (Fort-au-Prince).
CONUNDRUMS.

222. What is the best line to lead a woman with?—Mascu-line.
223. Why is a woman who has eaten a meat pie containing more fat than one she had previously partaken of, like one of the most popular artistes on the lyric stage?—Because she’s had a leaner patty (Adelina Patti).
224. Why is Athens like a worn-out shoe?—Because it once had a Solon (sole on).
225. Why is rheumatism like a great eater?—Because it attacks the joints.
226. Why does a coat get larger when taken out of a carpet-bag?—Because when taken out you find it in-creases.
227. Why is a lover like a knocker?—Because he is bound to adore (a door).
228. Which are the most vain (vein) people?—Miners.
229. What is the most ocular punishment?—Eye-lashes.
230. Which is the most noticeable pair of “tights?”—Two drunkards.
231. What is the most “engaging” work of art?—A fashionable young lady.
232. Which is the most favourite word with women?—The last one.
233. Why is a proclamation like eight drachms?—Because it an ounce is (announces).
234. Why is a horse constantly ridden, but seldom fed, not likely to be in want of food?—Because he has always got a bit in his mouth.
235. Why is St. Paul’s Cathedral like the nest of the smallest English bird?—Because it was built by a Wren.
236. Why are sheep in a fold like a letter?—Because they are penned.
237. Why is Newcastle coal like true love?—Because it always burns with a steady flame.
238. Why should a baker be considered a poor man?—Because he is always kneading (needing) bread.
239. Why ought the stars be the best astronomers?—Because they have studded the heavens since the creation of the world.
240. Why is a cabbage run to seed like a lover?—Because it has lost its heart.
241. Why did Jupiter descend to Dancé in a shower of gold?—To show that he was one of the reigning sovereigns.
242. Why did a fat fellow who was very much squeezed going into the opera-house become very complimentary to the ladies?—Because the pressure made him flatter.
CONUNDRUMS.

243. Why does a pieman shed scalding tears?—Because he cries all hot.

244. When is a lamplighter like a cowardly soldier?—When he runs away from his post.

245. Why is a “gent” like a dog?—Because he has more collar than shirt.

246. Why are cooperers like musical composers?—Because they are used to staves.

247. Why are lovers like apples?—Because they are often paired.

248. Why is a “girl of the period” like a careful housewife?—She makes her waist as little as she can.

249. Why is an insolent fishmonger likely to get more business than a civil one?—Because when he sells fish he gives sauce with it.

250. Why is a coachman like a lover?—Because he is always desirous of being remembered by his fare.

251. Why are hot rolls like caterpillars?—Because they make the butter-fly.

252. Why is the polka like bitter beer?—Because there are so many hops in it.

253. Why do day and night resemble two banks stopping payment at the same time?—Because one breaks when the other fails.

254. Why does a carter seem fonder of grief than any other man?—Because he is always crying to his horses, “Wo!—wo!”

255. Why is a newspaper like the blood of a healthful man?—Very much depends on the circulation.

256. Why should cocks’ feathers always be smooth?—Because they always carry their combs with them.

257. When does a dog become larger and smaller?—When he’s let out at night and taken in in the morning.

258. Why are ladies who paint fond of literature?—Because they are well read (read).

259. Why is whispering a breach of good manners?—Because it’s not aloud (allowed).

260. How can we prove that Lord Byron was a good-tempered man?—He always kept his choler (collar) down.

261. Why is love like a canal boat?—Because it’s an internal transport.

262. Why should a clergyman always wear well-fitting clothes?—Because he should never be a man of loose habits.

263. What is most like a man looking out of a carriage?—A man looking in.

264. What is most likely to become a woman?—A little girl.
CONUNDRUMS.

265. Why is a fool in high station like a man in a balloon?—Because everybody appears little to him, and he appears little to everybody.

266. Why does a railway porter cut a hole in your ticket?—To let you pass through.

267. Why is a lady's chignon like an historical romance?—It is fiction founded upon fact.

268. Why is a man with a scolding wife like a florist?—Because he has a hot-house.

269. Why is an ill-fed dog like a philosopher?—Because he is a thin cur (thinker).

270. Who was the inventor of butter stamps?—Cadmus, for he first brought letters into Greece (grease).

271. At what point does the British army enter hostile cities?—At the point of the bayonet.

272. Which of your parents is your nearest relation?—Your mother, of course. Is not the other farther?

273. On what food should a prize-fighter train?—Mussels.

274. How can it be proved that a horse has six legs?—He has fore legs in front, and two behind.

275. When is a young man the greatest use at a supper party?—When he's a spoon.

276. Why are pawnbrokers like sisters of mercy?—Because they take great interest in serving the poor.

277. Why is a man's pastor really and truly his brother?—He is his parson (pa's son).

278. Why is a garret belonging to an old woman like a comet?—It is her attic (erratic).

279. When may a man call his wife "honey"?—When she has a large comb in her head.

280. Which has the greatest amount of animal heat: the beaver or the otter?—The (h) otter of the two.

281. What gate should wear a moustache?—A hairy (area) gate.

282. What two words are sufficient to make an assembly of Englishmen rise at any time?—"Dinner's served!"

283. Why is a comet more like a dog than the dog-star?—Because a comet has got a tail, and the dog-star hasn't.

284. Why should the poet have expected the woodman to "spare that tree?"—Because he thought he was a good feller (fellow).

285. Why is the bridegroom more expensive than the bride?—The bride is always given away, while the bridegroom is often sold.

286. What is the most deceiving age?—The saus-age.
CONUNDRUMS.

287. What is the best thing to do to enjoy the happiness of courting?—To find a little gal and try. (gallantry).

288. Which three letters of the alphabet does every man wish to carry on his shoulders?—A Y Z (a wise head).

289. When a tree is felled; why has it no right to complain?—Because it was axed whether it would or not.

290. Why is the Bank of England during a shower like a civic feast?—Because it is a bank wet (banquet).

291. What ship carries more passengers than the Great Eastern?—Courtship.

292. Why axe ladies like churches?—Because there is no living without them.

293. What is the only dish the French can't cook?—The English goose.

294. What belongs to yourself, and is used by your friends more than by yourself?—Your name.

295. What flowers should ladies resemble, and what flowers should they not resemble?—They should be roses, but not prim-roses.

296. What animal has death no effect upon?—A pig, because directly you have killed him you can cure him, and save his bacon.

297. Why are all washerwomen great travellers?—Because they are continually crossing the line and running from pole to pole.

298. What celebrated poem ought a clown to quote when driving six donkeys?—Wordsworth's "We are seven."

299. What is the difference between a blunder and a wedding?—One is a mistake and the other a take miss.

300. When does a man get the cheapest bread?—When he has a roll down-stairs.

301. Why is a ropemaker like a poet?—Because he makes lines.

302. Why is a respectable hotel like the Elysium of the gods?—Because no bad spirits are permitted to enter it.

303. Why are the boxes in a theatre like Niobe?—Because they are all in tiers (tears).

304. Why is a gun like a jury?—Because it goes off when discharged.

305. Why is a busy tailor said never to be at home?—Because he is often cutting out.

306. As I was going out, I spoke to Dr. Peacock going to the city, what philosopher might I be likened to?—Met-a-physician.

307. When is a judge over head and ears in debt?—When is wig is not paid for.

308. What trade never turns to the left?—A wheel-wright.
309. Why is coffee like a blunt razor?—Because it must be ground before it is used.
310. What colour are the waves and winds?—The waves rose and the winds blew (blue).
312. Where can happiness always be found?—In the dictionary.
313. When is a baby not a baby?—When it is a tea thing (teething).
314. Why is a dog's tail like the pith of a tree?—Because it is farthest from the bark.
315. Why is the letter C the most noisy of letters?—Because it begins all clamour.
316. Why is Napoleon the Third like a retired Vauxhall cook?—Because he must often think upon Ham, and remember how he cut it.
317. Why are the assertions, "I sell apples," and "I sell no apples" both alike?—Because there is no difference.
318. Why is sealing-wax like a soldier?—It is often under arms.
319. When does a bather capture a large bird?—When he takes a "duck" in the water.
320. Why is a chimney-sweep, bearing a certain common name, like a farrier?—He's a black "Smith."
321. What city may remind you of a successful run for a certain gold cup?—Win-"Chester."
322. Why is a housemaid, in stooping to stir a fire, like a countess presented to Her Majesty?—She is bending before the grate (great).
323. Who dares sit before the Queen with his hat on?—The coachman.
324. Why is beef suitable for a Christmas dinner?—Because it is meat (meet) for rejoicing.
325. Why should a farmer object to a political disturbance?—Because he would see the rye attacked (riot-act).
326. When is Mr. Gladstone not Mr. Gladstone?—When he's a good deal bored (good deal bored).
327. Why are good singers like cheese curds?—Because they require to be pressed.
328. Why are your nose and chin at variance continually?—Because words are constantly passing between them.
329. When can you see through a hypocrite?—When he has a pane (pain) in his head.
330. Why are the poor of Ireland like a carpet?—Because they are kept down by tax (tacks).
331. What is the best kinds of money?—Readymoney and matrimony.
CONUNDRUMS.

332. Why is a trick of legerdemain like declining an offer of marriage?—Because it is a slight of hand.

333. When is your tooth not a tooth?—When it’s a-king (aching).

334. When are two apples alike?—When they’re pared (paired).

335. What is the difference between an auction and sea-sickness?—One is a sale of effects: the other is the effects of a sail.

336. Why is a colt like an egg?—Because it’s of no use till it’s broken.

337. Why is a bad epigram like a useless pencil?—Because it has no point.

338. When is water like fat?—When it’s dripping.

339. Why is a good wife always worth five shillings?—Because she is a “crown to her husband.”

340. Why is a bed-cover like a blister?—Because it’s a counterpane (pain).

341. When is a nosegay literary?—When it’s a book—eh? (bouquet).

342. When do you shorten your journey by going out of the way to cross the water?—When you a-bridge it.

343. What sweetmeat do you get by slamming a door on your fingers?—Jam.

344. Why is a tale-bearer like a bricklayer?—Because he raises stories.

345. Why are the fixed stars like old rakes?—Because they scintillate (sin till late).

346. Why may carpenters believe there is no such thing as stone?—Because they never saw it.

347. Why is an uncut leg of bacon like the Prince of Denmark in a soliloquy?—It is ham let alone (Hamlet alone).

348. Why do the Irish make better sailors than the Welsh?—Because they prefer a sham rock to a leak.

349. Who is the most tender-hearted man in any town?—The Crier, because he will cry for a shilling.

350. Why was it just that the Pope was divested of his temporal power?—Because it takes four crowns to make a sovereign, and he has only three.

351. Why would tying a slow horse to a post seem to improve his pace?—Because it would make him fast.

352. Why does wit resemble a Chinese lady’s foot?—Because brevity is the soul (sole) of wit.

353. Why is a stupid fellow beaten in the street like a pickled donkey?—He is ass-salted (assaulted).
354. When is a nosegay a fish?—When it's smelt.

355. Why is a speaker who diverges from his subject like a hangman?—He turns off the subject.

356. Why is the alphabet like the mail?—Because it consists of letters.

357. Why is a young lady who has deserted her lover like a Toxophilitic missile just shot off?—Because she has left her beau (bow).

358. Why is a man attempting to lift an enormous weight like another swallowing a black draught?—He is testing his physical powers.

359. Why are two lovers in a heavy shower of rain like a fly in a pot of porter?—They are in "heavy wet."

360. If an omnibus were to smash a cab in the street, why would that be like a legal deed giving you possession of an estate?—Because it would be the settlement of a conveyance.

361. Why are gloves unsaleable articles?—Because they are made to be kept on hand.

362. Why is sister Emma reducing a nutmeg to powder like sister Fanny on board a vessel bound for New Zealand?—Because she is Emma-grating (emigrating).

363. What moral lesson does a weathercock teach?—It is vane to a spire.

364. Why is Rotterdam like a flat fish?—Because it is a Dutch place (plaice).

365. Why are there, strictly speaking, only 325 days in the year?—Because 40 of them are lent (Lent) and never returned.

366. Why is a "jolly row" like a funny cat?—Because it is a ryxvus.

367. Why is a horse the most miserable creature in existence?—Because his head is often on the rack, and his greatest comfort is whoa (woe).

368. Why are the ancient Venetians a crafty people?—Because they had a succession of Doges (dodges).

369. What is a trout like, lying on a gravel-path?—Like a fish out of water!

370. Why is a busy-body like a cat over a fishmonger's shop?—Because he is over officious (over a fish-house).

371. Where should all charming women be buried?—In Bellegrave Square.

372. What fruit does a newly married couple most resemble?—A green pear (pair).

373. When can a naval captain get honey at sea?—When he's a C.B. (Sea Bee).
CONUNDRUMS.

374. Why is life like this riddle?—Because you must give it up.
375. Why are a deposed monarch and a republican state both in a condition of much poverty?—Because the first has lost his last crown, and the other has parted with its last sovereign.
376. What is the difference between a milkmaid and a swallow?—One skims the milk, and the other skims the water.
377. Why does a man sneeze three times?—Because he cannot help it.
378. What ties two people together, yet touches only one?—A wedding ring.
379. Why is a man who has pulled on a pair of close-fitting boots like Jupiter?—Because he has conquered the tight-uns (Titans).
380. Why are diplomatic papers called circular notes?—Because they generally go round about a subject without coming to any definite end.
381. Why is a man making cent per cent in trade, like Ireland?—Because his capital is doubling (Dublin).
382. On what side of a house does a yew tree grow?—The outside.
383. Why should you go over Waterloo Bridge to answer this conundrum?—Because there you'll be tol(le)d.
384. Why is water in a filter like the fortune of a spendthrift?—Because it is soon run through, and leaves many matters behind to settle.
385. Why is an ill-made coach-wheel like a gang of scamps playing at cards?—Because it is composed of a circle of bad fellows (felloes), very rough spoken, and a knave (nave) in the centre.
386. What can't a dumb man crack?—A joke.
387. The snuggest fort in the world?—Com-fort.
388. Why is a very ugly female a wonderful woman?—Because she's an extra-ordinary one.
389. Why is a conductor of music like the telegraph?—Because he beats time.
390. On what day in the year do women talk the least?—The shortest day.
391. What changes black and white at once?—A book, when it is re(a)d all through.
392. Why are some women like facts?—Because they are stubborn things.
393. What paper has the greatest circulation?—The income-tax paper.
394. When is a chimney like a chicken?—When it is a little foul (fowl).
CONUNDRUMS.

395. Why is a bailiff like a publican?—Because he lives by his tap.
396. What is a lamp-post with its lamp taken away?—A lamp-lighter.
397. What when the lamp is lit?—Light-headed.
398. What three letters turns a girl in a woman?—A G E.
399. Why is an account-book like a statuary's shop?—Because it is full of figures.
400. What animal would be likely to devour a near relation?—The anteater (the aunt eater).
401. Why is the word "Yes" like a mountain?—Because it's an assent (ascent).
402. Why is a vain young lady like a confirmed tippler?—Because neither of them is satisfied with the moderate use of the glass.
403. Why are washerwomen silly people?—Because they put out their tubs to catch soft water when it rains hard.
404. Why is an editor's room with a big fire in it like a baker's oven?—Because it is there he makes his bread.
405. What letter would be of more service to a deaf woman than an ear trumpet?—A, because it would make her hear.
406. Why is going down the falls of Schaffhausen like giving a sum of money to a needy man?—Because 'tis coming down with the Rhine-oh!
407. Of all Fortune's daughters, which one should a smart young man avoid?—Mis-fortune.
408. What tune can be made out of bank notes?—A for-tune.
409. Why can a fish see to swim in the dark?—Because he carries two pair o'fins (paraffins) with him.
410. When was Charles the Second most like a race-horse?—When he ran for the Oaks.
411. Why do annually flowering plants resemble whales?—Because they only come up to blow.
412. Why is a blade of grass like a bill of exchange?—Because it is matured by a falling dew (due).
413. Why is a drunken man like a noun adjective?—He seldom stands alone.
414. Why are there three objections to taking a glass of brandy?—There are three scruples to a drachm (dram).
415. Why is a blacksmith's apron like the gates of a convent?—It keeps off the sparks.
416. Why is a schoolboy who has just began to read like knowledge itself?—He is learning.
417. On what toe does a corn never come?—The mistletoe.
CONUNDRUMS.

418. Why is a huntsman like juvenile card-players?—His game mostly runs on all-fours.
419. Why is the sun like people of fashion? — It turns night into day.
420. Why is a person with his eyes closed like a defective schoolmaster?—He keeps his pupils in darkness.
421. Why is the wick of a candle like the city of Athens?—It is in the midst of grease (Greece).
422. Why is an axe like coffee?—It must be ground before it can be used.
423. Why is a picture like a Member of Parliament?—It is (a) representative.
424. Why is a rook like a farmer?—Because he gets his grub (food) by the plough.
425. Why is a dog biting his tail like a good economist?—Because he makes both ends meet.
426. Where did the executioner of Charles the First dine, and what did he take?—He took a chop at the King's Head.
427. Why are a fop's legs like some organ-grinders?—Because they carry a monkey about the streets.
428. If an egg could speak, what sweet thing would it say?—'Ma me laid (marmalade).
429. Why is necessity like an ignorant solicitor?—Because it knows no law.
430. Why is a rhinoceros like a moderate tippler?—Because he's content with a single horn.
431. Why is an honest man like a carpenter?—Because he is a plain dealer.
432. What smells most in a chemist's shop?—The nose.
433. Which part of the United Kingdom produces the lightest men?—In Ireland there are men of Cork, in Scotland there are men of Ayr, but in England, on the River Thames, there are lighter-men. [Note,—This is a wherry good riddle.]
434. Why is a parson bathing in the river in Paris like a madman?—He is in Seine (insane).
436. How is it that the Queen is a poor gentlewoman?—She possesses only one crown.
437. Why was the Archbishop of Canterbury like the late Prince Consort?—He married the Queen.
438. Why is the House of Lords like London-bridge?—It is constituted of Peers.
439. Why is a sick man quizzing another who is worse than himself, like one enjoying a particular description of Indian weed?—Because he is smoking a man-iller! (Manilla).

440. Why would the Lord Chancellor’s seat be useful in a cloth manufactory?—It is a wool-sack.

441. Why is a good stip like a jack tar in the parish stocks?—Because she is a last sailor.

442. Why may architects be accounted sluggards?—They are partial to the pillar (pillow).

443. Why is snuff like a pair of spectacles?—Because it improves the eyesight.

444. Why are bad servants like the waves of the sea on a lee shore?—They are great breakers.

445. Why is a solar eclipse like a woman whipping her boy?—Because it’s a hiding of the sun.

446. Who may marry many a wife and yet live single all his life?—A clergyman.

447. When is a pugilist like an animal with four hands?—When he doubles his fists.

448. When is a nightcap like a giblet pie?—When it contains a goose’s head.

449. Why does a donkey prefer thistles to corn?—Because he’s an ass.

450. Why was Hamlet so courageous in addressing his father’s ghost?—Because he was not particular to a shade.

451. Why is a coach going down a steep hill like St. George?—Because it is always drawn with a drag on.

452. When do butchers rob themselves?—When they steal their own knives.

453. Why is a man that fails in kissing a lady like a shipwrecked fisherman?—Because he has lost his smack.

454. Why should a man never marry a woman named Ellen?—Because by so doing he rings his own (K) nell.

455. Why is a coach going down a steep hill like St. George?—Because it is always drawn with a drag on.

456. When would iron do to make sausages of?—When it is pig-iron.

457. Why is the water in Liverpool Docks like a respite to a condemned criminal?—Because it flows from Mersey (mercy).

458. Why is a knowledge of grammar indispensable to a young man about to enter the Church?—Because it leads to a(c)uracy.

459. Why is it that young ladies are so changeable with respect to their sweethearts?—They are always wishing to altar (alter) them.
460. Why was the room in the Tower in which Sir Francis Burdett, the Member of Parliament, was confined, like a noisy man's mouth?—Because it was the place appropriated to an *unruly* member.

461. Why is an interesting book like a toper's nose?—Because it is read (red) to the very end.

462. Why is killing bees like a confession?—Because you un-buzz'em (unbosom).

463. When does a man double his capital?—When he makes one pound two a-day.

464. Why is a quiet conscience like a fit of indigestion?—It is the fruit of good living.

465. What makes everybody sick but those who swallow it?—Flattery.

466. Why are Roman Catholics better off than Scotch Presbyterians?—The first had one "Wiseman," and second, have one "Cumming."

467. Why should an alderman wear a tartan waistcoat?—To keep a check on his stomach.

468. If a gentleman wished to invite a friend, and to remind him that he should come well dressed, in what Latin word could he express both wishes?—Circumspice (Sir, come spicy).

469. Why is a postman in danger of losing his way?—Because he is guided by the direction of strangers.

470. Which newspapers are like delicate children?—All those that are weekly (weakly).

471. Why may a tallow-chandler easily cool himself in the height of summer?—He can always have a dip on a melting day.

472. Why is the overland mail like a carrot?—Because its root (route) is a long one.

473. When is a luggage van like a forest?—When it is full of trunks.

474. When is a bill like a gun?—When it is presented and discharged.

475. What old colony reminds you of a recent discovery?—Newfound-land.

476. Why is a nervous lady like a policeman?—Because her mind is filled with apprehensions.

477. What young ladies are most likely to become thieves?—Those who take to steel (steal) buttons.

478. Why does a duck go under water?—For divers (diver's) reasons.

479. Why does she come up out of the water?—For sun dry reasons.
CONUNDRUMS.

480. What fruit is like a statue?—A fig; it is an F, I, G, (effigy).
481. What is the cheapest way to buy a fiddle?—Buy a black draught, and you get a phial in (violin).
482. What is most like a horse’s shoe?—A mare’s shoe.
483. What is that which nobody likes to have or to lose?—A lawsuit.
484. How can a boy make his jacket last?—By making his coat and waistcoat first.
485. When is leather like rust?—When it’s ox hide (oxide).
486. How many dog-days are there in the year?—365; because every dog has his day.
487. Why was the sculptor Power a great swindler?—Because he chiselled the Greek slave out of her clothes.
488. What are the best fields for dancing in?—The hop-fields.
489. Why should it affront an owl to mistake him for a pheasant?—It would be making game of him.
490. Why is conscience like the check-string of a carriage?—It is a check from the inner to the outer man.
491. Why is a whisper like a forged note?—It is uttered but not allowed (aloud).
492. Why is a sharp lawyer like a man who cannot sleep?—He lies first on one side, and then on the other; and is wide awake all the time.
493. What is the difference between Charon’s boat and an old hen?—One is a foul old wherry, and the other is a wery old fowl.
494. How is punctuality immaterial?—It is the soul of business.
495. Why is lying like a ragged coat?—It is a bad habit.
496. Why is absence like a pair of bellows?—It strengthens a strong flame and extinguishes a weak one.
497 What is less than a mite’s mouth?—That which goes in it.
498. When is love deformed?—When it’s all on one side.
499. If the Duke of Cambridge threw a stone at the Queen and it missed her and fell into the water, what would it become?—Wet!
500. How many wives does the marriage service allow?—Sixteen, four (for) better, four (for) worse, four (for) richer, four (for) poorer!
501. When may a ship at sea be said not to be on water?—When she is on fire.
502. Why is a cigar-loving man exactly like a tallow candle?—Because he will smoke when he is going out.
503. Why is an almanack simply advice thrown away?—Because it comes in at one year (ear) and goes out at the other.
CONUNDRUMS.

505. Of what locality in the Thames are you reminded when you see a short man embracing a tall woman?—Half-way Reach.
506. Why does wit resemble a Chinese lady's foot?—Because brevity is the soul (sole) of it.
507. Why is the chairman at a public dinner the most virtuous of the company?—Because he is farthest off from the vice (vice-chairman).
508. Why may elephants be considered instrumental to the ruin of many families?—Because their teeth make dice.
509. Why are sailors proper persons to be chosen as umpires?—Because they are see-fair-ing (seafaring) men.
510. Why is a mummy like a celebrated English poet?—When he is a dried-un (Dryden).
511. Why is the alphabet like the mail?—Because it consists of letters.
512. Why is a young lady who has deserted her lover like an arrow just shot off?—Because she has left her beau (bow).
513. If a loaf was placed on the top of St. Paul's why would it be like a race-horse?—Because it would be high-bred (high bread).
514. Why is a man knocking at a door like the instrument which he uses to demand admittance?—Because he is a knocker at the door.
515. Why is Earl Russell like an ancient peruke?—Because he is an old wig.
516. Why are park railings like a lady's corset?—Because they confine a little deer.
517. Why is a weak crutch like a candlestick?—Because it is a light supporter.
518. Why is a committee of inquiry like a cannon?—Because it makes a report.
519. Why is an advertising tradesman like a man out of breath?—Because he puffs.
520. When is a bill like an old, repaired chair?—When it is receipted (re-seated).
521. What animals are the greatest gamblers?—Sheep. Because they gambol in their youth, and the best of them are black legs.
522. If a tough beef-steak could speak, what English poet would it name?—Chaucer (Chaw, Sir).
523. What is that which never flies but when its wings are broken?—An army.
524. Why is a good cabbage the most amiable of vegetables?—Because it is all heart.
525. What is that which, although in a square form, may be said to be always round?—A Circular.
CONUNDRUMS.

526. Who are those whose powers are equal and whose influence extends from pole to pole?—Chairmen or sedan carriers.
527. Why is a beggar like an attorney?—Because he is a solicitor.
528. Why is Queen Victoria like a hat?—They both have crowns.
529. Why is the Thames a lazy river?—Because it lies in bed day and night.
530. Though I dance at a ball, yet I'm nothing at all. What am I?—A shadow.
531. What number should never be mentioned in society? and why?—The number 288; because it is too (two) gross.
532. Why is death like a man breaking your windows?—He puts an end to your pains (panes).
533. What sort of countenance should an auctioneer have?—One that is for-bidding.
534. When is a ship not a ship?—When she is a-building.
535. When is a sailor not a sailor?—When he is a-board.
536. When is a man not a man?—When he is a-shaving.
537. Why are pretty girls like fireworks?—They soon "go off."
538. Why is a coarse sieve like this book?—Because it is full of riddles.
539. Why is the sound of a bell like a circle of gold?—Because it is a ring.
540. Why is the London Directory like a battered pewter measure?—Because it has got many "Dents" in it.
541. When is the moon like a sovereign fresh from the Mint?—When it is new and bright.
542. Why is a court of justice like a draught of fishes?—Because it is a haul (hall).
543. What interjection is like the first boat ever made?—Hark! (ark).
544. What is the centre of gravity?—The letter V.
545. What window in your house is like the planet Venus?—The skylight.
546. Which two letters of the alphabet denote a man in good health?—R, T, (hearty).
547. Which part of a tea-urn resembles a man at dinner?—The heater (eater).
548. Why do the queen's pages remind you of a railway?—Because they are train-bearers.
549. What medicinal lotion does the utmost flow of the tide resemble?—Eye-water (high water).
550. When is a wager like an unit?—When it is won (one).

551. What part of a mill is most like a lamem an?—The hopper.

552. What part of a ragged shirt resembles the Pope’s title?—Its holiness.

553. Name me and you destroy me.—Silence.

554. Why is it absurd to ask a pretty girl to be candid?—Because, however frank, she cannot be plain.

555. What weed is most like a rent in a garment?—A tare.

556. Which is the smallest and most useful bridge in the world?—The bridge of your nose.

557. What is that, although black itself, yet enlightens the whole world?—Ink.

558. At what time of life may a man be properly said to be a vegetable?—At seventy, because long experience makes him sage.

559. What is the difference between a farce and the national debt?—One is fun alive and the other funded (fun dead).

560. Why does a shifty statesman find it difficult to ensure his life?—Because few can make out his policy.

561. When you listen to the sound of a drum, why are you like a just judge?—Because you hear both sides.

562. Why is the winner of a race like the letter A?—Because he is decidedly first.

563. Why is a maid of all work like a lady of the ballet?—Because she does her steps.

564. Why is the word lilies like a man’s face?—Because it has two I’s (eyes).

565. Why is a melancholy young lady the pleasantest of all companions?—Because she is always a-musing.

566. Can a leopard change his spots?—Yes; when he is tired of one spot he can go to another.

567. Why is a coward like a leaky barrel?—Because they both run.

568. Why should a carriage wheel be fatigued?—Because it is always tired.

569. Why is a person scolding like a garden fence?—Because he’s a railing.

570. Why are fish in a thriving state like fish made to imitate them?—Because they are hearty-fish-all (artificial).

571. What is that which never ask questions yet requires many answers?—A door-knocker.

572. What is that which goes up the hill and down the hill and spite of all yet standeth still?—The road.
CONUNDRUMS.

573. Why is a pauper in the Union-house like a very rich man?—Because he is in—dependent.

574. Whose profession is at once the hardest and the easiest?—The musician's, because he works when he plays and plays when he works.

575. Why is the Queen of England like a certain useful instrument in the counting-house or school-room?—Because she is a ruler.

576. Why is a candle nearly burnt out like a certain county in Ireland?—Because it is Wick-low.

577. Why is a man and woman joined in wedlock like a well-known fruit?—Because they are a pair (pear).

578. Why is a dandy like a haunch of venison?—Because he's a bit of a buck.

579. Why is a lover like his father?—Because he is a sigher (sire).

580. Why is a man seeking the company of conspirators like another going through a field where there are tall trees growing?—Because he is going where there is high-trees on (treason).

581. Why is the letter D like a wedding ring?—Because we cannot be wed without it.

582. Why is a riddle which is very clearly discovered like a letter written by a child to its mother?—Because it's too apparent (to a parent).

583. When is a thief like his counsel?—When he is brought up to the bar.

584. What town within a hundred miles of Salisbury Plain would a friend name in asking you if you are inclined to proceed on your journey?—Wilt-on (Wilton).

585. Why is a bad lock like a basket of wine?—Because it's hampered.

586. Why when you look at a miser's dinner are you nearly blind?—Because you can only see a little bit.

587. Why is the foundation of a leg of mutton like a great general?—Because it is a bony part (Bonaparte).

588. When is a door more than itself?—When it is to (two).

589. Why are crows the wisest of birds?—Because they never complain without cause (caws).

590. Why is a lecture on board ship like a young lady's necklace?—Because it is a decoration (deck oration).

591. Why is a neglected damsels like a fire which has gone out?—Because she has not a spark left.

592. Why is a plum-cake like the ocean?—Because it contains many currants (currents).
593. Why is a man wearing a hat not paid for like a bankrupt?—Because he is over head and ears in debt.

594. Why is a widow like a gardener?—Because she tries to get rid of her weeds.

595. Why is a Turk like a shell-fishmonger?—Because he is a Mussulman (mussel man).

596. What extraordinary kind of meat can you purchase in the Isle of Wight?—Mutton from Cowes (cows).

597. What is the worst kind of fare a man can live on?—Warfare.

598. Why is a policeman like a mill horse?—Because he goes his rounds.

599. Why is love like a duck's foot?—Because it is often hidden in the breast.

600. Why is the telegraph like a musical director?—Because it beats time.

601. What is the greatest stand ever made for civilization?—The ink-stand.

602. Why does marriage resemble strength?—"Union is Strength!"

603. Why is a loaf which has fallen overboard like a lobster?—Because it is bred (bread) in the sea.

604. Why have domestic fowls no future state of existence?—Because they have their next world (necks twirled) in this.

605. Why is a valet assisting his master at his toilet like one person speaking to another?—Because he is a dressing him (addressing him).

606. Why is an inhabitant of a certain town in Cornwall like Brutus?—Because he is a Truro man (true Roman).

607. Why are blind persons the most likely to be compassionate?—Because they feel for other persons.

608. When is a widow like a half ruinous house?—When she wants to be re-paired.

609. Why are native young ladies of Ceylon totally unlike all other unmarried women?—Because they are Cingalese and the rest are single she's.

610. Why do the spirituals always charge for admission to their seances?—Because the spirits are too proud to appear not worth a rap.

611. Why is a person thrown from a precipice like another raised to the rank beneath a Marquis?—Because he is hurled (earled).

612. Why do officers on parade evince a particular forgiving disposition?—Because they are friendly directly they fall out.
CONUNDRUMS.

613. Why are noisy people, at a public meeting, like sputtering candles?—Because they only cease to be nuisances when they are put out.

614. Why is a reporter like a forger?—Because he makes notes.

615. Why is a man approaching a candle like another about to get off his horse?—Because he is going to a light (alight).

616. Why is a sovereign like a centipede?—Because it is hard to counterfeit (count her feet).

617. Why was Richard Murphy, the Irish giant, like Dan. O'Connell?—Because he was the great Dick Tater (dictator).

618. What General is most prevalent, causes most distress, and spreads most dismay?—General Want.

619. Why is an Indian pauper like a Nabob?—Because he has a lack (lac) of rupees.

620. What heithen deity would a boxer name when asking another to second him?—Bacchus (Back us).

621. Why is a person with an asthma like a money chest?—Because he's a cougher (coffer).

622. Why is an honest man like barley sugar?—Because he is candid (candied).

623. Why is a parson's deputy very ill like a famous place in London?—Because he is Clerk unwell (Clerkenwell).

624. Why is wedlock like a pecuniary affair?—Because it is a matrimony (a matter o'money).

625. Why is the inside of every book unintelligible?—Because we cannot make it out (outside).

626. Why is a fellow without whiskers or mustachios like an impudent man?—Because he is bare faced.

627. Why is a man sitting quietly by himself like money which is borrowed?—Because he is alone (a loan).

628. What letter is that which is always repeated in America?—The letter A.

629. How do we know that time is money?—Because we generally find it easy to spend an evening in good company.

630. When is a pretty girl like a ship?—When she's attached to a buoy.

631. Why is the Riddlemaree like Cæsar's wife?—Because it is beyond reproach.
CHARADES.

Charades are probably of Italian origin, deriving their name from the word "schiarare," to unravel, to elucidate, to clear up.

The answer to a charade consists of a word of two or more syllables, each having a separate meaning, which is described enigmatically; and then the several ideas evolved in the first and following terms are combined in the whole.

Some charades have high poetical excellence, especially those invented by Mackworth Praed. One of these is said by Miss Mitford, in her "Literary Recollections," to have been beyond her power to solve.

"Sir Hilary charged at Agincourt.
Sooth! 'twas an awful day!
And though, in that old age of sport,
The rufflers of the camp and court
Had little time to pray,
'Tis said that Sir Hilary muttered there,
Two syllables by way of prayer:
CHARADES.

‘My first to all the brave and proud
Who see to-morrow’s sun;
My next, with her cold and quiet cloud,
To those who find their dewy shroud
Before the day be done;
And both together to all bright eyes
That weep when a warrior nobly dies.’

Various solutions have been suggested to this charade—
“Farewell,” and “Good Night,” being the best. The words
“Good Night,” indeed, seem to meet all the requirements of
the Riddle.

Another example of Praed’s excellence, is that which follows:

My first was creeping on his way
Through the mists of a dull October day,
When a minstrel came to its muddy bed,
With a harp on his shoulder, a wreath on his head;
“And how shall I reach,” the poor boy cried,
“To the courts and the cloisters on t’other side.”
Old Euclid came, and he frowned a frown,
And he dashed the harp and the garland down;
Then he led the bard, with a stately march
O’er my second’s long and cellared arch;
“And see,” said the sage, “how every ass
Over the sacred stream must pass!”
The youth was mournful, the youth was mute,
He sighed for his laurel, he sobbed for his lute:
The youth took comfort, the youth took snuff;
He followed the lead of that teacher gruff:
And he sits ever since on my whole’s kind lap,
In a silken gown and trencher cap.

Answer—Cambridge. The city is on the river Cam, and
the bridge over which the student passed was like Pons
asinorum, the asses’ bridge, the name given by Cantabs to
the Fifth Proposition of the First Book of Euclid.
CHARADES.

Of charades with a real practical meaning, there are very few, but the following is an excellent sample of that few:

O Truth! deign to visit that isle of the west,
Which, by aid of my first, braggart charlatans sway,
Till firm as my second, thy throne ever blest,
Shall be fixed in the light of a glorious day.
Then from deepest despair shall a nation arise,
Renewed in her youth, and regenerate in soul,
And freed from false friends, disabused of their lies,
Shall triumphantly garland her brows with my whole.

Answer—"Sham-rock;" and, of course, the "isle of the west" is Ireland.

Again, the well-known "Stay-lace" certainly points a moral:

True to the trumpet-call of fame and duty;
The soldier arms and hastens to depart,
Nor casts a look behind, though love and beauty
Whisper my first in tones that thrill the heart.
The war is o'er—with wealth and honour laden,
The soldier seeks the well-remembered hall;
He woos and wins the unreluctant maiden,
And bids my second o'er her blushes fall.
He takes her hand—a mist of rapture thickens
Before her eyes; such bliss succeeding pain
Out-tasks her strength, and fainting nature sickens,
Until my whole is rudely snapt in twain.

An eloquent lament for the "good old times" is conveyed in Praed's "Knighthood."

Alas for that forgotten day!
When chivalry was nourished,
When none but friars learned to pray,
And beef and beauty flourished;
And fraud in kings was held accursed,  
And falsehood sin was reckoned,  
And mighty chargers bore my first,  
And fat monks wore my second!  
Ah, then I carried sword and shield  
And casque with flaunting feather,  
And earned my spurs in battle field,  
In winter and rough weather;  
And polished many a sonnet up  
To ladies' eyes and tresses;  
And learned to drain my father's cup,  
And loose my falcon's jesses!  
But dim is now my grandeur's gleam,  
The mongrel mob grows prouder;  
And everything is done by steam,  
And men are killed by powder;  
And now I feel my swift decay,  
And give unheeded orders;  
And rot in paltry state away  
With sheriffs and recorders.

A still simpler form of Charade consists of two or more syllables briefly described; as in this example, the answer to which is Workhouse.

HE who bravely does my first,  
Ere ever youth be past,  
In age will own my second,  
Nor need my whole at last.

Or these:

My first is a fruit, my second is a fruit and my whole is a fruit.  

Answer—Crab-apple.

My first is a bright colour, my second gives a sound, and my whole is a wild flower.  

Answer—Blue-bell.
CHARADES.

ORIGINAL CHARADES.

Among the many Charades which follow, are examples of all the leading varieties—poetry and prose, long and short—care having been taken to present a great variety both as to style and treatment. Nos. vii., xiii., xlvi., li., lii., lxvii., xc., and xcvi., strike us especially as being greatly above the average of such compositions.

I.

The farmer's boys, a blithesome band,  
Flock 'round the hearthstone bright and warm;  
My first so dark o'erspreads the land;  
The rising wind betokens storm.

The storm comes on; his jaded steed  
The trav'ller urges o'er the lea;  
My second he would reach with speed—  
A transient home for such as he.

The storm descends with dismal roar—  
My third comes sweeping o'er the plain;  
Dark, angry waves dash on the shore,—  
God help the sailor on the main!

The storm abates. How calm and still  
The Queen of Night above us floats!  
My whole, with cadence sweet and shrill,  
Now sings her thrilling, tuneful notes.

Answer—Nightingale (Night, inn, gale).

II.

On the margin of the desert,  
In my first, the camels lay,  
Waiting for the heavy burdens  
Borne by them day after day.
CHARADES.

'Tis said in the olden times
'Neath the light of midnight moon,
Rode my second on their broomsticks,
Or were hung up high at noon.

Where the brimming river rushes
By a pleasant, woodland grove—
There we ate my whole, then onward
Down the banks far did we rove.

Answer—Sandwiches (Sandwitches).

III.

A busy insect we in summer see,
Pattern of patient industry;
Next we have a little word,
Applied to man, creation's lord;
My third is an insect, small and gray,
Type of luxury and decay.
Join these together, and you'll see
A beast of power and majesty.

Answer—Behemoth (Bee-he-moth).

IV.

Without my first, be you black or white,
Day would be dreary as the night;
When in the battle danger beckoned,
The brave were always in my second.
Whene'er the weeds begin to grow,
To use my third pray don't be slow.
My whole, a famous British story,
Is often called its author's glory.

Answer—Ivanhoe (Eye-van-hoe).

V.

