

Old Puzzle Cards.



PUZZLES, in some form or other, have always been popular, and have provided amusement for all sorts of people from time immemorial, though perhaps they have never been so popular as at the present time, when almost every periodical and paper of any note whatever has its puzzle page.

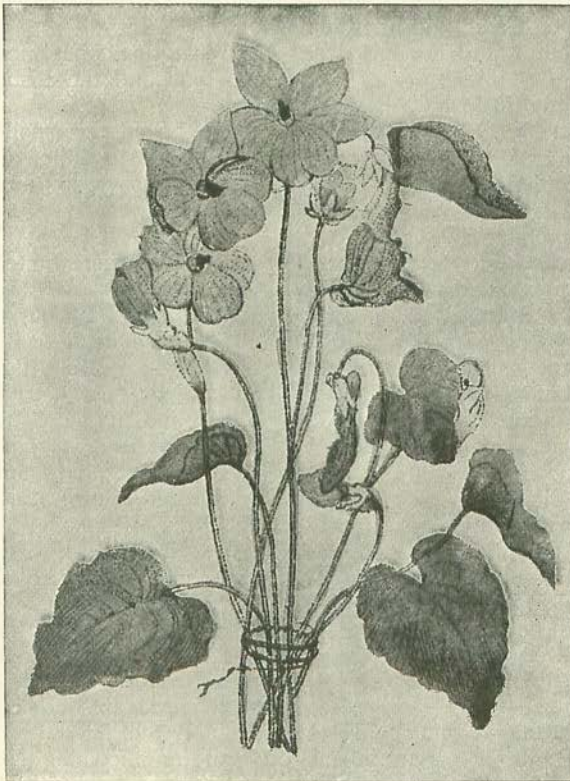
The puzzles here brought together were intended for the delectation of our great-grandfathers, being chiefly of the latter end of the eighteenth and beginning of the nineteenth centuries, when this particular form of puzzle was at the height of its popularity. The majority of them served a double purpose, for, while chiefly designed to amuse, they frequently conveyed some political or personal satire, which in this form gave little or no offence, and was readily understood by the people in general.

The designs consisted chiefly of portraits of prominent individuals, members of the Royal Family, great statesmen, naval and military heroes, etc., whose portraits were discoverable among branches of trees, the details of a landscape, or the intricacies of a bunch of flowers; the outlines of an urn or a vase was a favourite resource, too, of these hide-and-seek artists.

Napoleon, being at that time the centre of attraction and the most prominent person in the eyes of all the world, naturally came in for a full share of patronage, and many were

the puzzles issued in which his well-known features were discoverable amidst appropriate surroundings or otherwise. One of the most popular forms of these Napoleonic puzzles is No. 1, in which he appears among the leaves of his favourite flower, the violet, a leaf which the draughtsman has ingeniously made use of to form the familiar and historic *petit chapeau*. His wife, Maria Louisa of Austria, may be seen on the left; and their son, the King of Rome, is safely nestling among the tender stems in the midst, while Buonaparte and Maria are watching over him.

When Napoleon was on the eve of leaving France, to take up his abode on the Island of Elba, he said to some of his adherents that he would return with the violet season, and as everyone knows who is conversant with the life of this extraordinary man, he did so. Those partisans who were in the secret of his return to France from his seclusion carried one of the above representations of Napoleon's favourite flower, and always drank at their meetings to the health of Corporal Violet. The simplicity and natural beauty of such a flower never excited the attention



I.—"CORPORAL VIOLET"—CONTAINING THREE PORTRAITS.

or raised the jealousy of the Bourbons, and as the custom of wearing flowers in the dress had always been so popular in France, the wearing of the violet called forth no suspicion of any plot for his restoration.

No. 2, of the same kind, is, perhaps, best explained by the following verses, which dis-



2.—THE ROYAL ALLIED OAK, 1815—FIND ELEVEN PORTRAITS.

plays no fewer than eleven portraits of famous people :—

Behold this oak, whose firm fix'd stay

Doth check oppression's course ;

Whose slightest branch can ne'er decay,

While strong with virtue's force.

Our much-loved Sovereign (George III.) decks
the branch,

The highest of the tree ;

And peaceful Louis (Louis XVIII.), tho' driven
from France,

Among its boughs you'll see.

The Regent's portrait next behold (George IV.,
below on left),

Whose councils wisdom guides ;

And Russia's noble monarch bold (Alexander I.,
on right),

Who checked the tyrant's (Napoleon) strides.

Immortal Wellington next is seen (on left of
trunk, at foot of tree),

Whose fame can ne'er expire ;

And vet'ran Blücher's warlike mien,
That kindled Napoleon's ire.

