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Das Schiff als Thema der Moderne

DGSM - Schiff und Zeit - Panorama Maritim



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SCHIFF UND ZEIT – PANORAMA MARITIM. BEIHEFT 1

der Deutschen Gesellschaft für  
Schiffahrts- und Marinegeschichte e.V.

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Der Deutschen Gesellschaft für  
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Im Auftrag der DGSM  
herausgegeben von Maike Priesterjahn

Bonn, 2020

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**SOVEREIGN OF THE SEAS, um 1637,**

Modellbau: Dirk Voigtländer / Günter Sperlich (2016), © SDTB, Foto: Clemens Kirchner

Die SOVEREIGN OF THE SEAS ist ein Beispiel für Transformationen im Schiffbau. So weist sie die Tendenz im England zu Anfang des 17. Jahrhunderts zu dekorativem Schnitzwerk anstelle von ausgeprägten architektonischen Bauformen auf, war bis dahin das größte und erste 100-Kanonen-Linienschiff sowie das erste Schiff mit drei stufenlos durchgehenden Decks und führte als erstes Segelschiff Royalsegel über den Bramsegeln. Außergewöhnlich an seiner Bauweise war zudem das gerundete Heck des Unterwasserrumpfes. Eine Neuerung, die der kostspielige Bau des Schifffes mit sich brachte war ferner die Einführung der Schiffssteuer durch den englischen König Karl I. (reg. 1625-1649).

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## Geleitwort

Ein Stapellauf ist stets ein besonderer Moment, häufig ein festliches Ereignis, das je nach Umständen und Zeitläufen eine große Zahl von geladenen Gästen und Zuschauern zusammenführt. Die traditionellen Methoden der Wasserung des Schiffskörpers sind seit vielen Jahrhunderten bewährt. Trotzdem verbleibt ein Rest von Spannung, ob das Vorhaben auch diesmal gut gelingt. Die Deutsche Gesellschaft für Schifffahrts- und Marinegeschichte – DGSM kommt ihrer Aufgabe, die Forschung und Wissenschaft im Bereich der Schifffahrts- und Marinegeschichte zu fördern, auf vielfältige Weise nach. Ein besonderer Schwerpunkt liegt auf den Publikationen der DGSM. Erfreulicherweise ist es in den letzten Jahren vermehrt gelungen, dabei mit anderen Institutionen zusammenzuarbeiten und damit eine weitere Forderung wissenschaftlichen Austauschs zu erfüllen.

Erstmalig haben wir das Vergnügen, die auf einer Tagung der Stiftung Deutsches Technikmuseum Berlin gehaltenen Vorträge veröffentlichen zu dürfen. Da wir auch unsere traditionelle Publikation „Schiff & Zeit – Panorama maritim“ wieder in bewährter Form mit wissenschaftlichem Schwerpunkt herausgeben, erscheint das Jahrbuch 2019 der DGSM nun als erstes Beiheft zu unserer Mitgliederzeitschrift. Wie gewohnt und ergänzend zur den Tagungsbeiträgen finden sich auch Aufsätze, deren Inhalt auf unterschiedlichen Veranstaltungen der DGSM vorgetragen wurden.

Die Spannung der Beteiligten und Zuschauer beim Stapellauf löst sich freundlich, wenn das Schiff unbeschädigt aufschwimmt. Sie weicht einem leisen Stolz, den auch diejenigen empfinden, die zum Gelingen nur wenig beitragen konnten.

Das Gelingen des hiermit vorgelegten Werks ist vor allem Frau **Maike Pries-terjahn** von der Stiftung Deutsches Technikmuseum Berlin zu danken. In Abstimmung mit dem Vorsitzenden unseres wissenschaftlichen Beirates, Herrn

**Dr. Heinrich Walle**, hat sie das Lektorat und die wesentlichen Arbeiten zur Herausgabe besorgt. Mit dem leisen Stolz desjenigen, der die angenehme Aufgabe des Begleitens wahrnehmen durfte, wünsche ich viel Vergnügen bei der Lektüre und freue mich auf weiteren Austausch mit allen Beteiligten und Lesern.