First is in work, but not in toil;
Second in earth, but not in soil.
Third in sun, but not in moon;
Fourth in hymn, but not in tune:
CHARADES.

Fifth in hive, but not in home;
Sixth in honey, but not in comb;
Seventh in grass, but not in hay;
Eighth in night, but not in day;
Ninth in horse, but not in mare;
Tenth in rend, but not in tear.
My whole a noted patriot père.
Answer—Washington.

VI.
My first I may in truth declare—
Its name and nature both is air;
My second is a perfect bore,
Yet make sweet music evermore;
My whole in many a crowded street
Lies in its bed beneath your feet.
Answer—Gas-pipe.

VII.—A LOVE LETTER.
I have twined you a wreath,
But its fanciful braid
Does not glow with the colours
The brightest in hue;
Yet not without thought
The selection was made,
As your heart will confess
If its feelings be true.
Then glean from my poesy
Its gracious intent,
And return as in duty,
The off'ring now sent.
There is first the fair flower,
That some poets propose
As a bud of more charms
Than their idol the rose;
'Tis as sweet and as pure,  
And as lovely, but, yes,  
What that bud and its emblem—  
I leave you to guess.

To contrast with this blossom,  
Earth's fairest of flowers,  
We will seek for a branch  
From the evergreen bowers;  
There is one which to Hope,  
And to Memory is dear,  
And its promise is Peace;  
Oh, that branch shall be here!

I have been to the woods,  
And the zephyrs betrayed  
Where some shy fragrant flowers  
Their hiding-place made;  
I discovered and culled them,  
Though coyly they grew;  
Where the green leaves the thickest  
Their dark shadows threw.

Now, I'll twine in that blossom  
As free and as wild  
As the light wind that owns her  
His favourite child;  
She is young, and in beauty  
And blushes arrayed,  
Is a sweet fairy promise  
To finish my braid.

'Tis complete; and unless  
You are fettered in mind,  
You will own there is something  
Far dearer behind.
CHARADES.

Then unite the initials,
And pause on the name
They will softly disclose—
Though to speak it were shame.

Answer—Lily; Olive; Violet; Eglantine—LOVE.

VIII.

First in pencil, not in pen;
Second in lair, not in den;
Third in money, not in cash;
Fourth in lightning, not in flash;
Fifth in queen, not in king;
Last in bracelet, not in ring.
My whole will name a singing bird,
Which in England oft is heard.

Answer—Linnet.

IX.

My first is used in driving; my second is needy; my third is a nickname; and my whole is a bird.

Answer—Whip-poor-will.

X.

My first you will find in a tortoiseshell cat;
The right place for my second is inside your hat;
My third is an insect you often may see;
When it rains, if you're wise, take shelter in me.

Answer—C,A,B. (Cabriolet.)

XI.

See how the arena's thronged, the glorious sport to see;
With Spain's fair daughters, and proud chivalry!
And "vivas" loud mix with the din of trumpets and of drums,
The gates fly wide, and, with a roar, my noble primal comes,
CHARADES.

And, yet, of everyone that's there, my next the lead doth take,
Which, tho' 'twas never yet in fault, owns to a great mistake.
It mingles in the fierce mêlée, floats 'mid the glittering plumes,
And tho' of temper never out, fierce in its rage it fumes.
Far from the ken of grasping man, my useful third is found,
Yet to obtain it, fathoms deep he excavates the ground.
Join these right carefully, and you my whole may use
As an account official of the public news.

Answer—Bull-e-tin.

XII.

No one can tell what time may bring
To those who do my second,
Though it "works wonders," yet the thing
I always naughty reckoned.

My whole was mad to "try it on,"
And found it would not fit,
Deceived, betrayed, and left alone,
My dear young friend was "bit."

And now just for a little bread,
My first is daily plied.
Oh! if the future could be read,
How few would step aside.

Answer—Pen-elope.

XIII.—NAUTICAL.

On either side a mossy bank, the water underneath;
The sun above shone brightly down, the zephyrs held their breath.
My first and I went gliding on, and left behind a trace,
Which growing faint and fainter still, at last was lost in space.
It was a merry first of May, and ere the sports were done,
A maiden drew herself away, and, musing, sat alone.
My second coming by her side, her hand did gently press,
Then sat him down, and whispered low. What said he?
Can't you guess?
CHARADES.

Next day, ten thousand people came, in crowds from every part;
And every eye was firmly fixed, all eager for the start.
A happy second then was I, my joy knew no control,
When proudly sitting in my first, I acted as my whole.

*Answer*—Boat-swain.

XIV.—LITTLE CHARADES.

*My first* is never on,
And never warm my *second*,
By Jove, 'tis time I was at my *whole*,
For by the boy I'm beckoned.

*Answer*—Office (Off-ice).

XV.

*My whole* to him who has my *first*,
Is indispensable, I tell you;
He'll have to *second* my *first*,
And *first* my *second* too.

*Answer*—Watch-pocket.

XVI.

Look at my happy joyous *first*,
With my *second* by her side;
'Tis strange, but a short time ago,
My *first* was then my *whole*.

*Answer*—Brides-maid.

XVII.

At evening by my *whole* you'll think
Of days gone by; and never reckon
That by my *second* my *first* is made,
And by my *first* my *second*.

*Answer*—Fire-light.
CHARADES.

XVIII.
My first placed in my second’s hands,
Be it in peace or war;
My whole is one of England’s bulwarks,
And our enemies defy.

Answer—Rifle-men.

XIX.
My first is always fresh,
My second ever bold:
And dearly I delight to be
A resident in my whole.

Answer—New-castle.

XX.
The weary traveller, for precious ease,
Struggles to pull off my first,
But without success; then, in a rage,
Calls on my second to bring my whole.

Answer—Boot-jack.

XXI.
My first in the kitchen solemnly stands,
And warns me to my second,
And the neighbours oft declare I am
As regular as my whole.

Answer—Clock-work.

XXII.
In the hope of my first,
Being caught by my second,
I sat down by the side of the brook;
But lo and behold! as I looked quickly down,
My first had gone off with my whole.

Answer—Fish-hook.
CHARADES.

XXIII. SUNDAY CHARADE.

O'er a snow-white, trackless waste,
Guided by a cunning hand,
Swiftly glides my first to glad,
Loved ones far from fatherland.

In my second may be traced,
The reflector of the heart;
'Tis a pronoun though it forms
Of a word the smallest part.

'Neath Arabia's cloudless sky,
You will often see my third;
Emblem of our bodies frail,
Teaching us our loins to gird.

When at mercy's door we knock,
Pleading that our sins may roll
Burden-like from off our back,
Then are we in truth my whole.

Answer—Penitent (Pen-eye-tent).

XXIV.—FLOWER CHARADES.

Like my first, at most hours of the day you may meet
In London's fine squares, or far-famed Regent Street;
But in either of these should my second appear,
Your cheek might be blanched, and expressive of fear;
Yet my whole is as harmless, as harmless, can be,
You may eat it as salad, or drink it as tea.

Answer—Dandelion (Dandy-lion).

XXV.

How pleasant 'tis to stroll along
O'er upland, vale, or lawn;
And listen to the joyous song
Of my first at early morn.
CHARADES.

My second oft—too oft is used
By hunters in the chase;
And always too is much abused
By jockeys in a race.
My whole is seen in summer time
Amidst the gay parterre;
And blossoms freely in our clime,
For Flora's fame to share.

Answer—Lark-spur.

XXVI.—BIOGRAPHICAL.

My first is in clock, but not in time; second is in dollar, but not in dime; third is in spirit, but not in wine; fourth is in rod, but not in line; fifth is in bird, but not in tree; sixth is in you, but not in me; seventh is in drop, but not in fall; eighth is in room, but not in hall; ninth is in sin, but not in shame; and my whole is a poet, known to fame.

Answer—Lord Byron.

XXVII.—MASONIC.

Hark! 'tis the bloodhound's bay! For life, dear life!
A hunted son of Afric flees
To join his children and his faithful wife.
The boundary's gain'd. My first he is! He sinks upon his knees,
And thanks kind Heaven.

My next's a sturdy artizan, whose ready hands,
Nor cot nor palace could be raised without;
My whole, one of a brotherhood, found in all lands,
Whose beneficial influence none can doubt;
Whose bonds are never riven.

Answer—Free-mason.
XXVIII.—FLORAL.

STRUCK down amid the heat of strife,
A warrior faintly yields his life;
But ere he seeks the shades of death,
My first, with his expiring breath,
He kissed, and gasped a loved one's name,
Then bade adieu to love and fame.
Sweet emblem of our opening youth,
Ere time, with dire, relentless ruth,
Hath blurred its joy, my second is.
How blest could we but grow in bliss
As it in charms, till, full each grace,
It droops back to its resting-place.
Amid a mass of waving hair,
Maidens at times my whole will wear:
Oftener yet will it be shown
Upon the breasts of "swells" in town.
A queen, among her compeers—she,
The subject of my jeu d'esprit.

Answer—Rose-bud.

XXIX.—DOMESTIC.

WHEN morning comes, in winter-time,
And flakes of snow are falling,
When leafless boughs are white with rime,
And tempest shrieks appalling—
How pleasant then my first, when we
Assemble over toast and tea!
When, breakfast done, we venture forth,
With dismal shake and gesture,
Into the regions of the north:
My second is a vesture
Of great esteem to all of those
Who travel over frozen snows.
CHARADES.

And when the business of the day,
   Its toils and cares are over,
How gladly do we haste away
   To feel ourselves in clover.
When safe at home, where babies roll
With playful kittens on my whole!

   Answer—Hearth-rug.

XXX.—CIVIC.

My first young ladies often are
   (Those naughty little misses).
I really think they punished ought
   To be, with many kisses.
My next's a preposition small;
   My third a single letter;
And for my fourth a largish town
   We'll take—nought could be better.
My whole of perseverance tells:
   All lazy habits it repels.

   Answer—Pert-in-a-city.

XXXI.—MEDICAL.

When quite a boy, from home I ran,
   To satisfy my thirst
For wild adventure, which I did,
   By going to my first.
When from my doctor I received
   A bill, I gladly reckoned
The money, and with pleasure paid,
   For I was then my second.
A bear broke loose, when in the "Zoo"
   I took an evening stroll;
And no one there felt safe until
   It was again my whole.

   Answer—Se(a)cured.
CHARADES.

XXXII.—GENERALS AND THEIR VICTORIES.

1. My first is a title of courtesy, my second is a bird, my third is a grain, my fourth is a verb, and my fifth is a fastening. My whole is an English hero.

  Answer—Sir Henry Havelock.

2. My first is chance, my last is an adverb, my whole is a siege in which the above-mentioned English hero was engaged.

  Answer—Lucknow.

3. My first is a testament, my second is a pronoun, my third is a verb, my fourth is a partition, and my fifth is often used by gamesters. My whole is a Scotch hero.

  Answer—William Wallace.

4. My first denotes to move, my second is a kind of salt fish, my whole is a battle in which the above-mentioned Scot was engaged.

  Answer—Stirling.

5. My second is often made of my first, my third is a boy's name, vulgarly expressed, my fourth is what all boys are, my whole is an American hero.

  Answer—Stonewall Jackson.

6. My first is part of a boy's name, my second is a vowel, my third is found on farms, my fourth denotes a city, my whole is a battle in which the above-named American hero was engaged.

  Answer—Fredericksburg.

7. My first is an Italian name, my second is three-fourths of a dress, my third and fifth are alike, and my fourth is what most old men are. My whole is an Italian hero.

  Answer—Guiseppe Garibaldi.
CHARADES.

8. My first is part of a fence, my second is found in war, my third is one-half of an insect, my whole is a siege in which the above-named Italian hero was engaged.

Answer—Palermo.

9. My first is two-thirds of a horse, my second is a land measure, my third and my fifth are alike, my fourth is half of an animal, my sixth denotes separate, and my last is a vowel. My whole is a French hero.

Answer—Napoleon Buonaparte.

10. My first is a planet curtailed, my second is a Latin interjection, my third denotes command, my whole is a battle in which the above-named French hero was engaged.

Answer—Marengo.

11. My first is a planet, my second an elevated apartment, my third is a colour, and my fourth a colour twice curtailed. My whole is a Prussian hero.

Answer—Marshal Blucher (ochre).

12. My first is found all over the globe, and without it all living creatures would die, my second is a girl's name familiarly expressed, and my whole is a battle in which the above-named Prussian hero was engaged.

Answer—Waterloo.

XXXIV.—EASY CHARADES.

My first is a beverage, my second is a human being, my third is used as a drink, my fourth you will find in Russia, and my whole is used in travelling.

Answer—Port-man-tea-u.
CHARADES.

XXXV.
My first is a participle, my second is part of your dress, my third is a letter, my fourth is used in front of houses, and my whole is to examine.

Answer—In-vest-i-gate.

XXXVI.
My first is useful to the earth, my second is worn by ladies and was also used in war, and my whole is seen in the sky.

Answer—Rain-bow.

XXXVII.
My first is an animal, my second is an article, my third should be used every day, and my whole is a place for the dead.

Answer—Cat-a-comb.

XXXVIII.
My first is a weapon used in war, my second lives in the sea, my whole is a species of fish found in warm climates.

Answer—Sword-fish.

XXXIX.
My first is a title, my second is a boy's name, my third is a name, and my whole is the name of a British admiral.

Answer—Sir Charles Napier.

XL.
My first is part of a numeral, my second is a ferocious animal, my third is what we breathe every day, my fourth is an article, and my whole is worth the square of my first.

Answer—Mil-lion-air-e.
CHARADES.

XLI.
My first is a preposition, my second is a tree, my third is a female's name, and my whole is a lodging for the sick.

Answer—In-fir-Mary.

XLII.
My first is insane, my second is an article, my third is a brilliant light used in towns, my fourth is what we ride in, and my whole is an island in Africa.

Answer—Mad-a-gas-car.

XLIII.
My first is an article of dress, my second you will find in Prussia, my third is a part of the face, and my whole is an order of friars.

Answer—Cap-u-chin.

XLIV.
My first is a celebrated patriot, my second you see with, my third is a sweet fruit, and my whole is a seaport in Asia.

Answer—Tell-i-cherry.

XLV.
My first is an objective pronoun, my next is used at weddings, and my whole is an inhabitant of the deep.

Answer—Her-ring.

XLVI.—A GROUP OF BRITAIN'S FAMOUS MEN.

1. My first is a word meant to "hold" or "possess,"
'Tis spelt with four letters I'm free to confess.
My second's an instrument made to confine,
To give you the key I politely decline.
My whole, when you find it, will give you the name
Of a brave British hero distinguished in fame.

Answer—Have-lock.
2. My first a large vessel constructed of wood,
   With its freight once on Ararat's mountain top stood.
   My second the name of a workman will show
   A word of six letters I wish you to know.
   My whole you will see, if you find it aright,
   Is the name of a clever ingenious knight.

   Answer—Ark-wright (Sir R.)

3. My first is a place in which soldiers are found,
   By the Romans made square, by the Danes of old, round.
   My second's an instrument used as a call,
   Of metal 'tis made, and 'twill break if it fall.
   My whole is the name of a noble Scotch peer,
   With my first well acquainted, but unknown to fear.

   Answer—Camp-bell (Sir Colin)
   (afterwards Lord Clyde).

4. My first is a passion which none should desire,
   It burns in the breast like a "dull, hungry" fire.
   My second's a weight as all school-boys know well,
   Transposed, a short word in our language will spell.
   My whole, by the friends of our King Charles the First,
   I am sure has been often and heartily cursed.

   Answer—Ire-ton.

5. If my first you would know, you have not far to look,
   I am sure you can find them in this very book.
   My second's a word you can easily guess,
   When I tell you that "value" 'tis used to express.
   My whole was a poet who held a high station,
   Whose works have obtained for him great approbation.

   Answer—Words-worth.

6. My first is a spider, a pony, a ball,
   To give its full meaning my space is too small.
   My second's so short all its meaning I'll give,
   'Tis a place you know well, where wild animals live.
CHARADES.

My whole, which I'm sure you will find if you can,
Will appear as the name of a late famous man.

Answer—Cob-den.

XLVII.

WHEN a party of women together you see,
Between them I'm sure my first there will be,
Especially over a nice cup of tea.
And if not provided with muffin or cake,
A breakfast they seldom or ever can make,
Unless of my second they have to partake.
My whole is well-known both for commerce and trade,
As a harbour for vessels of every grade.

Answer—Chat-ham.

XLVIII.—LEGAL.

O'er hill, thro' dale, and meadow green,
A tramping troop I see!
As thro' the scattered dust they go.
Strive they for art or progress? No!
Their mission and their object mean
My first—what can it be?
Oh, turn, flee from this scene of strife,
Some peaceful haunt to visit!
Still shall my sense offended be!
In pulpit, stage, or platform see
My second crush the very life
Of poetry! What is it?
And now a drooping, fearful man,
Skulks thro' the street and weather.
What means his stealthy, shuffling by?
What lurking fire is in his eye?
My whole is on his track! Now can
You name me altogether?

Answer—War-rant.
CHARAIDES.

XLIX.—THOUGHTFUL.

My first is the half of a river in Kent;  
My second e'er dwells with a maiden content;  
Mr third, twice repeated, is an exclamation, no doubt;  
My fourth, when curtailed, no home is without. 
You must now surely know me, if at guessing you're rife, 
For my whole you are doing each day of your life. 

Answer—Med-i-tating.

L.—FLORAL.

My first is seen in meadow green,  
In fallow field and glen,  
'Mid flowerets sweet, with nimble feet,  
It flies the haunts of men.  
O'er hill and dale, and verdant vale,  
And through the leafy trees,  
My second's sound, to all around,  
Is wafted by the breeze.  
My whole 'neath shade, in lonely glade,  
Where wild flowers drink the dew.  
Soon out the ground, I gaily bloom,  
And sip the nectar new.  

Answer—Hare-bell.

LI.—HIBERNIAN.

ARRAH, Patrick, my jewel, you're a broth of a boy,  
Your likes, sure, there never was seen;  
You can ogle the girls and tip them the first,  
In the swate town of Ballyporeen.  
There's dainty wee Norah, the pride of Kildare,  
Her beauty is fit for a queen;  
You took her from Mike, the big bog-trotting calf;  
In the swate town of Ballyporeen.
CHARADES.

For which a shillelagh came down with a whack,
   And landed your two eyes between;
But your head, by the powers! was as hard as the second,
   Or farewell to swate Ballyporeen.

The whole, my dear Patrick, you need not be kissing;
   Without it the first you can manage, I ween:
But take your dear Norah—make her your sweet wife;
   And remain contate in nate Ballyporeen.

Answer—Blarney-stone.

LII.—Patriotic.

I had a dream of bygone years: I saw a fair-haired boy;
   His youthful face was beaming with a radiant smile of joy.
I saw his young, yet manly form, within the trim school-ground,
And when his soft sweet voice was heard, his playmates crowded round
And listened, with a greedy ear, as unto them he told
Of glorious deeds that had been done by patriots of old;
Of many a hard-contested field, of cities lost and won;
And thus his youthful days were spent—heroic Washington.

The scene was changed—it was a plain empurpled with blood!
And in that surging human tide—that wild, resistless flood—
I recognized the fair-hair'd boy in that heroic form
That spurred into the very front of that fierce battle's storm.
His manly voice came swelling forth in all its clearness then.
In vain endeavours so to cheer those poor disheartened men;
And when that all seemed to be lost—when every hope seemed gone—
A ray still lingered in his breast—heroic Washington!

The scene was changed—I then beheld a happy, joyous throng
Hailing with pride the conqueror; and as he passed along,
CHARADES.

I recognised his form again: his locks were whiter now—
The weight of earthly cares had left their mark upon
his brow.
Hark to the trumpet's brazen notes! hark to the thunder-
ing drums!
And every voice proclaims aloud, "Behold the conqueror
comes!"
All through that long and dreary whole, he still kept toiling on;
Branded my first, brave as my last—heroic Washington!

Answer—Rebel-lion.

LIII.—HIBERNIAN.

'Twas in a bonnie Scottish town,
No' unco lang sin' syne,
I saw a great big Irish loon,
Wha 't seemed had tint his min'.

And told me he'd been to the first,
And what he'd gotten there,
Had raised his bluid, and syne he curst
In last he'd hae a share.

Ma sang! he had it tae his loss
And as on's back did fa',
He wished him safe the sea across,
Whaur whole rins far awa'.

Answer—Bar-row. (The Barrow is a river in Ireland.)

LIV.—DOMESTIC.

My first's a precious stone;
My next a well-known tree;
Or call my first a fruit,
The next a thong will be.
Whichever way you choose
This puzzle to divide,
You still will find my whole
A powder will abide.

Answer—Pearl-ash, or Pear-lash.
CHARADES.

LV.—FACIAL.
My first is elopement, but still
It never utters word;
And though it tells of good and ill—
Of steadfast mind and wavering will—
   Its voice is never heard.
It oftentimes doth warn of hate,
And signal hearts affectionate.
My second, ah! alack-a-day,
   Deep degradation brings;
When wielded 'neath a tyrant's sway,
Man's self-respect doth flee away
   Beneath his sufferings.
It fills his heart with feelings grim,
And makes a brutal beast of him.
My whole contributes to adorn
   Full many a lady fair;
If of my total she were shorn,
A beauteous maid would look forlorn—
   'Twould mar her beauty rare.
Without it she, whose charms are nil,
Would, on my soul, look plainer still.

   Answer—Eye-lash.

LVI.—LITTLE CHARADES.
My first is a flower, my second is another name for harbour,
my whole is an English town.

   Answer—Stock-port.

LVII.
My first is a vegetable, my second is a domestic fowl, my
whole is a handsome bird.

   Answer—Pea-cock.

LVIII.
My first is a beverage, my second is a measure for beer, my
whole is a domestic article.

   Answer—Tea-pot.
CHARAIDES.

LIX.
My first is a vehicle, my second is a preposition, my whole is part of a ship.
Answer—Cab-in.

LX.
My first is a grain, my second is part of a house, my whole is an English county.
Answer—Corn-wall.

LXI.
My first is a liquid, my second is a fish, my whole is a whisper.
Answer—Ink-ling.

LXII.
My first is formal, my second is a flower, my whole is a flower.
Answer—Prim-rose.

LXIII.
My first is a colour, my second is a workman, my whole is a workman.
Answer—Black-smith.

LXIV.
My first is a vehicle, my second is mean, my whole is a town in Ireland.
Answer—Car-low.

LXV.
My first is a human being, my second is to walk, my whole is an Indian fruit.
Answer—Man-go.

LXVI.
My first is to spoil, my second is a vowel, my third is a precious metal, my whole is a flower.
Answer—Mar-i-gold.
CHARADES.

LXVII.

My first is dropped into my second, and is called my whole.

Answer—Letter-box.

LXVIII.—GALLANT.

Sir Roland he was as brave a knight
As ever the Red Cross wore;
With his trusty sword he held his right,
In the brave old days of yore.

His heart was bold, and his hand was strong,
And he loved a lady fair;
He wooed her true and he wooed her long,
And he hoped her hand to share.

For Lady Ella was fair to see,
And blue and bright was her eye,
As the star that beams on the dark, dark sea,
From the gemmed and quiet sky.

"Fair Ella, my own, my lady-love,"
Sir Roland said with a tear;
"Let my sorrow thy soft compassion move,
To my first, oh, lend an ear;

"For I pledge my troth, my next you are,
That I am as loyal a knight,
As e'er lifted a lance in the Paynim war,
Or bled in the gory fight."

"Thy prayer is heard, and my heart is thine,"
Fair Ella she said with a smile;
"And now in peace or war thou art mine,
For well hast thou stood the trial."

Sir Roland his eye was bright with my whole,
And his heart leapt up for joy;
A warm, impassioned kiss he stole,
And his rapture knew no alloy.
CHARADES.

And when she was his at her own sweet will,
    He loved her more and more;
And when he was old he loved her still,
    As he loved in days of yore.

Answer—Pleasure.

LXIX.—MATRIMONIAL.

Jem Jenkinson waited on Brown,
    To ask for the hand of his daughter;
He held a snug berth in the town,
    And felt pretty sure he had caught her.
But queer are the fortunes of love,
    And Jem's was one of the worst;
For Brown, in my second, most unlike a dove,
    Right speedily showed him my first.
Our hero, abashed and confounded,
    Lost over his feelings control,
And hurrying home deeply wounded,
    Spoke of it when there as my whole.

Answer—Outrage.
GEOGRAPHICAL CHARADES.

LXX.

1. *My first* is a town in Turkey in Asia, *my second* is a river in Switzerland, and *my whole* is a town in Nubia.

   *Answer*—Senn-aar.

2. *My first* is a country in South America, *my second* is an island of Scotland, and *my whole* is a lake in Italy.

   *Answer*—Peru-gia.

3. *My first* is a mountain of France, *my second* is a town in the Morea, also a town in Sicily; and *my whole* is an island in the Archipelago.

   *Answer*—Jura-nisi.

4. *My first* is a town in China Proper, *my second* is a river in England, also a river in Wales; and *my whole* is a department of France.

   *Answer*—Ven-dee.

5. *My first* is a town in Leinster, *my second* is a town in West Flanders, and *my whole* is a town in India.

   *Answer*—Bir-loo.

6. *My first* is a town in Chinese proper, *my second* is a county of Scotland, and *my whole* is a town in Scotland.

   *Answer*—Kin-ross.
CHARADES.

7. My first is a town in Austria, my second is a town in Mongolia, my third is a town in India, and my whole is a town in Anatolia.

Answer—Ipsili-hissar (Ipsilihissar).

8. My first is a town in Herts, my second is a town in Hainault, and my whole is a town in the south of England.

Answer—Ware-ham.

9. My first is a country in Asia, my second is an island of France, and my whole is a town on the coast of South America.

Answer—China-re (Chinare).

10. My first is a town in Denmark, my second is a town in Sweden, and my whole is a town on the coast of Denmark.

Answer—Hune-torp.

11. My first is a river in Holstein, my second is a town in Norland, and my whole is a town in Sweden.

Answer—Stor-umea.

12. My first is a town in Denbighshire, my second is a country in the Eastern Peninsula, and my whole is a river in Turkey.

Answer—Mold-ava.

13. My first is a term of endearment, my second a standard weight, my whole a town in England.

Answer—Darling-ton.

14. My first is a game, my second is what we use our eyes for, and my whole a state in America.

Answer—Tennes-see.
15. My first is an article of fuel, my second moistens the earth, and my whole a town in Ireland.

   Answer—Cole-raine.

16. Fish propel themselves with my first, and my second is what we do with our dead, my whole being a portion of London.

   Answer—Fins-bury.

17. My first is the plural of a standard measure, my second a lake, my whole a town in England from which a peer takes his title.

   Answer—Elles-mere.

18. My first is produced by a bird, my second is yielded by a pig, my whole is an English town.

   Answer—Eg-ham.

19. My first is what every man becomes on marriage, my second is the place where a noted battle was fought, my whole an English town.

   Answer—Husband-Bosworth.

20. My first is an unmarried female, my second is petrified, my whole is a town in England.

   Answer—Maid-stone.

21. My first is a point in the compass, my second is used for bleeding, my whole is a town in England.

   Answer—North-leach.

22. My first is a tree, my second a joint of meat, my whole a town in England.

   Answer—Oak-ham.
23. My first is a colour, my second a female’s name, my whole a town in England.
Answer—Red-ruth.

24. My first refers to needy circumstances, my second to long life, and my whole is an English town.
Answer—Want-age.

25. My first means death, my second a collection of water, my whole a well-known village near London.
Answer—Mort-lake.

26. My first is a sign of the zodiac, my second a sacred edifice, my whole a town in England.
Answer—Leo-minster.

27. My first is a portion of an ox, my second a church dignitary, my whole a town in England.
Answer—Horn-dean.

28. My first is the name given to a beast of burthen, my second the voice of the animal, my whole a metropolitan suburb.
Answer—Hack-ney.

29. My first is used in the game of billiards, my second is a child’s name for a parent, my whole a town in Scotland.
Answer—Cu-par.

30. My first is to destroy, my second is a peer, my whole a town in Ireland.
Answer—Kil-lucan.

31. My first is a well-known plant, my second is built over a river, my whole a town in England.
Answer—Ivy-Bridge.
CHARADES.

32. My first is a river in England, my second the voice of a beast of burthen, my whole a town in France.
   \[\text{Answer—Cam-brai.}\]

33. My first is an important residence, my second is the name of a well-known road manufacturer, my whole a place in Ireland.
   \[\text{Answer—Castle-macadam.}\]

34. My first is what all do after sleeping, my second is a plot of ground, my whole a town in Ireland.
   \[\text{Answer—Wake-field.}\]

35. My first is an important portion of the human body, my second a collection of water, my whole an English town.
   \[\text{Answer—Liver-pool.}\]

36. My first is an article of furniture, my second where my baby sleeps, my whole a town in England.
   \[\text{Answer—Pres-cot.}\]

LXXI.

I made up my mind to second my first,
And my whole from the dealer received;
But I found that my second
Was too long for my first,
And returned my whole to the maker deceived.
   \[\text{Answer—Picture-frame.}\]

LXXII.

Oh, no, says my first, 'tis so warm and hot,
I really can't put on my second,
Tho' 'tis quite an age I've been in my whole,
I still very pretty am reckoned.
   \[\text{Answer—Widow-hood.}\]
CHARADES.

LXXIII.

My first is never long,
In my second now I reign,
And my whole once in the Sporting World
Then gained himself a name.

Answer—Shorthouse (Dr. Shorthouse, the writer on horse racing.)

LXXIV.—ENGLISH TOWNS.

1. My first is a noted tree, my second a noted food, and my whole a not very noted place.

   Answer—Oak-ham.

2. My first is the product of my second, and my whole is pleasant to romp in.

   Answer—Hay-field.

3. My first is to hurry, my second is painful on your toe, and my whole is near Liverpool.

   Answer—Run-corn.

4. My first descends, my second you often ascend, and my whole is a pleasant place.

   Answer—Rain-hill.

5. We all do my first every morning, in my second you play cricket, and my whole is a manufacturing town in Yorkshire.

   Answer—Wake-field.

6. My first is the opposite of white, my second is painful, and my whole is a cotton-spinning centre.

   Answer—Blackburn.
CHARADES.

LXXV.

My first garotters fear, and soldiers can't abide,
Though sleek it is, and fair to see, when by the fireside;
My second is an animal, though very much abused,
That, ever patient, struggles on, however ill he's used;
My third upon the battle-field from struggling foes is torn,
To deck our halls and rooms of state, it proudly home is borne;
My whole is what, I fondly hope, whate'er our fate may be,
May ne'er, throughout this stormy life, befall both you and me.

Answer—Cat, ass, trophy (Catastrophe).

LXXVI.

My first is the season when kind nature yields
The bright-tinted fruits of her orchards and fields,
   And enriches mankind with her store.
My second what wanderer who does not revere,
And in mem'ry cherish that one spot so dear,
   Tho', perchance, he may ne'er see it more?
And think, while a sadness steals over his soul,
Of the days when he shared in the joys of my whole.

Answer—Harvest-home.

LXXVII.

Borne along by the wind comes a solemn-toned knell,
Could aught but my first such a mournful sound tell?
As it strikes on the ear so measured and slow,
It tells of a soul gone to weal or to woe.
Then weeping friends meet 'neath the cypress-trees' shade,
And the bones of the dead in my second are laid;
That last earthly dwelling they reverently close,
And again leave my whole to its silent repose.

Answer—Burial-ground.
CHARADES.

LXXVIII.

Feathered songsters blithely singing,
Hills and rocks with echoes ringing,
Zephyrs sighing in the trees,
Truly are my first all these.
Softly o'er my second stealing,
Comes a blissful, happy feeling,
As the thoughts are fixed above
All else, upon my whole, and love!

Answer—Sweet-heart.

LXXIX.

My first is a sportive but timorous thing,
Which bounds through the coverts with joy in its spring,
Darting off at the fall of a leaf,
My second's oft heard in the day's busy round,
Striking full on the ear with its echoing sound,
And proclaiming now joy and now grief.
My whole may be seen in the meadows and glades,
Where it brightens the earth with its hue ere it fades.

Answer—Hare-bell.

LXXX.

A traveller, weary and sinking from thirst,
With joy threw him down at the brink of my first,
And a copious draught drank he.
My second is seen in the autumn's late day,
And foretells that its beauties will soon pass away.
My whole dashes on with a rush and a bound,
Appalling the ear with the might of its sound,
Like the roar of a troubled sea.

Answer—Water-fall.
CHARADES.

LXXXI.

Take half of what is needful for the dead,
What helps physicians to their daily bread;
Join these together, bright and clear,
And drink for breakfast without fear.

Answer—Coffee.

LXXXII.

In many a rural landscape green,
O'er the tree-tops rising my first is seen;
The villagers dwelt 'neath its guardian shade,
Near the sacred spot where their sires are laid.
My second oft causes the heart to leap
When seen to rush by in its headlong sweep;
And the breast upheaves with the thoughts that roll
O'er my mind like the pell-mell of my whole.

Answer—Steeple-chase.

LXXXIII.

Bitter is the sting of my first,
Sweet is my third if only reversed,
My second you surely may find in the ant,
My whole is the name of an esculent plant.

Answer—Asp, a, sugar (Asp-a-ragus).

LXXXIV.

A fish and an insect
With a vowel unite,
You then will behold
Something sparkling and bright.

Answer—Brilliant.
**CHARAIDES.**

**LXXXV.**
A CONVEYANCE is my first,
My second we love dearly,
My whole is trampled under foot,
And often flogged severely.

*Answer—Car-pet.*

**LXXXVI.**
A RIVER in Europe my first,
A land measure is my third,
My second is nought but a vowel,
And my whole is a medical herb.

*Answer—Cam-o-mile.*

**LXXXVII.**
ONCE I bestrode a lazy steed,
And used the first to mend his speed;
For a long way I had to go,
To get some cash a man did owe.
My second, safe within my coat,
I had to show, 'twas all I got;
When I arrived, the man was gone,
My money also with him flown.
My third's a letter; bear in mind,
It is the first and last you'll find.
A term my whole, you often see
Applied to coins and progeny.

*Answer—Spur-IOU-s (Spurious.)*

**LXXXVIII.**
My first in secret places lurk,
My second broods no good,
My whole would make you stiff and stark,
If taken with your food.
I'm the farmer's foe, the farmer's friend,
My whole of my first soon makes an end.

*Answer—Ratsbane.*
CHARADES.

LXXXIX.

My first, I'll inform you, should be very strong,
And that is enough to say;
My second's a number that will not take long
To count—be as slow as you may.
My whole is much wished for, and often is made,
In many a different way;
It is good, it is bad, it has many a grade,
And many bow down to its sway.

*Answer—Fort*, a defended place, or strong; *une*, one (*Fortune*).

XC.

In winter's time my first is seen,
When the weather is very cold;
And is formed into my second
By children young and old.
And if my whole you wish to find,
My first and second must be combined;
And then by looking you will see,
A winter favourite in me.

*Answer—Snow-ball.*

XCl,

At my first was displayed in neat array,
Glasses, and china, and flowers gay:
And a buxom lady went with a smile,
To fetch my second to aid a while.

For the house was full, the assizes "on;"
There was hardly a chair to sit upon;
And many a bustling, thirsty soul,
Gave plenty of work to my o'ertaxed whole.

*Answer—Bar-maid.*
CHARADES.

XCVII.
My first along my second winds,  
With slow and creaking wheel;  
The tired horses long for rest,  
And Tom his evening meal.  
The bold deserter dreads my whole,  
The cause, why he must die;  
And once in Eastern lands it stirred  
A frightful mutiny.  

Answer—Cart-ridge

XCVIII.
My second sweepeth clean, 'tis said,  
When new; but housewives say  
That 'tis no good when constant use  
Hath worn its strength away.  
Ah, lazy son, your Algebra,  
You've very badly reckoned,  
My first shall point my whole for you  
In likeness of my second.  

Answer—Birch-broom.

XCIX.
My first, tho' small, much work performs,  
All for my second's sake;  
It pauses oft, but never tires,  
Nor seeks a rest to take.  
My third is a large, well-known thing,  
Which for my second toils;  
Unwearied, it e'er labours on,  
Nor from its task recoils.  
My whole, my second doth attain,  
I am by all required;  
And when of goodly quality,  
Am much to be admired.  

Answer—Pen-man-ship.
CHARADES.

XCV.

Oh, I wish I'd a pen like the poets of old,
A fancy as bright, and a genius as bold;
That in language exalted and fitting rehears'd,
Might be the great beauty and worth of my first.
Without it the earth, now so smiling and bright,
Would be darkened, and hid in perpetual night;
Mankind could no more to their labour repair,
Nought to them would remain but to die in despair.

Whene'er to my second in fancy I turn,
A figure arises—weird, solemn, and stern.
Who, ages ago, when our forefathers dwelt
In heathenish darkness, his mystic rites held;
Human victims he slew, their grim gods to appease,
And he moulded their wills by his sacred decrees;
The dark veil of future he claimed to unfold,
And in language prophetic their destinies told.

My whole is a being so restless and strange,
O'er the globe's wide expanse without tiring he'll range;
Not a country or clime 'neath the blue vault of heav'n,
But there by a craving 'neath the blue vault of heav'n,
The mountain's steep heights, or the rapid's swift fall,
The forest, the plain,—he traverses all;
And when nought new remains, still unsated he sighs,
Alexander-like, wishing new worlds might arise.

Answer—Sight-seer.

XCVI.

I'm found in nearly all sorts of houses, and am patronized alike by young and old, male and female, gentle and simple.
Of my first is made my second, and my second backs my first, and my whole is used to keep my first in order.

Answer—Hair-brush.
CHARADES.

XCVII.

*The hearth, the hearth is desolate,*

*The bright fire quenched and gone.*

MRS. HEMANS.

I ROAM once more the scenes of youth, those happy bygone days,
Where oft in boyish innocence I’ve sung my childish lays—
Where often through the summer woods our wild halloo was borne,
And echoes answered from afar among the vales of Sorn.

And as I ponder o’er the scene a much-loved form appears
All dimly through the vista of those long-departed years.
My *primal’s* form, that long has passed into the dark unknown:
The hearth, the hearth is desolate—the bright fire quenched and gone.

The stranger’s hand has left its mark, and all to me seems strange—
The woodlands and the once fair vales have undergone a change.
The plough has torn the grassy meads—the giant oak lies low,
The flowery braes of *next* transposed are stript of beauty now.

The very flowers that deck the plain have not the smell of yore—
The flowery glens so beautiful are beautiful no more;
And in the cottage of my youth where hope’s bright meteor shone,
The hearth, the hearth is desolate—the bright fire quenched and gone.

Full quickly have the years gone by, and time, old monarch stern,
Has turned my *whole’s* once lovely form into a shapeless cairn.
CHARADES.

It stands a hoary witness of adversity’s wild blast;  
It speaks of happy moments, far too happy long to last.  
I gaze upon the scene and think how swift my last has flown.  
The hearth, the hearth is desolate—the bright fire quenched and gone.

*Answer*—Parsonage (Pa—Sorn—age).

XCVIII.

Deep in my *first* my *second* lies,  
Unseen by mortal eyes,  
Rough and unknown; yet when brought forth  
’Tis deemed a noble prize.  
There’s robbers in the house, you say?  
Then shut the doors each one,  
And bar each window firm and fast:  
We’ll keep them safe till dawn.  
The morning came, loud was the wail,  
And sad, sad was the sight:  
The robbers had by *whole* escaped,  
And bolted through the night.

*Answer*—Strata-gem.

XCIX.

My *first* receives, but never tells  
The secret of a friend;  
My *second* does upon my *first*  
For its success depend.  
My *whole* with pain the fair admit,  
Yet gladly to receive it sit;  
And whilst they cringe with pain and fright,  
They hail my beauty with delight.

*Answer*—Ear-ring.
CHARADES.

C.

The trumpet peals forth its wild summons afar,
   On Waterloo's blood-bedewed field;
And squadrons engage, with the stern hate of war,
   Disdaining to fly or to yield.
Poor Picton is down. On, then, Englishmen—on!
   Let nothing your valour dismay!
On to vengeance and glory till vict'ry be won,
   For Europe's fate hangs on this day.