The Mushroom race you have to seek

In weeds about the root,

Who scarce dare at the oak to peep,

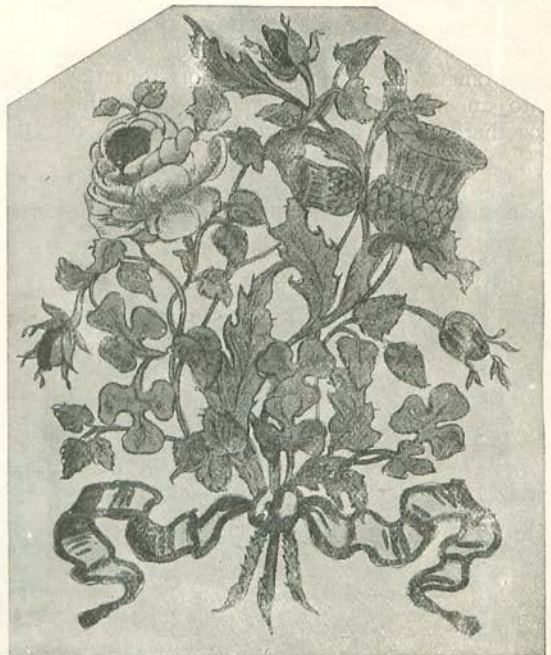
Or at its Princely fruit.

Napoleon—largest mushroom at foot
of tree ; Joseph Buonaparte, his brother,
King of Spain, on extreme left ; Joachim
Murat, Napoleon's brother-in-law, King
of Naples, on the right ; Louis, Napoleon's
brother, King of Holland, smaller mush-
room, next to Napoleon ; Jerome Buona-

parte, King of Westphalia, across
water on left.

In No. 3, a small print of the
emblems of the three countries, may
be found portraits of eight historical
personages. On the left at top is
George IV., his face formed by the
leaves of the rose and thistle ; on the
same side, just below the full-blown
rose, is the King of Prussia ; while
the portrait of Marshal Blücher may
be discovered on the same side of
the print among the stems of the rose.
On the right side at the top is George
III., his face also formed like that of
his successor by the leaves of the
rose ; below, the thistle blossom and
leaf form the portrait of the Emperor
of Austria ; and among the branches
and leaves at the bottom on the right
the portrait of the Duke of Wellington
may be seen. The two faces in the
centre of the puzzle formed by the
leaves of the thistle are, at the top,
Louis XVIII. of France, and below
Alexander I., Emperor of Russia.

Another form of puzzle, which was
also very popular, was the double head,
two examples of which are given here. These
were chiefly of French origin, and had a
hidden significance, which at this remote
period is hardly appreciated. These double



3.—THE ROSE, SHAMROCK, AND THISTLE—FIND EIGHT PORTRAITS.



4.—A REVERSIBLE HEAD.

heads have been popular at all times, but they were probably never more so than during the stormy period of the French Revolution and Restoration; at this time they formed one of the principal means of conveying ridicule or satire, transforming, as they often did, a celebrated politician into a coal-heaver, a fashionable lady into a fish-woman, a great person of the day into an insignificant being; and coupling together great men and individuals of

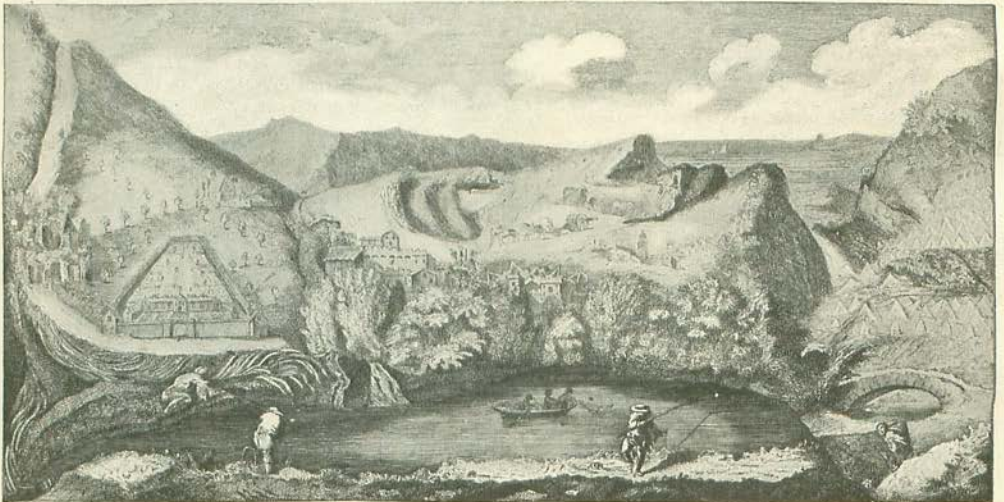
entirely opposite opinions, as Rousseau and Voltaire, Buffon and La Fontaine, a Jesuit and a Liberal, a pair of lovers into a married couple (as in No. 4), or even (as in No. 5) a portrait of a learned doctor into one, not too flattering, of the reader.