Bonn, im September 2020  
Lutz Adam  
Vorsitzender des Vorstandes der DGSM

# Grußwort des Deutschen Technikmuseums

Die Tagung Das Schiff als Thema der Moderne. Rezeptionen des technischen Gegenstandes ‚Schiff‘ war Begleitprogramm der Sonderausstellung *Architectura navalis – Schwimmender Barock* im Deutschen Technikmuseum. In der Ausstellung stand die repräsentative Prägung der Schiffsarchitektur im barocken Frankreich im Vordergrund, verbunden mit Fragen nach technischen, geometrischen und künstlerischen Aspekten, die bei der Übertragung von architektonischen Elementen von Land auf Wasser und dann sogar wieder zurück an Land relevant waren. Mit der forschungsbasierten Ausstellung und der wissenschaftlich ausgerichteten Tagung haben wir mit dem Forschen, Ausstellen und Vermitteln zugleich in zwei Projekten drei von den – neben Sammeln und Bewahren – fünf vom Internationalen Council of Museums geforderten Kompetenzen eines Museums sichtbar gemacht.

Die Tagung und der Begleitband repräsentieren sehr klar ein Konzept, das sich auch das Deutsche Technikmuseum auf seine Fahnen geschrieben hat. So haben wir den Anspruch, Technikgeschichte mit dem Fokus auf die Verbindung zwischen Mensch und Technik zu erzählen. Entsprechend werden beispielsweise in der Schifffahrtsausstellung nicht nur die Exponate gezeigt, sondern zudem damit verbundene kulturwissenschaftliche Themen wie Bezüge des technischen Objektes zur Natur, zur Herrschaft, zum Fortschrittsbegriff, zur Kunst etc. in den Blick genommen, um die Wechselwirkung zwischen Mensch und Technik zu vermitteln. Dazu zählen die Gefahren auf See, Mythen, Sinnbilder und Sinsprüche, die rund um das Schiff, das Meer und die Menschen entstanden, die Entwicklung der Navigationsinstrumente, die Geschichte des Schiffbaus und die Entdeckungsreisen um 1500 sowie deren Folgen wiederum für die Weiterentwicklung von Navigationstechniken, der Kartografie und des Schiffbaus sowie die Entstehung neuer Weltbilder und die Neuverteilung von Machtverhältnissen auf den Weltmeeren. Nach diesem Prinzip der Verzahnung von technischen Objekten und der Kulturgeschichte des Menschen funktionieren alle unsere Ausstellungsbereiche. Und für sie alle steht dabei die Transformation und Rezeption eine entscheidende Rolle. Wir sind dankbar, dass die verschriftlichten Vorträge der Tagung im Jahrbuch

der Deutschen Gesellschaft für Schifffahrts- und Marinegeschichte veröffentlicht werden können und betrachten dies als einen ersten gelungenen Schritt möglicher zukünftiger Kooperationen zwischen der SDTB und der DGSM.

Prof. Dr. Dirk Böndel, Direktor des  
Deutschen Technikmuseums,

Berlin im Juni 2020



## Seafaring through the Perspective of Historic Board Games

### A Short History of Printed Board Games

One of the most popular board game themes in modern Europe was world-travel via seafaring vessels. Intersecting entertainment and cartographic knowledge, board games were unique platforms that enabled symbolic adventures on the sea. These games had specially designed game mechanics to accommodate the theme, and they were exclusively played with randomizers such as dice, teetotum or a numbered spinner, so that they could reflect not only the unpredictable dangers in the sea but also the important component of seafaring: the chance and being lucky. Board games also reflected the changing technology of sea vessels. Steamships that crossed the Atlantic were depicted with their paddlewheels and sails heading to the West in Edward Wallis's c.1823 game *European Travellers*, in which one can find steamboats operating in the Black Sea along with older vessels cruising in the Mediterranean. This followed by many other games that demonstrated the reciprocity between seafaring technology and board games.