Through the sulphurous clouds of the hot fusilade
   They have reached the foes' bayonetted square;
And each singles out one he deems worth his blade,
   And carnage rides rampantly there.
My whole dashes on where an officer stands,
   Defending the tricolour flag;
His life or the banner he grimly demands,
   And clutches the shot-riddled rag.

The twain closed in battle with terrible force:
   The Englishman struck with his blade
Such a vigorous blow, that a life-deprived corse,
   With my next beaten down, below laid.
The victor had taken my first on that day,
   And sent a pure spirit to Heaven;
But a smile that remained on that cold face of clay,
   Seemed to whisper, "Thy sin is forgiven."

Answer—Life-guard.
NUMBERED CHARADES.

The "Numbered" or "Lettered" Charade is a very simple form of riddle, and is constructed as follows:—

A word selected is so divided as to allow its separate letters to form other words. The letters may be repeated, but it is important that every letter should be employed. The following is a good example, as it also partakes of the nature of a Double Acrostic:—

I am a word of six letters, signifying to run, like tears.
My 1, 4, 5, 6, is a join; my 2, 4, 5, you drink; my 3, 5, 2, 1, are "all alive;" my 4, 5, 2, all do; my 5, 3, 4, is a verb; and my 6, 5, 3, is to spoil. The initials give my whole, and the finals, transposed, is the same word in a masterful sense.

The word is Stream, which transposed becomes Master, thus:—

S e a M
T e A
R a t S
E a T
A r E
M a R

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CHARADECES.

Another good example is formed on the word "England":—

I AM a word of seven letters; my 3, 4, 5, 7, are what the happy feel; my 5, 6, a very useful article; my 4, 5, 7, what Wellington once was; my 4, 1, 5, 6, are very thin; my 5, 6, 7, what connects England and Ireland: my 7, 5, 2, a familiar appellation for a very impudent Irishman; my 4, 1, 5, 7, what guides do; my 4, 5, 3, what loiterers do; my 2, 5, 3, an animal; my 1, 6, 7, the conclusion; and my whole is a word dear to every English heart.

In the succeeding examples we have, with one or two exceptions, only given the whole word or words which constitute the answers, as when they are found out, the rest is plain.

I.

I AM a word of thirteen letters. My 9, 13, 7, 5, 11 is an English town; my 2, 7, 5, 1 is a seat of learning; my 3, 12, 9, 6 is a river in England; my 13, 2, 5, 11 is a province of Spain; my 1, 5, 6, 12 is a river in Ireland; my 8, 5 is a river in Italy; my 5, 11, 12, 10, 9 is a lake in Russia; my 4, 2, 7, 6, 12, 13 is a bird; and my whole is a market town in England.

Answer—Newport Pagnel.

II.

My whole is a line from "Macbeth," and contains thirty-seven letters. My 6, 14, 1, 7, 16, 26, 1, 27, 18, 10, 20—33, 37, 22, 24, 16—34, 19, 8, 27, 25 are characters from "King John;" my 34, 7, 10, 31, 22, 19, 4—33, 17, 11, 34, 30, 31, 35 are characters from a "Winter's Tale;" my 33, 14, 12, 3, 27, 35—5, 30, 13, 37, 16, 10 are characters from "Julius Cæsar;"

***
CHARADES.

my 36, 10, 6, 27, 14, 34, 17, 31, 2, 25—22, 30, 20, 15, 4, 34, 35, 28, 26, 30, 11, 25 are characters from "Coriolanus;" my 32, 14, 31, 7, 12, 27, 34—12, 19, 32, 17, 31—29, 30, 31, 32, 34, 37, 35, 12 are characters from "King Lear;" my 18, 6, 37, 32, 21, 34, 17, 31—29, 30, 31, 32, 34, 37, 35, 12 are characters from "Romeo and Juliet."

Answer—"But screw your courage to the sticking place;" Robert Bigot; Peter; Lewis; Leontes; Paulina; Portia; Cicero; Coriolanus; Titus; Lartius; Goneril; Regan; King Lear; Gregory; Balthasar.

III.

My 2, 4, 5, though small, its use we do not scorn;
My 3, 4, 5, 6, does happy brides adorn;
My 6, 4, 5, a spirit that some thousands 1, 4, 2;
But slices from a 2, 4, 6, is better far for you:
My 1, 4, 5, 6, the birds do when upon a 1, 2, 3, 4, 6;
My whole abounds in verdure. Name me, pray;
Or are you in a fix?

Answer—Spring.

IV.

My whole consists of 16 letters. My 4, 11, 6, is often seen in my 4, 5, 10; my 5, 10, 6, belongs to my 6, 5, 16; my 1, 2, 11, 8, is found on my 9, 11, 10, 6; my 11, 14, 2, is always found in my 15, 3, 12; my 6, 15, 3, 2, 10, 5, 14, is mostly found in my 6, 7, 12, 2; my 14, 11, 10, 13, is often seen in my 5, 7, 10; my whole was an eminent philosopher and statesman of the last century.

Answer—Benjamin Franklin.

V.

Now just to amuse my young friends for a while,
I'll quote them a word in peculiar style;
It's used in commerce, it's accepted in lieu,
And its meaning, no doubt, will satisfy you!
CHARA completeness.

You must be its 6, 10, 10, 8,—9, 10, 4, 5, 1,
And continue to be so, until your work’s done;
It’s 8, 2, 9, 6, 7—then I’ll be bound,
You’ll own that it’s equal, in all the world round.
Its 5, 4, 7, 8, is always vile and impure,
Its 10, 6, 3, 9, 10, we cannot endure.
My whole is coequal, with all that I’ve said,
Now tell me the word, when this you have read.

Answer—Equivalent.

VI.
My 5, 6, 7, 2, was a famous athlete of Crotona in Italy;
my 4, 6, 2, names an island in the East; my 5, 9, 4, 8, 6, a
celebrated Italian poet; my 1, 9, 6, 4, 8, is an important
part of the human frame; my 5, 2, 10, 8, 3, 9, 7, 2, 4, was
one of the most faithful adherents of Napoleon the First;
my 5, 2, 7, 9, was an eminent Rhetorician; my 9, 5, 5, 2, 10,
is an extensive division of Arabia; my 5, 2, 7, 3, is a small
winged insect; my 6, 9, was a priestess of Juno at Argos;
My 5, 6, 10, 2, is a river of Spain and Portugal; my 5, 6, 10,
7, names a useful plant; and my whole is an illustrious
English poet.

Answer—John Milton.

VII.
I am composed of nine letters, my 1, 2, 3, 4, 5, 9, are now
almost out of date; and my 8, 6, 7, was often the cause of
their use; and I am most happy to 1, 6, 7, 8, its praise; and
my 1, 2, 6, 7, 9, is what you will certainly feel if you play with
a wasp; and my 9, 3, 4, 5, 1, is my whole cut down a few
inches; and my whole are articles that (wonder of wonders !)
have been fashionable for years in one shape.

Answer—Stockings.
CHARADES.

VIII.

I AM a word of nine letters. My 4, 9, 2, 5, and my 7, 9, 9, 5, are two animals, and my 1, 2, 5, 4 is a fish; my 4, 5, 2, 6, 7 you will most likely see on the dress of a 3, 2, 6, 7 or a 7, 2, 3, 9; my 1, 2, 8, 9 is a place for a 4, 6, 5, 7; my 4, 2, 5, 3 is used in making 4, 9, 9, 5; my 7, 6, 5, 8, 9 is sung by the 4, 2, 5, 7; the mention of my 1, 5, 6, 3, 9 sometimes fills you with 7, 5, 9, 2, 7; my 1, 2, 5, 9 has often 3, 2, 7, 9 a man a 4, 9, 7, 7, 2, 5 for his 4, 5, 9, 2, 7; my 3, 2, 5, 9, is useful when you wish to have a 5, 6, 7, 9; and it is often seen in a 5, 2, 1, 9; my 7, 5, 9, 2, 3 is not real; my 4, 5, 6, 8, 2, 7, 9 is a party of soldiers; and my whole is a county town in England.

Answer—Cambridge.

IX.

I AM a word of eleven letters. My 2, 6, 7, 8, 5, 11 is a kind of fruit; my 7, 8, 10 is an insect; my 2, 6, 11 is found in the ground; my 5, 2, 7, 10 is an animal; my 5, 6, 7, 1, 11 is a kind of fruit; my 6, 9, 10 is an animal; my 10, 11, 8 is a number; my 11, 10, 9, 10, 2 is a vegetable; my 9, 10, 2, 3 is very small; my 9, 3, 3, 2, 8 is a title of Jupiter; my 5, 6, 11, 11, 8 is a colour; my 10, 11, 9, 6 is often dropped, but never picked up; my 1, 11, 8 is a small, but useful article; my 1, 7, 5, 11 can be seen in every book; my 2, 6, 5, 7, 8 is a musical instrument; my 1, 2, 4, 10 is one who writes my 1, 2, 4, 3; and my whole is a fruit mentioned in scripture.

Answer—Pomegranate.

X.

I AM a word of eight letters. My 6, 4, 7, 8, is an animal; my 6, 2, 5, 4 an inhabitant of a northern country of Europe; 6, 7, 5 a place for wild animals; my 2, 1, 4 is a liquor; my 8, 2, 3, 4 what madmen often do; my 5, 2, 3, 4 part of a
CHARADES.

church often situated in a 6, 2, 1, 4; my 4, 2, 8, 1 is a title, and generally has plenty of 1, 2, 5, 6; my 8, 7, 2, 1 is not fiction; my 3, 4, 2, 1 names something we eat; my 6, 7, 2, 8 a term of affection; my 1, 4, 5, 6 what our friends often ask us to do; my 8, 4, 2, 6 what we all ought to be able to do; my 7, 5, 6 we are getting to; and my whole is always seen in the summer.

**Answer**—Lavender.

XI.

I AM composed of twenty letters; my 2, 3, 20, 13, 5, 15, 9, a 19, 14, 3, 16, 12, and fertile 2, 1, 13, 18, 15, 9, was conquered by my 20, 15, 16, 13, 5, 15, 17; but the inhabitants 3, 5, 2, 1, 12, 17, a rebellion in order to 6, 12, 16, 5, 2, 15 their independence. After many 7, 10, 3, 9, 12, 6, 1 had been committed on both 1, 2, 9, 12, 1, a brave 16, 12, 15, 20, 3, 14, 19 was sent over from my 12, 15, 16, 19, 8, 15, 9, and after 12, 15, 9, 10, 6, 2, 15, 16 many troubles, he 4, 8, 15, 18, 16, 12, 9 to 4, 8, 11, 12 peace. The two 2, 1, 19, 18, 15, 9, 1, are now 10, 15, 9, 12, 3, the 1, 5, 4, 12 government, and enjoy an 2, 4, 7, 12, 1, 20 revenue. My whole was a celebrated warrior who was very much devoted to the cause of his king.

**Answer**—Sir Marmaduke Langdale.

XII.

I CONSIST of seventeen letters. My 14, 10, 1, 17, 8, 7, is a town in Surrey; my 1, 4, 8, 10 is a town in Kent; my 16, 12, 5, 10, 4 is a town in Yorkshire; my 11, 9, 8, 1, 6, 12, 9, 1 is a town in Wiltshire; my 11, 15, 13, 16, 17 is a town in Lincoln; my 5, 8, 3, 17, 8, 7, is a town in Rutland; my 17, 2, 10, 10 is a seaport town in Yorkshire; and my whole was a celebrated general in the eighteenth century.

**Answer**—Duke of Marlborough.
CHARADES.

XIII.

I AM composed of nineteen letters. My I4, 4, 7, I3, I1, I4, I5, I9, I2, I8, I6, was an English poet; my 9, 7, I0, 3, I1, 6, 5, I, 7, is a town in my I4, I5, I7, 2, I: my I5, I1, 7, I8, and my I2, I5, I5, 6, I9, are fruit; my 6, 5, 3, I3, 6, was an English philosopher; my I, I6, 6, 8, 5, I, was a naval hero; my I, 5, 6, 6, I1, I3, 2, I, 8, was a celebrated sculptor; my I8, I7, I5, 4, 7, I1, 6, was a noted painter; and my whole was a celebrated Englishman who obtained very high honours in the Church of Rome.


XIV.

I AM composed of twenty-three letters. My 8, I9, 5, 2, I1, I2 we all possess; my 6, I0, 3, I7, 22, 1, 7 is a man's name; my I, 5, 23, 21, 5, I1 is a pleasure boat; my I2, 4, I4, 9, 6, I5 is a very nice beverage; my I3, 22, I9, 7, I8, I9 is what every one ought to possess; my I2, 5, 23, 21, is very valuable in the City; my I2, I4, 5, I6, 20, 7, is very pleasant in the summer-time; and my whole is the name of a man celebrated for his dramatic writings.

Answer—Richard Brinsley Sheridan.

XV.

I AM composed of nineteen letters. My I, I8, 3, 6, I5, 2, is a Christian name; my I2, I6, I4, I9, is the reverse of untidy; my 6, 7, I1, I0, is not false; my I5, I7, I1, I3, is a troublesome insect; my 3, 4, 5, is not on; my I5, 6, I8, 8, is a colour; my 9, I0, I4, 8, is a drama; my whole is the progenitor of a royal race.

Answer—Geoffrey Plantagenet
CHARADES.

XVI.

I AM a word of seventeen letters. My 4, 5, 6, 7, 8, 9 is a man's Christian name, who is often mentioned in the Old Testament: my 13, 14, 17, II is a part of the body; 6, 5, 15, 16, 2, II, 3 is somebody of very great use to a nation; my 17, 9, 2, 15, is part of a ship; my 7, 5, 3, 6, II is an animal on whose head you will generally find my 10, II, 2, 13, 17; my 9, 15, II is a beverage; my 15, 14, 10, 16 is a title of distinction; my 1, 9, 2, 15, 5, 3 is somebody, who, when he is on my 6, II, 9 is mostly very glad to see my 15, 9, 13, 16; my 7, 9, 13, 16 is part of the body; my 7, 9, 10, II is an animal noted for its agility; my 15, 5, 14 is a game played with cards; my 15, II, 9 is a river in England; as also is my 12, 9, 10, II; my 4, 9, 2, 15, 14, 10 is a person who guards my 4, 9, 2, 15; and my whole is the name of a celebrated painter. Answer—Sir Joshua Reynolds.

XVII.

I AM a word of seven letters. My 7, 6, 4, 2, 3, I is a bird; my 2, 3, 4 is an animal; my 5, 6, 7 is an animal; my 1, 5, 6 is a point of time; my 2, 6, 4, I is a servant; my 6, 4, I is a period of time; my 4, 1, 5, 7 is a seed; my 6, 3, 5 is what we breathe; my 7, 3, 5, I is mud; my 4, 5, 3, 7, I is dirt; my 2, 5, 3, 7, I is early; my 2, 1, 4 is a wooden pin; my 4, 6, 2, I is to yawn; my 5, 3, 2 is to tear; my 2, 6, 5, I is to diminish; my 7, 6, 5 is to injure; my 4, 5, 3, 2, I is to grasp; my 5, 1, 6, 2, I is to obtain; my 6, 3, 7 is to guess; my 2, 5, 3, 4 is a pest; my 2, 5, 3, 7 is formal; my 2, 6, 3, 5 is to unite; my 7, 6, 5, I is an animal; my 6, 2, I is an animal; my 2, 1, 6, 5 is a fruit; my 3, 7, 6, 4, I is a statue; my 5, 6, 2, I is a plant; my 5, 6, 4, I is anger; my 3, 5, I is anger; my 4, 5, 6, 2 I, is a fruit; my 6, 5, 7 is part of yourself; my 2, 6, 5 is equal; my 2, 3, 1, 5 is a support; my 4, 1, 7 is a precious stone; my 1, 6, 5 is part of yourself; my 4, 6, 7, I is sport; and my whole is a short poem.

Answer—Epigram thus: Magpie, pig, ram, era, page, age, germ, air, mire, grime, prime, peg, gape, rip, pare, mar, gripe, reap, aim, prig, prim, pair, mare, ape, pear, image, rape, rage, ire, grape, arm, par, pier, gem, ear game.
BIBLICAL QUESTIONS.

1. Whose name in Scripture becomes an epitome of his history, which awfully displays the folly and guilt of covetousness?
   Answer—Achan, his name signifies "he that troubleth." Josh. vii. 24 and 25.

2. What name was common to the kings of the Philistines, and what was the meaning of it?
   Answer—Abimelech, which means, "my father the king." Gen. xxvi. 1, 3.

3. What was the cook ordered to set before Saul and Samuel at their first meeting?
   Answer—The shoulder of lamb. 1 Sam. ix. 23 and 24.

4. By comparing three prophetic books, it will appear the prophets made discrimination as to the fate of four neighbouring and chief cities. Who were those prophets, and what were the names of the chief cities? Who were those prophets, and what were the names of the cities?
   Answer—The names of the prophets, Amos, Zechariah, Zephaniah. The four chief cities of Philistia—viz., Gaza, Ashkelon, Ashdod, Ekron. Amos i. 6, 7, 8; Zechariah ix. 5; Zephaniah ii. 4, 5, 6.

5. At what place was the sun and moon commanded to stand still, and by whom?
   Answer—The Valley of Aijalon, by Joshua. Joshua x. 12.

6. To where did Moses go after slaying a man, and to whom was he afterwards married?
   Answer—To Midian—married an Egyptian woman named Zipporah. Exodus iv. 12.

7. Where was Elijah fed by Ravens?
   Answer—At the brook of Cherith. 1 Kings xvii. 3.
Hieroglyphics—Flowers, etc.

- Damask-rose
- Dandelion
- Cabbage
- London-pride
- Honey-flower
- Shamrock
- Foxglove
"In all labour there is profit, but the talk of the lips tendeth to penury,"
"He that diggeth a pit shall fall into it, and whoso breaketh an hedge, a serpent shall bite him."
"A good name is rather to be chosen than great riches, and loving favour rather than silver and gold."
HIEROGLYPHIC PROVERBS.

Live and learn.

Faint heart never won fair lady.

Be sure your sins will find you out.
He that gathereth in summer is a wise son; but he that sleepeth in harvest is a son that causeth shame.

Remember that time is money.
The Enigma is probably the most ancient form of Riddle, and is certainly one of the most interesting and difficult. The Enigma is often a real poem as well as a question for solution.

The term Enigma comes from two Greek words, which signify to hint a thing darkly; and in this way we may consider the fables of Æsop, the oracles of Delphi, the utterances of the Egyptian priests, and the Ænigmatica Juris, or obscure laws of the ancients, as true Enigmas. In modern times puzzles of this character are founded on some word or object, regarding which a number of paradoxical assertions can be made, to be afterwards reconciled by a peculiar process of reasoning. An Enigma may, therefore, be founded on a single word, a scientific fact, or even a letter, as in the following.
example. This was for some time thought to be the production of Lord Byron, but it is now generally believed to have been written by Miss Katherine Fanshawe. It is a most admirable example, the answer to which is the letter H.

'TWAS whispered in heaven, 'twas muttered in hell,
And echo caught faintly the sound as it fell;
On the confines of earth 'twas permitted to rest,
And the depths of the ocean its presence confessed.
'Twill be found in the sphere when 'tis riven asunder,
Be seen in the lightning, and heard in the thunder.
'Twas allotted to man with his earliest breath,
It assists at his birth, and attends him in death;
Presides o'er his happiness, honour, and health,
Is the prop of his house and the end of his wealth:
In the heaps of the miser 'tis hoarded with care,
But is sure to be lost by his prodigal heir!
It begins every hope, every wish it must bound,
It prays with the hermit, with monarchs is crowned.
Without it the soldier and sailor may roam,
But woe to the wretch who expels it from home!
In the whispers of conscience 'tis sure to be found,
Nor e'en in the whirlwind of passion be drowned;
'Twill soften the heart, and though deaf be the ear,
It will make it acutely and instantly hear:
In the shade let it rest like a delicate flower;
Oh! breathe on it softly: it dies in an hour!

The next is by Mrs. Barbauld, daughter of Dr. Aikin, and principal author of his well-known "Evenings at Home:"

We are little airy creatures,
All of different voice and features;
One of us in glass is set,
A second will be found in jet;
ENIGMAS.

One of us is cased in tin,
And a fourth a box within;
If the fifth you would pursue,
It can never fly from you.

*Answer*—The vowels *a, e, i, o, u* and *y*.

The following is attributed to the Hon. Charles James Fox, the distinguished statesman and orator, son of the first Lord Holland, and contemporary of Burke, Pitt, and Sheridan:

**FORMED** long ago, yet made to-day
And most employed when others sleep;
What few would like to give away,
And fewer still to keep.

*Answer*—A Bed.

The poet Mackworth Praed was especially successful in the composition of this class of Riddle; and perhaps never more so than in the following—the answer to which is—"Magnum Bonum," a large bottle of rich old wine.

A Templar knelt at a friar's knee;
He was a comely youth to see,
With curling locks, and forehead high,
With flushing cheek and flashing eye.
And the Monk was as jolly and large a man
As ever laid lip to a convent can,
Or called for a contribution;
As ever read at midnight hour,
Confessional in lady's bower;—
Ordained for a peasant the penance whip,
Or spoke for a noble's venial slip
A venal absolution.
"Oh father! in the dim twilight
I have sinned a grievous sin to-night,
ENIGMAS.

And I feel the hot pain e'en now begun
For the fearful murder I have done!
I rent my victim's coat of green,
I pierced his neck with my dagger keen—
The red stream mantled high;
I grasped him, fallen, all the while
With a shaking hand and a feverish smile,
And said my jest and sang my song
And laughed my laughter loud and long,
Until his glass was dry!

"Though he was very rich and old,
I did not touch a grain of gold;
But the blood that I drank from the bubbling vein
Hath left on my lip a purple stain!"

"My son, my son! for this thou hast done,
Though the sands of thy life for aye should run,"
The merry Monk did say—

"Though thine eye be bright and thine heart be light,
Hot spirits shall haunt thee all the night,
Blue devils all the day!"
The thunders of the church were ended;
Back on his way the Templar wended;
But the name of him that the Templar slew
Was more than the Inquisition knew!

Among the numerous Enigmas which follow, there will be found many of very considerable merit, the best being perhaps Nos. v., xiv., xix., xxi., xxviii., xxxv., and xliii.

I.

What every man prefers to life,
Fears more than death or deadly strife;
What the contented man deserves,
The poor man has, the rich requires—
The miser spends, the spendthrift saves,
And all men carry to their graves.

Answer—Nothing.
ENIGMAS.

II.

SOMETIMES I'm hard, at others soft,
In various shapes you've seen me oft;
I'm round, and square, and oval too,
Or any pattern named by you;
Both large and small, each size between,
In colours numerous I'm seen.
You tread on me when out you walk;
I'm sometimes near akin to chalk;
Men give to me a kind of grace;
In every town I have a place,
Wherever houses may be found—
But I'm not always on the ground.
I tower high above your head,
And yet I'm on the ocean's bed;
Oft am I thrown by girl or boy;
Much priz'd and valued as a toy.
A weight I am, well known in trade;
In fruit I'm often found, 'tis said;
Yet to be mineral I claim—
And ask you now to give my name.

Answer—Stone.

III.

GIRD on your genius, gentlemen good,
   Gratify me with a grace;
Have at this enigma, hidden in hood,
   Leave it not ere you unlace.
Here am I fronting you, palpably plain, (1)
   Mark my magnanimous make;
Glance you, and gaze you again and again,
   Right your resolve to unrake.
Changed though the colours, in all I am seen,
   Not the least one do I lack;
Red, white, and blue, and the yellow and green,
   Also the brown and the black.
ENIGMAS.

Cut to all patterns of shape and of size,
Useful (2) and useless am I; (3)
Valued and worthless, a blank and a prize,
Proudest and poorest ally.
Plentiful, (3) yet from the grasp grimly shut, (2)
Easy and hard to be got;
What habitation, house, hovel, or hut,
Is there that owneth me not?
Mindful of man, I the million amuse;
Many to mirth I excite; (4)
Thousands to shedding of tears (5) and the blues;
Hearts I make heavy and light.
Many a fiercely fought fight do I found;
Earthly exposures I cause:
Peace I'm proclaimer of, suavest of sound,
Stancher of sorrowful sores.
Vanished all vestige of me, then, alas!
Grieving would visit the globe;
Students would cry, "what a pitiful pass!"
Earth in rude ignorance robe.
Wonderful wealth would be wasted in wreck;
Learning soon lifeless and lost;
Commerce receive a most critical check,
Countless, indeed, be the cost.
Strolling the street by, or ranging the road,
View me on ground as you roam;
Nevertheless, for my chiefest abode,
Mostly I'm met with at home.
There am I blackened by servants below,
Lure I the ladies above:
Pretty, plain, rough and smooth surface I show,
Dotted sometimes with a dove.
Habited in my habiliments gay,
Lovely, illumined my look:
Wearisome hours do I oft while away,
In the arm-chair, by the brook.
Sail I so steadily, up in the air, (6)
ENIGMAS.

Gratis I’m given with shag; (7)
World wanting me, gents, I duly declare
You would be minus your mag. (8)
Cottage and court do I deck and adorn,
Social am I to the sight;
Daily I’m looked for at ev’ning and morn, (9)
Guess me then, reader, aright.
Truly, I tender thee gratitude great,
Alphabet, figure, and sign;
Thou and thy dealers have risen my state,
Thanks be to thee and to thine!


IV.
Never a day passes over the earth
Without a death or without a birth;
Never a day but a change takes place,
And full of change is this mortal race.
The seasons come, and the seasons go,
The wild wind raves, and the rivers flow;
The trees are green, and the trees are bare;
All, all is change: thus from year to year
The world rolls on in its wondrous way,
And the wild waves leap, and the wild waves play.
Yet ever above, in most curious forms,
We woo the sun and obey the storms.

*Answer*—Clouds.

V.
I am temporal and eternal, the beginning and the end;
The consequence of sinning, yet all sinning I suspend
Most mysterious of all mysteries, yet a mystery which to learn—
Strange to say!—and comprehend it, is no longer to discern.
ENIGMAS.

I am horrible, though placid as an infant's sleeping soul; I am constantly in England, though I pass from pole to pole. I am ancient and yet modern, I am many, yet the same; To the good I give a glory, to the bad present the shame. I am welcome, yet unwelcome; I at once console and grieve; Both certain and uncertain; and, though true, I oft deceive. I am sovereign of all sovereigns, save the High and Holy One; I suspend the task of millions, but my task is never done. The vanquisher I vanquish, I discomfit all my foes; And the hosts of Julius Cæsar did in vain my power oppose. 

Answer—Death.

VI.

Kind readers and friends, I do not wish to vex, But simply to tease you, puzzle and perplex. My pedigree's most intricate, traced from my birth, And prove myself useful, as many things on earth.

a Chaotic-like, my parents came from 'neath the sod, And in fair Eden's garden under foot were trod.

b Nay, more, they form a portion of our good Queen's dress And as in bed you slumber, they kindly you caress.

c To suit men's whims, they're really harshly treated, Torn to threads and beaten, before the work's completed.

d My brothers then are seized, and put in durance vile, Giving birth to me in more Samtonian style.

e My uses they are numerous, variously combin'd, Sometimes stout, sometimes thin, polished and refin'd.

f Chameleon-like in colours, blue, red, white, and green, And although no sportsman, yet at races I am seen. I always go on 'change, inside the merchant's pocket; And, never over nice, attend the fiery rocket.
ENIGMAS.

$g$ I lend my aid in making the clothing that you wear;
Or travel by the railway, you’ll find my presence there.

$h$ I’ve ruined many thousands, many fortunes made;
Used by sweeps and dukes alike, advertise your trade.

$i$ In the ladies’ work-boxes I’ve a comfortable bed,
Precede you on your wedding hour,—forget you not when dead.

$k$ I bid you now adieu, my friends, of which you form a bevy.
One hint more,—amongst fashion’s throng, they say I’m there quite heavy.

Answer—A card. Thus:

$a$ The Chinese have long been known to make paper from a kind of grass. At the present time, paper is made from straw, fibres of wood, etc.

$b$ Paper of various quality is made from a various quality of rags—linen, cotton, old ropes, etc.

$c$ Rags, etc., in the process of paper manufacture, are torn up, beaten, etc., forming a pulp.

$d$ Cards are sheets of paper compressed.

$e$ Cards are both thick and thin, polished, etc.

$f$ Cards are of various tints. Racing cards; address cards. Rocket cases are made of cardboard.

$g$ In manufactories, cards are used in connection with combing or refining wool, consisting of a thin piece of steel like a comb. Railway tickets.

$h$ Cards used by gamblers have made and ruined thousands. Business cards.

$i$ A piece of card used for the winding of cotton, silk, etc. Wedding cards, and funeral cards.

$k$ A “heavy card,” the slang term for a fop.

VII.

I AM not of Adam’s race, nor like him in my birth;
Yet I have children three, like him, of mother earth.
I’m not wanting in expression, I have not the “face divine;”
Yet still, upon my progeny, do noble faces shine.
ENIGMAS.

The castle and the cottage, by me are still adorned;
I believe I never was by any mortal scorned.
Though some may use me badly, by many I'm used with care,
And where I'm treated best, you'll surely find me there.

I set all things in motion,
    I give mankind an aim;
He plougheth land and ocean,
    My service to obtain.

Answer—Money.

VIII.

In cultur’d plot or woodland wild,
Where Flora, deck’d in gorgeous bloom,
Profusely strews her choicest gems,
And violets shed their sweet perfume.
Where erst rests his mighty frame,
And all his slimy spoils are stor’d;
Where Father Thames his tribute brings,
Anon to swell old Neptune’s hoard.
Where earth primeval forest stood,
Now deep inter’d beneath the ground;
Each scene with diligence explore,
In each, in all, may I be found.
In one the weary find a friend,
I yield relief, assuage their pain,
In sickness soothe, in death support,
E’en after death, awhile, sustain.

Answer—Bed.

IX.

I dwell in hall and castle,
    In country and in town,
And e’en in lowly cottage
    My presence may be found.
ENIGMAS.

I'm often gay and witty,
   Sometimes cast down and sad;
All mankind are my captives,
   From ancient sire to lad.
I count among my victims,
   The young of noble dower;
While e'en yon peasant maid has felt
   Ere now my subtle power.
I'm not confined to country,
   To age, rank, time, or place;
In high, in low, in rich or poor,
   I show my changing face.

   Answer—Love.

X.

(a) I am found alike, above and under ground.
(b) In many shapes and sizes, long or round.
(c) Sometimes I'm kindly treated, oftentimes abused.
   By man much treasured up, by woman rarely used.
(d) Often placed straight against the wall,
   Gazed at (but not admired) by all.
(e) I may hold water, wine, or fire.
(f) Frequently I arouse the good wife's ire.
(g) I'm called by some a solace of their woes;
   But not until in close proximity to the nose.
(h) In a distant land beneath a tropic sun.
   Dire destruction and dreadful deeds I've done.
(i) Where the Canadian Indian seeks his rest,
   In days gone by, I did sweet peace express.
(j) But one thing more of this strange thing I'll say;
   Stop me, for a space of time, I cause your death,
   Guess me now, pray.

   Answer—Pipes.—viz:—(a), Various kinds of pipes; (b),
   Long underground water pipes, gas pipes, etc.; (c), Smoking
   pipes, etc.; (d), Leaden pipes on walls; (e), Water pipes,
   pipes of wine; (f), When there is a stoppage in the water
ENIGMAS.

pipe, the women folk often grumble; (g), The social pipe of tobacco; (h), The deadly blow-pipe of the Malays; (i), The "pipe of peace" smoked by the North American Indians; and (j), The windpipe.

XI.
I'm active, I'm sluggish, I'm quick, I am slow,
I've a slumbering existence in wreaths of white snow;
In the tropics I dwell, on the land, in the stream;
Men say at earth's centre I revel supreme.
I have saved many lives, and I thousands have slain,
Without me the artizan's craft would be vain;
I creep in the veins of weak man in his rage,
Till blood oft is spilt, his mad wrath to assuage.
The paper thou holdest by me is impress'd,
By me it is spread o'er the east and the west;
O'er the north and the south, wheresoever the mind
Of man with true knowledge is blest and refined.
For the monster of iron, with power so vast,
That flies o'er the land like the hurricane blast,
Without me is useless, immovable, still,
Its power is my offspring, and lives by my will.

Answer—Heat.

XII.
I'm always found at home, no matter when or where;
In houses large, or harbours small, you'll find me always there.
I am no kindred of the great, nor care I for the small;
I visit not the parlour, but I'm always in the hall.
In kitchens I can find a place, and there I'm quite at home;
Of beauty I can't boast a bit, yet, it's no disgrace, you'll own.
In heaven I shall find some rest. In hope I take delight;
I'm out all day, nor am I tired, but always in at-night.
With holy, reverential care, in churches I am found;
But visit not the grave-yard, nor consecrated ground.
ENIGMAS.

Inside the chests of merchants bold, you'll find me 'neath the lid;
But I will shun the miser's gold; in fact, I always did.
Honest friends I dearly love; though I commit some havoc, I'm never in the soldier's cot, but in the sailor's hammock.
On sea I never ventured yet, nor into field of battle;
But I'm the first in honour's cause, e'en when great guns do rattle.
All human aid is used by me, mechanic's skill I favour, Machines and telegraphic wires, the hand with which you labour.
I own all these, and many more; now put your brain in motion,
And try and find a name for me out of this wild commotion.

Answer—The letter "H."

XIII.

I'm very oft seen on the ground—
On water and land I am found;
I'm flat, and I'm smooth, as you'll see;
And always the water finds me.
I'm used by men in various trades;
When found, I place men in their grades;
And, now, five letters tell my name;
Forward or backwards, I'm the same.

Answer—Level.

XIV.

I mingle with the beautiful, the seraph-like, and gay,
And dance amid the hawthorn leaves that deck the Queen of May;
I welcome in the autumn, with its golden harvest bright,
And, with Aurora's morning car, disperse the gloomy night.
In noble halls and palaces 'tis my delight to shine;
But, if you find my secret out, the honour will be thine.
I move in state among the great throughout the rolling year,
And tell the tales of chivalry they all with rapture hear.
Without me, earth's immortal sons ne'er carved their way to fame—
Nor had ye heard of Washington, nor Shakspere's deathless name.
The Puritan had not been known, nor gallant cavalier,
Who fought for beauty, truth, and love—for king and country dear.
My home is fixed in England, in my old ancestral hall,
Though I was first in Paradise, and present at the fall;
I range throughout America, whose sons, so true and brave,
Stood up and fought for liberty and freedom for the slave.
I make a thousand cannons roar; the mountain peak's my home;
I dance upon the crested seas amid the fleecy foam;
'Tis thus I aid the mariner, tossed on the heaving wave,
As I fly to man the life-boat, whose mission is to save.
Within the spacious vault above I'm ever with the stars—
The satellites of Saturn, and the warlike planet, Mars;
I revel in the pleasures that to mortal man are given,
Then wing my way, with angels bright, to make my peace with Heaven.

Answer—the letter "A."

xv.

I'm short, I'm long, I'm round, I'm flat,
I'm naked, I'm covered with hair;
I'm brown, I'm white, I'm black as your hat,
And I'm sometimes blue, I declare.
Englishmen drink me, (1) sailors "chaw" me, (2)
And yet they eye me with dread; (3)
I'm full of eyes, and yet I can't see, (4)
I'm oft on a rifleman's head. (5)
I'm seen in the ocean, I'm seen on the land.
I'm seen far up in the sky; (6)
ENIGMAS.

And yet, though often I've been in your hand, (7)  
I'm what you can't get, if you try. (8)  
Skimming a river, I'm oft to be seen, (9)  
And yet the water I shun; (10)  
I sometimes bedeck the head of a queen, (11)  
But ne'er the head of a nun.  
I'm what you detest, (12)  
I'm what you love, (13)  
I'm oft on a gentleman's table; (14)  
I'm seen with the lion, serpent, and dove,  
Now guess what I am, if you're able.


XVI.

I am a simple little word,  
Which you, no doubt, have often heard.  
By lords and commons I am made, (1)  
And used by men in every trade. (2)  
No ship could sail for foreign strand, (3)  
Or, when returned, could cargo land  
Without my aid. (4)  Whilst when on shore  
My attributes exceed a score—  
In courts of law; (5) in public hall; (6)  
In theatre—box, pit, and stall; (7)  
On highest building; (8) on the ground; (9)  
And near old ruins, (10) I am found.  
Sometimes most welcome; (11) oft a pest; (12)  
In rags and brilliant colours drest; (13)  
The latest news I daily show; (14)  
And lovers' fondest secrets know; (15)  
To true love I'm a sweet reward,  
Much better felt than only heard. (16)  
A friendly name—a shortened word, (17)  
And yet a part of every bird. (18)
ENIGMAS.

A weapon once in battles dire; (19)
Now, a quiet feeder of the fire. (20)
To ruin many I have brought; (21)
Others to shameful death, when caught; (22)
Whilst others have been raised by me
To affluence, wealth, prosperity. (23)


XVII.

I am red, black, or white—any colour you please.
And the weight of the world I could carry with ease; (1)
Yet still I'm so frail, that without any trouble,
A child can destroy me or bend me up double. (2)
I'm the home of an insect—he makes me himself,
To shelter within me his brood and his pelf; (3)
And yet 'tis asserted—believe it who can!—
That I'm a wond'rous invention of man. (4)
Sometimes I'm worth thousands of pounds, it is sure;
Yet often I'm cast under foot by the poor:
And though in the gutter my form you may see,
Still the Drummonds and Rothschilds are debtors to me. (5)
I can fly in the air; (6) in the water can float; (7)
Though always a servant, am often of note. (8)
I'm the shrine of the thoughts of the poet and sage; (9)
And I often give pastime to youth and to age. (10)
ENIGMAS.

Answer—Paper.—1. If written on paper. 2. A sheet of paper. 3. A wasp's nest which is made of a kind of paper. 4. Bank note. 5. Cheques. 6. As a kite. 7. Paper boat. 8. Note paper. 9. As a book. 10. As a newspaper or periodical.

XVIII.
If you would my nature know,
Seek for me in frost and snow;
On the slope of lofty mountain,
In the cool and flowing fountain.
On Norway's coast I have been found,
But in Sweden ne'er have been:
In populous towns you hear my sound,
But ne'er in peaceful village green.
In Russia you might seek in vain,
'Twould only give you needless pain;
But where the mighty ocean rolls
You'll find me, and at both the poles.

Answer—The letter O.

XIX.
Of the earth earthy. Under or on the ground,
What I am made of always must be found.
Rough and ungainly in my youth was I,
And quite unfit for good society;
So I was sent to travel, and I grew,
By dint of study, polished, bright, and new!
My form is odd; I'm neither round nor square,
Triangular nor oval: yet my shape is fair.
In every household, in some sort of way,
I'm busy every hour in every day.
Beaux envy me, and say I must be blest,
For to the lips of beauty oft I'm pressed.
My nature's cold, my temper quite serene,
Yet in hot water I am often seen.
Sometimes I'm dull, and sometimes very bright,
ENIGMAS.

And yet I've stirring times, morn, noon, and night. 
In sickness I'm invaluable. Young and old
Have found me true as steel, and good as gold.
'Tis mine to aid the dark and o'erwrought mind,
Comfort the weak, the poor, the lame, the blind.
From high to low, not one disdains to sip
The solace that I bring to parching lip.
Welcome alike, in palace, cot, or cell,
To prisoner, traveller or blooming belle;
I carry something to delight, amuse,
Besides a series of dissolving views!
Emblem of lovers often have I been,
And oh, the melting moments that I've seen!
Do you not know me? No! then I declare,
Your friends will call you by the name I bear.

Answer—A Spoon.

XX.

Sadly and silently, how often they fall,
In the first burst of trials, a fair liquid gem,
Telling tales of the owners—burning to them;
Familiar enough they are to us all.
What sorrows they veil, what griefs do they cover,
Sparkling though they may be, like gems on a peach;
Like external monitors, what lessons they teach,
Leaving their traces when the fresh burst is over.

How often the Mother, on her loved ones thinking,
Thinking sorrowfully and silently o'er them,
Or musing on the long, long road before them,
Does me use, as her spirits she finds sinking.

