

<h1>Travelogue</h1>	Racer	Gulliver
	Password	LISZT (Hard) PIZZA (Normal)
	Hazard	BAD YAHOO DIRECTIONS

This puzzle comes with a set of color photographs, each of which is labeled. In Hard mode each label is a set of coordinates (e.g. "15E, 4S, 3°"), whereas in Normal mode each label is a single letter ("T"). There are 22 photos and 22 paragraphs of clues; each paragraph corresponds to a photo.

Several clues contain "blanks": Small sections where the original manuscript was somehow illegible. The words which are meant to fill the illegible sections are enumerated below the corresponding paragraphs (i.e. the first bit of illegible text is enumerated as "7 7 6": Two seven- letter words followed by a six-letter word) and can be found by looking around in the location specified by the clue. The numbers in parentheses after each enumeration specify which letters of the illegible text should be extracted. (They are different in Hard mode than in Normal mode.)

The hints in the first clue - the most obvious of which is a map with a big X on the starting point! - lead one to the Harvard Medical School quad, a few blocks west and south of the starting line at Evans Way Park. The description is missing the name of the author's school, HARVARD MEDICAL SCHOOL. There is a pair of large cups at the entrance to the quad along Longwood Avenue. Standing between the cups, one can see a **stone lion** on one of the cups; the photo of this lion is Photo #1.

As one stands between the stone cups, directly across Longwood Avenue is a semi-circular traffic island with a sign identifying it as OSCAR C TUGO CIRCLE. Photo #2 is a **picture of the star on top of the sign**. Cross the street to the sign, then begin walking southeast down Longwood Avenue toward Huntington Avenue and the Green Line.

On the left will be a brick building, identified above the front door as the BOSTON LYING-IN HOSPITAL ("lying" = "false promises") whose courtyard features a circular cast-Airon gate. The hospital is adorned with plaques depicting swaddled babies ("lost children"), as well as **storks (Photo #3)**. Continue down Longwood Avenue.

In front of the "Ronald A. Matricaria Academic and Student Center" is a pair of green copper lamps; **the base of one of the lamps** is Photo #4. The Center features street-level windows that look directly into the pharmacists' chemistry labs, as well as posters in the lobby windows depicting chemistry, periodic tables, et cetera. There are several inscriptions on this building, but MASSACHUSETTS COLLEGE OF PHARMACY AND HEALTH STUDIES fits the enumeration.

Continuing down Longwood Avenue one comes upon an informational sign in front of the MassART building (sketched in the clue), and a **photo of the roof of the sign's**

**kiosk and the glass wall behind it is Photo #5.** A nearby box on the street has yellow graffiti of a questionmark (sketched), and if one looks into the “Dining Commons” window one sees a whole wall decorated with framed paintings of question marks (sketched).

Continuing down Longwood Avenue past a long window marked “Massachusetts College of Art and Design” one arrives at the Huntington Avenue (a “new shore”; major streets are often bodies of water to Gulliver). An **orange and green tower (photo #6)** is visible on the left. Begin walking northeast up Huntington Avenue.

Immediately in front of the Huntington Avenue entrance to Mass Art is a fun metal sculpture on a pole, incorporating a **clock face (photo #7)**, a weathervane, a number of figures that are dressed as angels and devils (among other things), and a tiny red flag that depicts a MARTINI GLASS.

Continuing down Huntington Avenue, on the opposite side of the street are Smith Hall and Baker Hall, and on the near side is a small yard containing a sculpture (sketched) of a cube and a sphere kissing. Eventually one reaches the corner of Huntington and Evans Way, where the building on the left (still part of MassART) has a set of stairs that go down below street level. At the bottom of the stairs is a glass window behind which is a sculpture of a human figure curled up; **the feet and hands of the sculpture is photo #8.** Exit out the other side of the recessed area, toward Evans Way.

The old cat is a stone lion, looking across Evans Way Park. Behind the cat, inside the glass window, perched atop a slightly disturbing structure is a **sculpture of a chicken (photo #9)** - a creature which “took flight to higher ground”, perhaps. Exit the space under the building and continue down Tetlow Street, which passes between the North Building of MassART (with its loading dock) and the south end of the Gardner museum.

Near the intersection with Palace Road, a pair of iron griffins decorates a doorway across Tetlow Street, and opposite is an iron gate that leads to the metalworking department of Mass Art; the gate depicts a pair of welders and their animal helpers, including a **tiny cat who is peering around the gas cylinders on the right-hand gate (photo #10).**

Proceeding up Palace Road along the back of the Gardner museum, one passes a couple of stone lion statues behind iron gates, but the text urges you to continue, past some artistic window bars (sketched) to the corner of Fenway. On the Fenway side of the Gardner museum is a doorway flanked by a pair of stone lions and guarded by a cast-iron fence. Inside the fence is a **fine iron sculpture that looks like a well (photo #11).** This “fortress” is the ISABELLA STEWART GARDNER MUSEUM.

From this point, the only “green gables” visible to the southeast are the roofs of the Grossman Gallery at the School of the Museum of Fine Arts. In the courtyard of this building is a stone rhino; **the ears of the rhino sculpture are photo #12.** The name of the building housing this gallery is RALPH AND ELEANOR CABOT BRADLEY BUILDING. The

sketch in the text is of a light fixture which you pass when correctly exiting from this area.