The board games subject to this article were printed in nineteenth-century London; therefore, before exploring the topic, it is important to put printed games into a context in order to underline the connection between game culture and media. According to archaeological and historical data, board games have existed at least five thousand years<sup>1</sup> and printed board games since the mid-sixteenth century.<sup>2</sup> The Printing Revolution in early modern Europe gave an enormous dynamism to the production and dissemination of not only books and texts but also board games and other game-related items, such as playing cards. Thus, this new technology and medium helped shape the early modern players' world of entertainment. Evidence in hand demonstrates that the early modern printed

board games came in many themes with didactic purposes in accordance with the values of the society. Among the most popular themes were vices and virtues, love and courtship between lovers, as well as history, geography, and heraldry. However abundant in design, form, theme, and language, early modern printed board games were highly limited to a couple of game mechanisms (*Game of Goose*, *Tira-Paga*, and *Biribissi*). According to the rules inscribed on boards, these mechanisms were based only on the chance factor (obtained by the roll of dice) and on gambling (usually by winning or losing a little amount of coins). Especially involvement of gambling sheds doubts in estimating the age of the players. “Did children gamble” is yet a question hard to answer with accuracy. There are some references, like two paintings by Le Nain Brothers (by the same name *The Young Card Players* c.1640 and 1643), that suggest children gambled in the early modern period, but it is a remaining question how common it was. In his seminal work “History of Childhood”, Philippe Aries showed that one of the ages of life that comes after the age of school is “the ages of love or courtly and nightly sports: feasting, boys and girls walking together, a court of love, and Maytime wedding festivities or hunt of the calendars”.<sup>3</sup> Aries refers to adolescence, although the term was not used in the early modern period in its modern sense. Surprisingly, these were among the popular themes of the early modern printed games, which might shed light on the age of players.

“Learning by playing” was a popular method of teaching in early modern period. Game designers adapted the three mechanisms in a way in which players (assuming they are young learners) could learn about their history, European or world geography, non-European peoples, exotic animals, as well as arithmetic and grammar. Especially obstacles and advantages in *Game of Goose* track, and earning and punishing in *tira* and *paga* were effectively used by designers to promote favored countries, peoples, virtues, while they impeded or punished unfriendly countries, barbarians and pirates, and vices. In the seventeenth century, map-based games gained more popularity by the elites and the bourgeois of the society who could afford buying such high-quality prints for their kids. Usually hand-colored, these games were heavily influenced by the cartographic knowledge and earlier game mechanisms.

Map-based board games became popular in seventeenth century France. In 1645 Pierre Duval, court geographer of Louis XIV, King of France, designed *Game of the World* (*Le Jeu du Monde*), the earliest of this kind. The game was dedicated

to Louis Victor de Rochechouart de Mortemart, count of Vivonne, and designed to aid the geography course of his children. The game consists of a spiral Game of Goose track, divided into sixty-three compartments, each of which contains the map of a country in the world as of known in the seventeenth century. Although the west of North America and Australia are missing, the four continents (Europe, Africa, Asia and America) are placed at the corners of the board. The track starts with the remotest places on Earth, the North and South Poles; and it ends with France, center of the world. The first player to touch the sixty-third compartment, after passing through obstacles, wins the game. This early example of a map-based game had some weaknesses in design. Travelling from one country to another is gained simply by landing from one compartment to another, which fails satisfying one of the components of play, summarized by Caillois as “Make-believe: accompanied by a special awareness of a second reality or of a free unreality, as against real life”.<sup>4</sup> This weakness in design was improved in subsequent centuries by game designers (especially in England) who went on integrating the game track inside the map to give the players a sense of a real route to follow. Moreover, the symbolic travel from a country to another was carried out by sea vessels (if in sea) or land vessels (if on land), which increased the sense of make-believe in games.