Liquid gems for sorrow! liquid gems for joy!
Sad, lonely flowers, from an ethereal well!
Proverbially, it is said, that the ladies could tell
Of many hours spent when I was in their employ.

Answer—Tears.
ENIGMAS.

XXI.

I float in the air and I creep o'er the earth; 
I'm at home in the skies, yet a tear gives me birth. 
I dance in the sunbeams, I sleep in the shade, 
Yet the mightest engines to me look for aid. 
I'm simple in aspect, yet deep as a well, 
And when ruffled in temper a terrible swell. 
I run without legs, and I fly without wings, 
No acrobat lithe so familiar with springs. 
In swiftness my pace has been seldom outdone, 
And no race-horse can equal me in a long run. 
Though as I haste on, I get many a fall; 
Such mishaps scarce retard my great progress at all. 
Like a lion I range through the woods with a roar, 
Like an eagle high up in the sunshine I soar, 
I am hot, I am cold, I am rough, I am smooth, 
Though my anger affrights, yet my melodies soothe. 
Art, Science, and Commerce to me bend the knee, 
But o'er land, sea, and sky, I go fearless and free. 
A traveller condemned through all nations to roam, 
Yet I'm constant in charming and cleansing your home. 
Great, glorious, ethereal, grand, mighty, and wild— 
Still I'm merely a toy in the hands of a child.

Answer—Water.

XXII.

My place of birth is where the feather'd throng 
Pour forth to Liberty their swelling song— 
Where solitude is monarch. Courtiers there 
Ne'er bowed to crowns and sceptres; but the fair, 
Extensive prospect speaks of One above, 
Who made me servant in His plan of love. 
Now light, now dark, I hasten on my way, 
Beneath the shadow, or the solar ray.
ENIGMAS.

I linger near the peasant and his cot,
And pass the castle, where true love is not.
I minister to pride and misery,
But both were nothing if they wanted me.
I'm short, and long; I'm narrow, and I'm wide;
With pleasant groves or deserts I abide.
I'm all, or nothing. Now! what is my name?
Speak! and Bow Bells your answer will proclaim.
Answer—The River, whose head is in the mountain.

XXIII.

I am of many weights and sizes found—
Sometimes so heavy I can't leave the ground.
Sometimes so light, an ounce me down would weigh;
So small sometimes that children with me play.
At table on my lady I do wait,
And summon the porter to unbar the gate.
My voice is often solemn, sad, and slow,
Speaking of death or of funereal woe;
Yet often is it merry, sharp, and clear,
Hailing a bridal, or the glad new year;
And oftentimes of duty, too, I speak,
And summon saint and sinner once a week.
Over all Europe you my voice may hear,
From sunny Italy unto Russia drear;
Except, indeed, on Islam's faithless shore,
For impious Moslems still my voice ignore.
Seek me not then in minaret or mosque,
In marble temple or in cool kiosk.
Yet where Arabia spreads its plains of sand,
And o'er the trackless wastes of Samarcand,
Where'er the lonely caravan you see,
My voice is heard so shrill and merrily.
The camel knows it, and its cheering sound
Relieves the awful stillness all around.

Answer—A Bell.
ENIGMAS.

XXIV.

I am large, I am small, I am muddy and clear,
And he who has tried me will own I am dear.
The sport of the winds, yet when placid I lie,
You may see in my face everything that goes by.
I am found in the country, but yet I will own,
I'm a regular denizen, too, of the town—
In the city, the clubs, in the café, the hall.
And lucky is he who secureth my all.
Though so deep I can sometimes hardly be crossed.
I am single, divided; I am won, I am lost;
They may laugh who can win me, the loser with pain
May declare that he'll never attempt me again.

Answer—Pool (a pond; a game on the billiard-table).

XXV.

In heaven and earth I have a place. (1)
For every sinner of my race.
Though needful in heaven, (2) it strange may be,
In earth I'm the agent of robbery. (3)
Yet by working men I'm justly used, (4)
And in sewing you, I'm often abused. (5)
Though by nature in water I stationed may be, (6)
Drunkards oft find themselves stationed through me. (7)
Of late I've been reckoned a bore in the street, (8)
Yet I am what you all with pleasure would greet. (9)
In music, I am of service, you'll say: (10)
Your house I protect, by night and by day. (11)
I'm often made use of by all betting men, (12)
And my name may be guessed by nine out of ten.

ENIGMAS.

XXVI.
Two sisters there are, on one day born,
Rosy and dewy as the morn.
True as a sailor to his lass,
Yet words between them often pass.
They part at morn, but then at night
They meet again, and all is right.
Whatever they in nymphs discover,
They are contented with one lover.

Answer—Lips.

XXVII.
I'm not a monstrous word I know,
But that I'm useful I will show,
Good food I give to man and beast; (1)
And help the first to make a feast.
Substantial food when he would dine—(2)
When that is done, I give him wine.
Without me what would hands avail,
To build a ship or hoist a sail? (3)
All manufactures sure must cease,
And England's might itself decrease.
But though so useful, you must know,
I can as well a weak point show.
'Twas me the sharper-shopman did,
When he sold cat-skin gloves for kid. (4)

Answer—Palm.—1. Date Palm. 2. Cocoa-nut Palm. 3. Palm of the hands. 4. Palm (to cheat).

XXVIII.
Where gaily sport the finny tribes, in brooklets, rivers, seas;
Where beasts the fields or forests roam, or, tamed, but live to please;
Where insects on the joyous wing live out their little day:
Where warbling songsters of the grove their vocal powers display.
ENIGMAS.

Where shine the starry hosts above, bestudding heaven’s own blue;
Where ant brings forth her choicest stores, and opens them to view;
Where beauteous Flora waves her wand of more than magic power,
And myriad flowers obey her call, and haste to deck her bower.
Where forest trees their graceful heads bend to the passing breeze;
Where luscious fruits, or golden grain, the eye or palate please;
On land, in water, hill, or dale—where'er you gaze around;
On Alpine heights, in deepest mines, there—there can I be found.
Within the gorgeous halls of pride, where fashion holds her sway,
And graceful forms from every clime their constant homage pay.
I give to beauty its great charm—I give its power to pride;
Yet with earth's lonely ones I'm found, I everywhere preside.

Answer—Variety.

XXIX.

I'm known to all, the great and small,
   In every town and city,
For fun there's none to equal me,
   I'm comical and witty.
I criticise all subjects
   Of popular renown;
Lords and Commons share the fate,
As also does the Crown.
ENIGMAS.

I mix in all societies,
I visit many a peer;
Good humour always goes with me;
I love the heart to cheer.
When out at evening parties,
I'm handed round the room;
And those who make too free with me,
I soon send in a swoon.
When seen in the streets,
Much laughter I create,
From both the old and young,
Who around me congregate.

Answer—Punch.

XXX.

I'm the substance of wealth,
The foundation of power,
I'm found in all places,
From mansion to bower.
To some I prove useful,
To others a curse;
While the shades of deep sorrow
I often disperse.

In my childhood I'm rough,
But soon grow refined,
Though to menial duties
I'm often assigned.
I'm the source of great crimes—
Oft of murder and wrong;
I'm the wish of the weak,
And the pride of the strong.

Answer—Money.
ENIGMAS.

XXXI.

At Christmas time, not long ago, 
There was a goodly fall of snow; 
But, mark me, were it not for me, 
That snow had ne'er been seen by thee.  (1)
Oh, see far out on yonder bay 
That little ship, o'erwhelm'd with spray, 
Now sinking low, now rising high, 
She sends me far into the sky.  (2)
A troop went out to march one day, 
(I think 'twas in the month of May), 
And by the trampling of their feet, 
They scattered me about the street.  (3)
I'm seen in many shapes, 'tis true; 
I'm red, I'm white, I'm black, I'm blue;  (4)
I'm large, I'm small, I'm short, I'm long; 
And yet by wind I'm blown along. 
At sea, I'm dreaded by the "tar," 
And by the soldier in the war, 
Because they cannot see to fight, 
For I (5) sometimes obscure the light.

Answer—A cloud.—1. Snow cloud. 2. Cloud of spray. 

XXXII.

When taken united, we certainly name 
The principal part of a wonderful frame; 
When taken divided, you'll certainly find 
Five brothers in us of a wonderous kind. 
We show an example to every man, 
For we help one another as far as we can. 
We are deaf, we can hear—we are blind, we can see—
We are dumb, we can speak—what a strange lot we are!

Answer—The Senses (Hearing, Seeing, etc.)
ENIGMAS.

XXXIII.

Wealth and power immense I give,
No feeling have, and yet I live.
Before mankind the earth had trod,
I held possession of the sod.
Now in the tomb of ages sought,
Again to earth's fair surface brought
A proof of the Eternal's plan.
I have so much to do with man,
Enliven all his chequer'd lot,
I cheer the palace and the cot.
And raise for mortals every hour
A spirit of tremendous power.
Though short my life, yet I supply,
A thousand blessings e'er I die.
And in the scriptures you may see
A prophet once referred to me.

Answer—A Coal.

XXXIV.

Two brothers are we, with five children a piece,
A number which rarely is known to increase;
We are large, hard, and black, we are soft, white, and small,
But without us, mankind could do nothing at all.
We laboured with Adam in tilling the ground,
Yet in the queen's court we may always be found.
Without us, no vessel the ocean could roam,
Yet though we go forth, you will find us at home,
Although for our colour and size you may flout us.
You never would hire a maid servant without us.
Although by the chemists we're used every day,
Yet we aided Brinvilliers her victims to slay.
If you can't find us out, why to cut short our story,
When you sit down to dinner you have us before ye.

Answer—The Hands.
ENIGMAS.

XXXV.
I love to roam when the Curlew's wing
Is dipp'd in the deep blue wave
Of the rock-bound bay, when moonbeams play
O'er many a lov'd one's grave.
Down, too, in the dell, to the trysting tree
I stray with happy pair,
And bright hopes bring, of the bridal ring,
To the maiden young and fair.
To crimson poles on the battle fields
Of a stricken land I flee,
And I sorrow start in the widow'd heart,
From the depths of every sea.
And though to the peasant bard I kneel,
And the fairest of treasures bring,
I wield the power, in an evil hour,
To humble the proudest king.

Answer—Thought.

XXXVI.
O'er lawns I rove, and often climb the hill,
And change my colour often as you will;
The courtier vain, philosopher, and beau,
I often please, yet by strict rule I go;
Midst ladies fair, at routs and balls I'm seen,
Yet with the cottage maid trip o'er the green;
With British tar, on topsail-yard, I shine,
Or with the collier sink into the mine;
Where armies march I constantly attend,
Ay, and each soldier owns me as his friend.
Of me the pious Baptist mention makes,
Shakspere, too, when of Niobe he speaks;
The greatest kings and princes bend to me,
Yet I serve all with great humility;
I aid both priest and statesmen, philosopher and clown,
Grandam and infant, rich and poor, in country, and in town.

Answer—A Shoe.
ENIGMAS.

XXXVII.
In every country I am found, all shapes and sizes, square and round; when put into a casket nice, the rich buy me at any price; and yet so poor and common I, that in the streets I'm bound to lie. Deep in the bowels of the earth I'm found, and likewise on the highest ground. I'm brought from depths of stormiest seas, and borne upon the summer breeze. I'm heavy, light, blue, brown, red, black, and white, soft, hard, and a great prize for savans, when I tumble from the skies.

Answer—A Stone—precious stones, meteoric stones, etc.

XXXVIII.
When my mood is soft I go through the land,
And the leaves by me are gently fanned;
I waft the scent of the flowers around,
Till the perfume seems to rise from the ground.
The sailor sings gaily the livelong day,
As I send the bark on her homeward way;
With studding-sails set she glides o'er the foam,
Each moment I'm bringing her nearer his home;
And his heart is light: for he's getting near
To all he holds on earth most dear.
But I'm changed: there's a darkening cloud in the sky,
And from it a spirit of evil, I fly;
I stir up the waves, and laugh with glee,
As the ship goes down in the depths of the sea.
Then I rush to the land, and the beautiful flowers
Are things of the past, like the vanished hours;
I tear up the trees, and where I go
I carry nought but destruction and woe;
These softening down, a dirge I roam,
As I wander around the sailor's home:
And the watchers within grow pale with fear,
As my wild mournful cadence they chance to hear.
Till torn with remorse, I burst forth amain,
And turn to my work of destruction again.

Answer—The Wind.
ENIGMAS.

XXXIX.
The friend of man, the foe of beasts,
   My days on earth I spend;
My life from man's own hand I take,
   Though oft he dreads my end.
Sometimes I am much admired,
   Sometimes an ugly gnome,
Sometimes I hiss, and roar, and fright
   A family from their home.

   Answer—Fire.

XL.
Pierce deep beneath unfathom'd springs;
Search every nameless nook of earth;
Draw forth to light all curious things
That earth, or air, or sea gives birth.
Whatever lurks in Northern mines—
Whatever glows 'neath Indian sky—
Each flower that blows, each gem that shines,
Its faithful counterpart am I.
Yet, nursed beneath Italian skies,
By traders hither taught to roam,
'Mid piles of dusty merchandise,
In ledgers huge I made my home.
I am thy shade—thy shadowy twin;
Thou scarce canst fail to guess my name;
Think but of aught e'er heard or seen—
Thou think'st of me—for I'm the same.

   Answer—Ditto. The allusion in the third verse is to the Italian origin of the word detto—"the aforesaid"—"the same."

XLa.
The beginning of eternity,
   The end of time and space;
The beginning of every end,
   And the end of every place.

   Answer—The letter E.
ENIGMAS.

XLI.

I am welcome to all, from cottage to throne;
There's scarce a condition where I am unknown;
I strive to do good, and I scarce can do harm;
Even music without me must give up a charm.
I'm the joy of the weary, the hope of the sick,
And fain would I visit where sorrows are thick;
I'm a friend to the peaceful, a foe to all strife,
My presence is needful to keep you in life.
By chance you may find me as far off you roam,
But I ever am purest and sweetest at home.
When life is all over, and troubles all past,
May I be your portion for ever to last.

Answer—Rest.

XLII.

I'm a very great traveller by land and by sea,
And soldiers and sailors are partial to me:
When the bells are all ringing I make a display;
And in gorgeous processions I'm brilliant and gay.
I'm so small that an infant can bear me along,
So large that I call for the aid of the strong.
I am cheered as I pass through the crowds in the street,
Yet those very crowds tread me under their feet.
In street, alley, and court—in palace and cot,
Pray where is the city in which I am not?
I live in the water, I flourish on land.
I am poor, I am rich; I am mean, and I'm grand.
I am sometimes bedizened with leaflets of green,
And by soft murmuring rivulets often am seen.
The wretch on my bosom is fain to repose,
But, ungrateful, the workman repays me with blows.
I am hard (14), I am soft (15), I'm the emblem of fame;
Though to feeble dejection I, too, lend my name!

Answer—A Flag.—1, on ships, in armies; 2, on a church steeple; 3, carried in processions; 4, toy flag; 5, large
ENIGMAS.

banner; 6, flag of victory or rejoicing; 7, 8, flagstones; 9, pavements; 10, 11, the water flag and the garden flag; 12, stones of the street; 13, hammered and beaten by the pav-iour; 14, stones; 15, plants; 16, ensign presented to soldiers; 17, to droop or grow dejected.

XLIII. BOTANICAL.

See you yon hoary fortress, that rears its aged head—
The last gloomy relic of centuries fled?
Its turrets, once raised up in grandeur sublime,
Are all rudely engraved by the finger of Time.
I marked it a prize in its mightiest day,
And I clung to its walls till it withered away;
For scarce had the hand of the builder been gone,
Till I silently crept o'er each fair-carved stone.
The long line of mortals that o'er it held sway
Have slowly but surely been gathered away;
Their power has departed, their glories are gone,
And Ruin has claimed the old wall as her own.
Yet I still remain with it, though changed is its form,
In the summer's warm sunshine, in winter's wild storm;
In the frosts of December, the warm showers of June,
Exposed to the sun, and exposed to the moon;
Exposed to the wild blast of many a year,
All unknown and unheeded, my dwelling is here,
Passed over by bird, and forsaken by bee,
All—all have deserted the old wall but me.

On the shore of the lake doth repose an old boat,
Long—long is it now since it has been afloat;
Never more will vain mortal disturb its sweet rest—
Never more will it dance o'er the lake's glassy crest;
For the gay water-lily and wild waving fern
Doth spread their broad leaves o'er its mouldering stern.
All tranquil it sleeps, undisturbed by a sound,
Save the frog's husky croak in the marshes around.
ENIGMAS.

The birds of the forest that o'er me take wing,
Scarce deign now to look on so worthless a thing.
Its music by day is the winter wind's howl,
And at night it is changed to the whoop of the owl.
To the sweep of the tempest its form is consigned,
Exposed to the rain, and exposed to the wind;
Exposed to the wild blast of many a year,
All unknown and unheeded, my dwelling is there;
Passed over by bird, and forsaken by bee,
All—all have deserted the old boat but me.

Answer—Lichens.

XLIV. HISTORICAL.


Answer—

1.—A nne
   G eorge
   E lizabeth

2.—W illiam
   A nne
   R ichard

3.—C harles
   A nne
   V ictoria
   E lizabeth

4.—M ary
   E dward
   W illiam

5.—S tephen
   A nne
   M ary

6.—W illiam
   E lizabeth
   M ary

7.—W illiam
   A nne
   G eorge

8.—G eorge
   A nne
   S tephen

9.—J ames
   A nne
   M ary

10.—R ichard
    A nne
    G eorge

11.—C harles
    I ohn
    G eorge
    A nne
    R ichard

12.—C harles
    A nne
    R ichard
ENIGMAS.

XLV. AN ENIGMATICAL DINNER.

First Course: (1) A horse's toilet; (2) What furnishes the best conversation; (3) A stupid man's cry for mercy; (4) A lean wife, and the ruin of man for sauce; (5) A street in Camden Town boiled, and something immaterial fried; (6) A pattern husband roast; (7) Woman's glory soup, removed for (8) Short Sarah and her young brother; (9) Some young females; (10) Dialogue between the kettle and the cat; (11) A tailor's weapon; (12) Crooked Sally in a pet; (13) Winter's sport and a weapon of war; (14) removed for a dish which reminds a Cockney of a carriage rut.

Second Course: (15) Attendants on royalty; (16) Practical jokes and cries; (17) Something superior to undeserved commendation; (18) Something hardly worth a thought; (19) An old-fashioned dandy; (20) Physic snappish; (21) An eastern country stuffed and roasted.

Dessert: (22) A mineral, and the best part of a jest; (23) Nothing like them; (24) Dutch princes; (25) What an informer does to his friends; (26) Mischief-makers; (27) Tens of thousands.

Wines: (28) The Capital of Tuscany; (29) Counterfeit agony; (30) Dwelling of a recluse; (31) Soldier's habitation; (32) The attack of a town; (33) A high hill; (34) Station for ships; (35) A French dukedom; (36) Watery field; (37) A season of wildness.

Answer—


ENIGMAS.


XLVI. ENGLISH TOWNS ENIGMATICALLY EXPRESSED.

1. One of the points of the compass and defensive armours.
2. One much beloved and a weight.
3. A load and a preposition.
4. The upper part of the nose and one of the points of the compass.
5. A tree and the leg of an animal salted and dried.


XLVII.—ACTORS' NAMES ENIGMATICALLY EXPRESSED.

1. Four-fifths of the hindernost part of a vessel, and a kind of heath.

Answer—Sterling.

2. A fleece, and three-sevenths of a wreath.

Answer—Woolgar.

3. A deer and a gem.

Answer—Buckstone.

4. Three-fifths of a mock comedy, and three-sixths of a fox.

Answer—Farren (Farce and renard).

5. Two-thirds of a reward, two-fifths of a fetter, and three-sixths of fear.

Answer—Fechter (Fee-chain-terror).

6. An instrument and a vowel.

Answer—Toole.

7. Three-fourths of broad, two-fifths of a journal, and a useful article.

Answer—Widdicombe (Wide-diary-comb).
ENIGMAS.

8. Four-fifths of a water herb, and part of a candle.  
   Answer—Creswick (Cress-wick).

9. The tender of tender ones.  
   Answer—Shepherd.

10. An account, three-fifths of a wedge of gold, and a weight.  
    Answer—Billington (Bill-ingot-ton).

11. A spider's home, and four-eighths of genuine.  
    Answer—Webster (Web-sterling).

12.—Three-fifths of a fashionable young lady, and the shallow part of a river.  
    Answer—Belford (Belle-ford).

XLVIII.

MORN dawned o'er the Garden of Eden,  
   And blushed with surprise at the sight,  
Where beauty, perfected, sat smiling,  
   Arrayed in its garments of light.  
The rose-scented zephyrs were straying  
   O'er beds of the richest of flowers,  
Which, nodding their crests to the sunbeams,  
   Shook off dewy diamonds in showers.  
The sun glimmered bright on the plumage  
   Of brilliant birds, hovering round ;  
And lo! every part of the garden  
   Was filled with a musical sound.  
Upon this the great morning of mornings,  
   Which saw the creation of man,  
When first into being he started,  
   My rule with his being began !  
E'en when he was banished from Eden,  
   A true friend, I clung to him still,  
Exhorting, directing, assisting—  
   Still faithful thro' good and thro' ill.  
Though thousands of years now are gathered,  
   And stored in the mystical past,
ENIGMAS.

With one—with the million of people—
My lot is and still shall be cast.
'Tis I sent the engine careering
Away on its terrible race;
Till man in the pride of his folly,
Cried out, he had triumphed o'er space!
I've chained down the death-dealing lightning,
To wait and obey my command;
I instruct it, and lo! the whole world
At once at my bidding is spanned!
The lion in African jungles
May terrify beasts with his roar;
The eagle, upon his broad pinions,
From the reach of man's vision may soar.
The elephant on the land trumpets,
And flounders the whale through the sea—
Whale, elephant, lion, and eagle—
Are all brought to subjection by me.

Answer—Reason.

XLIX.

Cut down, yet saved with much ado and pain;
Scattered, dispersed, yet gathered up again;
Withered though young, though dying, yet perfumed,
Laid up with care, but kept to be consumed.

Answer—Hay.

L.

Enough for one, too much for two, and nothing at all for three!

Answer—A Secret.
Dr. Johnson defines a Rebus as "a word represented by a picture;" and hence a Rebus is often employed on a coin or seal, to indicate the name and quality of its owner. Thus, many of the coins of Julius Caesar bore the impress of an elephant—the word cesar standing, in the ancient language of Mauritania, for elephant. In modern heraldry we find the names of families similarly shown, as a hare and a bottle, for Harebottle; a pike and a ring, for Pickering, but if our readers take an interest in heraldic rebuses, we cannot do better than refer them to those two invaluable volumes "Debrett's Illustrated Peerage" and Debrett's "Illustrated Baronetage with the Knightage." The old fashion of placing a sort of pictured pun on the title-pages of books has been in many instances revived by modern publishers and printers. Monograms, or the initials of a name, are often combined to form a sort of Rebus. When written, the Rebus takes the form of an Acrostic, in which each line represents something commencing with the proper initial, the whole making a word described,—thus:
REBUSES.

Here's plenty of water; you'll all of you say; (1)
And minus the h a thing used every day; (2)
And here is nice beverage; (3) put them together—
What is it with claws, but with never a feather?
Answer—Cat, puss—1, C (sea); 2, A (hay); 3, T (tea).

I.—DOUBLE REBUS.


II.

The initials give the name of a celebrated English navigator.
1. A Monk of the order of St. Francis, said to be the inventor of gunpowder.
2. A celebrated Swiss mathematician.
3. A marshal of France, famous for his bravery and excellent military conduct.
4. A Latin secretary and tutor to Queen Elizabeth.
5. A gallant naval officer, who rose from the post of cabin-boy to that of commander-in-chief of the English fleet.
REBUS.

6. A French botanist in the reign of Louis XIV.
7. A popular writer, known by the name of Derwent Conway.
8. An Arabian physician, born in the tenth century.
9. The father of the Scottish school of landscape painting.
10. A celebrated Prussian astronomer and mathematician.
11. An Italian poet, distinguished by Charles V. of Germany.
12. An eminent naturalist, who circumnavigated the globe with Cook.
13. A celebrated dramatic writer, supposed to have died from hunger.


III.

Take four initials from the winds,
And them in order place,
Then in an instant you will find
What oft we glad embrace.

*Answer.*—N.E.W.S.—News.

IV.

REBUSES.

The above initials read downwards will give the name of one of the judges of Hades.


V.

1. Surname of a Swiss writer, born at Zurich, in 1741; he wrote a prodigious number of works, both in prose and verse, the greater number being on moral and religious subjects.

2. Surname of an English painter, born in 1771, in Cornwall, and died in 1807. The following are amongst his chief works: "The Murder of James I.," and "The Murder of Rizzio."

3. Surname of a celebrated Italian painter, born in 1615, near Naples. He took great pleasure in mournful subjects and scenes of horror.

4. Surname of a celebrated English poet, born in 1631; he also wrote for the stage, and was made poet laureate.

5. Surname of a cardinal and celebrated writer; of a patrician family of Venice, born in the year 1470, and died in 1547.

6. Surname of an English poet, who was at first intended for the bar, born in the year 1684.

7. Surname of a French lyric poet, born at Paris, in 1670, the son of a shoemaker, of whose origin, it is said, he was foolishly ashamed.

8. Surname of a Scotch writer, born in the year 1600, and was ruined by the Irish Rebellion in 1641; he was also a dancing master, printer, engineer, etc., and died in the year 1676.

9. Surname of an English poet of simple, true, and earnest feeling; born in 1814, in a farmhouse in Perthshire. He was passionately fond of song and ballad music, and liked to hear his wife chant such ballads as "The Flowers of the Forest."
REBUSES.

The primal letters of the above names give the name of a celebrated English poet, born in the year 1788; he passed his first years in Scotland.

Answer—Lord Byron, thus:—Lavater, Opie, Rosa, Dryden, Bembo, Young, Rousseau, Ogilby, Nicoll.

VI.

My first, some affirm, belongs only to youth,
But of this there is not one iota of truth,
Inasmuch as the aged are as guilty at times
As the young, and commit quite as terrible crimes.
My second to various uses is brought,
After due preparation, of course, which in short,
Is essential, or else it could never be made
Into all kinds of articles needed in trade.
My third is the name of a river, which you
May have seen in your travels, perchance; at least, few
Who have been any distance from London, can say
'Tis a stranger to them in a general way.
The initials of these three small words will explain
What those wish for who play with the object of gain.

Answer—Win—thus:—Wild, Iron, Nile.

VII.

1. A battle famed in Scottish history.
2. A nation once renowned for glory.
3. A mighty patriarch of yore.
4. A warrior from Gath's proud shore.
5. A King of Syria evil though forewarned.
6. A Grecian who his nation once adorned.

The initials read aright at once display an eminent modern statesman.

REBUSES.

VIII.—ANAGRAMIC REBUS.

The initials of the following will give the name of a political writer who wrote an account of the Plague of London.

2. Yah; a crow, Mabel. (A famous poet).
5. Run! spend Medés. (A celebrated poet).
7. Ah! mud dive. (A famous historian)
11. Ye dull! hand me. (A celebrated astronomer).


IX.

A brave young counsellor whose wise debate
Saved a pure woman from a shamful fate;
A wicked youth who found an early bier
Though what his sin might be does not appear;
A favourite son who lost a doating mother
Before he knew he had an elder brother;
An ancient city in a desert land,
Where the grey ruins at this moment stand.
The initials join, and you'll at once discover
What ties the legs of many a would-be rover.

**Answer**—DEBT—thus:—Daniel (See History of Susan-nah); Er (Son of Judah. Gen. xxxviii, v. 7); Benjamin (Second son of Rachael. Gen. xxxv, v. 18); and Tadmor (In the Wilderness. I King ix, v. 18). CXIX. True Love.
IV.

DOUBLE ACROSTICS.

AND OTHER WORD PUZZLES.

His very popular riddle is a sort of Double Rebus, and is of recent introduction. It requires two words or names formed by the initials and finals of a number of other words. This riddle is sometimes given in prose, and at others in verse, the latter form being preferable. For example:

A BRITON'S SUPPORTS. — 1. His wig; 2. His grandmother; 3. His comfort; and 4. His countrywomen.


In the versified form of Double Acrostic, the two words forming the answer are shadowed in the commencing or ending lines, thus:—

A PARTY that charms the young and erratic,
   But rather dismays the old and rheumatic.
1. The carriage in which the fair visitants came;
   'Tis light and 'tis lofty; pray find out its name.
2. Next think of your ancestors, who, I dare say,
   Conducted their meetings in this very way.
3. Then name me a prince who might bring for his share
   His native Welsh rabbit to better their fare!
ACROSTICS.

The Answer is Pic-nic:—

1. P haeto N
2. I cen I
3. C arado C

Or—


The initials form the word “California,” and the finals “to find gold,” thus:—


Again—

An expression—commonly used—which signifies even-handed justice.

1. Hamlet’s Paterfamilias; 2. An immaterial impression; 3. One who went among ghosts; 4. One who came back from them.

The Answer is Give and Take, thus:—1. GhosT? 2. IdeA; 3. VatheK; and 4. EurydicE.

Among the examples which follow are some of considerable merit, especially Nos. xix., xxii., xxviii., xli., and li.

ORIGINAL DOUBLE ACROSTICS.

I.—TWO POETS.

Of Scotia’s bards the chief, and her just pride:—
A noble English poet, who, self-exiled, died,
1. How sad to hear this from a loved one in grief!
2. Never utter this though he be a thief.
3. It lives on river-banks, and is fond of trout.
4. The merest one should find this out.
5. He sells gowns to the wife when the husband’s out.


II.—TWO WARRIORS.
1. THIS is metal, I’ll be bound,
2. In Naples this town will be found.
3. This of money ne'er gave bliss.
4. A photographer uses this.
5. Hot at breakfast this is nice.
6. A female name known in a trice.
7. He died of joy because each son
   Of his in games a prize had won.
   Now the first letters down will name
   One who in “The Crusades” won fame;
   And the last letters up disclose
   A chief of the crusaders’ foes.


III.—TWO SEASONS.
1. ’TIS found in the pig-sty, the stable as well;
2. Three-fifths of a brotherhood, next please to tell;
3. The miserly man is oft this, as you know;
4. This part of a ship in a storm is brought low;
5. “The girl of the period” truly was she;
6. With daring and valour he sails o’er the sea.
   The first is bright and cheerful,
   And fills us all with joy;
   The next, so dark and dreary,
   Our pleasure doth alloy.

ACROSTICS.

IV.—TWO MUSICIANS.

1. A famous historian and orator.
2. A state of Mexico.
3. A Swiss physician to George III.
5. A celebrated French poet.
6. A disciple of Luther, put to death for his religious opinions.

The initials and finals both read forwards will name two celebrated musical composers.


V.—MILITARY.

My initials and finals read downwards name two celebrated French military commanders.

1. An ancient German city.
2. A sister of Emperor Augustus.
3. A king of Ithaca.
4. A son of Mars.
5. A Queen of Iolchos.
6. One who travelled over the Libyan Desert without drink.
7. A Roman road.


VI.—A CITY AND RIVER.

1. A city in France you first note down;
2. In Italy, a river of some renown.
3. One of the Sandwich Islands find.
4. A lake in Russia bring to mind.
5. In France a noted river find.
ACROSTICS.

These form a square; the initials name
A city in France of world-wide fame;
The finals read, and your sight commands
The river on which this city stands.

Answer—Paris, Seine, thus:—PariS ; AdigE ; RanaI ; IlmeN ; SeinE.

VII.—TWO GREAT MEN.

The initials and finals down will name
Two men that are well known to fame;
The one in science did excel,
The other in art succeeded well.

You're sure to find this on a tree,
And now a town in France you'll see;
A Latin word which means "our own;"
Musical toy to all well known.
A celebrated novelist here;
In this your likeness will appear;
'Tis surrounded by many a wave.
French marshal, bravest of the brave.
A plant you'll find if you but look;
An island visited by Cook.
A town in Turkey next you'll view;
Male christian name—so now adieu.


VIII.—TWO ANCIENT MATHEMATICIANS.

Where Pompey lost and Cæsar won.
Earth's orbit's period round the sun.
Movements of discipline in wars.
A city famous for cigars.
In Asia find a mountain-chain.
A plant beside your window-pane.
ACROSTICS.

A river which in Britain flows.
Aquatic sport a harbour shows.
A famous, philosophic Greek.
A tragic bard of Athens seek.


IX.—A FLOWER AND ITS COUNTRY.

A LOVELY flow'r in water grown
Th' initial of these words make known;
That ancient land the finals state
Wherein this flow'r was counted great.
1. In woman's clothes this hero flees.
2. A German State by northern seas.
3. An English battle known to fame.
4. And then a common adverb name.
5. A French commander's name recall,
   Whose deeds and name are known to all.

Answer—Lotus—Egypt, thus:—1. LavelettE; 2. OldenburG; 3. TewkesburY; 4. UP; 5. SoulT.

X.—TWO AMERICAN CITIES.


The initials and finals read downwards give the names of two large sea-port towns in the United States.

ACROSTICS.

XI.—TWO GREECIANS.


The initials and finals read downwards give the names of a great Grecian philosopher, and a historian who was one of his disciples.


XII.—A NOVELIST AND HIS MOST FAMOUS WORK.

A MANUSCRIPT; a name of the Muses; father; crosswise; sharp; a country in Asia; a town in the north of England; to nibble; a law term; a prince; a wild beast; a measure; an ancient city of Canaan; tidy. The initials read downwards will give the name of a celebrated novelist, and the finals read upwards will give the name of one of his principal novels.

Answer—Captain Marryatt—Midshipman Easy, thus:—CopY; AonideS; PapA; TraversE; AbumeN; IndiA; NorhaM; MumP; AlibI; RajaH; RhinoceroS; YarD; AI; TriM.

XIII.—A PASSION AND A BELIEF.

A PERSONAGE in heathen fable famed; A rural poem by great Virgil named; An instrument which shoemakers employ; One-half of what all creatures here enjoy; An ancient enemy of Israel’s race; A canton which to Switzerland you trace; A lovely female in verse paramount; A story which our seamen oft recount.
Reader, observe the initials; they disclose
The demon of innumerable woes:
Oh, let him not approach your hearth, for he
Is the sure harbinger of misery.
The final letters of each word display
The finger-post, which marks the only way
To heavenly regions of perpetual day.

Answer—Jealousy and Religion, thus—JupitE; EneidE; AwL; LI(fe); OG; UrI; SapphO; and YarN.

XIV.—INDISPENSABLES TO NEWSPAPERS.

Not at all clear; boiling up; a drop of the "crater;"
sufficient; too much; part of a house; a musical phrase;
a district; gin. The initials read downwards, and the finals
read upwards, will give two wonderful inventions in constant
use in the present day.

Answer—Telegraph and Shorthand, thus:—TurbiD;
EbullitioN; LavA; EnougH; GluT; RafteR; AllegrO;
Parish; HollandS.

XV.—GREAT WARRIORS.

Mark, on the unswept wall the spider creeps,
The while the lazy housemaid idly sleeps;
Then take a bird of most gigantic size,
With just one game of cards; then let be seen,
Before the house, a closely shaven green;
Next a slight thought, and then a slumber light;
The third Greek letter then display aright;
A drop that trickles down from sorrow's eye;
And to o'ercome by force of mind supply;
Then a denomination at the end;
And if to these instructions you attend,
The initials form a mighty conqueror's name,
The finals one that's not less known to fame.

Answer—Wellington and Buonaparte; thus:—WebB;
EmU; LoO; LawN; IdeA; NaP; GammA; TeAR;
OutwiT; NamE.
ACROSTICS.

XVI.—A CITY AND ITS RIVER.

A province of Ireland; a town of England; a river of America; a European cape; a town of Spain. The initials will give a town of Europe, and the finals the river on which it is situated.

Answer—Lyons—Rhone, thus:—LeinsteR; YarmoutH; OrinocO; NorokiN; SevillE.

XVII.—A NOVELIST AND HIS BEST TALE.

If the initials of the following words you take, A novelist's name the letters will make, Who wrote a book (you should know what about), The finals will tell it—now find it out.

1. One of the most important gifts of God to man.
2. A favourite resort for lovers.
3. A tributary of the Amazon.
4. A tale by Johnson.
5. An insect of the ant species.
6. An ancient Grecian seer.
7. A beverage.
8. A sign, type or token.
10. A virtue.
11. A volcano.
12. A small, but celebrated river in North Italy.
13. What many go to church to do.
14. What you must be if you ca'nt make me out.

Answer—Laurence Sterne—Tristram Shandy, thus—
ACROSTICS.

XVIII.—AN ORATOR AND HIS OBSTACLE.


The initials form the name of a famous orator, and the finals his greatest obstacles.


XIX.—TWO FRENCH SOLDIERS.

Two soldiers of our neighbour France,
Their country's interest to advance,
They armies led.
The one usurped the highest place,
The other tried him to displace,
Both now are dead.

1. A term by sailors used I trow,
   To describe when tide is low.
2. The "Painter of the Graces" true,
   Whose family old Bologna knew.
3. A family of great renown
   In France derived from a little town.
4. A form of word required by state,
   When witness 'fore a magistrate.
5. An author known both wide and far,
   If you would see, read his "Gil Blas."
6. A town in Prussia, find its name,
   River and town are both the same.
7. A name the Turks almost adore,
   And used by many rich and poor.
8. I have been, as we all must know,
   For "Blockade Runners" the Entrepot.

18
ACROSTICS.


XX.—ENGLISH POETS.
The initials and finals of the following read downwards will name two famous English poets.

A tree; an English mountain; a sign in the zodiac; a narcotic tincture; a country in Asia; a vegetable; a science; a yellow dye; a minor prophet; a quadruped; the time of rest; a valuable fur; a small candle; the west; a blackamoor; a shield bearing arms.

Answer—William Shenstone and Thomas Chatterton, thus:—WalnuT; IngleborougH; LeO; LaudanuM; IndiA; AsparaguS; MusiC; SusmacH; HoseA; ElephanT; NighT; SablE; TapeR; OccidenT; NegrO; EscutcheoN.

XXI.—A REPUBLIC AND A GENERAL.
The initials and finals of the following name a great Republic, and one of its most successful generals.

1. A town famous for its classic legend.
2. An English noble beheaded for treason.
3. A pretty flower.
4. A great German classic writer.
5. The head of the Mussulman religion.
6. An English battle fought in the Peninsula.
7. A town in Asia noted for wool.


XXII.—TWO PHILOSOPHERS.

A precious stone; a yellow dye; a fine cloth; a noble tree; a kind of salt.

The initials and finals give the names of two English philosophers.
ACROSTICS.

Answer.—Bacon and Locke—thus — BeryL; AnnattO; CambriC; OaK; and NitrE.

XXIII.—ENGLISH NAVIGATORS.
A FISH; a river in France; the Spanish name for soda; a port in Asia; an optical instrument.
The initials and finals give the names of two English navigators.
Answer—Cabot—Drake, thus :—CoD; AllieR; BarrillA; OkhotsK; and TelescopE.

XXIV.—ENGLISH DIVINES.
A PART of the face; a port in Russia; the covering of an animal; the juice of the fir tree; what an industrious insect produces.
The initials and finals give the names of two English divines.
Answer—Lowth and Paley—thus :—LiP; OdessA; WooL; TurpentinE; and HoneY.

XXV.—FAMOUS ORATORS.
A FAVOURITE vegetable; a bright colour; a novel by a popular author; a small town in Denmark; a physical student.
The initials and finals give the names of two English poets.
Answer—Byron and Swift—thus :—BeanS; YelloW; RienzI; OchlensdorF; and NaturalisT.

XXVI.—ENGLISH NOVELIST.
A FAVOURITE game; an historical poem; an island on the coast of Africa; a pancake; a water lizard.
The initials and finals give the names of two English novelists.
Answer—Defoe and Scott—thus :—DraughtS; EpiC; Fernando PO; OmeleT; or EfT.
ACROSTICS.

XXVII.—ENGLISH COMMANDERS.

An instrument to measure time; a mountain in America; a county in Scotland; a town in Africa; a valuable fur.

The initials and finals give the names of two English commanders.