Around the corner on the opposite side of Museum Road is the parking lot for the MFA, the entrance of which features a fun sculpture by Jonathan Borofsky of a man in red and blue, walking through the sky. **The leg of the walking man is photo #13.** The sculpture's title, WALKING MAN, is visible on a small plaque near the sidewalk to one side of the parking-lot entrance. The "green line" mentioned in the text is the Green Line itself, and the "grand vessel at port" may refer to a train.

As one walks down Museum Road toward Huntington Avenue, the green domes of a church come into view, but we look for the other building mentioned in the clue. **The front of the building is photo #14;** though it says "Northwestern University" it also says "Wentworth", the W of which matches the W in "Walking Man". Turn left (to the northeast) and walk down the museum side of Huntington Avenue.

The "fallen meteor" is a **big piece of limestone outside the MFA (photo #15);** its sign describes it as a "Taihu rock with natural perforations" and cautions "please do not touch".

Next along Huntington Avenue is the MFA's front entrance, decorated by a statue of an American Indian on horseback; **the nose of the horse is photo #16,** and the sculptor is CYRUS EDWIN DALLIN. (By "Houyhnhnm" Gulliver is referring to the horse, of course; in Gulliver's Travels he visits the land of the highly enlightened horses, the Houyhnhnms, who rule over a degenerate species of human, the Yahoos. Incidentally, if you can't make heads or tails of that unpronounceable name, try thinking about the sound that horses make.)

The sketch accompanying the next clue represents the abstract sculpture on the corner of the Huntington Avenue and Parker Street outside the MFA, **a collection of beams at odd angles (photo #17).** Follow the direction to turn left onto Forsyth Way, going away from the tall glass building on the corner.

The next clue refers to a section of the MFA with glass walls you can see into from the street, and the sketch depicts some busts visible there. **A portion of the wall of this wing of the MFA is photo #18.** We cross Forsyth Way to find the caped figure.

The statue wearing the cape is of John Endecott; **the "End" portion of John Endecott's name is photo #19.** The inscription on the other side of his monument begins STRONG VALIANT JOHN WILT THOU MARCH ON AND TAKE UP STATION FIRST, which matches the enumeration.

This is a traffic island in Forsyth Way where it meets Fenway; a sketch of a rough map of this island is included in the clue. From the center of this island, the War Memorial is visible in the distance, across Fenway and the stream; **a photo taken from the traffic island showing the War Memorial and the stream is photo #20.** When facing northwest towards the memorial, a bridge across the stream is evident. Cross Fenway and walk across the bridge.

On the other side of the bridge is a **temple bell from Japan (photo #21)**. (The “earlier account” that Gulliver refers to here is probably his own; Gulliver’s Travels includes a visit to Japan.)

The “pennants in the distance” are flags at the nearby war memorial. The memorial includes a big statue of an angel; **the hand of the angel holding a sword hilt** is the final photo, #22.

Here the path to the final solution is different in Normal mode and Hard mode.

In **Normal mode**, arrange the photos in order from #1 to #22; the letters on the photos then spell TWAS BAD YAHOO DIRECTIONS. The hazard is BAD YAHOO DIRECTIONS, although the judges will accept the whole phrase and then freely offer you the correction. Meanwhile, the letters extracted from the inscriptions which you wrote down along the way spell EAT THIS AT DOMINOS, a clue for the keyword, PIZZA.

In **Hard mode**, your work is not yet done: The letters extracted from the inscriptions spell VETS NAMES ARE LIKE A MAP. This is a hint for what to do with the coordinates on each photo. The World War II memorial has 26 panels with veterans’ names on them. Each photo has an east/ west coordinate which specifies the number of a panel (e.g. “15E” is the 15th panel from the left), a north/south coordinate specifying the name on the panel (e.g. “3S” is the third name from the top), and a number in degrees specifying which letter to take from that name. Looking up the coordinates on each photo on the monument to turn them into a letter, then arranging the photos in order from #1 to #22, gives the phrase TWAS BAD YAHOO DIRECTIONS; the hazard is BAD YAHOO DIRECTIONS, though the judges will accept the whole phrase and then freely offer you the correction.

While looking up names on the monument you will probably notice that it’s a lot easier than it could have been: Only five panels are used, and if the photos are correctly ordered, they are used in a strict sequence; moreover, some veterans’ names occur two, three, or even four times. The veterans names, in the order of the photos, are:

LITCHFIELD CHARLES D	ZALEWSKI HENRY V J	IACONO WILLIAM
IACONO WILLIAM	TALENT HARVEY	SHOALES HERBERT C
SHIELDS FRANCIS B	LIPMAN LOUIS	ZALEWSKI HENRY V J
ZALEWSKI HENRY V J	IACONO WILLIAM	TARKO HYMAN
TARBY ARTHUR A	SHIELDS FRANCIS B	LIPMAN LOUIS
LIPMAN LOUIS	ZALEWSKI HENRY V J	IGNOTO SALVATORE P
INDINGARO JAMES A	TALENT HARVEY	
SILVERSTEIN HYMAN	LISI CHARLES	

Noting the first letter of the surname of each veteran, we see that they form the pattern LISZTLISZTLISZTLI. This is a clue to the keyword, LISZT.