Then, too, there were the curious heads, formed of rocks, ruins, landscapes, rustic scenes, etc., which assisted in popularizing some great hero of the hour. These innocent-



5.—DR. QUILIRA AND —

looking affairs, in which the casual observer saw nothing more than appeared upon the surface, but which to the initiated revealed the portrait of some particular individual of



6. LANDSCAPE PORTRAIT OF GEORGE III., 1743.



7.—FIND SEVEN CHILDREN.

design are these words:
 "This is not given as ye most regular, ye most varied, or ye most noble prospect in the world; it is not doubted but it will pass for the most pleasant, and if it be true as Butler sings—

The real value of a thing
 Is as much money as 'twill bring—

everybody must allow it to be most valuable, because the most costly."

This is a satirical print, issued in the year 1743. It is really if viewed from the right side a portrait of George II., wearing a large Kevenhüller hat. The features of the country represent the face and dress.

No. 7 is a different kind

special importance at the moment—how ingeniously they were worked out: trees of pretty growth being transformed into hair and beard, rocks and other prominences into brows and noses, and, as if the transfiguration of so simple a growth were not enough, there were others which had quite a number of faces hidden away in their deep undergrowth and under tufts of verdure, which were discoverable only by the diligent and interested seeker who understood the significance of these curious and ingenious puzzle pictures. No. 6, for example, is an engraving of a landscape of mountains, with a lake in the foreground. Below the



The best Virginia,
 London.

A wonderful Prophecy.

Before the first day of the next new year,
 Strange wonders in this kingdom shall appear;

Four potent kings shall reign within this isle
 Where they shall cause great tumults for a while;

Dead bones again shall rattle up and down
 In every city and in every town,

By day or night this tumult shall not cease,
 Until a Herald shall proclaim a peace;

A Herald strange, the like was never born,
 His beard shall be of flesh, his nose and mouth of horn.

9.—ANOTHER TOBACCO PAPER PUZZLE.

BEST VIRGINIA.

*When with your friends, to smoking are inclin'd
 Be sure you mind to read the under lines.*

Dies,	flies,	Shame,	tame,
and	dals	Neighbour's	can
born	Sean-	his	Chain
but	ral	publi-	on
are	immo-	pub-	in Man
Actions	wings	ly	Lust
virtuous	Eagle	load-	is a
while	on	of	there

8.—A TOBACCO PAPER PUZZLE.

of puzzle altogether. By turning this picture round, and viewing it from different points, it will be found that though at first sight there appear to be but three children in this group, there are really seven distinct bodies.

No. 8 is what is called a Tobacco Paper



10.—AN EPITAPH PUZZLE, 1756.

puzzle, and dates from 1788. This not very difficult puzzle may be solved by beginning (as the Chinese do) at the end. The fashion of giving something of this kind on tobacco papers was very customary at the end of last century, and many curious puzzles were dealt out in this form, some with obvious solutions, while others were evidently designed by ingenious individuals who racked their brains to provide material for

our puzzle-loving grandfathers, who were ever on the alert for something new and entertaining, even as their descendants of the present day.

There is a lust in man no chain can tame
Of loudly publishing his neighbour's shame;
On eagles' wings immoral scandals flies,
While virtuous actions are but born and dies.

No. 9 is also a Tobacco Paper puzzle. The solution is as follows:—The first four lines describe playing-cards; the next two lines, dice; and the last four, a crowing cock.

No. 10 is another form of puzzle popular at this period, and is upon the same principle as that of Bill Stumps' epitaph, of Pickwickian fame. It reads as follows:—

Beneath this stone reposes
Claud Coster, tripe seller, of Impington, as doth his Consort Jane.

This puzzle is appropriately dedicated to the learned Society of Antiquaries, and the penetrating

geniuses of Oxford, Cambridge, Eaton (*sic*), and Westminster. Our last example, No. 11, though not of the same period as some of its predecessors, is very remarkable for the ingenuity of its design. The whole represents the head of the mythological God of Drink and Revelry, whose features and flowing beard upon close examination gradually resolve themselves into the figures of a handsome youth and his lady love in the act of embracing each other.



11.—HEAD OF BACCHUS—CONTAINING TWO LOVERS.