Answer—Wolfe and Hawke—thus:—WatcH; OrizA; LinlithgoW; FarsiK; and ErminE.

XXVIII.—NAVAL OFFICERS.

A state in Germany; a fruit; a vegetable; an animal; a town in Scotland.

The initials and finals give the names of two English naval officers.

Answer.—Blake and Anson—thus:—BavariA; LemoN; AsparaguS; KangaroO; and ElgiN.

XXIX.—DRAMATISTS.

One of the Canary isles; an instrument for measuring angles; a town in Turkey; an American flour; a valuable wood.

The initials and finals give the names of two English dramatic writers.

Answer—Foote and Otway—thus:—FerrO; OctanT; OczakoW; TapiocA; and EbonY.

XXX.—MUSICIANS.

A longing desire; a province of Russia; a rich wine; a precious stone; a town in France.

The initials and finals give the names of two German musicians.

Answer—Weber and Haydn—thus:—WisH; EsthoniA; BurgundY; EmeralD; and RoueN.
ACROSTICS.

XXXI.—ASTRONOMERS.

A PROPHET; the goddess of silence; a town in Huntingdonshire; a bird of prey; a county in Wales.

The initials and finals give the names of two German astronomers.

Answer—Bayer and Mayer—thus:—BalaaM; AngelronA; YaxleY; Eagle; and RadnoR.

XXXII.—POETS.

A TOWN in Holland; a medicinal gum; a testaceous worm; a son of Jupiter; a river in Europe.

The initials and finals give the names of two Italian poets.

Answer—Dante and Tasso—thus:—DorT; AssafoetidA; NautiluS; TantaluS; and EbrO.

XXXIII.—PAINTERS.

A WILD animal; a town in Italy; a valuable plant; an Indian medicine; a town in China.

The initials and finals give the names of two Italian painters.

Answer—Lutti and Dolci—thus:—LeoparD; UrbinO; TeaseL; TurmeriC; and lel.

XXXIV.—ASIAN AND EUROPEAN PLACES.


The initials read downwards, or the finals upwards, will name a province in Asia belonging to Britain; and the initials read upwards, or the finals downwards, will name a town in Italy.

Answer—Assam—Massa, thus:—AmsterdaM, SalamancA, SantoS, AthenS, MochA.
ACROSTICS.

XXXV.—A TOWN AND ITS PRINCIPAL FEATURE.
The initials and finals of the following will give an English county and its principal natural feature.

1. A town of northern Italy.
3. An Italian city.
4. A part of the Baltic sea.
5. An English river.
6. An English city.
7. An important American town.

Answer—Lincoln—Its Fens, thus:—LadI, IngolstadT, NapleS, Cuighe HafF, OusE, LondoN, and New OrleanS.

XXXVI.—TWO HEROES.
The initials downwards, and the finals upwards, will name two celebrated heroes, who were together on the field of Waterloo.

1. A watering-place in Somersetshire.
2. A parish in Surrey, not far from Claremont.
3. A district in the East of London.
4. A village in Kent.
5. A market town in Somersetshire.
6. A parish in Surrey.
7. A village in Radnor.
8. A village famous for the residence of Pope.
10. A town in France.


XXXVII.—FAMOUS PROTESTANTS.
Of men a famous band,
Who, many years ago,
Departed from this land,
The firsts and finals show.
ACROSTICS.

1. The head of one religious sect.
2. For this a nymph of Crete select.
3. A time when some abstain or fast.
4. A giant's home in ages past.
5. A pleasant seaside English town.
6. A German river of renown.
7. The last's a service of a kind
Which in some churches you will find.

Answer—Pilgrim Fathers, thus:—PontifF, IdA, LenT, GatH, RamsgatE, IsaR, MasS.

XXXVIII.

FIRST dust and gust,
Then gust and dust.

Sweeping round suburban squares,
No wonder madness seizes hares,
If thus they blow with bitter blast,
But, like most evils, they end at last,
And sunshine follows when they are past.

1. A bird of plumage gay, yet lacking song:
You cannot say his voice trips merrily along.
2. A temple sacred to—what shall I say—
Dion the Great, and a sensation play.
3. In argument you ought to see it;
If you have it, don't abuse it;
I hope that you may never lose it.
4. A number of persons clustered together,
Staring at sights despite the weather.
5. If you are versed in zoology,
You know this creature's osteology;
Although a horse, he likes to swim
In pools and rivers when he has the whim.

Answer—March Winds, thus:—MacaW, AdelphI, Rea-soN, CrowD, HippopotamuS.
ACROSTICS.

XXXIX.

1. A STRONGLY fortified seaport town in Spain.
2. A river of Asia, which flows through the Burman Empire.
3. A seaport town of Russian Finland.
4. An eminent Italian painter, termed, from his birth, "The Gipsy."
5. One of the greater prophets.
6. An eminent, but unfortunate, American author.
7. A celebrated American historian.
8. An English poet, known as the "Corn Law Rhymer."
10. A celebrated American essayist.
11. A modern musical composer.
13. A Brazilian town, almost entirely built of wood.

The initials of the above will give the name of a celebrated modern musical composer; and the finals, two of his works.

Answer—Giuseppe Verdi; Rigoletto, and Nino, thus:—

XL.

1. A city of Syria.
4. A town of Northern Germany.
5. A town of Murcia, in Spain.
6. A city of Persia.
7. A town of Egypt.
10. A town of Denmark.
ACROSTICS.

11. A town of France.
12. A town of Italy.

The initials of the above give the name of a celebrated Humourist; and that of the finals of a still more distinguished novelist.

Answer—Douglas Jerrold, and Sir Walter Scott, thus:—

XLI.

1. A king, whose army in one night
   God's wrath laid low.
2. A judge, who e'er would to the right
   His aid bestow.
3. A heresy, whose power of old,
   Through Europe spread.
4. A summer drink, by chemists sold,
   To cool the head.
5. A tree, whose pith is much esteemed
   As children's food.
6. A hymn, to those th' Athenians deemed
   In battle good.
7. She, who doth grace an emperor's throne,
   In queenly state.
8. A Roman, well in story known,
   Of early date.
9. The garden, where our parents dwelt
   Ere pain was known;
   And the foul serpent's trail was felt,
   Ere sin was sown.

Read this aright, I pray, and you will find
Two faithful painters of the human mind.

26
ACROSTICS.


XLII.


XLIII.
The initials read forward, and the finals backwards, will give the name of a county, and what it is noted for. An English seaport; a Scottish lake; a Swiss canton; a Russian river; a French town.

Answer—Devon—Cider. Thus:—DoveR; ErnE; VauD; OhI; and NeraC.

XLIV.
A government of which few examples exist.
An instrument of use in wind, storm, or mist.
A zodiacal sign you're next to name.
An Italian country of ancient fame.
The wife of a heathen God, of high esteem.
A pain of which strangers to it hardly dream.
The initials disclose if rightly read,
A general, who a noble army led.
And the finals will show the place where he fought;
For his country he honour and glory bought.

Answer—Raglan and Crimea. Thus:—RepubliC; AnchoR; GeminI; LatiuM; AmphitritE; NeuralgiA.
ACROSTICS.

XLV.


The initials, one of Napoleon's Ministers; finals, one of his Marshals.


XLVI.

The initials of the following will give the name of an Emperor, the finals that of a General, who fought against him and the country to which he belonged.

A male relation; a county of Scotland; a kind of medicine; a precious stone; a Jewish tribe; a military officer; a king of Bashan; a famous racecourse; a cane; a southern constellation; a heathen god; a city of Scotland; a Persian measure; a naval officer; a country of Europe; a metal; a precious stone.

Answer—Napoleon Bonaparte—Wellington; England. Thus:—NepheW; ArgylE; PilL; OpaL; LevI; EnsigN; OG; NewmarkeT; BamboO; OrioN; NeptunE; Aber-deeN; ParasanG; AdmiraL; RussiA; TiN; EmeralD.

XLVII.

The initials and finals of the following, taken in order, will give the names of two great poets, one Irish and the other Scotch:—

1. A town of France on the Charente.
3. One of the Sunda Islands.
ACROSTICS.

5. A province of Russia.
6. A river in Old Castile.
8. The birthplace of Raphael.
9. A large river in South America.
10. A cluster of Islands in the Indian Ocean.
11. A river in France.


XLVIII.

1. A KING of England—gracious, good, and great;
2. A town of Italy, in the Papal State;
3. A liquor strong, which topers all enjoy;
4. A priest of Shiloh—guardian of a boy;
5. A German town, a loyal one, I trust;
6. A Greek, who won the "noblest name of just."

The initials will show if read aright,
An ancient battle of fame;
While the finals, read downwards, will bring to light
The defeated general's name.


XLIX.

An English navigator, a town in South America, a remarkable siege, an English seaport, a battle fought in Normandy, an English king, name for a town on the Danube, and a Roman knight killed by Pompey. The initials and finals give two great battles fought in the same country.

Answer—Clontarf, where Brian Boru defeated the Danes; and Hastings, where William conquered Harold:—Cavendish; Lim; Orlean; Newpor; Tincbebra; Athelstan; RegeneberG (for Ratisbon); FelginA.
ACROSTICS.

L.

I. A Grecian, whose voice was as loud as that of fifty men together. 2. One of the three Harpies. 3. The school of Aristotle and the Peripatetics. 4. An emperor of Rome. 5. A city in Assyria, destroyed by the Medes and Babylonians.

The initials, read forwards, will name a wise Athenian reformer; and the finals, read backwards, the prince of Grecian poets.


II.

"MUSIC hath charms"—we know the rest:
'Tis both a pleasure and a zest.
Now, should you like it grave, decorous,
With organ grand and splendid chorus,
In St. James's Hall you'll find them handy,
And furthermore, "as good as candy."

1. He was very ignorant, and, I'm sorry to say,
Spelled Tom Cat with a capital K;
And you cannot in truth and honesty say,
This adjective suited him any one way.

2. On this Exchange was Antonio told
The loss of argosies and bars of gold.

3. She stood before the mirror an hour or two,
Her graceful person this to do.

4. Your system seems low; I think I will
Send you some medicine; not a blue pill.

5. She was so very winning that, to please the lady,
Hercules handled distaffs in a grotto shady.

6. At croquet you may attain to this,
If as a player you're not amiss;
I do not say a Miss cannot,
But often she would "rather not;"
ACROSTICS.

And much prefer the hoops beskirting,
For being this stops all her flirting.

7. You see him in the street all stars and spangles,
And doubtless at home with his wife he wrangles;
A hard life he leads to earn a crust,
Rolling and tumbling in foul mud and dust.

8. A country farmer should know this name;
I doubt, though, if many have read of his fame;
And yet, without him, Howard and Ransome
Would never have made their ploughs so handsome.

Answer—Oratorio Concerts, thus:—OrthographiC; RialtO; AdorN; ToniC; OmphalE; RoveR; ItineranT; OsiriS.

TRIPLE ACROSTICS.

The triple acrostic is of the same nature as the preceding, except that three words are indicated by the initials, central letters, and finals of the explanatory words.

Nos. I., III., VIII., and IX., are capital models of this riddle.

I.—ATHLETIC.

THE finest of sports in the brightest of weather,
Brings thousands of gallant young people together;
But those at my first, who'd in fame's roll be reckon'd,
Must be careful my third don't tip over my second.

1. A nut before a well-known actor
Gives name to a mighty fly-contractor.

2. To aid in all our cares and joys,
What friends so staunch as yellowboys?

3. Against the wall I creep and crawl,
High in the air I hoot and bawl.

4. Among the farmyard's tenants I
Strut in my youthful dignity.

5. Lovers own, when'er they're parted,
A letter makes me quite kindhearted.
ACROSTICS.

6. Who has a "little bill" to meet
   Finds me in almost every street.
7. Singers and actors, preachers and statesmen too,
   Can charm no audiences unless we're true.

   Answer—Cricket, Wickets, Bowlers.

1. Cob     Web     B (Cobweb—The Brothers Webb.)
2. Rh      In       O (money).
3. Ivy     Cro      W
4. Coc     Kere     L (a young cock).
5. Kindh   Eart     E (d)
6. Extor   Tione     R
7. Ton     Sil       S

II.—POETICAL.

1. If your boots are thus soled,
   They'll dry keep your feet.
2. One who holds a command,
   Both in army and fleet.
3. What each wishes to be,
   Whether peasant or peer.
4. When clouds precede rain.
   A word used by the seer.
5. To disgracefully flee,
   Like two thieves in the night,
6. An old Scottish saint,
   Whose name is a sight.

   The initials, the finals, the medials too,
   Each a famed English poet will bring to your view.

   Answer—Cowper, Milton, Dryden, thus:

   1. Clu     M pe D.
   2. Off     I ce R.
   3. Wea     L th Y.
   4. Por     T en D.
   5. El      O p E.
   6. Ro      N a N.
ACROSTICS.

III.—ORACULAR.

In days of old my last were reckon'd,
   By superstitious folk, quite clever;
For they professed to read my second,
   And tell the future's fate; but never
Could they succeed, did they their best or worst,
In proving more than you do, by my first.

1. While birds sing blithe on leafy trees,
   Brothers, we'll glide o'er sunlit seas;
Nor fear, the while we ply the oar,
   Lest anger come between we four.
2. If for a why you substitute an eye,
   Then you will leave incorporeality.
3. A letter cut off—the operation's slight—
   And then I'll overpower you with light.
4. In Greece and Rome when they bought and sold,
   My power the worth of an article told.
5. On Valentine's morn I'm received by the fair,
   And welcomed with kisses secret and rare.
6. By chemical art the rudest things of earth
   To subllest essences must oft give birth.
7. If you have tried and failed—unlucky wight—
   You'll be what I am—and, serve you right!


1. R O W
2. Immate Rialit I (y)
3. D A Z (e)
4. Dra Chm A
5. Love's Lette R
6. Ether Ealize D
7. Succe Ssles S

IV.—SEASONAL.

Where the waves wash the shore,
   And the children play gaily,
ACROSTICS.

I am found by the score
By those who seek daily.

1. Talent like mine belonged to Gaul's last chief.
Who, in his own idées, had strong belief.
2. The streets of his gay city once resembling me,
Were made to glare in compo symmetry.
3. There, 'neath the trees gay crowds luxuriate,
Finding in me a pleasant opiate.
4. There, with sharp scissors and with dainty fingers,
Wife, daughter, sweetheart, o'er her patchwork lingers.
5. Some ill-clad wanderer, with entreating eye,
Looks on, nor dares the chance of me to try.
6. To me, the zenith's opposite, he turns his face,
And sadly, slowly, shambles from the place.
7. Dreaming, perchance, of some bright distant day,
When by my side he roamed, young, free, and gay.

Answer—Autumn's Seaside Flowers.

1. A d m i n i
2. U n s y m m
3. T o b
4. U n
5. M e n d
6. N a
7. S t r

S t r a t i
E r t i c a
A c c
S e
I c a t
D i
E a m

V.—ARTISTIC.

The initials, and finals, and medials name
Three celebrated artists glorious in fame.
Two were born 'neath Italy's sun,
On Holland's flats the other one,

1. A fortune to many a man I bring,
And yet make some lose everything.
2. I was walking with Flo in a beautiful wood,
She suddenly left me and thus I stood.
3. In olden times at Rome, I ween,
This ancient place might oft be seen.
ACROSTICS.

4. If for a B you substitute a D,
   What is done to a gun you'll see.

5. A warrior in the days of old
   Had this behind him I am told.

6. Next you must a philosopher state,
   Who lived in the reign of Alfred the Great.

7. A law term now you have to find,
   "Goods sunk in the sea" will you of it remind.

8. On every box I ought to be,
   Just on the top you will me see.

9. These letters three transposed aright,
   An adverb small will bring to light.

Answer—Raffaello—Correggio—Rembrandt.

1. R a C e R
2. A l O n E
3. F o R u M
4. F i R e (B) (Fired)
5. A r m b E are R
6. E n G in A
7. L a G a N
8. L I D
9. O O T—(Too)

VI.—FESTIVE.

'Tis now that friends and kindred meet
   Around the festal board,
On which, while groaning 'neath the weight
   Of what thereon is stored,
Be sure we find a welcome place,
   Thus greatly adding to its grace.

1. Methinks amidst the bounteous feast
   This dash is neither last nor least.

2. The basis of the doctor's art:
   Is indeed a noble part.

3. A building that's in Dublin found,
   In shape 'tis circular or round.
ACROSTICS.

4. This Russian lake you'll soon descry
   If on the map you cast your eye.
5. Goods oft are this ere people buy:
   'Tis done their quality to try.
6. In cards, this term may be defined
   As signifying "like in kind."
7. Take from a Chinaman his tail,
   E'en though at you he swear and rail.
8. This word expresses well the state
   Of those unsettled in their pate.
9. If you at football e'er should play,
   Keep these well out of danger's way.

Answer—Christmas Plum Pudding and Pies, thus:
CaPoN, HeaLinG, RotUndA, IIMeN, SamPleD, TrUmP,
ManDarI(n), AdDIE, ShInS.

VII.—POSTAL.

1. Used in geometry, a kind of curve;
2. A name the reformed drunkard should preserve;
3. A kind of pronoun in the grammar found;
4. Without us you would find your hands unsound;
5. I'm very large and strong, yet delicate;
6. You'll find us hot, and cold, and temperate.
   Read primalis, fourths, and finals down aright,
   Three things they name oft pleasing to the sight;
   In order ranged, how very nice they look,
   All pictures neat in my new album book.

   Answer—Cartes, Stamps, Crests, thus:
   CauStiC, AbsTaineR, RelAtivE, ThuMbS, ElePhanT, SeaSonS.

VIII.—BIOGRAPHICAL.

'Twas night, and all around was still,
When the beacon fires shone from the hill,
And spread the tidings far and wide,
That the last was borne on the restless tide;
ACROSTICS.

Sent by the first to our sea-girt land,
To sack our homes with fire and brand;
The second the threatened danger braved,
And from such fate his country saved.

1. A Latin word which shows what may
   Befall us on some future day.

2. A German State, the place of birth
   Of an astronomer, of sterling worth.

3. Panting with heat on a July day,
   To express your feelings, what you would say.

4. A seaport on the Turkish shore,
   Where angry waves do sometimes roar.

5. This, perhaps, you may have done,
   From those who have wealth or honour won.

6. In a casket, so 'tis said,
   All grievous ills were safely laid,
   But she was curious, and longed to see
   What in this simple box could be:
   She raised the lid, and thus began
   The evils now endured by man.

Answer—Philip, Howard, Armada, thus:—PropHetiA
HanOveR, IamWarM, LatAkiA, InheRiteD, PanDorA.

IX.—NATIONAL.

My second, laved by ocean's wave,
The island home of freeman brave,
Is famed the wide world o'er;
Famed for its commerce, arts, and arms;
Yet undisturbed by war's alarms,
Its own unconquered shore.
**ACROSTICS.**

My *third* displays a western land,
A powerful empire, broad and grand,
   Beyond the rolling main.
Both nations to one race belong—
Both speak one forceful, noble tongue,
   And wealth and glory gain.

And now my *first*, with gracious smile,
O'er continent and sea-girt isle,
   Extends her sway benign.
Her blessings are dispersed to each:
Linked by the ties of blood and speech,
   The two in peace combine.

1. I'm decked with flowers and verdure bright,
   With "ladiesmocks all silver white,"
      With yellow daffodils,
   And many other floral gems;
   And speeding to the river Thames,
      I leave the Chiltern Hills.

2. An eastern city I unfold,
   Where the Apostles preached of old
      The word of faith and hope.
My bishop, 'neath St. Peter's dome,
   Sat in the Council late at Rome
      Assembled by the Pope.

3. Who with a heart unmoved can read
   How my brave horsemen won their meed
      Of sad but glorious fame?
Rode on, by blundering orders bound,
   While belched the Russian guns around,
      Encircling them with flame.

4. The watchword of sublime desire
   Of earnest spirits who aspire
      To higher, nobler life.

38
ACROSTICS.

Take for your motto this, dear friend,
Seek its fulfilment to the end,
'Midst daily toil and strife.

5. A foreign statesman I present,
   Of Turin's council president
   About ten years ago.

6. For medicine, when the health is poor,
   I'm taken to effect a cure,
   Fresh vigour to bestow.

7. Looking into her lover's eyes,
   "What upon earth do you most prize?"
   Said Dora Sharp to John.
   The answer, fraught with tenderness,
   My two familiar words express:
   You'll guess them both anon.

   Answer—Liberty, England, America. Thus:—LEA;
   IcoNiuM; BriGadE; ExceLsioR; RatAzzI; ToNiC;
   YouDorA.

X.—THEATRICAL.

A BRIEF quotation I display
   From England's great dramatic bard;
   The reader, I'll make bold to say,
   Has conned me over many a day:
   To guess me, then, 'twill not be hard.

   I state a plain, poetic fact
   About our sublunary sphere.
   My context speaks of those who act,
   You'll find the whole, preserved intact,
   In "As you Like it," never fear.

1. You know the song wherein the "gude"
   Scotch housewife mourns her Johnny, me.

39
ACROSTICS.

2. With courage and great strength endued
   We prowl in Afric's solitude:
   From us all timid creatures flee.

3. You'll find me 'mong the adjectives.
   I oft describe the summer's bliss.

   Delight by me to many gives:
   What pleasure more refined than this?

5. Two monosyllables I show,
   The first can boast an active brain;
   But when the hair has ceased to grow,
   Will, in some cases, as you know,
   Assistance from the next obtain.

6. One of Longfellow's heroines.
   The "Golden Legend" sings her brave
   Devotion to the suffering prince,
   How she would die to save him, since
   Only by dying could she save.

Answer—"All the World's a Stage." Thus:—AWA; LiOnS; LuxuRianT; ThaLabA; HeaD-wiG; ElSiE.
PUZZLING PICTURES.

Be merry and wise.

A nest is a natural egg-cup.
Good intentions do not justify evil actions.

At open doors dogs come in.
A little word indeed am I,
A portion of your face I name;
I've letters three, the same reversed,
Then can you tell me what I am?

Answer:—the word EYE.

Honour among thieves.
PUZZLING PICTURES.

Watch well the steps of the young.

Beauty ought to be joined to grace.
PICTORIAL PROVERBS.

The proof of the pudding is in the eating.

Children and chicken must always be picking.
Fire cannot be hid in straw, nor the nature of man so concealed, but at last it will have its course.

A vessel that sets out with all sails and no ballast, is sure to turn over.

An open door will tempt saints.
THESE are few descriptions of Riddle so simple and, at the same time, so provocative of fun as are Decapitations. This may be accounted for by their almost endless variety of subject and Kaleidoscopic changes of form and meaning. Consequently, we give a large assortment.

I.

WHOLE, I am often brilliant; beheaded, I am always gay; again, I am always dull; again, I am an emblem of the blessed.

Answer—Glass—lass—ass—Ss. (saints.)
DECAPITATIONS.

II.
Whole, I am worried by dogs; beheaded, I am eaten by men.

*Answer—Fox—ox.*

III.
Whole, I am a great supporter of the human body; beheaded, I am found on the human body; again, the human body cannot exist without me; now transpose me, and I become a Latin word for one of the worst passions of the human body.

*Answer—Chair—hair—air—Ira.*

IV.
Whole, I am solid food; beheaded and transposed, I become a fluid much used as a drink.

*Answer—Meat—tea.*

V.
Complete, I denote delight; behead me, I am a contract; behead me again, I am tranquillity.

*Answer—Please—lease—ease.*

VI.
Complete, I am a plan; behead me, I am floating logs; behead again, I am a part of a ship.

*Answer—Draft—raft—aft.*

VII.
Complete, I denote custom; behead me, I am a herb; behead again, I am a period of time.

*Answer—Usage—sage—age.*
DECAPITATIONS.

VIII.

Complete, I denote repose; beheaded, I signify disorder; again, behead me, and I am of a brown colour.

Answer—Slumber—lumber—umber.

IX.

Whole, I am a great traveller by land and by sea; behead me, I am the same; again, I am a member of the finny tribe.

Answer—Wheel—heel—eel.

X.

Whole, I am a shepherd; behead me, I am a crime; again, I am the same in sound; once more, and I am the hope of the house.

Answer—Parson—arson—rson—son.

XI.

Whole, I am not unwelcome after a long walk; behead me, I am to be met with in large quantities in the streets; again, and you will have me with you.

Answer—Chair—hair—air.

XII.

Whole, I signify to unite or mix; behead me, I am kind and accommodating; again, and you will come to the conclusion.

Answer—Blend—lend—end.

XIII.

Whole, I mean to keep
  Together, and also divide;
Beheaded, I'm given and taken,
  As well as often denied.
Behead once more, and of a house
  I form a part you'll say;
DECAPITATIONS.

Behead, reverse, and then I give
A female's name; now, pray,
Once more behead, and then you'll see
I'm ne'er absent from veracity.
   Answer—Cleave—leave—eave—eva—ve.

XIV.
My whole's a curious species
   Of writing, you will find;
Though if you will behead me,
   I an action bring to mind;
Again, if twice beheaded,
   A sharp tool please to view;
Curtailed and placed then at the head,
   I justice give to you.
   Answer—Scrawl—crawl—awl—law.

XV.
COMPLETE, I'm that which is now new;
Behead, I'm ofttimes read by you;
Behead again, I'm a liquid clear,
   Which in Albion's isle is held so dear.
   Answer—Stale—tale—ale.

XVI.
   Whole, I am a bag; behead me, and I am a frame for
   climbing; behead me, and I am a serpent; behead and
   transpose me, and I am the hero of one of Mrs. H. B.
   Stowe's works; behead again, I am a colour.
   Answer—Bladder—ladder—adder—Dred—red.

XVII.
   Whole, I am to glide; behead me, and I am a girl's name;
   again, and I devour.
   Answer—Skate—Kate—ate.
DECAPITATIONS.

XVIII.

My whole is an island; behead me, and I am earth; behead me again, and I am a conjunction.

Answer—Aland—land—and.

XIX.

Whole, I am what is often paid
By one friend to another;
What we would joyfully receive
From absent friend or brother.
Beheaded, I a question am,
Which if you will transpose,
You need no further seek, for it
An answer will disclose.

Answer—Visit—is it—it is.

XX.

Whole, I am worthless; behead, I am hasty; behead again, I am a tree; curtail, and I am a conjunction.

Answer—Trash—rash—ash—as.

XXI.

Whole, I signify to stretch; behead, and I am a retinue; behead again, and I am a well-known moisture; behead once more, and I am a department of France.

Answer—Strain—train—rain—ain.

XXII.

Whole, I am a map; behead, and I am an animal; behead again, and I signify a trade.

Answer—Chart—hart—art.
DECAPITATIONS.

XXIII.

Whole, I am a species of a slug; behead, and I am a measure; behead again, and I signify to be ill.

Answer—Snail—nail—ail.

XXIV.

Whole, I am a weapon; behead, and I am a fruit; behead again and I am part of the human body.

Answer—Spear—pear—ear.

XXV.

Whole, I am a kind of grain; behead, and I signify warmth; behead again, and I am a verb.

Answer—Wheat—heat—eat.

XXVI.

Whole, I am extinct; behead me, I denote quietude; behead me again, and transpose, and I become the sailor’s delight.

Answer—Cease—ease—sea.

XXVII.

Whole, I am pure; behead me, and I denote hurry; behead me again, and transpose me, and I become an accommodation.

Answer—Chaste—haste—seat.

XXVIII.

Whole, I am dreadful; behead me, and I am raging; twice behead me, and then transpose me, and I nourish heat.

Answer—Direful—Ireful—fuel.
DECAPITATIONS.

XXIX.
Whole, I am loose and quivering; behead me, and I am a space intercepted between two lines; once more behead me, and transpose me, and I become a valley.

Answer—Dangle—angle—glen.

XXX.
Whole, I'm part of a man; transpose me, and I'm an article of food; behead me, and I'm part of education; again transpose, and I'm costly; again behead, and I'm part of the body; transpose again, and I'm a verb.

Answer—Beard—bread—read—dear—ear—are.

XXXI.
I help many poor women to earn their bread; beheaded, I enable many poor men to do the same; beheaded again and transposed, I am visited by lovers, the home of wild animals, and oft bedecked with flowers.

Answer—Mangle—angle—glen.

XXXII.
I am an English river; beheaded, I ought to have no place in a garden; beheaded once more and transposed, I am again an English river.

Answer—Tweed—weed—Dee.

XXXIII.
I am what many young people like to be; beheaded, I am a place where much business is done; beheaded again and transposed, I am extracted from most useful mineral.

Answer—Smart—mart—tar.
DECAPITATIONS.

XXXIV.

I Belong to the animal kingdom; beheaded, I am an adjective applied to men in good health; beheaded again, I am a drink in common use.

Answer—Whale—hale—ale.

XXXV.

I am what we all should strive to do; beheaded, I am what the poor do in harvest time; beheaded again, I am what those in pain long for; beheaded once more and transposed, I am a friend to traders.

Answer—Please—lease (to glean)—ease—sea.

XXXVI.

My whole you'll find at every meal,
    Both morning, noon, and night;
Behead me, and I am the fault
    Of many a luckless wight.
Behead again: 'tis very clear
    You've done me of your Christmas cheer.

Answer—Plate—late—ate.

XXXVII.

The angry waves surround the ship,
And do my whole with watery grip;
Though if you now behead you'll say,
I might have saved the ship that day.
    Behead again, a tree will come.
Once more behead me, and you may
    Two liquors see, disliked by some.

Answer—Whelm—helm—elm—lm.
DECAPITATIONS.

XXXVIII.
I have dominion o'er snow and ice;
The birds they hail me with delight.
To aid the poor I do suffice:
All my readers must own my might.
When of my head I am bereft,
I at the harvest time do show;
Then untouched, till winter left,
When I am lost in frost and snow.
Once more beheaded, I send
A thrill to pierce the hardest heart;
I with the thunderbolt descend,
To find me out is your part.

Answer—Thaw—haw—awe.

XXXIX.
Whole, I am a warlike weapon; behead me, I am a fruit;
beheaded again, I am a medium of one of the senses;
and transposed, I am a period of time.

Answer—Spear—pear—ear—era.

XL.
Complete, I signify to draw to; behead me twice, and I
do a great deal of good; once more, and I am an exploit.

Answer—Attract—tract—act.

XLI.
Complete, I feel great uneasiness; behead me, I signify
to gain; my last, transposed, is what my reader, no doubt,
has done often.

Answer—Yearn—earn—ran.

XLII.
Complete, I am adorned; behead me, and I signify the
same; again, and I am a stripling.

Answer—Yclad—clad—lad.
DECAPITATIONS.

XLIII.

Complete, I am to heat moderately; behead me, and I am what a great many soldiers lost at Waterloo; transposed, I signify to drive with violence.

Answer—Warm—arm—ram.

XLIV.

Complete, I am one suddenly raised to wealth, honour, etc.; twice beheaded, and I am a motion of terror; once more, and I am what little boys and girls like.

Answer—Upstart—start—tart.

XLV.

Complete, I am an issue; behead me, I'm a school; and again, I'm a weight of measure.

Answer—Seaton—Eton—ton.

XLVI.

When the summer is clothing the earth o' er with gree.
In the wide spreading meadows I'm oft to be seen,
Undulating as graceful as waves of the sea—
Oh! 'twould gladden an anchorite's heart to see me.
Behead me, and then note the slight alteration—
I am found in the clime of a far distant nation.
I am the sun's burning rays on the African soil,
I make slightest labour a burthensome toil.
Again take my head off, and great is the change,
If each day I'm not mentioned you think it is strange;
In fact, if you do not have something of me,
You will soon be past want in the slightest degree.
To decapitate now once again I'm compelled,
And a small preposition will then be beheld,
If I'm not in your boot, I'm at least in your hat,
For beyond all dispute you will find me in that.

Answer—Wheat—heat—eat—at.
DECAPITATIONS.

XLVII.
COMPLETE, I mean a rupture; beheaded, I signify extension: again, I express every one of a number separately considered; transposed, I signify pain.

Answer—Breach—reach—each—ache.

XLVIII.
ENTIRE, I am a bird; beheaded, I am a bird; beheaded and reversed, and I am a river in Russia; beheaded again, and I am a lady’s name.

Answer—Craven—raven—Neva—Eva.

XLIX.
WHOLE, I signify to hold; behead me, I am a berry; behead me again, I am a venomous serpent.

Answer—Grasp—rasp—asp.

L.
COMPLETE, I am old; behead me, I am a fable; behead me again, I am a liquid; ditto, I am a French article; ditto, I am a Latin preposition.

Answer—Stale—tale—ale—le—e.

LI.
COMPLETE, I am a shallow trough; behead me, I am a fish; transpose me, I am a town in Scotland.

Answer—Tray—ray—Ayr.

LII.
COMPLETE, I am a burning element; beheaded, I am a bodily affliction; beheaded again, I am the French for soul; again, I am a personal pronoun, both in French and English; once more, and a vowel remains.

Answer—Flame—lame—ame—me—e.
**DECAPITATIONS.**

**LIII.**

Complete, I signify a body of air with unlimited length, breadth, and depth; beheaded, I am a step; and again, I am the highest and lowest of cards; again, and I am a French demonstrative pronoun; once more, and I am a simple vowel.

*Answer—Space—pace—ace—ce—e.*

**LIV.**

Whole, I am a brittle mineral substance; behead me, I am a girl; again, I am an animal; once more, and behold two consonants.

*Answer—Glass—lass—ass—ss.*

**LV.**

Complete, I am hard; beheaded, I am soft; beheaded again and transposed, I am a well known metal.

*Answer—Flint—lint—tin.*

**LVI.**

Complete, I am a frown; beheaded, I am part of a dress worn by a certain sect; curtail me, and I am a very useful animal.

*Answer—Scowl—cowl—cow.*

**LVII.**

Complete, I am very useful to those persons who have become me when bareheaded.

*Answer—Gold—old.*

**LVIII.**

Complete, I am a host; beheaded, I am what we all feel pleased to be at one part of the year; curtail me, and I am a dire calamity.

*Answer—Swarm—warm—war.*
DECAPITATIONS.

LIX.
Complete, I am very useful in the winter-time; beheaded I am what most people do.

*Answer—*Glove—love.

LX.
Complete, I am used by men and boys; beheaded, I am what many young people do; again, and I’m a card; again, and I’m a Latin pronoun; again, and I’m a Latin preposition.

*Answer—*Brace—race—ace—ce—e.

LXI.
Complete, I’m what all have seen; beheaded, I belong to the human body; curtailed, and I also belong to the human body.

*Answer—*Tears—ears—ear.

LXII.
Whole, in me a disunion you’ll see; Twice behead, a similitude then I shall be, Behead me again, round a nice country village You’ll then see me lay, just ready for tillage; Twice more behead, you’ll then see, at length, That I clearly denote to be of some strength; Now transpose me, and then you will quickly find My end was the first of my sort in mankind.

*Answer—*Separable—parable—arable—able—Abel.

LXIII.
Whole in my profession I’m considered coarse and low; Behead me, I a great musician’s name then show; Curtail and transpose me, if then you can guess, You’ll find that I am somewhat given to dress.

*Answer—*Dauber (a poor painter) Auber—beau.
**DECAPITATIONS.**

**LXIV.**

COMPLETE, I signify increasing; behead me, and I am a delightful pastime; again, and I signify due; ditto, and I am a part of a bird; ditto and transpose me and I am a trap, also a spirit; behead me once more, and I am a preposition.

*Answer*—Growing—rowing—owing—wing—gin—in.

**LXV.**

COMPLETE, I am a great comfort to the horse; behead me, and I am used in houses; again, and I mean strength; ditto, and I am a grain (in French); again, and I am a French article; ditto, and I am a Latin preposition.

*Answer*—Stable—table—able—blé—le—e.

**LXVI.**

COMPLETE, I signify annually; beheaded, I am never late; curtailed, I am a title; transposed I am one of Shakspeare's characters; beheaded, I am a part of the body; transposed, I am a verb; reversed, I am a period of time.

*Answer*—Yearly—early—earl—Lear—ear—are—era.
LOGOGRIPHS.

The Logograph is a kind of Charade or Rebus in which one word is chosen, and then made to undergo several transformations, and to be significant of more than one thing. They differ from Decapitations in being transposed as well as beheaded and curtailed. A good example of Logograph was written by Lord Macaulay on the word cod:—

Cut off my head, how singular I act; (1)
Cut off my tail, and plural I appear; (2)
Cut off my head and tail—most curious fact,
Although my middle's left there's nothing there! (3)
What is my head cut off? a sounding sea!
What is my tail cut off? a flowing river!
Amid their foaming depths I fearless play,
Parent of softest sounds, yet mute for ever!

My head cut off and I am odd, singular (1); my tail cut off and I'm plural—Co. for company (2); head and tail cut off and I'm O, or nothing (3). My head off is a
sounding C (sea); my tail cut off is a flowing river (Dee) the cod plays in the sea, and is the parent of soft but mute sounds, *i.e.*, air-bladders, so called.

The following is also by Lord Macaulay:—

COME, let us look close at it,—'tis a very ugly word, One which should make us shudder whenever it is heard. It may not be always wicked, but it must be always bad, And speaks of sin and suffering enough to make one sad. Folks tell us 'tis a compound word, and that is very true, But then they decompose it, which of course they're free to do. But why of the twelve letters should they take off her first three, And leave the nine remaining, as sad as they can be. For, while they seem to make it less, in fact they make it more, And let the brute creation in, which was left out before. Let's see if we can't mend it, 'tis possible we may, If only we divide it in some new fashioned way. Suppose, instead of three and nine, we make it four and eight, You'll say 'twill make no difference, at least not very great; Yet only see the consequence:—that's all that need be done To change the weight of sadness to unmitigated fun. It clears off swords and pistols, conscriptions, bowie knives, And all the horrid weapons by which men lose their lives. The natural voice of merriment's compressed into one word, Which clears away sadness whenever it is heard. Yes, four and eight, my friends, let that be yours and mine, Though all the host of demons exult in three and nine!

*Answer*—Manslaughter, Man's laughter.

We would particularly draw attention to Nos. III., X., XIV., and XVII. in the following selection:—
LOGOGRIFFS.

I.

My first is a hundred,
   Yet only is one;
My second you'll guess it
   Before you are done.
Of the seven-hilled city
   Three-fourths you may take,
For this it most truly
   My second will make.
And my third, you must grant me,
   'Tis good, or 'tis deep.
And my whole it made kingcraft
   To tremble and weep.

Answer—Cromwell.

II.

COMPLETE I denote to punish. Transpose me, I denote to refrain from. Behead me twice, and again transpose, and I'm a substitute. Transpose again, I denote to be holy. Again transpose, and I'm tarnished. Curtail me twice, and again transpose, I become a material for dresses.

Answer—Bastinade—Abstained—Instead—Sainted—Stained—Satin.

III.

My whole beheaded denotes what schoolboys often are.
Again beheaded denotes what our first parents did of the fruit in the garden of Eden.
The last transposed denotes what most people do every day.
Again transposed denotes a most useful beverage.
My whole transposed denotes what schoolboys are often fond of telling.
My whole beheaded and transposed denotes a water fowl.
My whole transposed denotes what too many are prone to do.
The latter curtailed and transposed denotes what we like to rest on when tired.
LOGOGRIPHS.

Again transposed denotes what you did on my last.
A very useful beverage taken from my whole and transposed
denotes what many attend for the purpose of making
bargains.
Again transposed denotes what is put on a letter when
finished.
My whole curtailed and transposed is the last.
And my whole is a very useful article in a school.

Answer—Slate, thus:—Late—ate—eat—tea—tales—teal—
steal—seat—sate—sale—seal—last.

IV.

WHOLE, I am a vessel for wine; twice behead me, and I am
a slow gallop; behead and curtail me, and I am a Latin pre-
position; transpose me, and I am clean; behead me, and I
denote to consume; transpose me, and I am a beverage;
again, and I am a heathen goddess.

Answer—Decanter—canter—ante—neat—eat—tea—ate.

V.

WHOLE, I signify to variegate with colours; behead and
curtail me, and I am an appellation; transpose me, and
I am part of a horse; curtail me, and I am human; behead
me, and I am an English article.

Answer—Enamel—name—mane—man—an.

VI.