## Steamship Comes into Game

Map-based games benefitted from the latest technological developments in printing in the nineteenth century. Lithographic printmaking allowed more elaborate game designs to come to life, which increased the quality of maps on which games were played. It also opened new ways of expression for the game designers who departed from using dull geographical maps to producing maps that they could customize for a better play experience. Thus, in a nineteenth-century world travel game, one can expect to find scenes that depict caravans in the Middle East, bullfights in Spain, whale hunting in the Atlantic or miners in Siberia that all brilliantly accompanied an advantage or disadvantage in the game mechanism. Along with such life-like additions, the printing technology also helped shape better game tracks that simulated travel via various sea or land vessels.

Burgeoning European colonialism's necessity to travel to its overseas colonies was underpinned by an aggressive industrialism and its hunger for "profit and hope for further profit".<sup>5</sup> The steam engine, as an outcome of this co-dependent enterprise, brought a dynamism to how people and goods travel via steamboats and locomotion. This transition of traditional and cutting-edge travel experience resonated quickly in the board games as a new "experience of space and time".<sup>6</sup> As a theme, steamboats first appeared in the early nineteenth century games that championed this new technology, such as *Het Stoomboots Spel* (The Steamboat Game) produced several times in the Netherlands in 1810, 1825, and 1830. In map-based board games in the early nineteenth-century, steamboats – then still a new technology – were present in game space, sailing along with other traditional sea vessels such as sailboats and rowing boats; with a quintessential difference: the speed.

*European Travellers: An Instructive Game* by Edward Wallis is one of the earliest examples in which steamboats appeared as the newest transportation



Figure 1: *European Travellers. An Instructive Game* by Edward Wallis, c.1823, Luigi Ciompi & Adrian Seville, Giochi dell'Oca e di percorso

available (see fig. 1). Produced around 1823, the game shows a highly elaborate and richly colored European map, including parts of North Africa and the Near East. The map depicts little vignettes representing the produce, resources or famous events of an area or country. Transportation on land is predominantly carried out by various and vernacular horse carriages. Inexistence of locomotion is noteworthy. On sea there is a good mixture of various traditional vessels along with steamboats. While the Mediterranean transportation is majorly maintained by traditional vessels, such as tartan and *trabaccolo*, fishing boats are also in the scenery.

Two steamboats with two paddlewheels on their sides on the Black Sea are likely heading to Istanbul and Trabzon. In the 1830s the Ottoman Empire bought steamboats made in the British Empire to transport coal and various other goods from peripheries to Istanbul.<sup>7</sup> This brought dynamism to the Black Sea transportation where a scheduled line between Istanbul-Trabzon began operating in 1837.<sup>8</sup>

The biggest ship in size in the game, a steam ship with paddlewheels and a smoking chimney, is on its journey to Liverpool, although it is depicted as heading to America. Considering its three masts, it might be commemorating SS SAVANNAH, the first ship powered with a steam engine to cross the Atlantic in 1819 (see fig. 2).

The size of the ship on the board corresponds to the historical importance of SS SAVANNAH. According to the game's booklet, it is an "Atlantic steamer." The description goes on: "she is outward bound, and you may go by her to No. 119" which is Liverpool.

The game board has fifteen sections that are mounted on linen to form the map of Europe. The game track is composed of 123 numbers scattered around the map. The track starts on Iceland, bearing number 1, placed on the top of the left column. After traveling round Europe, the track ends on number 123 in London (middle section on the second column from left), final destination of the game, implicitly the center of and the most important city in the world. Players are supposed to read aloud the text written in the game booklet describing the place, event, or item that the number signifies. As its name suggests, the game gains an instructive quality this way.

