

The History of the Game of the Goose
Exhibition Museum Joure , 30 October 2004 – 25 February 2005

Written by Christine Sinninghe Damsté - Hopperus Buma

The exhibited Goose games are part of two collections brought together: the collection of Gerry Broersma (Joure) and of Christine Sinninghe Damsté (Delden)

INTRODUCTION

This exhibition will show you a lot of information about the history of the Game of the Goose and games which could be classified as Goose variants. The rules and variations will be explained. It is not only for the lovely colours and the different printing techniques that you will enjoy the games, but they also reflect the spirit of the 19th and 20th centuries.

When studying the Game of the Goose, a lot of questions arise. Do certain combinations have a symbolic meaning and do the images on the games contain a message for us?

The game of the goose is all about the ups and downs you encounter in the course of your life.

During the game your fate will be determined by two dice. Throughout the centuries people from many generations and social groups have been attracted by gambling games. As a game of forfeit it was a popular game among the 17th century bourgeois, taken over from the nobility who had been playing the game in the 16th century. In the 19th century the game developed into a real children's game. By that time the game had become quite innocent and only spice nuts or fiches were forfeited, but the spiral shape and the basic rules of the original game have never changed. At this exhibition you will get an impression of the many variations of related games with altered shapes and rules that have been put on the market during the past two centuries. Even nowadays we find variations of the old familiar goose game used for advertising purposes.

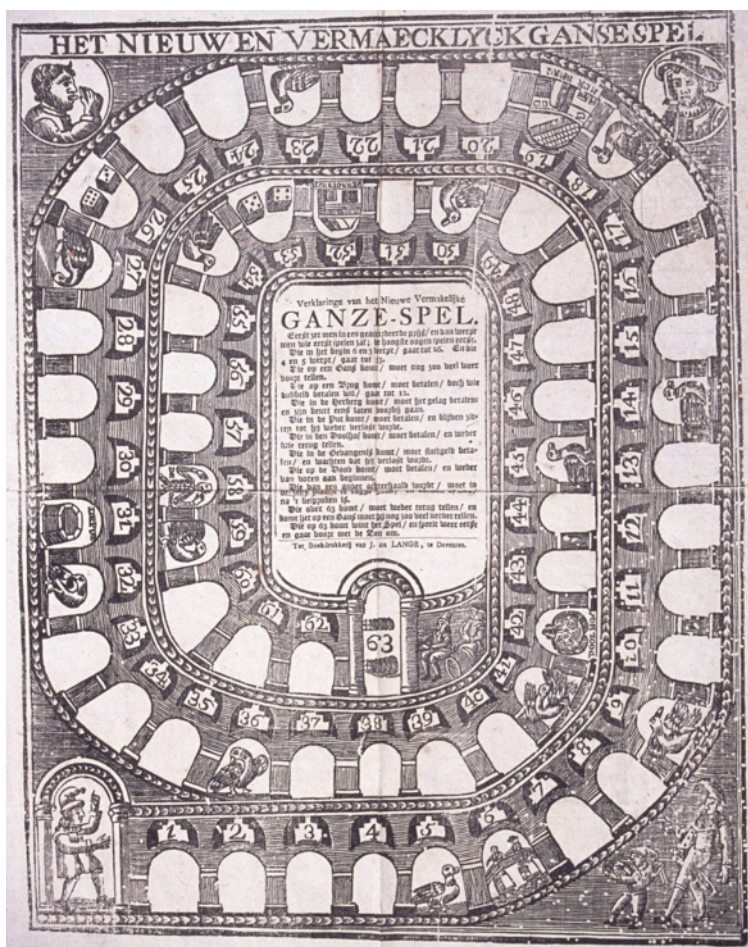
BRIEF HISTORY

The oldest written information about the game dates back to the 16th century. In the 17th century the game could be found in different European countries. Most of these goose games from different countries do have many similarities. The oldest still existing goose games originates from Italy. As far as we know this country might be the cradle of the game of the goose. It is known that Francesco de Medici (1574-1587) gave the Giocco dell'Oca as a present to King Phillip of Spain.