WHOLE, I signify to surround; twice behead me, and I am
an enclosure; behead me again, and I denote to fail; trans-
pose me and I am a fish; behead me, and transpose me
again, and I am a constellation.

Answer—Enclose—close—lose—sole—Leo.
LOGOGRIPHS.

VII.

WHOLE, I am to pronounce fully; twice behead me, and I am a marine robber; once again, and I am angry; again, and I belong to a parish; transpose me, and I signify to rend; behead me, and I am part of yourself; transpose me, and I am part of a verb; and again behead me, and I am a Latin preposition.

Answer—Aspirate—pirate—irate—rate—tear—ear—are—re.

VIII.

WHOLE, I am a house for beasts; behead me, and I am found in your parlour; again, and I am skilful; transpose me, and I am found in the scriptures; again, and I am a pack of goods; behead me, and I am a liquor; again, and I am a French pronoun.

Answer—Stable—table—able—Abel—bale—aie—lec.

IX.

WHOLE, I signify to drink excessively; behead me, and I am to awake; again, and I mean the same; again, and I am a river; again, and I denote habit or custom; transpose me, and I am a nickname.

Answer—Carouse—arouse—rouse—Ouse—use—Sue.

X.

My whole, its great value, was not much known in yore (1); But behead, and transpose me, I'm what many devour (2); Transpose me again, of a ship's crew I am one (3); Once more transpose me, my high spirit is done (4); In four-fifths of my whole, a cardinal point you may see (5); This being transposed, an accommodation 'twill be (6); Again take four-fifths of my whole, and you'll find, I'm part of a ship, not before or behind (7);
LOGORIPTHS.

Now take three-fifths of my whole, and you'll see,
That ladies, in particular, are partial to me (8).
This being transposed (I believe I am right),
Will name what we all do, with pleasurable delight (9).
Once more take three-fifths, and I'm at your door found (10).
Again take three-fifths, and I'm all the world round (11).
And last, four-fifths of my whole doth convey,
Great loads on the road; I've no more to say (12).

Answer—1 Steam—2 Meat—3 Mate—4 Tame—5 East—
6 Seat—7 Mast—8 Tea—2 Eat—10 Mat—11 Sea—12 Team.

XI.
I am a pretty flower's name,
If you in two divide the same
And take my latter half away
A colour I shall then display.

Answer—Blue-bell.

XII.
If two-thirds of me you'll rightly take,
An article of apparel I plainly make; (1)
Transpose the same and you will find,
Again some clothing brought to mind; (2)
One half of me is part of a fish; (3)
Two-thirds you'll never be, I wish; (4)
The last transposed will name a flower,
That is oft seen in garden bower; (5)
One half of me is a gardener's tool; (6)
Another, a pronoun, I learnt at school; (7)
Two-thirds an eldest son will name; (8)
To borrow, you now transpose the same; (9)
From a half of me a metal is made; (10)
And my whole will name a person's trade. (11)

Answer—1 Shoe—2 Hose—3 Roe—4 Sore—5 Rose—
6 Hoe—7 His—8 Heir—9 Hire—10 Ore—11 Hosier.
LOGOGRIPHS.

XIII.

I'm a word of one syllable, though rather long,
And seldom am found in the midst of a throng;
I am true, I am false, to many a tongue.
And oft in disguise you will find me do wrong.
Take five-sixths of this word, and then you will find
The object reversed, and intensely unkind.

*Answer*—Friend—fiend.

XIV.

I'm sure that every one of us
Do use my whole for food;
There's not a day but it is made,
And reckoned very good.
Take letter first away,
To you it is not new—
What ev'ry teacher into schools
Makes all his scholars do.
If you now transpose me,
I then mean value high;
The other meanings I have got
You'll very soon descry.
Repeat the process as before—
That is, if you're inclined—
You'll see it means defiance,
When you the answer find.
Transpose again, decapitate,
Then it will bring to view
A colour that is very gay,
Though neither white nor blue.
If you make whole, and then transpose,
You very soon will trace
What grown-up people often have
Adhering to their face.
Pray do again curtail,
An animal 'twill be,
'LOGOGRIPHS.'

Which I am very sure
You've no desire to see.
Another transposition,
Likewise again curtail,
To you then it will name
A sandbank without fail.

Answer—Bread—read—dear—dare—red—beard—bear—bar.

XV.

COMPLETE, a noble river
In England I will name;
Curtail me and transpose me,
I am of Irish fame;
Cut off the final letter,
Behold I'm used for food:
Transpose, I draw the waggon,
A heavy log of wood.
Again, if you transpose me
You'll own I am not wild.
Another transposition
Discloses man or child;
But whether man or child it be
It always goes in company.

Answer—Thames—meath—meat—team—tame—mate.

XVI.

COMPLETE, I have a certain use,
As dairy-maids can justly tell;
Curtail me twice, I may be heard
At even in the dewy dell;
Behead, I follow ladies fair
And carry off our English Queen;
Behead again, of water now,
And now of fire I may be seen;
Again behead, the Bible page
Reveals to you, no doubt, my name;
LOGOGRIFFS.

Behead, I'm certain to be in
When all are out in search of game,
And by a last decapitation
I put an end to conversation.

*Answer—Strainer—strain—train—rain—ain—in—n.*

XVII.

**FULL** many a year on Time’s swift wings has flown.
To the past’s gloomy shades since those chivalrous days
When on Greece the bright sun of prosperity shone,
And my whole to mankind sung his world-renowned lays;
But the glories, the triumphs, and grandeur sublime
Of that once mighty nation hath faded away,
Till the last knell is toll’d of expiring time:
My whole is a name that will never decay.

Behead and transpose—what a change is unfurled;
Mark the eagle of war, how she soars o’er the plain!
And her pinions are spread over half of the world!
And she dapples her wings in the blood of the slain;
She dashed o’er the plain, and she swept o’er the flood,
And her fierce warlike brood never crouched to defeat,
Till each land and each sea was empurpled with blood,
And the world lay in chains at the conqueror’s feet.
But alas! she was crushed in the midst of her power:
Adversity came like the winter’s cold day.
Like the rainbow’s bright hues, in a midsummer shower,
Her pomp and her splendour have gone to decay.
Drop a letter, transpose, by the stern sons of toil
Far down in the earth’s dusky regions I’m found;
Transpose, and I spring o’er our own native soil,
Through its wilds and its ravines I gracefully bound.

*Answer—Homer—Rome—ore—roe.*

XVIII.

**SWEET** is the music of my whole upon a Sabbath morn,
When dew-drops glisten on the rose, and gem the rising cern.
LOGOGRIPHS.

But, if beheaded now, a change remarkable you see:
No longer full of melody, a measure I shall be.
Put on another head, repeat the process o'er again,
And, in succession you will see a very varied train.
A home for hermits, or for monks; a place for keeping thieves;
A pleasant woodland valley, bright with summer flowers and leaves.
The coat of some dead animal, that certain traders sell;
A place of horror, where the bad in misery will dwell;
A little lady, famed by "Boz," who perished over-young;
The hero of a foreign land, by many poets sung;
A place where some have told us that the goddess Truth is found;
A wild, unearthly, fearful, harsh, and miserable sound.

*Answer*—Bell—ell—cell—dell—fell—hell—Nell—Tell—well—yell.

XIX.
A weapon long and thin, I stand
I have been used in every land.
Behead me now, and you will find
A juicy fruit I bring to mind.
Transpose me, and I bring to view
Something which we in harvest do;
Transposed again, a seed I am,
Imported oft from Amsterdam.
Again transposed, to peel I mean;
Behead, a verb allied to "been."
Transpose again, I bring to mind
An organ, tender and refined.
Restore my whole; curtail, behead,
A seed I clearly show;
But now, again if transposed,
A monkey, you must know.

*Answer*—Spear—pear—reap—rape—pare—are—ear—pea—ape.
Palindromes.

Palindrome (from the Greek *palin-dromos*, running back again) is a word, sentence, or verse that is the same when read backwards or forwards. The following is an example by Miss Catherine Fanshawe, the lady who wrote the enigma on the letter H, usually attributed to Byron:—

You must find out a word that will silence proclaim
Which backward or forward will yet read the same;
And next you must search for a feminine name
Which backward or forward will still be the same;
And then for an act or a writing whose fame
Spelt backward or forward will still be the same;
Next think of a fruit that from Mexico came
That backward or forward alike is its name.
These initials connected a title will frame
Which is justly the due of the fair married dame,
And which backward or forward will still be the same

*Answer*—Mum. Anna, Deed, Anana, Madam, the initials to which make Madam.
I. PALINDROMIC REBUS.

My first and my last are alike,
   You will own.
My second and fourth are the same,
Of either my first or my fifth
   Be it known,
My third just its half will proclaim.
My whole is a complement
   Frequently paid
To ladies of every grade.
Behead me and then it may
   Truly be said,
I'm first of the kind ever made.
Curtail but this last, and then
   Truly the name,
Of a lady my letters convey,
Read backwards or forwards.
   I'm each way the same,
Now tell me this riddle, I pray.

Answer—Madam—Adam—Ada.
ARITHMOREMS.

These riddles are made by substituting figures, in a portion of a word indicated, for Roman numerals, and then giving the letters for the rest, as "54e" for "live." The nature of Arithmorems will, however, be best shown by the following example, in which the initials and finals are made to partake of the character of a Double Acrostic.

1105 and A deer (wondered).
551 " A tear (a worshipper of false gods).
51 " Barry (a place for study).
1002 " Rant (a West Indian locality).
511 " For shore (an English county).
1000 " Pat no thorn (an English town).

The initials and finals read downwards will name two British poets.

The answer is Milton—Dryden:

M arvelle D
I dolate R
L ibrar Y
T rinida D
O xfordshir E
N orthampto N
ARITHMOREMS.

In our examples are some very excellent specimens, and we may draw our readers' attention to Nos. II., VII., X., and XI.

I.

1. 601 and roar (a celebrated political economist).
2. 201 " era (a Spanish poet).
3. 1801 " ease f (a famous manufacturing town of England).
4. 401 " boa o (an Italian poet and historical writer).
5. 1102 " rase (a town in Belgium famous for a victory gained by the Duke of Marlborough over the French).
6. 56 " aa (a province of Spain).
7. 106 " en (a celebrated earl called the "King-maker" who distinguished himself in the Wars of the Roses).
8. 2001 " gore (an English divine and eminent religious writer).
9. 111 " and rout (an American seaport).
The initials give the name of a celebrated Dutch painter.

Answer—Rembrandt—thus:—1 Ricardo—2 Ercilla—3 Macclesfield—4 Boccaccio—5 Ramilies—6 Avila—7 Nevill—8 Doddridge—9 Truxillo.

II.

The initials of the following words, read in order, will name a title of Apollo.

1. 1507 and sot (a nuptial god).
2. 150 " a tree (one of the Pleiades).
3. 1551 " one sea (rural nymphs).
4. 550 " yes pa (a friend of Orestes).
5. 151 " home (a mountain dedicated to the Muses).
6. 1001 " part roe (a name given to Jupiter).
7. 105 " steer (a priest of Cybele).
8. 16 " an (a title of Juno).
9. 54 " ness (a companion of Bacchus).

Answer—Delphicus—thus:—1 Domitius—2 Electra—3 Lemoniades—4 Pylades—5 Helicon—6 Imperator—7 Curetes—8 Unxia—9 Silenus.

III.

The initials will name a celebrated mountain pass in Scotland:

1. 2251 and oak—A Scottish town.
2. 601 " lane—An island in the Atlantic Ocean.
3. 201 " non—An English county.
4. 550 " see—An English town.
5. 202 " sion—A state in America.
6. 51 " robe—A Scottish loch.
7. 1150 " pen boat—A Scottish town.
8. 50 " take hare—An Irish town.
9. 150 " a sea—A French province.
10. 5 " ear ran—A Spanish province.
11. 100 " esk—An Irish town.
12. 101 " whips—An English town.
13. 2 " hot pea—A portion of Africa.


IV.

1. 1 and was hw—A Scottish town.
2. 500 " near be e " 
3. 50 " an ark " 
4. 51 " now hit hg " 
5. 50 " O a al " 

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ARITHMOREMS.

6. lof "ffer " 
7. 501 " her gun b " 

The initials of above will give the name of a celebrated Scottish hero.

Answer—Wallace, thus :—Wishaw, Aberdeen, Lanark, Linlithgow, Alloa, Crieff, Edinburgh.

V.

652 and abase (a brave Athenian general).
1001 " Punster (a town in England).
54 " Lees (a town in Spain).
57 " to (a town in Italy).
52 " gain (a protection).
1052 " as (a town in Turkey).
1051 " area (a town in Spain).

The initials read downwards will name a country in Europe; and the finals upwards, the capital of a country in Africa.

Answer—Austria and Algiers.

VI.

The initials of the following will name a European city.
250 and aouy (a city in Mexico).
150 " hatefune (a canton of Switzerland).
1505 " airmut (a town in Hindostan).
1157 " seebow (a town in Somerset).
1500 " raretuas (a province in Spain).
201 " hebanher (a town in Silesia).
151 " knotpong (a town in Yorkshire).

Answer — Antwerp — thus :—Acapulco — Neufchatel — Tivandrum—Wyeliscombe — Estremadura—Reichenbach—Pocklington.

VII.

The initials and finals read downwards will give the name of two celebrated heroes who took part in the Indian mutiny.
ARITHMOREMS.

1 and assent (a town in Middlesex).
102 " " (here).
50 " o' rare tug (a moderator).
150 " u hog (a cliff).
1050 " a hope (a queen of Lydia).
1050 " one (a fruit).
1052 " stern (a town in Somersetshire).
1200 " ann yore (the art of revealing future events by communicating with the dead).
101 " thorn (an isthmus in Greece).
151 " as a o (Feasts of Bacchus).
1006 " to (five-sixths of the reason of an action).
5 " rope (to evince).
150 " oh, bear (an unmarried man).
0 " tear (the muse of love—poetry).
151 " be (a vessel to distil).
1516 " soke (disordered with love).

Answer—Sir Colin Campbell and Sir Henry Havelock—thus:—

1. S taine S
2. I c I
3. R regulato R
4. C long H
5. O mphal E
6. L emo N
7. I lminste R
8. N ecromanc Y
9. C orint H
10. A scoli A
11. M oti V e
12. P rov E
13. B achelo L
14. E rat O
15. L imbe C
16. L ovesic K

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ARITHMOREMS.

VIII.

100 and cheape (an ingenious writer of the 17th century).
151 " lane hus (an early Greek prose writer).
501 " reeds seg (a king of Persia).
400 " arune (a river in France).
101 " whips (a town in England).
500 " mice share (a Greek Mathematician).
1002 " snosea (a Greek Philosopher and poet).

The initials read downwards give a celebrated Grecian Sculptor.

Answer—Phidias—thus:—Peachem, Hellanicus, Isdegerdes, Durance, Ipswich, Archimedes, Simonides.

IX.

1. — 600 and No frog - - an Irish Town.
2. — 3 " N'shen won - - " "
3. —1051 " Run gal - - " "
4. —101 " Try hens on - - " "
5. —1100 " On moors - - " "
6. — 5 " Erin - - " "
7. — 651 " Frogan - - " "
8. — 51 " Ley rank - - " "

And the initials in order will name an Irish town which was beseeched at the Revolution.


X.

500 and aneb a Grand-duchy of Germany.
50 " opape a city of Syria.
51 " tist a town in Prussia.
1050 " guton a small town of India.
1051 " sinon a French province.
ARITHMOREMS.

50 and ienze  a town of Persia.
50 "  ero  a province of Russia.
150 " nahuf  a town in the Island of Madeira.
51 " sabbethw  a town of Kent.
51 " worka  a town of Wicklow, Ireland.
-fatf  a Welsh river.
1001 " oee  one of the Society Islands.
1000 " oer  a city on the River Tiber.
50 " eke  a town in Stafford.
1 " nouo  a town in Jetsissem, Japan.
500 " forex  a county of England.

The initials, read downwards, will gave the name of a famous battle, and the finals, upwards, will give the name of the general who fought in it.


XI.

1006 and sonuoro  Consuming all.
50 "  the weft  Completes a dozen.
55 "  any e ch  Divine.
1251 "  no one a  Thriftly.
550 "  oer ano  An Italian surname.
201 "  a  A flowering shrub.
5 "  krow oer  Too much labour.

The initials will name two Shaksperean characters.

Friends at Christmas ought to be together.

A farmer has nineteen trees which he wants to plant in nine straight lines, and have five trees in each line. How is he to plant them.

Answer: —
He who wants content, cannot find an open door to an easy chair.

Your expenses ought to be kept within your income.
Dishonesty ruins both fame and fortune

Look before you leap, for snakes among sweet flowers do creep.
Puzzling Pictures,

or,

FIND OUT WHO CAN;

BEING

PICTORIAL REBUSSES AND THEIR ANSWERS.

CONDUCT

Depend not on fortune, but on conduct.
The intentions of cruel men are often thwarted.

Sneer not at that which you cannot rival.
One vice is more expensive than ten virtues.

A bird in the hand is worth two in the bush.
Burden which one chooses are not felt.

If you want to thrive, rise at five; if you have thriven, you can lay 'till seven.

Empty vessels possess the greatest sound.
PRON

Pronounce well, and aspirate your h’s.

Th 0.

One cannot form proper opinions but by great thought.
PUZZLING PICTURES.

Catch not at the shadow and lose the substance.

The burden is light on the shoulders of another.
INTELLECTUAL GAMES.

HISTORICAL MENTAL PICTURES BY QUOTATIONS.

A very delightful kind of parlour pastime is afforded by this kind of puzzle. A certain event in history is described in somewhat ambiguous terms, and then the company guess at its meaning.

I.

All is dark, and the awe-stricken senate await with impatience the coming of the Emperor, at whose command they are assembled; but shortly a mystic light pervades the apartment. They gaze on the walls—which are draped in black, as if for a funeral service—reared up, they see a row of coffins, on which each reads his own name; a deathlike suspense, and they hear a door creak on its hinges, and the room seems to fill with savage-looking demons, bearing torches—a short time elapses, and the entrance portal swings open with a low grating noise—the frightened senators rush out in a mass, each breathing a fervent prayer for his life.
INTELLECTUAL GAMES.

Required the name of the Emperor, at whose instigation this cruel freak was played.

Answer—Titus Flavius Domitian, Emperor of Rome, and the last of the twelve Cæsars.

II.

It is in a gloomy chamber, where a queen is lying on a couch, apparently at the point of death. The door opens, and she sees her second son enter, who has escaped from the fatal battle. “How fares it?” asks the dying queen, “with your father and your brother?” The young man stands silent. “I conjure you,” she adds, “by the holy cross, and by the duty you owe, to tell me the truth.” “Your husband and your son are both slain.” “The will of God be done,” answers the queen, and instantly expires.

Answer—At the time when Malcolm Canmore besieged the border fortress of Alnwick, where he and his eldest son were slain.

III.

The huntsman’s horn rings through the wood, and a party of horsemen ride past in hot chase. Foremost, on a noble charger, is the king. A sudden thought seems to strike him, as, detaching himself from the others, he rides up to a castle gate, and there is met by a lady, who, with every demonstration of affection, offers him a cup of wine. He takes it, and while drinking, a menial rushes from a hiding-place, and stabs him to the heart. Letting the goblet fall, he turns the horse’s head, and rides towards the wood. He becomes insensible from loss of blood; and, falling from his saddle, his foot gets entangled in the stirrup, and he is dragged along until the horse’s mad career is stopped. The body of the murdered king is found by his followers, and the sorrowful train wend their way to a lowly cottage, where the corpse remains till the morrow.

Answer—Edward the martyr, King of England, and
Elfrida, his father's second queen, who, ambitious to get her son Ethelred seated on the throne, resorted to these cruel means.

IV.

We are in Italy, in the midst of a great luxurious city. Let us stand by the door of yon lofty cathedral, and watch the magnificent procession which is approaching it—a monarch, evidently, with his resplendent suite of courtiers, and ministers. But see! as they enter the porch of the building, their progress is arrested by a venerable ecclesiastic, arrayed in all the insignia of his rank, which is that of the archbishop. In a stern voice he addresses the leader of the train, declaring that private contrition is not sufficient to atone for an offence so public, and guilt so enormous. "David," pleads the monarch, "the man after God's own heart, was guilty of a greater crime than mine." The archbishop replies, "Since, then, you have imitated David in your crime, imitate him also in your repentance;" and the procession retires.

Answer—The submission of Theodosius to St. Ambrose at the door of the Cathedral of Milan after the massacre at Thessalonica.

See Gibbon's "Decline and Fall," ch. xxvii.

V.

We see a king led through the capital of his country to the place of execution; he ascends the scaffold with a firm step, and kneels down to receive the benediction of his confessor. After his hands are tied behind his back, he turns to the multitude and says: "I die innocent of the crimes laid to my charge. I forgive the authors of my death, and my last prayer is, that the blood about to be shed may not be visited upon my people." His voice is now drowned by the noise of the drums, amid which the executioner finishes his career.

Answer—The execution of Louis XVI. of France.
THE scene is a ball-room gay with a brilliant assemblage. The young and the fair, the noble and the brave, mingle together in the mazes of the dance. Nothing seems thought of but the pleasure of the moment. And why should they not be happy while they may? Trouble may come on the morrow. Ah! will it not come before to-morrow? Is it not even now near enough to cast its shadows on those bright young faces, to blanch the roses on those cheeks, to change those joyous tones into the mournful wail of sorrow? Look at that group of grave men standing by yonder window; they are evidently listening to distant sounds—sounds of far different import to those which now surround them—the music of the dance falls unheeded on their ears; the music of gentle voices may no longer claim their attention. They separate. The word is quickly passed, and pleasure is at an end. Husbands, brothers, lovers, take leave of their dear ones, who cling to them, but dare not bid them stay. Quickly they arm, mount, and are gone.

*Answer*—The Duchess of Richmond's Ball at Brussels on the eve of the Battle of Waterloo.

VII.

A GREAT king had resolved on the destruction of a certain city, on account of its determined opposition to his former attack. His preceptor followed him in all his campaigns, and this town happened to be his birthplace. The king, seeing him about to entreat his clemency, swore he would not grant the request he was going to make. The preceptor instantly replied: "I supplicate, O Sire, that you sack the city, and reduce its inhabitants to slavery." The conqueror kept his promise, and the city was saved.

*Answer*—The king was Alexander the Great; his preceptor Anaximenes, whose native city was Lampsacus.

VIII.

THE scene is an ancient castle. A king, who has been
forced to resign the crown, is seated in a chamber, a prisoner, when seven men break open the door and rush at the king, who, rightly conjecturing that their design is to murder him, snatches a poleaxe from one of them, and soon stretches four of them lifeless at his feet; but he is at length overcome, and falls mortally wounded by a blow from a similar weapon.

*Answer*—Murder of Richard the Second, of England.

**IX.**

A monarch lies on the bed of death. He is surrounded by his ministers. By the bedside stands his son. The king gives to the youth a ring. Hush—he speaks! Every ear is strained to listen. "May the power with which you will shortly be invested be considered a sacred trust committed to you by Providence, and for which you will be accountable in a future state."

*Answer*—The death-bed of Louis the Eleventh, of France.

**X.**

A city is being besieged by the emperor of the country. After a protracted siege the garrison capitulates on condition that all the women shall be allowed to depart, taking with them as much property as they can carry. The terms of surrender being signed, the gates are thrown open, and the Duchess appears bearing the Duke, her husband, on her shoulders, followed by all the women of the city similarly laden. The emperor’s generous heart is touched by this proof of conjugal affection, and when the courtiers try to persuade him to send back the men, since they have obtained their liberty by fraud, he replied indignantly, "An emperor keeps his word." The hill crossed by this procession retains to this day the name of "Woman’s fidelity."

*Answer*—The siege of the City of Weinsberg, in Wurtemberg (in which Duke Guelph, brother to Henry the Proud, Duke of Bavaria and Saxony, had shut himself up), by the Emperor Conrad III. of Germany. The hill retains to this
INTELLECTUAL GAMES.

day the name of Weibertrene (Woman's fidelity). This occurred A.D., 1140.

XI.

We see a studio hung round with paintings—strewed about in careless profusion are instruments of various kinds used by the painter—labouring assiduously at copying one of his master's pictures, stands a slave; in this he succeeds so well that the difference between the two is difficult to perceive; in fear of his master's ire, he studies the art of painting in secrecy. The king, coming one day to visit the studio, the slave contrives to place one of his own pictures before the royal visitor, who expresses his approbation in many words of praise, falling on his knees, the slave besought the king to ask his master to forgive him, which was not only done, but his liberty obtained; the faithful slave would not leave his master, but continued to work in concert with him. What were the names of the king, master, and slave?

Answer—The king was Philip the Fourth of Spain; the painter, Diego Velasquos; and the slave, Juaro Pareja.

XII.

An earl is passing through one of the principal streets of a town in Scotland. He is, like several gentlemen by whom he is attended, on horseback. A numerous concourse of people, who loudly cheer him as he rides along, line both sides of the street. In this street is a house which the earl has to pass. This house has a small apartment projecting into the street, and in this apartment stands a man looking towards the earl with murderous intent. He has a brass carbine, peculiarly constructed, raised to his eye. On the floor is a feather bed, on which the man stands, that his footsteps may not make any sound; and behind him hangs a black cloth, that the crowd below may not see his shadow. The earl is passing the house, when the report of a gun is heard, and the earl falls from his horse mortally wounded.
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Answer—The assassination of the Regent Murray in a street of Linlithgow, by Bothwellhaugh.

XIII.

The fairest of ancient capitals is being besieged by a Roman Emperor. Its Queen, a woman renowned for her surpassing beauty, withstands with admirable firmness every assault of the enemy. Being at length informed that a subterranean passage leads from the city out into the plain, she volunteers to go through this passage herself with guides, with the intention of seeking her allies and rousing them to action. Hardly, however, has she emerged from the dark and unwholesome passage, than she finds herself betrayed. Its Queen a prisoner, the city at length surrenders, and the gates are opened to the now infuriated Romans. The neplus of the city die rather than see their adored sovereign perish. The Queen is spared, but "all is lost—save honour."

Answer—The siege of Palmyra, by Aurelian, Emperor of Rome. The Queen is Zenobia, Queen of the East, who was betrayed while in the act of escaping by a treacherous member of her household. With the siege of Palmyra fell the Great Empire of the East, which had much enlarged under Zenobia. Otho, Longinus, and other noble souls of the city perished.

XIV.

The scene represents a blacksmith's shop, the smith is standing by his forge, hammer in hand; by his side stands a young woman. He is denying in angry terms something which two men most insolently affirm. The smith is so enraged at them, that, with one blow, he prostrates one of his enemies, whilst the other hastily decamps. Soon the neighbours collect at the forge, sympathizing with the smith, who harangues them vehemently. The result of his speech is a riot, having him at its head.

Answer—Wat Tyler rebelling against the poll-tax.
INTELLECTUAL GAMES.

QUOTATIONS.

Of similar or even greater interest is the intellectual game of quotations, which may be extended to any length, according to the skill, the reading and the memory of the players. Here are some examples selected at random from a variety of sources—much useful information being obtained if the dates of the birth and death of the authors quoted are asked and answered:

Find the authors, give the years of their births and deaths, and state in what parts of their works the following quotations are to be found—

1. Like Niobe all tears.
2. Who ever loved that loved not at first sight?
3. 'Tis better to have loved and lost, than never to have loved at all.
4. A schoolboy's tale, the wonder of an hour.
5. A beggar that is dumb, you know,
   May challenge double pity.
6. As it fell upon a day
   In the merry month of May.
7. And out of sight as soon as out of mind.
8. Lord of himself, though not of lands,
   And having nothing, yet hath all.
9. Comparisons are odious.
10. In small proportion we just beauties see,
   And in short measures life may perfect be.
11. Be wisely worldly, but not worldly wise.
12. Sweet spring, full of sweet days and roses.
13. 'Tis expectation makes a blessing dear.
14. Only the actions of the just
   Smell sweet and blossom in the dust.
15. And out of good still to find means of evil.
16. His hair just grizzled, as in a green old age.
INTELLECTUAL GAMES.

17. 'Tis not in mortals to command success;
   But we'll do more, Semphronius; we'll deserve it.
18. None but himself can be his parallel.
19. I've often wished that I had clear,
   For life, six hundred pounds a year.
22. Tired Nature's sweet restorer, balmy sleep.
23. Of joys departed
   Not to return, how painful the remembrance!
24. As headstrong as an allegory on the banks of the Nile.
25. Our birth is but a sleep and a forgetting.
26. Greatness and goodness are not means, but ends.
27. Coming events cast there shadows before.
28. Sleep the sleep that knows not breaking;
   Morn of toil, nor night of waking.
29. The light that lies in a woman's eyes.
30. God tempers the wind to the shorn lamb.
31. Love all, trust a few.
   Do wrong to none; be able for thine enemy
   Rather in power than in use: keep thy friend
   Under thy own life's key; be checked for silence,
   But never tax'd for speech.
32. Be wise to-day. 'Tis madness to defer:
   Next day the fatal precedent will plead;
   Thus on till wisdom is push'd out of life.
   Procrastination is the thief of time;
   Year after year it steals, till all are fled,
   And to the mercies of a moment leaves
   The vast concerns of an eternal scene.
33. But most of all it wins my admiration,
   To view the structure of this little work,
   A bird's nest. Mark it well, within, without:
   No tool had he that wrought, no knife to cut,
   No nail to fix, no bodkin to insert,
   No glue to join; his little beak was all,
   And yet how neatly finished! What nice hand,
INTELLECTUAL GAMES.

With ev'ry implement and means of art,
And twenty years' apprenticeship to boot,
Could make me such another? Fondly then
We boast of excellence, whose noblest skill
Instinctive genius foils.

It so falls out,
That what we have we prize not to the worth,
While we enjoy it; but being lack'd and lost,
Why then we rack the value; then we find
The virtue, that possession would not show us,
While it was ours.

'Tis slander
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms of Nile; whose breath
Rides on the posting winds, and doth belie
All corners of the world—kings, queens, and states,
Maids, matrons—nay, the secrets of the grave,
This viperous slander enters.

His hand will be against every man, and every man's
hand against his.

How are the mighty fallen?

The price of wisdom is above rubies.

Stolen waters are sweat, and bread eaten in secret is
pleasant.

Fools make a mock of sin.

Peace, peace, when there is no peace.

Ye cannot serve God and Mammon.

Go thou and do likewise.

The wind bloweth where it listeth.

Charity shall cover a multitude of sins.

The labourer is worthy of his hire (reward).

He shall rule them with a rod of iron.

The noblest mind the best contentment has.

Misery acquaints a man with strange bed-fellows.

Condemn the fault, but not the actor of it.

Virtue is bold, and goodness never fearful.

It is a wise father that knows his own child.
INTELLECTUAL GAMES.

53. Golden opinions from all sorts of people.
54. Poor and content is rich, and rich enough.
55. That book in many's eyes doth share the glory.
   That in gold clasps locks in the golden story.
56. Attempt the end, and never stand to doubt;
   Nothing's so hard but search will find it out.
57. 'Tis expectation makes a blessing dear.
   Heaven were not heaven if we knew what it were.
58. Stone walls do not a prison make,
   Nor iron bars a cage,
   Minds innocent and quiet, take
   That for a hermitage.
59. God the first garden made, and the first city Cain.
60. Who overcomes
   By force, hath overcome but half his foe.
61. That golden key
   That opes the palace of eternity.
62. Peace hath her victories
   No less renowned than war.
63. Ah me! what perils do environ
   The man that meddles with cold iron!
64. True as the dial to the sun,
   Although it be not shined upon.
65. None but the brave deserve the fair.
66. Beware the fury of a patient man.
67. Immodest words admit of no defence,
   For want of decency is want of sense.
68. When Greeks joined Greeks, then was the tug of war.

Commonly quoted—

When Greek meets Greek, then comes the tug of war.
69. One murder made a villain, millions a hero.
70. England, with all thy faults I love thee still.
71. Where they do agree on the stage their unanimity is wonderful.
72. On their own merits modest men are dumb.
73. Hunt half a day for a forgotten dream.
INTELLECTUAL GAMES.

74. Thou hast been called, O sleep, the friend of woe.
    But 'tis the happy great have called thee so.
75. To that dry drudgery at the desk's dead wood.
76. Earth, with her thousand voices, praises God.
77. But the trail of the serpent is over them all.
78. A schoolboy's tale, the wonder of an hour.
79. Most wretched men are cradled into poetry by wrong.

Answers to Quotations.

2. Marlowe, "Hero and Leander," quoted also by Shakespeare in "As You Like It," act iii., sc. 5.
3. Tennyson (living) "In Memoriam," lxxxiv.
5. Sir Walter Raleigh (1552-1618), "Silent Lover."
6. Richard Barnfield (died 1570), "Address to the Nightingale," sometimes attributed to Shakespeare. It is to be found in Barnfield's "Poems in Divers Humours," published in 1598.
8. Sir Henry Wootton (1568-1639), "Character of a Happy Life."
9. Dr. John Donne (1573-1631), elegy 8, the "Comparison."
12. George Herbert (1593-1632), "Virtue."
13. Sir John Suckling (1609-1641), "Against Fruition."
18. Louis Theobald, (1691-1744), "Double Falsehood,"
probably suggested by the lines in Seneca's "Hercules Furens," "Quæris dicidæ parem Nemo est nisi ipse."

27. Campbell (1777-1844), "Lochiel's Warning."
29. Moore (1780-1852), "The Time I've Lost."
30. Sterne (1713-1768), "Sentimental Journey, Maria."
32. Young, "Procrastination."
33. Hurde's "Evening Walk."
36. Genesis xvi. 12.
37. 2 Samuel i. 25.
38. Job xxviii. 18.
40. Proverbs xiv. 9.
41. Jeremiah vi. 14, viii. 11.
42. Matthew vi. 21.
44. St. John iii. 8.
45. 1 Peter iv. 8.
46. 1 Timothy v. 18, Luke x. 7.
47. Revelations xxii. 13.
INTELLECTUAL GAMES.

50. Shakespeare's "Measure for Measure," act ii., sc. 2.
52. " " Merchant of Venice." act ii., sc. 2.
54. " " Othello," act iii., sc. 3.
55. " " Romeo and Juliet," act i., sc. 3.
56. Robert Herrick (1591-1660), "Seek and Find."
57. Sir John Suckling (1609-1641), "The Pulley."
58. Richard Lovelace (1618-1658), "To Ælthea from Prison."
64. " " Hudibras," Part III., canto ii., line 175.
67. Earl of Roscommon (1634-1685), "Essay on Translated Verse."
69. Porteus (1731-1808), "Deaths," lines 154-5.
70. Cowper's "Task—the Timepiece."
72. George Coleman's (the younger), "Epilogue to Heir-at-law."
73. Wordsworth's "Hart Leap Well," part II.
74. Southey's "Curse of Kehama," canto xv.
75. Charles Lamb's "Detached Thoughts on Books."
76. Coleridge's "Hymn in the Vale of Chamouni."
77. Moore's "Paradise and the Peri."
79. Shelley's "Julian and Maddalo."
A wise son maketh a glad father, but a foolish son is the heaviness of his mother.

It's a long lane that has no turning.
A crown cannot cure the headache, nor a gold slipper the gout.

The fear of man bringeth a snare.

A rolling stone gathers no moss.
None but the brave deserve the fair.

A fool and his money are soon parted.
PICTORIAL PROVERBS.

A fool's bolt is soon drawn.

Deeds are the fruit, words are but the leaves.
PICTORIAL PROVERBS.

Base manners soil the finest clothes.

Empty vessels possess the greatest sound.

Continual dropping wears away stone.
PICTORIAL PROVERBS.

Slow and steady wins the race.

Well begun is half done.

A friend in need is a friend indeed.
He who would carry the cow must first shoulder the calf.

Fine feathers make fine birds.
PICTORIAL PROVERBS.

Two heads are better than one.

When the cat is away the mice will play.
THE Cryptograph is made by substituting one letter for another throughout a sentence, or by putting signs, figures, etc., for letters. This mode of writing is commonly used by correspondents and agents of Governments, and is not unfrequently employed in commercial and other transactions where secrecy is thought necessary. It is imperative in such cases that the person to whom the communication is made should possess the key. Cryptographic letters are often seen in the shape of newspaper advertisements. Here is a specimen of this kind of Cryptography, furnished by a correspondent:—

Ohs ya h sych, oayarsa rr loucys syms,
Osrh srore rrhm h smsmsmah emshyr nsms.

The translation of this is a couplet from Parnell's "Hermit."

Far in a wild, unknown to public view,
From youth to age, a reverend hermit grew.
CRYPTOGRAPHS.

Now, as the same letter does not, in this example, always correspond to the letter for which it is a substitute, it would be necessary to find the key. Here it is:

a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

Hush Money by Charles H. Ross, Esq.

With a little industry Cryptographs, unless they are very intricate, are not difficult to translate; for, as soon as we find that (say) $a$ stands for, $t$, $b$ for $h$, and $c$ for $e$, we get to the heart of the mystery.

The following are a few other examples:

I.

BQXOSNFQZOG.

Ozx funckx gddc, zkk xnt vgn qdzc;
Zmc advzdq ne rxxhmf "H. bzm's;"
Shr z b mzqckx vnqc, zmc zos sn kdzc;
Sn hckdmdrr, enkx, zmc vzms.

DKHZY BNNJ.

**Answer**—By taking the letter which follows every one represented, we have—

Cryptograph.

"Pay goodly heed, all you who read,
And beware of saying 'I can't,'
'Tis a cowardly word and apt to lead
To idleness, folly, and want."

Eliza Cook.

II.

"Mollis abuti—
Has an acuti;
No lasso finis,
O mi de armistress,
Cantu disco ver,
Meas alo ver?"
CRYPTOGRAPHS.

Answer—

"Moll is a beauty—
Has an acute eye;
No lass so fine is;
O my dear mistress,
Can't you discover
Me as a lover?"

[By Dean Swift.]

III.

N.v.o—e.n.s.a.m—eg—s—g.n.o.s.s—s.e.m—a.e.n.o—eg—s—o.s.g.g.s.s.o—v.n.i—o.s.g.o—v.n.i—g.s.e—v.n.i—m.o.o.s.
s.n.o.m—

Requested a translation and the alphabet used.

Answer—The world is a stage, and life is a passage. You came, you saw, and you departed.

The key is a proverb backwards:—

s.s.o.m.—o.n.—s.r.e.h.t.a.g.—e.n.o.t.s.—g.n.i.l.l.o.r.—a.

(i.e.) A rolling stone gathers no moss.

IV.

Otoo, olactec It oooeea, tet t teloc!
Oet ootaa oeet occ tocm'c'o tetalto te mccm tt;
Stotcm Stmōo, seat ttsteleto eh heoo,
Eesc, "Ptasts stl scmtlt hcmtt!"

Answer—

Hush, silence in school, not a noise!
You shall soon see there's nothing to jeer at;
Master Marsh, most audacious of boys,
Come, "Palmam qui meruit ferat!"

The verse is well-known, and the key to the Cryptograph consists of the title to the poem, "The Schoolmaster's Motto," which represents as much of the alphabet as is required to solve the Cryptograph.
CRYPTOGRAPHIES.

KEY.
The Schoolmaster's Motto.
abc defghijlmnopqrstuy.

A passage from Shakespeare.
9a62 x ‡ 9a1 ‖ 3a3‡,2‡ ‡ *7 6‡952 1272a1 ‥
42, 8*‡ † (3†3, *7 829 x †, *† 6*4 ‖ 3a ‥9||a21
4†3a6. 3, 8, 822 93‡ †*7 829:2a *† 4 x 9‡ † 7*†‖ 82 x ☩
42, 83a2 3a, 2a, † .34—21 *† 589‡3.94 x 2
8; 5*‖2†, 3a ‏;58 9 ‏:2‡,3*94 x 2 7*†‖
3++ †(29—,*, 822

Answer—
Angels and ministers of grace defend us,
Be thou spirit of health or goblin damn'd,
Bring with thee airs of heaven or blasts from hell,
Be thine intents wicked or charitable,
Thou comest in such a questionable form,
I'll speak to thee.

Hamlet, act i., sc. 4.