Around 1833-1844, Edward Wallis produced a new game in his series of geographical games: *Game of the Star-spangled Banner or Emigrants to the*



Figure 2: *Game of the Star-spangled Banner or Emigrants to the United States* by Edward Wallis, c.1833-44, Luigi Ciompi & Adrian Seville, *Giochi dell'Oca e di percorso*

*United States* (see fig. 2). Like in *European Travellers*, Wallis designed in sixteen sections an elaborate map of the US showing the produce, events, environment, flora and fauna of the States through vignettes. The map roughly coincides with the borders of the States in 1840s, which is more or less half of the current map, and omits what was beyond the territories of the central government.

The game mechanism used here shows great similarity as in the *European Travellers* except the track has 147 numbers. Its rules and explanations were published by Wallis as a booklet. The track starts with a curious event known as Gloucester sea serpent which was reportedly seen in 1817 on the Atlantic coasts of Massachusetts (second section in the column on the right).<sup>9</sup> On number 90 (third section in the column on the left), in Arkansas, a slave man is hanged after the so-called Lynch Law. The game's booklet reads for the Lynch Law: “An odious practice, too frequently indulged in, in the states [sic.] which are at a great distance from the general government. It is no other than a mockery of justice.” On 62 (where the second and third sections in the third column meets), a steam locomotive can be seen operating, which refers to the South Carolina Canal and Rail Road Company that used steam-powered locomotives in the 1830s. According to the text, “this railway unites the sea-port of Savanna with Knoxville, in Tennessee.” The Locomotive is an advantage for the players as they jump and “go along on it to number 67” (second section in the second column) to Woodcutter’s Hut “on the banks of the muddy Mississippi” where poor families, who cut timber to supply steamboats, “lead a dissolute and miserable life.” On 74 (third section in the first column), the players reach the river Mississippi where the players can travel faster by way of a steamboat operating in the river. The steamboat on number 74 is clearly an advantage for the players who are carried to number 96 (second section in first column), St. Louis in Missouri. On the one hand, dangers that come after Mississippi to slow down the players are circumvented by this marvel of the technology; on the other, the players experience the advantage of a fictional time that runs faster. A similar jump is on number 86 (third section in second column) at the Gulf of Mexico where there is a steamboat waiting for its lucky players to take to number 97 (second section in first column), to Jefferson, Missouri. The track ends in New York.

## Conclusion

Games that were produced towards the end of the nineteenth century took a fresh direction by embracing all new cutting-edge transportation technologies powered by external and internal combustion engines. Especially at the turn of the twentieth century, trains, planes and zeppelins appear along with cruise ships in travel games. Moreover, versions of these transportation vehicles in armies (military aircrafts, battlecruisers, destroyers) take space in war games. *From Sailor-boy to Admiral* (c.1890), *A Trip to Paris* (1900), *Battaglia Navale* (c.1900), and *Der Triumph des Zwanzigsten Jahrhunderts* (c.1910) are among those games that celebrated the latest developments in transportation and military technology. While the perception of time and space changed drastically in an age in which distances annihilated at the turn of the century, the remotest places on the map became accessible for experience and manipulation. This resonated in map-based games by the increase of the playable space and information about the territory – especially the information about the riches and resources of these places and their culturally significant monuments. *Mit dem Kleinen Blatt um die Welt. Zweite Reise: Nach unseren Kolonien in Afrika* (c.1940) and *Mittelmeer-Reise* (1920 by Klee) are two of such examples in which voyages are made possible by the latest ships.

Although this study focuses on steamships, printed games are a mirror to the society that reflect it in its entirety. With its long history, printed games are useful historical materials to demonstrate the technological developments in sea vessels and the fields this development had an effect, such as travelling and accessing remote places on earth.<sup>10</sup>

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## Ömer Fatih Parlak

ist Dozent im Fachbereich Geschichte an der Universität Boğaziçi in Istanbul und stellvertretender Herausgeber des *Board Game Studies Journal*

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- 10 I thank Adrian Seville, Luigi Ciompi and John Spear for their invaluable support in providing me with images and booklets that are used in this article.