Key to Cryptograph.

abcdedefghijklmnopqrstuvwxyz
945127683+—+ ‖ a *( ) † †, ; ; o §

VI.

Ftc fl znc Mxccg scznfky fl yejxcz exdzdtm eby scjnbdjbr
dt dzy cxxbtmcstct cztk xbnxcx jgxdsgy dt dzy gdtk. Znc zef
jfxxcyvfikcctzy excg lgxtdynck edzn zef jordtkxjbr vdcjcy
effk cibjzero brdgc, cbjn nbadtm ftc; znc exdzcx zffg b rfmt
tbzzse yzxdv fl vbxjnsctz esgtk dz ydvxbrro xfgtk ndy yzbl
bz b kczcxsdttbzc btnrc btk znct exfzc gvfxt fx bjxfty znc
ckmcy fl znc bkpbcjtz zgxty fl znc yvdxbr enct gtxfrcxk znc
exdzdtm bvvcbxck jftlycck btk gtdtzerrmdhrc, hgz znc
**HIDDEN WORDS.**

vcxyft zf enfs dz eby yctz jfgrk dtzcxvxcz dz hoed tkdtm dz xfgtk ndy yzbll.

*Answer*—One of the Greek methods of secret writing was mechanical in its arrangement, and rather curious in its kind. The two correspondents were furnished with two cylindrical pieces of wood exactly alike, each having one, the writer took a long, narrow strip of parchment, wound it spirally round his staff at a determinate angle, and then wrote upon or across the edges of the adjacent turns of the spiral; when unrolled, the writing appeared confused and unintelligible, but the person to whom it was sent could interpret it by winding it round his staff.

**KEY.**

z, y, x, w, v, t, s, r, g, p, n, m, l, k, j, h, g, f, d, c, b, u, o, i, e, a, u, o, i, e, a, z, y, x, w, v, t, s, r, g, p, n, m, l, k, j, h, g, f, d, c, b.

**HIDDEN WORDS.**

The peculiarity of this kind of Riddle is that in each sentence is hidden the name of a town, a river, a place, or a person, the letters of the words being so arranged that, without transposition, they read either backwards or forwards, and form, with the other words, an intelligible sentence. The following are examples:—

I.

**CHRISTIAN NAMES.**

1.—In this sentence is hid a name which signifies God-like.

2.—Did the inhabitants of Pisa acknowledge the King of Italy as their ruler?

3.—How unpleasant it is to see a young lady simper and smirk at everything that is said to her.
4.—“Base thief!” exclaimed the young man, indignantly. “What is it you are about to do?”
5.—A truly benevolent man would not hesitate to give the last shilling in his possession to a really necessitous person.
6.—Geography is a description of the earth; uranography a description of the heavens; aerography a description of the air; and hydrography a description of the waters.


II.

FAMOUS BATTLES.

As we crossed from Drogheda over the Boyne Water, loot in great quantities met us on its way to camp. A priest threw away his Missal, a man caught it, and the chaplain said: “It is sad, O warlike sons of Britain, to see in this cruel war cottages burnt, and for plunder rye and barley even carried away.” The soldiers, being in luck, now listened patiently to his discourse, till at last one cried in agony, “This bannock burns my tongue,” and another asked his comrade if he would have his ration “fat or lean surrey,” when the bugle sounded and broke up the party.

Answer—Drogheda, Boyne Water, Waterloo, Salamanca, Sadowa, Arcot, Derry, Lucknow, Bannockburn, Orleans.

III. THREE TOWNS AND THREE RIVERS.

Hark—hark! They come—they come
From each mountain glen afar,
Marshalled with speed by the thundering drum
In the serried ranks of war.
The eagles of freedom in might,
High o’er the plain take wing,
Circling their flight o’er the forms that fight
For their country and their king.
Stern freedom's eye beholds
   Her standard raised on high,
Beneath whose bright and shining folds
   'Tis glorious for to die.
It waves o'er a heap of dead :
   'Tis a gory path to fame ;
And the wild plain red is lightened
   In gleams of lurid flame.

And many a brave young heart,
   Who at morn had sought the plain,
Resolved for to act a glorious part,
   Lies mingling with the slain.
For the sword they well could wield,
   Their ardour nought could quell :  
When the trumpet pealed they sought the field,
   And foremost, fighting, fell.

'Neath the haughty oppressor's rule
   Thy sons have been trampled long,
But they rose in might when the cup was full,
   And the knell of the despot rung ;
And Freedom their efforts blest
   When the bloody strife was done,
And with honours drest they proudly rest
   On the laurels they have won.

Answer—Rome, Dingle, and Spa, Forth, Don, and Po.

IV. NAMES OF BIRDS.

[In this paragraph the letters forming the names of the birds read backwards; that is, from right to left.]

When Mary ran across our new orchard in such a hasty manner, we all wondered why she did so; but her cousin Victor rapped her knuckles, for which Dick cudgelled him soundly. "Stop!" cried Jane. "How can you? Of all ugly fellows, I declare you are the worst!" "I call this a lark,"
Ralph exclaimed, laughing heartily. "You would not laugh if you had had such a blow or rap!" said Mary, with the tears in her eyes. "Can't you see that I weep?" "Never mind!" interrupted Ellen, archly. "Let us all kiss and be friends."


WORD PUZZLES.

These amusing Puzzles are of very ancient origin, and numberless examples could be given of quaint and witty sayings. Among the best are the following:—

I had both money and a friend of either thought I store, and took his word therefore ;
I lent my money to my friend which I had wanted long, and was not this a wrong?
I sought my money from my friend which pleased me wondrous well, away quite from me fell.
I lost my money and my friend as I have had before,
At length with came my friend and play the fool no more.
But had I money and a friend as I have had before,
I'd keep my money and my friend and took his word therefore ;

This puzzle was found in a handwriting said to belong to the 17th century; and is to be solved by reading the words "Money" and "Friend" in each line, as

I had both money and a friend, of either thought I store,
I lent my money to my friend, and took his word therefore ;
WORD PUZZLES.

I sought my money from my friend, which I had wanted long, I lost my money and my friend; and was not this a wrong?

The second verse is to be read in the same manner.

Again—

<table>
<thead>
<tr>
<th>He</th>
<th>one</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be</td>
<td>love</td>
</tr>
<tr>
<td>I</td>
<td>you</td>
</tr>
<tr>
<td>And</td>
<td>may</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To one

Begin at the bottom, right-hand corner, and it reads—

I love but one, and you are she,
May you love one, and I be he.

The answer of the fair maid is said to have been—

<table>
<thead>
<tr>
<th>Do</th>
<th>you</th>
<th>and</th>
</tr>
</thead>
<tbody>
<tr>
<td>you</td>
<td>love</td>
<td>you</td>
</tr>
<tr>
<td>love</td>
<td>I</td>
<td>shall</td>
</tr>
<tr>
<td>me</td>
<td>that</td>
<td>see</td>
</tr>
</tbody>
</table>

Which being read up and down alternately, commencing at the right-hand bottom corner, gives—

Read up and down, and you shall see
That I love you. Do you love me?

Another—an innkeeper's invitation—

Here's to Pand's Pen, d'Asoc. I. Alho-Ur,
In h. Arm (Les Smirt) Hand, F. U—n;
Let fri. end Shipreig N. B. EjuSt And ki, N. D.
An: Devil's Peak, O! F. N—, O! N. E.

Which being read without heed to capitals or punctuation, is—

Here stop and spend a social hour,
In harmless mirth and fun;
Let friendship reign: be just and kind,
And evil speak of none.
WORD PUZZLES.

A few more specimens will suffice to explain this class of riddle:

I. A Fact—T. U. C. Co.
   Answer—After tea you see company.

II. A Reminder.—T. B. not +, either T. or
   Answer.—Be not cross either before Tea or after Tea.

III. A Truism.—MARRIAGE love is better than love marriage.
   Answer—Love is better after marriage than before marriage.

IV. A Motto.—FRIENDS there should 0 + + + + FRIENDS.
   Answer—Between friends there should be no little crosses.

V. A Blessing.—DESREVERECNETNESA.
   What cardinal virtue does the above represent, and why?
   Answer—Mercy; because it is "a sentence reversed."

VI. Life's & Life's

M Y S T

\[
\begin{align*}
\text{ARE} & = \text{LY.} \\
\text{F} & = \text{LY.}
\end{align*}
\]

Answer—Life's beginning and life's ending are equally surrounded by mysteries.

VII. Whatever your °, make your practice=to your professions; and .:. shall your every ' and every " be suspicion in all O O.

Answer—Whatever your degree, make your practice equal
to your professions: and, therefore, shall your every minute and every second be above suspicion in all circles.

VIII. God's power and standing is than o in His I I I I

Answer—God's power is over all, and man's understanding is less than naught in His eyes.

IX. U there is I + or — of ÷; but : = cannot be found : the grave of all.

Answer—Between you and I there is more or less of division; but as equality cannot be found below, so is the grave the end of all.

x. Be hand for o is so great an sight as opinions halting opinions.

Answer—Be above all underhand motives, for nothing is so great an oversight as halting between two opinions.

xi. o is SO a § of a small in quantity intelligent power, and o,;: to it so without hazard as backbiting I I I I friends.

Answer—Nothing is so great a sign of a little mind, and nothing points to it so surely, as backbiting one's friends.

xii. A biped not out suit of cards at whist is excellence a pair tavern a thick shrub.

Answer—A bird in hand is worth two in the bush.

xiii. An individual bilinguous should have bipartite visual organs.

Answer—A man with two tongues should have corresponding eyes.

xiv. The shadow of virtue goes a good man, him a bad man a cloud of darkness throws.
WORD PUZZLES.

Answer—Before a good man the shadow of virtue goes; after him a bad man a cloud of darkness throws.

I. Puzzle Verse.

Sit odgo ot eb rmeyr dan siew,
Ist gdoo ot eb ntohse nad ertu:
Tsi dogo ot eb fof iwht eth dlo evlo,
Ebofer uyo ear no thwi a ewn.

Answer—
'Tis good to be merry and wise;
'Tis good to be honest and true;
'Tis good to be off with the old love,
Before you are on with a new.

II.

An exact square; taken from the book of Proverbs.

| S | U | O | E | T | H | G | I |
| N | A | N | E | M | D | O | R |
| D | L | A | W | T | S | O | E |
| K | K | T | T | A | E | G | H |
| E | I | H | T | Y | F | T |
| E | N | O | U | M | A | O | F |
| P | T | H | E | W | A | Y | O |
| T | H | E | P | A | T | H | S |

Answer—Proverbs, Chapter 2nd, verse 20. "That thou mayest walk in the way of good men, and keep the paths of the righteous!" Begin to read at the four letters in the centre, i.e., the fourth and fifth letters of the fifth line, and the fifth and fourth letters of the fourth line, go round each circle (to the left) and you will find it correct, ending at the first letter.

III.

To half-a-dozen add six;
And if you add five hundred,
A word you soon must fix,
Provided you hav’n’t blundered.

Answer—VIVID.
AMUSING ARITHMETICAL PUZZLES

AMUSING ARITHMETICAL PUZZLES
AND NOT MATTERS OF STUDY.

We have thought it best, in a book of this kind, to refrain from giving our readers any examples of translations or arithmetical puzzles, other than the few which follow, and which are simply amusing puzzles, and not matters of study.

I.

One letter add, to make five pints
Amount to bushels eight,
Another add, and then you can
Another measure state;
Which one a liquid measure is
(The other two were dry),
And gallons seventy-five contains,
You'll see with "half an eye."

Answer—
Omer, a Jewish dry measure (5 pints)
Homer, "" "" (8 bushels)
Chomer, "" liquid "" (75 gallons)

II.

My first and my last are the same, subtract my first from my last, and it will give you my second; multiply my last by ten, and then you will have my third; divide my first by my last, and it will give you my fourth; and if you are my whole, then you are a jolly fellow.

Answer—

COMIC. — C = 100
       O = 0
       M = 1000
       I = 1
       C = 100

\[
\begin{align*}
    C - C &= 100 - 100 = 0 \\
    C + 10 &= 100 + 10 = 1000 = M \\
    C \div C &= 100 = I.
\end{align*}
\]
TRANSLATIONS.

I.

TRANSLATE and solve the following:—

cis

la | vie

mille

II.

Translate and solve the following French enigma:—

Par moi tout finit, tout commence;
Par moi la terre a pris naissance;
Si je n’existais pas, enfin,
Un moment n’aurait point de fin.
Je ne suis pas dans une lieue,
Et je fais moi tout seul la moitié de l’état;
Je ne suis pourtant que la queue
D’un rat.

III.

Turn into latin verse:—

Take the spade of Perseverance,
Dig the field of Progress wide,
Every stubborn weed of faction
Worry out and cast aside.

IV.

Render into latin this nursery rhyme:—

There was an old woman lived under a hill,
And if she’s not gone she lives there still.

V.

Translate and solve this French riddle:—

Dans mon état normal
Je suis fait de métal:
Quand je résonne aux bois, ma voix met en émeute.

Si vous me retournez, je deviens un grand bloc
Que Roland pourfendit d’un coup de son estoc.
VI.
Translate and solve the following:
Histoire d' Hélène, par l' Abbé Boufflers.

VII.
Translate and solve this French enigma:

Answers to Translations.
I.
Life is crossed by a thousand ills or cares.
Mille sou cis traversent la vie.

II.
I am the beginning and the end of all things (tout),
By me the earth (terre) into existence came;
Did I not exist, why then
A moment would never have an end;
And though I'm not in any sphere,
Yet I myself am half the kingdom (etat),
Though nothing more than the tail of a rat.
The letter T.

III.
Constantis validum mentis tu sume ligonem:
Progressusque agros undique, amice fodi;
Omnem Sectorum duram radicitus herbam
Evellas, firmâ dejiciasque manu.

IV.
Quaedam vixit annis par vi sub vertice montis,
Et, si non abüt, nune quoque vivit ibi.
TRANSLATIONS.

V.

In my ordinary scale I am made of metal;
When I sound in the words my voice disturbs
The pack (of hounds); transpose me, and I
Become the great rock that Roland clave with
His sword.  *Un cos* (the huntsman's horn);
*Un roc* (a rock).

VI.

History of Helen, by Mr. Abbot Boufflers. Helen was
born in Greece; there she loved and was loved; there she
had possessions; there she had children; there she died,
quite old and worn out (or old enough and worn out enough).
Hélenè est née a pays Grec; elle y a aimé, ellea y a été
aimée, elle y a hérité; elle y a vécu; elle y est décédée agee
assez cassie.

VII.

In form quadrangular,
I roam about the fields;
And when I caress my mother,
I scratch her with my teeth.

*Answer.*—A harrow—*Fr. herse.*
When poverty comes in at the door, love flies out of window.

(Hieroglyphic town) — Bridgewater.
May Cottage, Battersea,

DEAR SON,

Your last letter expressed some hope that I and your mother would welcome you home for the holidays. I will meet my son at the train on Friday, if I am capable. I have great delight to inform you that the pair of pigeons are well.

Ever yours,

THOMAS WOODMAN.

May 1st, '57.
HIEROGLYPHIC PROVERBS.

By hard labour great men are made.

Too many cooks spoil the broth.
May poverty be a day's march behind us.

Potters Bar.
A gentleman, dying, left a piece of land exactly square, to be divided amongst his five sons: to his eldest he gave a square piece, exactly one-fourth of the entire piece; and to each of the other four, one-fourth of the remaining three-fourths, all to be of exactly the same shape. How was the ground divided?

Answer.

Ye friends, who would your powers display—
Inventive powers I mean to say—
Explain how I may so contrive
To place a word, of letters five,
That it may read, both back and fore,
Some eight and twenty times and more?
To render this both clear and plain,
There should a diagram appear,
In which through every opening space,
The necessary letters place,
And twenty-one there must be found.—
This puzzle now I pray expound.

Answer.
PRACTICAL PUZZLES.

Having just bought an acre of land,
Containing two dozen fine trees,
I think about having it planned
In a style that is likely to please.
In fact I have had it marked out,
Preserving six trees in a row,
Which I cannot call winding about,
Nor a very direct line—although
In one sense they really are straight.
Now if you divide the said ground,
Into four equal parts you can state,
Or affirm that my argument's sound.

Plan.

Answer.

Divide this square in such a way
That all who witness it will say
At quartering you are au fait,
If not expert at killing.

In each compartment there shall be
Two posts, a cottage and a tree;
Now answer this and prove to me
That to oblige you're willing.

Plan.

Answer.
Receptacle for the dead. — Catacombs.

(A Poser.)

Inexplicable mystery.

(Elementary.)

Thunder and lightning.

PRSVRYPRECTMNVRKPTHSPRCPTSTIN

A couplet, minus one letter; the letter E, thus:

Persevere ye perfect men,
Ever keep these precepts ten.
A piece of music.—Canzonet.

(A Reflector.) (A metal.)

Looking-glass. Antimony.

A Title.—Baronet.

Sovereigns may be bought too dear.
ANAGRAMS.

The Anagram is a species of literary amusement which has long prevailed, and consequently has a history of its own, more full and interesting than that of any other kind of riddle. For this reason we deal with the subject at considerable length.

Anagrams, in their golden age, were the fashionable amusement of the wittiest and the most learned, and were used both for compliment and satire. Even Camden, who lived in that age, notices the charming difficulty "as a whetstone of patience to them that shall practise it." Much of the merit of Anagrams arises from the association of ideas; a trifle can only produce what is trifling, but an elegant mind may delight by some elegant allusion, and a satirical one by its causticity. As an exercise of ingenuity, they are ranked far above Acrostics, and may be shown capable of reflecting the ingenuity of their maker.

Anagram is derived from the Greek word ana (back wards), and gramm(a) (writing); it, therefore, in its proper
ANAGRAMS.

sense, means the letters of one or several words written backwards; thus *evil* is the Anagram of *live*; but, in a wider sense, and that in which it is now used, it means the transposition of a word or sentence to form a new word or phrase: thus *Galenus* becomes *Angelus*.

Isaac Disraeli (father of the ex-Premier), in his "Curi-
osities of Literature," has a chapter on Anagrams, and among the many thought by him worthy of record are the following:—

"'Marie Touchet (a lady in the court of Charles IX.
of France) had her name transposed into 'Je charme
tout' (I charm all), which was justly descriptive of the
lady, who was a great beauty. Charles James Stuart
was turned by his flatterers into 'claims Arthur's
seat.' An author, in dedicating his book to the same
monarch, finds that in 'James Stuart' he has 'a just
master.' On a visit to King's Newton Hall, in Der-
byshire, Charles II. is said to have written on a win-
dow, 'Coras ero lux' (to-morrow I shall be light), which
is the Anagram of 'Carolus Rex.' But perhaps the
happiest of all Anagrams," says Mr. Disraeli, "was pro-
duced on a singular person and occasion. Lady Eleanor
Davies, the wife of the celebrated John Davies, the poet,
was a very extraordinary character. She was the Cassan-
dra of the age, and several of her predictions warranted
her to conceive that she was a prophetess. As her
prophecies, in the troubled times of Charles I., were
usually against the Government, she was at length
brought by them into the Court of High Commission.
The prophetess was not a little mad, and fancied the
spirit of Daniel was in her, from an Anagram she had
formed of her name, ‘Eleanor Davies—Reveal of Daniel.’

“The Anagram had too much by an l, and too little by an s; yet Daniel and reveal were in it, and that was sufficient to satisfy her inspirations. The court attempted to dispossess the Spirit from the lady, while the bishops were in vain reasoning the point with her out of the Scriptures to no purpose, she poising text after text. ‘One of the deans of the arches,’ says Heylin, ‘shot her through and through with an arrow, borrowed from her own quiver; he took a pen, and at last hit upon this excellent Anagram: Dame Eleanor Davies, never so mad a ladie.’ The happy fancy put the solemn court into laughter, and Cassandra into the utmost dejection of spirits. Foiled by her own weapons, her spirit suddenly forsook her; and either she never afterwards ventured on prophesying, or the Anagram perpetually reminded her hearers of her state, for we hear no more of this prophetess.”

Of Queen Elizabeth her friends made the following Anagram:

Elisabetha Regina Angliæ
Anglis agna, Hiberiæ lea.

Thus, from the name Elizabeth, Queen of England, they showed her to be a lamb to the English, a lioness to Spain. Her adversary, Mary Queen of Scots, was not without her complimentary anagram; in her name Maria Stevarta, was found Veritas armata, or Truth armed. Her fate was also described in a transposition: “Maria Steuarta, Scotorum Regina” (Mary Stuart, Queen of Scots), may be arranged into “Trusa vi regnis, morte
ANAGRAMS.

amarâ  cădo” the kingdom being overthrown, I fall by a bitter death).

Frere Jacques Clement, the friar who murdered Henry III., has letters in his name which thus depict him, C'est l'infer qui m'a cree (It is hell whence I have my origin). Henry III. had been subject to this opprobrious appellation during his life: from his name, Henri de Valoi, his enemies made Vilain Herode.

As the seventeenth century proceeded, men of literature and private persons became famous for their Anagrams. Randle Holmes, who wrote a book called the “Academy of Armory,” treating of heraldry, was changed into Lo ! men's herald; and John Felton, who stabbed the Duke of Buckingham, and afterwards made an attempt to escape, by the spelling of the time, became Noh ! file not.

The poet Waller found in his name the poet's crown —laurel (the u taking the place of the w); and Crashawe whose intimate friend was Car, made from his own name, He was Car. He thus commemorates the friendship and the coincidence:—

"Was Car then Crawshawe, or was Crawshawe, Car? Since! both within one name combined are."

In speaking of poets, it will not be out of place to name a modern Anagram, which is too appropriate to pass over. The words We all make his praise, may be combined into the name William Shakespeare.

A very remarkable transposition is the following:— Georgius Monc, Dux de Aumerle (George Monc, Duke of Albemarle), who was the means of bringing back Charles II. to the throne of his ancestors. The letters of his
name may be placed so as to make *Ego regem redux Ano. S. MDCLVV.* (I restored the King in the year of our salvation, 1660).

In 1785, the Abbé Miolan made an unsuccessful attempt at a balloon ascent, in the gardens of the Luxembourg. The people, enraged at losing their expected entertainment, were disposed to be mischievous, till their anger was turned to merriment by a wit, who discovered in the name *L'Abbe Miolan* the words *Ballon abime.*

Nor has our own century been behindhand in the discovery of ingenious transpositions. When George IV. exercised the regal authority during the life of his father, the wits of the day observed that the title *Prince Regent* was nothing more than *G. R. in pretence.* *Sir Francis Burdett,* in his early days, was in name *Frantic disturber.* The Whigs said of *Patriotism—Pitt mars it!* Orator *Henry Hunt* was justly said to contain *no one truth,* *Harry.* The words *Revolution Française* will turn to *Veto—un Corse la finira* (the veto was the last semblance of power left to poor Louis XVI).

The arranging *Napoleon Bonaparte* into *bona raptapone leno* (*lay down the arms you have carried away, thief!*) was, to say the least, not complimentary. Almost every one knows that *Horatio Nelson* is *Honor est a Nilo* (*Honour is from the Nile*); and of the Great Duke one or two were made. The event of the war might have been described in two of his titles. *Wellington and Douro,* transposed, becomes *Our golden land to win.* *Arthur Wellesley of Wellington and Douro* turns to, *And he finds well true glory on Waterloo.* It will be observed there is a deficient *l.* If the reader will not
ANAGRAMS.

dispense with that, one o must be taken from Waterloo; and the sentence will stand—Lo! he finds true glory well, and at Waterloo. Field Marshal the Duke makes The Duke shall arm the field; which may be added to either of the former phrases at pleasure.

Various other happy combinations of letters are familiar to the curious in Anagrams: as, Golden Land for Old England; O, go, the Negro's M.P., for the late George Thompson, the anti-slavery advocate.

An Anagram on the Princess Charlotte, daughter of George IV., is also thought particularly happy, the words "Princess Charlotte Augusta of Wales" having been transformed into "P. C., her august race is lost. O fatal news!"

It is related by Addison that a certain lover once resolved to make an Anagram on his mistress's name. The devoted swain shut himself up for six months to accomplish the Herculean task, and at the end of that period came forth with the work done! His rapture was soon changed to dismay when he found that, in his great hurry (!), he had mis-spelt the beloved one's surname. This fatal discovery, acting upon a brain already weakened by his long confinement and close study, drove him mad—a lasting warning to over-anxious Anagrammatists.

The description given in "The Scribbleriad" of the appearance of Anagrams in the land of false wit, appropriately concludes our gossip:

"But with still more disorder'd march advance,  
(Nor march, it seem'd, but wild fantastic dance),  
The uncouth Anagram's distorted train,  
Shifting in double mazes o'er the plain."
ANAGRAMS.

We subjoin a hundred other examples of these most witty and amusing exercises. Nearly all names—except those very deficient in vowels—can be made to form Anagrams, and we take the opportunity of proposing to our readers to employ a little of their leisure in this amusement.

CELEBRATED PERSONS.

1. Quiet, nor a vice.
2. Crown, if please.
3. Yes, Pa, he is flash heir to English crown.
4. Oh, yes, if I pass the crown, he shall reign.
5. Fly, cheer grand sailor, he's in ship.
7. Mind dears, rare uncommon mites in town.
8. Courage, fight keen whilst led on.
9. He's the Waterloo field King, C Gun.
10. Rid any rash crime.
11. I saw no nice star.
12. Stir steam jaws.
13. M. C. N. Is she not a feeling girl?
14. Rend rope, both starveth.


AUTHORESSES.

15. Son blame not her:—our thorn.
16. Lad, get your learning foal.
17. Far excels Dr. C. in alarm scene.
ANAGRAMS.

18. I A; a fond mother she, Alice.
19. O I'm so zeal sick.
21. Your gems, Sir N.
22. O tell it, then aid in a blaze.
23. I fish!—all lift my muse.
24. D. can ask ten girls.
25. In my zeal, I learns wit.
26. Odd in Mr. Bass.


ROMAN EMPERORS.

27. Lucia! gal.
28. In pas vas.
29. Not I, maid.
30. Sin is upon aunt.
31. I sell a gun.
32. I bit sure.


WELL-KNOWN NAMES.

33. Hence war lion.
34. I am glad we are now still.
35. See, thrall relaxed, pours men for Asia.
36. Born but errs.
37. Worldly as an ice.
38. Truth manlier.
39. Dum in seawall.
ANAGRAMS.

40. Was gone in's gorget.
41. Monster pollard.
42. Called round.
43. Real cheap wool.
44. Sacred wail in men.
45. We like gold, not fun.
46. Sam found the creek.
47. An apt bore.
48. Let in her longing face.
49. Learn to be gentle.
50. Run down to the girl.


51. A Pent boar.
52. Care, the foolens.
53. Me, a droll person.
54. There now, rich spires.
55. See dog in.
56. Sinks far carried.
57. Tricks in a pat.
59. Careless chink'd.
60. He poor, stirs club much.

ANAGRAMS.

61. Run, Peg, he's converted her.
62. On then! O sailor.
63. Let him go, lov'd Sir.
64. Die, liars!
65. Get on, lads!
66. A big laird.
67. Droll Echo.


68. War Lion of the gun-led Turk.
69. Rich mops to stain.
70. O win I no arms by pills.
71. As Rex or Grand I len on.
72. Peerless man is Rajah Cri.


73. Law Court's lordly Bencher.
74. Both of a Presbyterian Church.
75. I search worlds.
76. Truly bled his own reward.
77. O green Ireland pray'd.
78. Wait, steam! (i or j.)
79. Since I won a star.
80. Am told to "nab" such a big Roman lay.
81. See holy win!
82. We spoil France.
83. Grim wars rain most ill.
84. Th' lad born so rich.
85. Palace Hero lost in power.
86. But he can no virtue scorn.
87. Quoted his fond manly error.
88. Not that Homer's cat.
89. Peel, drop an axe.
90. And why read I all?
91. Dull arms will I sell.
92. Claims Arthur's seat.
93. Ha! Jam swells in fire.
94. O hag! will it harm?
95. Hang joy.
96. Is jam best in wine?
97. I check slanders.
98. Peace! make thy malice walk air.
99. Practice any law.
100. O Tim with a will.
101. Care preferred, good king.


TRANPOSITIONS.

What the Anagram is upon a name, the Transposition or translocation is upon any other word, as "Rare mad frolic," for "Radical Reform;" "Moon Starers," for "Astronomers;" "Got as a clue," for "Catalogues;" "There we sat," for "Sweetheart;" "No I cannot rest," for "Consternation;" "I rob Ellen," for "Rebellion."
ANAGRAMS.

Another mode of making Riddles of this kind is to place all the like letters together as DDDDEOIRG for Doddridge; or, SSSCCIUEANDTT for Siccius Den-tatus, the Roman Soldier; or, IIEEWPLKRN for Periwinkle. This method, however; is not in much favour, and it certainly is neither ingenious nor witty, and so we have selected our examples entirely from the former class.

EUROPEAN TOWNS.

1. Ten marches.
2. Mad retort.
3. A noble car.
4. Sell a miser.
5. Said to men.
6. Ah, I can't stir.


WORDS TRANSPPOSED.

7. Spare him not.
8. Comical trade.
9. Queer as mad.
10. 'Tis ye govern.
11. To love ruin.
12. See a pug dog.
13. True, I am in.
15. I'm in no fault.
16. O, 'tis a Mr. Pit (t).
17. Nay, I repent it.
20. Bail her cat.
ANAGRAMS.

22. Stop ye liar.
23. Ten fed a score.
24. So elegant.


CONSTELLATIONS.

25. Earless arch.
26. Pair them up.
27. Oh! breathe not mild.
28. Comets' shapes.
29. A Saint Peter's heel.
30. Ne'er takes what?

Answers—25. Charles's heart (Cor. Caroli); 26. The air pump (Machina Pneumatica); 27. The Rhomboidal net (Reticulus Rhomboidalis); 28. The Compasses (Circinus); 29. The painters easel (Equaleas Pictorius); 30. The water-snake (Hydrus).

BOOKS AND BATTLES.

31. He speaks as players.
32. Soothes man's son.
33. Ah fate! dash in past the armed foe.
34. Last fight, beaten host.
35. Till then, beat the foe.
36. Fall, great raft boat.


MODERN BOOKS.

37. Is ten square done?
38. Like the fair-faced vow.
39. I safe, then calm hot shot.
ANAGRAMS.

40. Count Sin, be calm.
41. Burn'd by a rage.
42. A dire sad angel parted Sion.

Answers—37. Notes and Queries; 38. The Vicar of Wakefield; 39. The Last of the Mohicans; 40. Uncle Tom's Cabin; 41. Barnaby Rudge; 42. Paradise Lost and Regained.

THREE EASY TRANSPOSITIONS.

43. Vain cat.
44. Some capers.
45. I bring a treat.

Answers—43. Vatican; 44. Epsom Races; 45. Great Britain.

BATTLES AND SIEGES.

46. Halt, aloft, be at 'em.
47. Fight on! stab the least.
48. Bite all of them, Ben.
49. Set to, a rifle-ball hit me.
50. O cut, beat, learn to fight.
51. O see, we fight; no luck.


FLOWERS.

52. Waste them, Willie.
53. Eat coal, Charlie.
54. Catherine's hat.
55. The king's a victor.
56. Cannot hear it.
57. Ha! love till ye fly.

ANAGRAMS.

58. I killed Rose.
59. All throw candles.
60. Run love, let's fire.
61. Calm on pie.
62. Mr. Help lit gas.
63. A stage trim.


WELL-KNOWN BOOKS.

64. Mind I read a nice fair story to my Ma.
65. Still read on Miss to Pa.
66. It is solemn, in a page Dr. read.
67. Here, after his Pa, a fact, John.
68. CM. no flee not for the veil.
69. A dry list, a nice work.
70. Harry read fine tale, to win Fan.
71. Miss H. read in my map.
72. Go, read this tale to my CF.
73. Thy pet tale cool gent.
74. Am I to wed my grandmother, or who art?
75. Do note thy flash reign.
76. Each learn chess with it.
77. Of Ireland thy song.
78. Of Cato's grand Queen.
79. Mind nothing rang.
80. Alf, mind my ark.
81. Oh, taste my apples, if I do.
82. L. Foil an open foe.
83. If he see's my portrait.
84. Run thin and flog time.
85. Tidy moral lot.
86. O keep th' leaf viper.
87. Rogues' last dance.

Answers—64. My Diary in America in the Midst of War; 65. Milton's "Paradise Lost"; 66. Milton's "Paradise Re-
ANAGRAMS.


88. But if I only do it, I in chair.
89. Partial men.
90. Governs a nice quiet land.

Answers—88. Honorificabilitudinitiy (this word is to be found in Bailey's Dictionary); 89. Parliament; 90. Victoria, England's Queen.
HIEROGLYPHICS—TOWNS.

Dwina, in Russia.

Kineton.

Ringwood.

Barnet.

Dartmouth.

Monmouth.

Barnstaple.
HIEROGLYPHICS—TOWNS.

Cowbridge.

Headcorn.

Ingatestone.

Buckingham.

Sunderland.

Warminster.
Hieroglyphics—Towns.

St. Bees.

Thatcham.

Gatehouse.

Wateringbury.

Harrowgate.

Highbridge.
Hieroglyphics—Towns.

Aberdeen.

Harptree.

Constantinople, in Turkey.

Shepherdstown.

Basingstoke.

Ashcot(t).
He that walketh with wise men shall be wise, but the companion of fools shall be destroyed.
Who ploughs the clouds, can only reap the wind; and who sows the wind, reaps the whirlwind.
HIEROGLYPHIC PROVERB.

A wise son heareth his father's instruction, but a scorner heareth not rebuke.
Train up a child in the way he should go; and when he is old he will not depart from it.
ACTING CHARADES.

ACTING CHARADES is a very popular amusement:
All persons know how Charades are got up,—old
clothes, hats, shawls, &c., serving for costumes;
chairs, tables, &c., with or without scenery and accessories.
These Charades are of various kinds: those performed
entirely in dumb show, are called Pantomime Charades:
Acting Charades, when the speakers either study the words
of their several parts, or give them impromptu; and little
plays and farces, Proverbs, Burlesques, or Dramas. We
give specimens, though it is by no means necessary to
follow out our model too strictly. Clever folks can make
plays for themselves. In the Charade, a word of two
or more syllables is acted, either in pantomime or by
dialogue, each syllable forming a scene. The players
choose a word or sentence, each part of which should
have a separate meaning, and when they have played it
out, the audience guess its interpretation. When the
Charades are short, new actors can be selected from the
company, and at the conclusion the word represented is
guessed at in the same way as an ordinary riddle.

We subjoin a list of words appropriate for either Acting
or Pantomime Charades:

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<tr>
<td>Cap-rice.</td>
<td>In (n) different.</td>
<td>Rabbit-warren.</td>
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<tr>
<td>Crumb-cloth.</td>
<td>Lady-day.</td>
<td>Sauce-box.</td>
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<tr>
<td>Dead-level.</td>
<td>Leap-frog.</td>
<td>Sweet-bread.</td>
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<tr>
<td>Dice-box.</td>
<td>Livery-man.</td>
<td>Sweet-heart.</td>
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<tr>
<td>Dog-ma-tic.</td>
<td>Love-apple.</td>
<td>Table-talk.</td>
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<td>Fag-end.</td>
<td>Mend-I-can’t.</td>
<td>Tow-line.</td>
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<tr>
<td>Fare-well.</td>
<td>Miss-under-stand.</td>
<td>Up-roar.</td>
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<tr>
<td>Fish-slice.</td>
<td>Night-shade.</td>
<td>Vat-i-can.</td>
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ACTING CHARADES.

MIS(S)-CELL-ANY.

A PANTOMIME CHARADE IN FOUR ACTS.

DRAMATIS PERSONÆ.

An Old Gentleman.
A Young Lady, his daughter.
Two Boys (his sons, aged about ten and twelve).
A Young Gentleman (their tutor).
A Fashionable-dressed Pickpocket.

Costumes.—Modern, suited to Characters.
(R) for right entrance; (L) for left; (C) for centre.

ACT I.—MISS.

Scene: Supposed to represent a country lane.

Enter (L).—Tutor and his two Pupils, with drawing materials. Under their Tutor's direction the boys commence sketching. The Tutor then seats himself on a stile or rustic seat, and becomes absorbed in a book. The boys cease sketching, play about a little while, and then observing Tutor's abstraction, they exit (R), leaving drawing materials on the ground.

Enter Young Lady (R) in walking costume; she carries a large bouquet in her hand. Tutor looks up from his book, appears pleased at seeing Young Lady, and rises. Both advance and shake hands cordially. Tutor expresses admiration of flowers, and Young Lady selects one from
her bouquet and carefully commences to place it in the button-hole of his coat. Tutor places his right hand lovingly on young lady's shoulder. While they are in this position—

Enter Old Gentleman (L); he observes attitude of his daughter and Tutor, and appears highly incensed, and strikes the end of his cane savagely on the ground. The young folks start asunder, and the flower falls to the ground. The Old Gentleman then fiercely motions the Young Lady to retire, which she does (L), gazing beseechingly at Tutor. The Old Gentleman paces stage, takes snuff savagely, and blows his nose with large silk handkerchief. He then observes drawing materials, and angrily dispatches the Tutor (R) to look after his pupils. He then shakes his cane, and gesticulates wildly after his daughter and the Tutor alternately. As he is doing so—

Enter Pickpocket (R), who abstracts Old Gentleman's handkerchief from his coat-pocket, as he passes, and goes out (L) unseen by Old Gentleman, who now takes snuff again, sneezes, feels for handkerchief, misses it, feels all his pockets, takes out his snuff-box, spectacles, long purse, &c., shakes his head, repockets articles, hurriedly placing his purse in coat-tail pocket, and goes out (R).

Re-enter Tutor and Pupils (R).—Tutor evidently annoyed, signs to boys to collect their drawing apparatus, which they do, and exeat (L).

Re-enter Old Gentleman (R), with Policeman.—He indicates to Policeman that his handkerchief has been stolen. Policeman looks wise, and scratches his head mysteriously. Then—

Re-enter Pickpocket (L).—He starts on seeing the
Policeman, but commands himself, saunters leisurely forward, and, in dumb show, inquires the way. As Policeman is pointing (R), the Pickpocket abstracts a plate, knife, fork, and a huge piece of cold meat from Policeman's pockets. The Pickpocket then, apparently, makes further inquiries. Old Gentleman points off (R), and as he does so, the Pickpocket steals the Old Gentleman's purse, but lets it fall accidentally on the ground. Ludicrous incident of the Pickpocket holding cold meat, &c., behind him with one hand, and, as he keeps up a dumb-show conversation, making futile attempts to pick up the purse, unseen by its owner or Policeman. He is at last, however, obliged to bow himself off backwards (R), leaving the purse where he had dropped it. The Old Gentleman and the Policeman then return to their deliberations. The Policeman holds out his hand, indicating that money will be required, to enable him to find the thief. The Old Gentleman feels for his purse, misses it, turns out all his pockets rapidly in succession, and walks stage wildly. Policeman feels his coat-pockets, and looks exceedingly chapfallen at the loss of his provisions. The Policeman then sees the purse on the ground, draws the Old Gentleman's attention to it, picks it up, hands it to him, and signifies that he must have dropped it accidentally. The Old Gentleman strongly repudiates this notion. Then Policeman looks off (L), points, places his finger on his lip, takes purse, and replaces it on the stage, after which both steal back hurriedly and hide themselves.

Enter Tutor (L.), looking on the ground for the flower which was dropped early in the scene; he spies purse, and hastily picks it up. The Policeman and the Old Gentleman
come quickly down, and seize the Tutor, who, somewhat
annoyed and astonished, flings them off. A scuffle ensues,
during which—

Enter Pickpocket (R).—Policeman beckons him to
assist; he does so, and the Tutor is overpowered and
handcuffed. The Pickpocket then adroitly places the Old
Gentleman’s stolen handkerchief in the Tutor’s pocket.

Enter Young Lady (L).—She rushes to the Tutor, starts
back on seeing the handcuffs, and looks inquiringly at her
father. The Tutor signifies that he was looking for the
flower, which he now sees, and picks up. Policeman
pockets the purse, which the Pickpocket abstracts, the
Tutor meanwhile gesticulates his innocence. The Old
Gentleman forcibly draws his now weeping daughter aside.
The Policeman, at the instigation of the Pickpocket, searches
the Tutor, and produces the handkerchief, which the Old
Gentleman recognises as the one stolen.

Tableau.—Scene closes.

Positions:—(R) Young Lady, Old Gentleman, Tutor,
Policeman, Pickpocket, (L).

ACT II.—CELL.

Scene: A prison cell; everything has a bare and mean ap-
pearance; a three-legged table and stool on the stage.

The Tutor is discovered seated (C) on a low stool, his
elbows resting on his knees, and his face buried in his
hands. Enter Jailer, bearing the traditional jug of water
and loaf, which he places on the table.

The Tutor looks up for a moment, and the Jailer signs to
him that some one is coming to see him. The prisoner resumes his former attitude, and the Jailer goes out, locking the door after him. After a short pause, the door is re-opened, and Young Lady rushes in. The Tutor rises, and clasps her in his arms. She gently releases herself, as her Father enters, followed by Jailer, Policeman, and Pickpocket handcuffed. The Policeman smiles, points to the open door, and then to the Tutor, signifying that he is free. Then he scowls, exhibits purse, and points to handcuffed Pickpocket, indicating that this is the real criminal. The Old Gentleman shakes hands with the Tutor, and then joins the hands of his daughter and the injured innocent.

Tableau.—Scene closes.

Positions:—(R) Old Gentleman, Young Lady, Tutor, Jailer, Policeman, Pickpocket, (L).

ACT III.—ANY.

Scene: A school-room; maps on the wall, &c.

The released Tutor and his two pupils are discovered at work. The elder works steadily on, but the other pushes his book aside, and stares idly around him. Their father enters, nods kindly to the Tutor, and then, by signs, urges the idler to resume his work; but he only pouts, and pushes his work farther from him. The Old Gentleman and the Tutor look extremely annoyed. The elder boy having now finished his task, brings his work to Tutor, who examines it, and expresses his approval by patting his pupil’s head. The Old Gentleman goes out, and returns immediately, with a plate of oranges. The disobedient
pupil reaches out his hand for one, but his father shakes his head, and offers the plate to his eldest son, who deliberates as to which of the oranges he ought to take. His father signifies, by gesture, that he may take any he chooses. He then takes one, and

Scene closes.

ACT IV.—MIS-SELL-ANY—(MISCELLANY).

Scene: Interior of a bookseller's shop. Books, papers, &c., displayed on an improvised counter, for which an oblong table may do duty.

A pert Young Shopwoman is discovered behind the counter. Enter the Old Gentleman and his diligent son. The Old Gentleman signifies that he requires a book as a present for his son. The Shopwoman shows him an assortment, [Any books from the library will do.] He puts on his spectacles, examines them, and despairing of making a selection, refers, by signs, to the Shopwoman, as to which she recommends. She points to the books, indicating that he must make his own choice. The Old Gentleman then brings his son forward, to allow him to choose for himself. The youth immediately pounces on a volume, or part, of Bentley's Miscellany, and waves it over his head glee-fully. The Old Gentleman takes out his purse, and pays the Shopwoman, as

Scene closes.
A-GIN-COURT. (Battle of.)

ACTING CHARADE IN FOUR ACTS.

DRAMATIS PERSONÆ.

Deaf Old Lady.  |  Queen.
Gentleman with his Wife and Family.  |  Trainbearers.
Young Gentleman.  |  Bennett, &c.
Policeman.  |  Schoolmaster.
Boys at School.

ACT I.—A.

Scene: Representing a shop.

A Deaf Old Lady is seen dusting her shop,—Gentleman and party enter, as if to make a purchase. Gentleman, laying his hand on something, says to deaf old lady, in a quiet tone and manner, "How much is this?" Old Lady, putting her hand to her ear, exclaims, "Aye! (A)—what do you say?" Gentleman, (speaks louder), "How much
ACTING CHARADES.

do you ask for this—?" Old Lady, (affecting to misunderstand him, "Who are you?" Gentleman very indignant, and speaking very loud,—"I asked you, how much?" (holding up the articles before her eyes.) Old Lady, "A shilling: I'm very deaf, you see, sir." Gentleman, "How very dear!" and leaves the shop, saying, "Good day." Old Lady, looking after him, "Aye, (A) sir? good day."

ACT II.—GIN

Scene: Representing a high road.

Enter Young Gentleman; affects to be tipsy. Speaks, "Very nice night! I wish I was at home. It pours with rain, and I have not a shilling left for a cab." Sings, "There's a good time coming, boys."

Enter a Policeman, who seeing his condition, exclaims, "What a pity for such a young fellow to take to drinking Gin,"—lays hold of him. Young Gentleman sings out, "Hallo, what are you after, now?" Policeman, "I am only going to give you a night's lodging, free of expense, 'till daylight does appear." Young Gent, "Oh, pray don't trouble yourself; I've only been trying my constitution,—to know what effect a bottle of gin and a bottle of water would produce,—and, would you believe it?—the water had no effect, and the gin has left me without a shilling." (All this must, of course, be said in a tipsy voice.) Police, "Come along." He is then led off, singing, "I'm a jolly good fellow." Exeunt.

[Two Policemen could be introduced into this act, if there are more performers than characters].
ACT III.—COURT.

Scene: A throne with seats around.

Enter Queen, attended by all the Court; seats herself on the throne, (the sofa will do,) behind which stand two pages.

Enter Mr. Bennett. Queen knights him, by some comic action over his head, and says, "Arise, Sir John Bennett!" who now makes a speech, in which the word Court should be prominently spoken. Exeunt Omnes.

ACT IV.—A-GIN-COURT.—(AGINCOURT).

Scene: A school-room.

Boys at school, who immediately begin to quarrel who is to be at top.

Enter Schoolmaster, crying out, "Silence! silence!" Boys no sooner see him, than they immediately want to change places. Schoolmaster addresses them thus. "Now, boys, answer me.—What were the wars of Edward the Third?" First boy, "Don't know, sir." Second boy, "Battle of Worcester." And so on, each boy giving the readiest answer he can. Schoolmaster, What! none of you know of that exciting battle, in which the enemy was driven round the town?" First boy, eagerly, "Oh! yes, I know.—the Lion and the Unicorn." Schoolmaster, very angry, "How dare you say so!" on which the boy says "Oh! I've such a pain." Second boy, "the Battle of Agincourt." Third boy, "Mother says, would you let me go home at eleven o'clock, sir?" Second boy calls out,
"I think I have it, sir,—don't be angry if I am wrong,—the battle of—(Stammers.) Master, "Well, sir?" Boy, "It is just on the tip of my tongue, but won't come out." Schoolmaster, "Perhaps this will assist your memory," and pretends to cane them all round. All *exeunt.*

[Music,—"I won't go to School."

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**MEND-I-CANT.**

**AN ACTING or DIALOGUE CHARADE IN FOUR ACTS.**

**DRAMATIS PERSONÆ.**

Mr. Edward Seymour. | Mrs. Emily Seymour.
Colonel Seymour. | Maria, her maid.
Brown, the butler.

**ACT I.—MEND-.**

*Mrs. Seymour’s dressing-room. Flowers and greenhouse plants ranged about. Maria seated on a low stool, repairing a torn lace veil.*

Maria.—Well, people may talk as they will about black slaves. Slaves indeed! look at me; expected by my lady to do everything for her. Did ever anybody see such a jagged rent as this? and she will expect to see the veil look as good as new; and then to get her lunch, wash the lap-dog, renew the flowers, and get the carriage properly heated. Well, mend I can't, nor won't. A pretty bargain Mr.
Seymour made when he married her for the money she is always telling him about. But he is as bad as she is, with his fine talk. And don't I see that while they are both as smooth as oil with their grand, rich, old uncle, they wish him in his coffin! Ah! here he comes.

Enter Colonel Seymour. — Where's my niece — my pretty, gentle Emily? I wish to bid her good morning before I set out on my ride.

Maria. — My lady never rises so early as this, sir.

Col. S. — Very bad plan: people should always rise with the sun. There — there goes my glove. Mend it, my good girl. I would not trouble you, but I am in a hurry to be out. But, whew! (whistles) how can you live in this atmosphere? I can't stand this heat; I must open the window, my little woman. (Opens a window).

Maria. — Oh, sir, how refreshing the air is! but I fear my lady will be displeased. She insists on the window being at all times shut.

Col. S. — Poor thing! — poor thing! quite a mistake! I must see her doctor. (Maria sighs deeply). Why do you sigh, my good girl? Have you any fears about my dear niece's health?

Maria. — Oh no, sir; she is in excellent health. I am sorry I sighed sir, — I was only thinking about my unhappy self. I ask your pardon, sir. I only wish there were more like you; and sew your glove I will, that I am determined, though I should be discharged on the spot for not having finished mending her veil. I know very well what she will say, sir, if she orders a thing to be done, and it isn't done.

Col. S. — Well, that is certainly a vexation; but you need not dread her words, child, they are so few—so soft and sweet.
ACTING CHARADES.

MARIA.—No doubt, she can be sweet enough when it pleases her; and you, sir, have little chance of seeing her as I see her.

COL. S.—I am sorry to hear this from you, young woman; I could not have suspected it. If her words are unkind to those beneath her, what pain it must give to my virtuous and philanthropic nephew! for his every thought, word, and act, are for the good of his fellow-creatures.

MARIA.—To speak the truth, sir, I think Mr. Seymour is the worst of the two, for he talks like an angel about his feelings; and never does one good deed; but I can see through them both, sir; I can see how they dupe you, and I made up my mind to speak and tell you; for it is a sin to let such a kind-hearted gentleman be cheated. There's your glove, sir.

COL. S.—You have shocked me very much, girl; I must think over this; and I will certainly find out the fact. (Gives her money). Exit.

MARIA.—There, now! I have gone and done it! See if I don't lose my place for my prattling; but after all, I feel as if I had done right, though I haven't finished mending the veil. I must go and see what the cook can send up for my lady's lunch. (Exit).

ACT II.—I.-

The same dressing-room. Maria at work.

Enter MRS. SEYMOUR.—Oh, bless me! who has taken the liberty to open my windows?
Maria.—It was I that did it, madam. I was near fainting with the heat, and I thought—

Mrs. S.—I have no wish to hear your thoughts. You know I never suffer the air to be admitted here; I am nobody—no one cares for me! Who was that trotting the horses beneath my windows?

Maria.—Colonel Seymour, setting out for a ride.

Mrs. S.—Colonel Seymour! I hate to hear his name. How selfish of Edward to bring that old vulgar, East Indian uncle of his to my house! Now tell Mr. Brown to give out some of the rich old Madeira, the same as we had yesterday. I choose to have some for my lunch. (Exit Maria, with a curtsey). The mulled Madeira may perhaps restore the circulation which has been quite checked by the chill occasioned by that selfish young woman opening the windows. Servants think only of themselves.

Enter Maria.—Please, ma'am, about the wine—Mr. Brown—

Mrs. S.—What does the girl mean? What has Brown to do with my lunch?

Maria.—Here he comes, madam.

Enter Brown in a cotton jacket.

Mrs. S.—What is the meaning of this? Am I to be insulted by all my servants?

Brown.—Please, ma'am, Miss Maria was so prentery, insisting on having the wine directly: and I was quite out of my head, and never thought of my jacket. Mr. Seymour ordered me, strict, to keep the Madeira—only one dozen of it left—to keep it all for the Colonel, who is remarkable fond of that Madeira.

Mrs. S.—The contents of the wine cellars are mine;
you are my servant; and I order you to keep the wine for me. I shall have some of the wine every day as long as it lasts; because I like the wine, and I choose to be obeyed. Go immediately, and give out the wine. (Exit Brown).

ACT III.—CANT.

The dressing-room. Mrs. Seymour seated at table.

Mrs. S.—Edward is abominably selfish. I'm glad I insisted on having the Madeira.

Enter Mr. Seymour.—My sweet Emily! what is this that Brown tells me, that my Emily wishes the bin of Madeira to be reserved for her? My angel must surely have perceived the pure and holy motive which induced me to set it apart for our rich, worthy, and respected uncle.
ACTING CHARADES.

MRS. S.—You know perfectly well, Edward, that I have no respect for the vulgar old fellow: and I see no reason why he should have the wine. I can't do without it in my state of health.

MR. S.—I bow to my martyrdom.

MRS. S.—But I have no desire for the glory of martyrdom, and I do not see yet why I should give up any of my few comforts to please this exacting old uncle of yours.

MR. S.—My Emily knows I wish not this Madeira for myself.

MRS. S.—Certainly not; because you always drink port.

MR. S.—It is indeed my painful duty to do so; the pure water from the spring—would supply all my wants; but Dr. Wiseman, as you know, my dear, says imperatively, "Drink port," so I can't do without it; but I am resigned, my love.

MRS. S.—I pray, Edward, cease your preaching. You can have bread and water if you desire it; but I can't live on it myself, so shall go down to lunch. (Exit).

MR. S. (holding up his hands).—Unfortunate woman! (Exit).

ACT IV.—MENDICANT.

The dressing-room. Maria arranging the wig of Col. Seymour, disguised as an old Beggar.

MARIA.—That will do excellently; now step into this closet till I can introduce you, and you will probably hear your own character. [Col. Seymour enters the closet: Maria sits down to her work].
ACTING CHARADES.

Enter Mr. and Mrs. Seymour.

Mrs. S.—How painful to me is this miserable life! I cannot comprehend, Edward, how you can be so barbarous as to compel me to tolerate the provoking eccentricities of that ill-bred, unfeeling, vulgar old man. When will he go away?

Mr. S.—I venture to hope, my love, that he may never leave us. I hope he will live and die here. In short, my love, I caution you not to be alarmed if he should be suddenly carried off by apoplexy.

Mrs. S.—I should not be the least alarmed to hear that he was dead, but I cannot allow him to die in my house; it would be most unpleasant.

Mr. S.—Emily, how can you be blind to the fact that were he to leave us, he might be induced to alter his will. He has left all to us—a beautiful arrangement of Providence! Already I feel in possession of his coffers, which might then be truly inscribed, “Treasury of the Poor.”

Mrs. S.—Mr. Seymour, you are mistaken. (Sharply) What does that ragged old mendicant want here?

Enter Maria introducing Old Man.

Maria (putting on Mrs. Seymour’s shawl).—Please, ma’am, Brown begged me to bring up this old man, who had said he must see you immediately on a case of life or death.

Mr. S.—What can he want? Perhaps some accident has happened to the Colonel, my dear. Speak, old man.

Old Man.—I am the poorest of the poor; for I have been rich, and I feel more keenly the cold and deadly pressure of poverty and famine.

Mr. S.—Do you belong to our parish? I know nothing of you.
OLD MAN.—I am a stranger; and alas! sir, my wife and child are prostrated by an attack of fever. I cannot even pay for a shelter for their dying bed. Encouraged by your noble sentiments, I come to ask of you some assistance.

MRS. S.—Send him away, Edward: he may have brought infection: I may take a fever.

MR. S.—Go away, good man; I subscribe largely to all benevolent societies, those blessed fountains for the support of the respectable poor; what more can charity require from me? Depart in peace, old man, you can be received into a spacious and commodious union-house; go, without delay.

MRS. S.—Why do you waste your words on such a wretch? Send him to prison if he will not leave.

MR. S.—Strict principle forbids me to bestow money on unknown mendicants. I give you my prayers. Go! or I shall be reluctantly compelled to commit you as a vagrant.

OLD MAN.—Will you not bestow a shilling on me?

MRS. S.—Carry him off, girl, before the Colonel comes up. I would not have such a miserable object seen in my apartment.

MR. S.—Be careful to take him through the back yard; not a moment longer, stubborn and importunate offender; be grateful for my leniency, and go quickly.

OLD MAN.—Farewell, admirably-mated pair! And in taking the liberty of removing my night-cap in your ladyship's luxurious abode (throwing off his disguise) I will drop into it the P. P. C. card of Colonel Seymour. I have other nephews and nieces, whom I shall now seek, and whom I trust have neither your selfishness or falsehood.

Scene closes.
KING-FISHER.
ACTING CHARADE IN THREE ACTS.

DRAMATIS PERSONÆ.
The King. Courtiers.
First Minister. Guards.
Gold Stick in Waiting. Fisherman.
Bird, &c.

ACT I.—KING.-
Scene: Representing Grand Hall of Audience.

The King is discovered, sitting in state, in a large arm chair; he leans back with an affectation of mock dignity, and puffs out his cheeks; one of his feet is placed on a
ACTING CHARADES.

stool, and in his right hand he holds a poker, as a sceptre; in his left, an orange. On his head a decanter-stand supplies the place of a crown, and over his shoulders he wears a shawl or cloak, as a robe of state. The courtiers keep bowing before him, while the first minister, kneeling, presents him with a roll of paper. Witty questions may here be put, and answers given. A flourish of trumpets is heard, (produced in any way you can): exit king, strut ting. consequentially, followed by his courtiers.

[Music,—“Old King Cole.”

ACT II.—FISHER. (A FISHERMAN.)

Scene: The Sea-side.

Enter a Fisherman with a broom handle over his right shoulder, on which is suspended a net, made of a net shawl, or a veil; in his left hand he carries two fishes, made of two snuffer-trays, suspended by a string. He seats himself on a stool. (A comic scene may here be introduced, by one of the actors putting comic questions to him.) Fisherman rises, and exit slowly.

[Music,—“I’m a jolly Fisherman.”

ACT III.—KINGFISHER.

Scene: Representing the banks of a river.

The Kingfisher is seen on a rock, with his bill, made of a short stick, poking forward. He dives on the carpet, in
imitation of the bird catching its finny prey, which he seems to devour with a most comfortable appetite; he then flaps his arms, instead of wings and *exit as much as possible like a bird.*

[Music,—“Say, little fluttering, foolish Thing.”]

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**F R E E M A S O N.**

**ACTING CHARADE IN THREE ACTS.**

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**DRAMATIS PERSONÆ.**

**Old Gentleman.**

**Old Lady.**

**Visitor, who makes himself very familiar.**

**Maid Servant.**

**Mason.** **Grand Master.**

**Tyler, or Door-keeper.**

**Freemasons.**

**Irish Labourer, Wife.**

**Listener, &c.**

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**ACT I.—FREE.**

**Scene:** A parlour, with decanter, wine glass, and plates and dishes on table.

**Old Gentleman** and **Old Lady** sitting at supper: the old gentleman with his night-cap, spectacles, and dressing gown; old lady with a stiff high-crown cap and spectacles.

Enter **Young Gentleman**, who at once makes free with every thing and every body, claps his hat over the old gentleman’s night-cap, and shakes him roughly by the hand, embraces old lady, who pushes him from her. He then draws a chair, sits down with his legs stretched out, takes old gentleman’s glass of wine and water from before him,
nods to him, and swallows its contents. He does the same to the old lady; then pulls the dish towards him, and placing both the ducks, (represented by two buns), on his plate, he devours them, and ringing the bell, directs the maid, who enters, to bring him hot water, which he indicates by handing her a jug; chucks her under the chin. He next pokes his head between old gentleman and old lady, and lights a cigar at the candle. Old gentleman, indignant at his familiarity, stands up, kicks the free-making gentleman’s hat to the end of the stage, ordering him out of the house; points to his hat and to the door. Old lady then rises, and seizing the hearth-broom, begins to thrash free-making gentleman, who escapes laughing, followed by old lady and gentleman.

[Music,—“Get up, and bar the Door.”]
ACTING CHARADES.

ACT II.—MASON.

Scene: A new Building in process of erection.

Enter Mason, with a trowel in his hand, (a spoon will do). He is followed by an Irish Labourer, wearing an old hat with the crown knocked out, and in its place supplied by hay, and a short pipe stuck in the band; his coat and waistcoat off, his trowsers tucked above the knees, and hay ropes, made of handkerchiefs, tied round his legs; he carries a long broom for a hod. Mason ascends a ladder, (steps, or a high stool), and is followed by Pat; but a jig tune being struck up in the street, Paddy commences trying a few of his favourite “steps” on the rounds of the ladder, loses his footing, and, seizing hold of the mason, they both tumble to the ground. His wife and others run in: she wrings her hands in lamentations over Pat, at same time she pours a glass of whiskey (water) down his throat; Paddy revives: she does the same to the mason, who also comes to. Orchestra strikes up,—all dance an Irish jig. Exeunt omnes.

[Music,—“As it fell upon a Day.”]

ACT III.—FREE-MASON.

Scene: Representing a Freemason’s Lodge.

Enter Grand Master, preceded by the Tyler, bearing his wand of office, (a long broom handle), and followed by the brothers, wearing aprons, (pocket handkerchiefs); the grand master also wears collar and cuffs (of paper). They seat themselves round the table, the Tyler taking his position
at the door. They make various mystical gestures; when their attention is suddenly drawn to a couch, towards which they all rush, and drag from concealment a listener, who has been witnessing the mystic rites. The Tyler produces a staff, and is about to inflict punishment, (the culprit being on his knees), when a sudden thought strikes the grand master, who arranges the matter, by proposing to elect the listener a mason; this they do by a sort of ballet movement round the new member, who has an apron put on him. *Exeunt omnes*, in procession.

[Music,—“The World is in pain our Secret to gain.”]

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**HORN-PIPE.**

**ACTING CHARADE IN THREE ACTS.**

**DRAMATIS PERSONÆ.**

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**ACT I.—HORN.**

*Scene:* *A Street near the Cattle Market.*

An Infuriated Ox enters, (one of the company, on all fours, with a short stick tied across his forehead, so as to appear like horns).

Enter several Drovers running after him, with sticks,
while the affrighted people fly in all directions. Some of them in endeavouring to escape, are thrown down; these the ox butts at with his horns. A grand tantivy on the bugle-horn is played behind the scenes at this moment. *Exeunt omnes.*

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**ACT II.—PIPE.**

*Scene: Representing a Meadow.*

Enter a Shepherd and Shepherdess carrying crooks, (hooked walking-sticks will do well): they seat themselves on a bank, (a coach or sofa). The shepherd plays soft airs on his pipe.

Enter Shepherdess's Father, with a short pipe in his mouth; he appears very angry. Shepherdess tries to pacify
ACTING CHARADES.

him, but he throws his pipe at her. At this moment, a boatswain's pipe or whistle is heard.

Enter Boatswain (or sailor) with press-gang; they seize the shepherd, and are about to bear him away, when angry father relents, gives the sailors money, and boatswain pipes them off. The no-longer-angry father gives the young couple his blessing. Shepherd plays a soft air, and *exeunt omnes.*

ACT III.—HORNPIPE.

*Scene: The Sea-coast.*

Sailor jumps ashore from a boat, (a cradle, or couch will do); he carries a bundle tied to a stick, over his shoulder. He is immediately surrounded by a crowd of his friends, who rush in from all sides, and shake hands with and embrace him. He throws his bundle on the stage. The orchestra strikes up, and he dances the "Sailor's hornpipe." Then resuming his bundle, *exit,* partially surrounded by his friends.

[Music,—"A Life on the Ocean Wave."
TEA-BOARD.

ACTING CHARADE IN THREE ACTS.

DRAMATIS PERSONÆ.

Miss Frost. | Spinster of no particular age.
Miss Winterblossom. | Landlady.
Miss Crabtree. | Carpenter.
Young Gent. | Two aspirants to Fame.
Spectators.

ACT I.—TEA.

Scene: Representing a Parlour.

A Tea-table, surrounded by Miss Frost, Miss Winterblossom, and Miss Crabtree, who seem deeply engaged in tattle and talk; their heads are all close together, and they seem to be up to their eyes in scandal, sometimes raising their heads and eyes in horror at the backslidings of their neighbours.

Enter Betty, who removes the tea-things; but just as she gets outside the door, a shrill whistle is heard, as if coming from the area railings; a frightful crash, as of
ACTING CHARADES.

broken china, succeeds; the three ladies start on their feet, and Betty rushes into the room, wringing her hands, and apparently in utter despair. All the ladies fall to scolding her, by violent gestures and words. Exeunt, pushing her out.

[Music,—“Oh! Whistle, and I’ll come to thee, my Lad.”

ACT II.—BOARD.

Scene: The Street.

Enter Spinster of no particular age, at one side.
Enter Carpenter at the other, with a board on his shoulder; he strikes against the spinster, who staggers against the wall, and is about fainting, when the young gent, runs to her assistance, and by the skilful application of a smelling-bottle, recovers her; meanwhile, the carpenter runs off. Young gent. gallantly offers his arm to the spinster, who, smiling most benignantly, accepts it; when, just at this moment, the jealous landlady enters, runs up to him, and with a torrent of gestulative reproaches, points to a very large bill which she produces from her pocket, and on which is written in large and legible characters:

To Board, &c. £50.
The affrighted young gent. stands for a moment aghast, as the jealous landlady seems determined to have her money. He then runs off. The jealous landlady makes a sudden onslaught on the spinster, who runs away, pursued by the jealous landlady.

[Music,—“How now, Madam Flirt.”
ACT III.—TEA-BOARD.

Scene: The Hall of the Society of Arts.

Two tea-boards are placed side by side; the Judges sit in two rows at either side of them, and rise one by one to examine them. They have recourse to a great many wise shrugs, sundry shakings of heads, and expressions of approval or admiration. They at last pronounce judgment; a bell is rung, and the two competitors are called in. The victor is crowned with the lid of a small saucepan, while the unsuccessful candidate runs off in despair; the victor is then marched round in triumph. Exeunt omnes.

[Music,—“Let Fame sound the Trumpet.”]
ME

ETAGRAMS are puzzles in which a word is given, and the various letters changed, as follow:

I.
I am a word of four letters. Change my first, and I am to wish for; my second, and I am a road; my third, and I am a tree; my fourth, and I am a fish.

*Answer.—Line—pine—lane—lime—ling.*

II.
I am a word of four letters. Change my first, and I am a beverage; my second, and I am part of a horse; my third, and I am a measure; my fourth, and I am a herb.

*Answer.—Mine—wine—mane—mile—mint.*

III.
I am a word of four letters. Change my first, and I am an article of clothing; my second, and I get up; my third, and I am a cable; my fourth, and I am in Scotland.

*Answer.—Rose—hose—rise—rope—Ross.*
**METAGRAMS.**

IV.

I am an insect. Change my head, and I pant; my neck, and I wipe; my body, and I turn awry; my tail, and I perform my ablutions.

*Answer.*—Wasp—gasp—wisp—warp—wash.

V.

Change the head of an animal, and you have a river; its neck, and you have another animal; change this animal’s head, and you will immediately rise; its tail, and you have a conveyance; change the end of the conveyance, and you will find an English animal.

*Answer*—Bear—wear—boar—soar—boat—goat.
SQUARE WORDS.

These are more easily made than described, but a couple of examples will sufficiently show their construction, it being necessary that the words employed should read both down and across. A square word of four letters is difficult, but one of five is considered very clever. Two examples—

1. To watch over. 2. Below there. 3. A fair lady's name. 4. A memorial of the feast. 5. A severe lawgiver.

1. A hunt. 2. A very poor dwelling. 3. To effect. 4. To grasp. 5. My sweet sister.

The answers to which are—

GUARD  UNDER  ADELA  RELIC  DRACO
CHASE  HOVEL  AVAL  SEIZE  ELLEN

We also subjoin forty other specimens of this most amusing puzzle:—
SQUARE WORDS.

I.
The inside, a thought, a liquid gem, and a swift animal.

II.
Behind, very small, pushing for customers, and run out.

III.
A man's name, to fret, clear, and a message.

IV.
A colour, something for wounds, one, and a woman's name.

Answers.—

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
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<td>B L U E</td>
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<td>A T O M</td>
<td>M O P E</td>
<td>L I N T</td>
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<td>T O U T</td>
<td>O P E N</td>
<td>U N I T</td>
</tr>
<tr>
<td>H A R E</td>
<td>E M (e) T Y</td>
<td>S E N D</td>
<td>E T T Y</td>
</tr>
</tbody>
</table>

V.
A Christian name, permission, strings, to overthrow, homes of birds.

VI.
A tall man, Hindostan, a kind of serpent, a relation's weeds.

VII.
Illustrious, belonging to a gentleman's dressing-case, a colour, a favourite opera, thoughts in sleep.

VIII.
A subterfuge, endued with power, a wild fruit, severe.

Answers.—

<table>
<thead>
<tr>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
</tr>
</thead>
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<td>G R A N D</td>
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<tr>
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<td>T A R E S</td>
<td>D R E A M</td>
<td></td>
</tr>
</tbody>
</table>
SQUARE WORDS.

IX.
1. By all 'tis worn throughout the land.
2. Here you will find the great; the grand.
3. By aid of these your bread is made.
4. Plant them with care within the shade.
5. A German province last parade.

X.
1. A part of the human body. 2. To 'go 'in. 3. To make amends. 4. Monies paid for houses. 5. A lock of hair.

XI.
1. A female name. 2. A fruit. 3. To please. 4. Used by plumbers. 5. Concerning.

XII.
1. To run out. 2. Odour. 3. To boil. 4. To ősen. 5. A chemical preparation.

Answers.—

IX. CLOTH HEART LEV E EE OVENS TENTS HESSE
X. ISSUE CLARA ENTER ATONE RENTS TRESS
XI. S C E N T AMUSE UNTIE ANENT
XII. S C E N T SEETH SEETH SEETH

XIII.
1. To lie at ease. 2. A mixture. 3. An argillaceous limestone. 4. Privation.

XIV.
1. To impede. 2. A South American beast of burden. 3. A measure. 4. Dress.

Answers.—

L O L L C L O G
O L I O L A M A
L I A S O M E R
L O S S G A R B
SQUARE WORDS.

XV.

My first is an animal, savage you'll own;
My second's the name of a precious stone;
By ladies my third is often worn;
My fourth is an insect that's treated with scorn.

XVI.

My first is the name of an insect;
My second, the name of a plant;
My third is the name of a fish;
My fourth is a person of rank.

XVII.

The name of an insect my first;
My second no doubt you possess;
My third is my second transposed;
And my fourth is a shelter, I guess.

XVIII.

My first is the name of a fish;
A choice flower is my second;
A fourth of the globe is my third;
And my fourth very savage is reckoned.

Answers.—

<table>
<thead>
<tr>
<th>XV</th>
<th>XVI</th>
<th>XVII</th>
<th>XVIII</th>
</tr>
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<tr>
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<td>C R A B</td>
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<td>N A M E</td>
<td>R O S E</td>
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<tr>
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<td>S O L E</td>
<td>A M E N</td>
<td>A S I A</td>
</tr>
<tr>
<td>F L E A</td>
<td>P E E R</td>
<td>T E N T</td>
<td>B E A R</td>
</tr>
</tbody>
</table>

XIX.

A title; possession; relation; a lady's name; term in cards in the plural.

XX.

A river of a distant land;
A flower of varied hue;
A city by Peru's fair strand;
A "mighty hunter" too.
SQUARE WORDS.

XXI.

An island in the Archipelago; to rouse; a Jewish doctor; the path described by a heavenly body; one who works in metals.

XXII.

Relish; to introduce; a fish; neat; regularity.

Answers.—

<table>
<thead>
<tr>
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<th>XX</th>
<th>XXI</th>
<th>XXII</th>
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<td>NILE</td>
<td>PAROS</td>
<td>GUSTO</td>
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<td>IRIS</td>
<td>ALARM</td>
<td>USHER</td>
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<td>LIMA</td>
<td>RABBI</td>
<td>SHARD</td>
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<td>TERENCE</td>
</tr>
<tr>
<td>TREYS</td>
<td>SMITH</td>
<td>ORDER</td>
<td></td>
</tr>
</tbody>
</table>

XXIII.

A network of fine thread; an interjection; a fish; to watch.

XXIV.

A number; a notion; accounts of transactions; quiet.

XXV.

A river in England; a Greek mathematician; a river in Africa; a river in England.

XXVI.

A river in Europe; a river in England; corrupt; depend upon.

Answers.—

<table>
<thead>
<tr>
<th>XXIII</th>
<th>XXIV</th>
<th>XXV</th>
<th>XXVI</th>
</tr>
</thead>
<tbody>
<tr>
<td>LACE</td>
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<td>TONE</td>
<td>ODER</td>
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<td>IDEA</td>
<td>OVIED</td>
<td>DOVE</td>
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<td>CARP</td>
<td>NEWS</td>
<td>NILE</td>
<td>EVIL</td>
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<tr>
<td>ESPY</td>
<td>EASY</td>
<td>EDEN</td>
<td>RELY</td>
</tr>
</tbody>
</table>

XXVII.

A fish; an image; part of the face; a valley.
SQUARE WORDS.

XXVIII.
A city in Italy; a place for baking in; to improve; extremities.

XXIX.
A river in Europe; to be delirious; a river in England; a river in Asia.

XXX.
A bird; an intermittent fever; ignorant; a custody.

Answers.—

<table>
<thead>
<tr>
<th>XXVII.</th>
<th>XXVIII.</th>
<th>XXIX.</th>
<th>XXX.</th>
</tr>
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<tr>
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<td>E N D S</td>
<td>L E N D</td>
<td>K E E P</td>
</tr>
</tbody>
</table>

XXXI.
A volcano; a reptile; an appellation; a town in Arabia.

XXXII.
Food; a man's name; a Russian drink; a Turkish dignitary.

XXXIII.
A handle; a lake in America; what some people are liable to; a trial.

XXXIV.
A number; a drone; sunshine; an English county; a curl.

Answers.—

<table>
<thead>
<tr>
<th>XXXI.</th>
<th>XXXII.</th>
<th>XXXIII.</th>
<th>XXXIV.</th>
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<tr>
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<td>E I G H T</td>
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<td>A D A M</td>
<td>E R I E</td>
<td>I D L E R</td>
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<td>R A K I</td>
<td>F I T S</td>
<td>G L A R E</td>
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<tr>
<td>A D E N</td>
<td>E M I R</td>
<td>T E S T</td>
<td>H E R T S</td>
</tr>
</tbody>
</table>

XXXV.
My first is to despatch; my second is a lake in America; my third is delicate and refined; and my fourth is a wild animal.
SQUARE WORDS.

XXXVI.
My first is to rise up; my second is an image; my third is a song; and my fourth is tardy.

XXXVII.
My first is to rise up; my second is to resound; my third is a king of the Jews; and my fourth is a dress of dignity.

Answers—

<table>
<thead>
<tr>
<th>XXXV</th>
<th>XXXVI</th>
<th>XXXVII</th>
</tr>
</thead>
<tbody>
<tr>
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<td>K I S S</td>
<td>R E A R</td>
</tr>
<tr>
<td>E R I E</td>
<td>I D O L</td>
<td>E C H O</td>
</tr>
<tr>
<td>N I C E</td>
<td>S O L O</td>
<td>A H A B</td>
</tr>
<tr>
<td>D E E R</td>
<td>S L O W</td>
<td>R O B E</td>
</tr>
</tbody>
</table>

XXXVIII.
My first is to reproach; my second is a measure of land; my third is a metal; and my fourth is a time of fasting.

XXXIX.
My first you like with your breakfast; my second is a river in America; my third is a part of your face; and my fourth is to forfeit.

XL.
My first is your own house; my second is a Latin poet; my third is soft and gentle; and my fourth is a little whirlpool.

Answers—

<table>
<thead>
<tr>
<th>XXXVIII</th>
<th>XXXIX</th>
<th>XL</th>
</tr>
</thead>
<tbody>
<tr>
<td>R A I L</td>
<td>R O L L</td>
<td>H O M E</td>
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<tr>
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<td>O H I O</td>
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<td>M I L D</td>
</tr>
<tr>
<td>L E N T</td>
<td>L O S E</td>
<td>E D D Y</td>
</tr>
</tbody>
</table>
DIAMOND PUZZLES.

These and the two following subjects—viz., Star Puzzles and Diagonal Puzzles—are variations of "Square Words," and constructed on the same principle; the difference being that other forms than squares are formed by the words to be guessed.

I.


The above form a diamond. The centre letters read downwards and across will give the name of a great philanthropist.
DIAMOND PUZZLES.

Answer—George Peabody:—

\[
\begin{array}{c}
G \\
B E D \\
S M O K E \\
C O U R I E R \\
H A N D G L A S S \\
G E N T L E M A N L Y \\
G E O R G E P E A B O D Y \\
B R A N D E N B U R G \\
A N I M A T I O N S \\
S A B B A T H \\
K N O W N \\
A D I Y \\
\end{array}
\]

II.


The above form a diamond. The centre, down and across, names a river in America.

Answer—Mississippi, thus:—

\[
\begin{array}{c}
M \\
A I R \\
E S S E X \\
D R E S D E N \\
G O T T I N G E N \\
M I S S I S S I P P I \\
B E R K S H I R E \\
H A L I F A X \\
A P P L E \\
A P E \\
I \\
\end{array}
\]

\[
13
\]
III.

One day, a curious thing I saw,
Of workmanship most rare;
In diamond shape, of gold and green,
Arrayed with nicest care.
Upon the diamond's top there stood
A headless cross of gold.
Then, underneath a stream of light,
Most wondrous to behold.
To teach us all industry too,
The sluggard next was placed;
Right through the diamond's centre then
A lover's name was traced.
Below was wrought the emblem of
Peace and good-will to men;
Reversed (in taper line) then, one
Who wields the mighty pen.
A circlet of beauty rare
Completed the array.
But now about th' inscription round
I've some few words to say:
From point to point I found was wrought
An art known to the wise,
And which I oft in schoolboy days
Was taught to exercise.

Answer—

T
R A Y
I D L E R
G A L L A N T
O L I V E
N A M
O

IV.

A letter; a deception; a fruit; a Greek island; a sedition; a river in North America; disqualified; a science;
STAR PUZZLES.

equipage; a common plant; a consternation; a female name; and another letter.

The above form a parallelogram. Commencing at the top, and reading round from left to right, will name a great attraction—a constant resort of Londoners—and the place where it is situated.

Answer—

T
H U M
E G I N A
C O R I N T H
R E B E L L I O N
Y E L L O W - S T O N E
S U P E R A N N U A T E D
T A C H Y G R A P H Y
A P P A R A T U S
L E T T U C E
P A N I C
A D A
L

STAR PUZZLES.

I.

1. I AM a place of public sale;
   A little waggon now.
2. Small, pointed instruments are we;
   Now cut off nib, I trow.
3. A fruit consisting of both shells
   And kernels are we found;
   And now I am to senseless make,
   Tho' followed by a wound.
4. A point in writing us'd, am I,
   To check, pause, close, suppress;
   And now in us preserves are kept—
   Deep vessels we, I guess.
The whole to form a star, and from point to point, through the centre, to read the same backwards and forwards.

Answer—

2—PINS  0—SNIP—2
  MART  STUN—3

II.

1. Client of Morpheus am I,
   Suspending all but breath;
   Refreshing latent strength and life,
   Though image mute of death.
   In ev'ry nation are we known—
   Fruit's coating, some will say;
   In eating oranges, I trow,
   'Tis us you'll throw away.
2. We are excrescents of the skin,
   Found mostly on the hands;
   Now stalks of grain from corn-fields borne
   In stacks, beds, bottles, bands.
3. Some portions of the whole am I,
   And now a leathern strip.
4. A pain acute. Some cars in which
   You'd like to take a trip.
**DIAGONAL PUZZLE.**

**III.**

With reason's light, to find me out
You need not travel far,
For if my words are placed aright,
You'll find I form a star.
From point to point, I this one thing more may claim;
Backward or forward each letter is the same.

**Answer—**

```
      4
   ---SMART---
3 | PARTS - PEELS - 1
2 | WARTS - STRAW - 2
1 | SLEEP - TRAMS - 3
    4
```

**DIAGONAL PUZZLE.**

**I.**

1. Where would a hungry man like to be?
2. Transposed, a town in Germany.
3. The solver will not be I trust,
4. Not practised by the good and just.
5. Read backwards and this word is found.
7. Part of the kingdom where we live.
8. What all expect, and all should give.

The above forms a square. The diagonals read downwards, from left to right, name a celebrated author; and from right to left, one of his most popular works.
Answer—C. Dickens—Pickwick—thus:

COOKSHOP
TDATSPI
CRITICAL
TRICKERY
DRAWKCA
BRIDGE
SCOTLAND
KINDNESS

This medley chapter appropriately concludes our