In the 17th century Dutch printers of maps, prints and books published Goose games regularly. Many were woodcuts whose wood blocs had been used by different generations, some between a hundred and one hundred and fifty years. Through the years many different printers used the basic rules and the same shape of the game. But in the lay-out of the rules and the images we find many different adaptations. The lithographically printed 19th century games were often copies from the 18th century, but the language used in the explanation of the rules and the clothes in the images had been adapted to the contemporary fashion.

A good example of a game which was put on the market by several printers in the Netherlands and abroad, is the first game at this exhibition: Het Nieuw en Vermaeckelyck Gansespel, by J.de Lange in Deventer. (exp.no.1) He was the third in line and worked between 1822 -1849. As de Lange used a rather over-used woodblock, which was probably a hundred years old and might have been used by his ancestors as well, the print of this copy of the goose game is not as clear as it should be.

The word Vermaeckelyck (amusing, entertaining) is often used in these games. From the 18th century the word 'educating' is of more importance. Especially in the 17th century the pictures of the game were to convey the message, as most people were not able to read. Many pictures have allegorical meanings. Interpreting these images is rather difficult.



PLAYING WITH NUMBERS

Also the symbolic meaning of the combination of the numbers used in the game has been studied.

The numbers 7 and 9 play an important part in the game. 9 is the sum of 4 and 5. Therefore it is not without reason that we find a goose on every 4th and 5th square throughout the game. In many different cultures 9 is of special importance. It is the beginning of a new sequence. Also the number 7 is of great significance in Christian civilisation. But influences from many different cultures have mingled throughout the centuries.

All goose games end on number 63, the product of 7 multiplied by 9. The rule says you have to reach the 63 square exactly; otherwise you have to count back the numbers of your throw. But when you reach 63, you have passed number 58 (you have conquered death!) and you are the winner of the game, which means that you may start again. So you may say the game never ends. Maybe this has something to do with the spiral shape of the game. There might be a relation between the spiral shape of the game and the symbolic eternal meaning of the rolled-up snake, a symbol of eternity found back in several cultures.

Before you can win the game you not only have to deal with lucky but also awkward situations. The game is played with two dice. And even at the start you can be lucky by throwing 6 and 3. This means, go straight to 26. An initial throw of 4 and 5 means that you can go straight to 53.

Not only the numbers play an important role, but also certain pictures on the squares, like the toll-bridge, the inn, the well, the maze, the prison and death.

At the toll-bridge, you have to pay to the pool, but you are allowed to proceed to 12.

At the inn, you lose two moves. (probably to experience all the opportunities you come across) In some variations of the game you have to foot the bill (in Dutch: het gelag betalen) an expression which comes from the game of the goose. This also counts for the expression 'over de brug komen (come across the bridge)' and 'in de put zitten (be in the well = feel low)'. When coming to The well on number 31 you have to wait until somebody else comes to your help by reaching this place. You can change places then. Interesting is the fact that in real life you also often need your fellow men to get out of awkward situations or when you feel down.

At 42, the maze, it says 'go back to 39'. Sometimes real life looks like a maze. It is not always easy to find your way to reach your goal.

52, the prison. Here you have to wait until you can change places with a fellow player. (a time for contemplation about justice?)

58, Death. Often the vanitas symbol of the scytheman, or just a skeleton has been depicted. When entering this square you go back to start again. If this has something to do with the thought of eternity I dare not say.but the idea is interesting. All the interpretations about the depicted squares are made without any scientific base and seen from a 21st century point of view.

THE MEANING OF THE GOOSE.

In all goose games it is a standard rule that the goose brings luck in the sense of progress. In Dutch: Die op eene gans komt, telt nog zoo veel voort als hij geworpen heeft (If you land on a goose you move on as many places as you have cast). Why is it a Goose? Just like the swan, the pelican and the owl the goose plays an important part in popular belief. People believed these birds to have special powers, as many other animals had in these days. In Dutch we use the expression 'What a silly goose you are'. But this is not the goose from the goose game. This is the silly goose fattened up at the farm and sold at the market to find its end on the table.

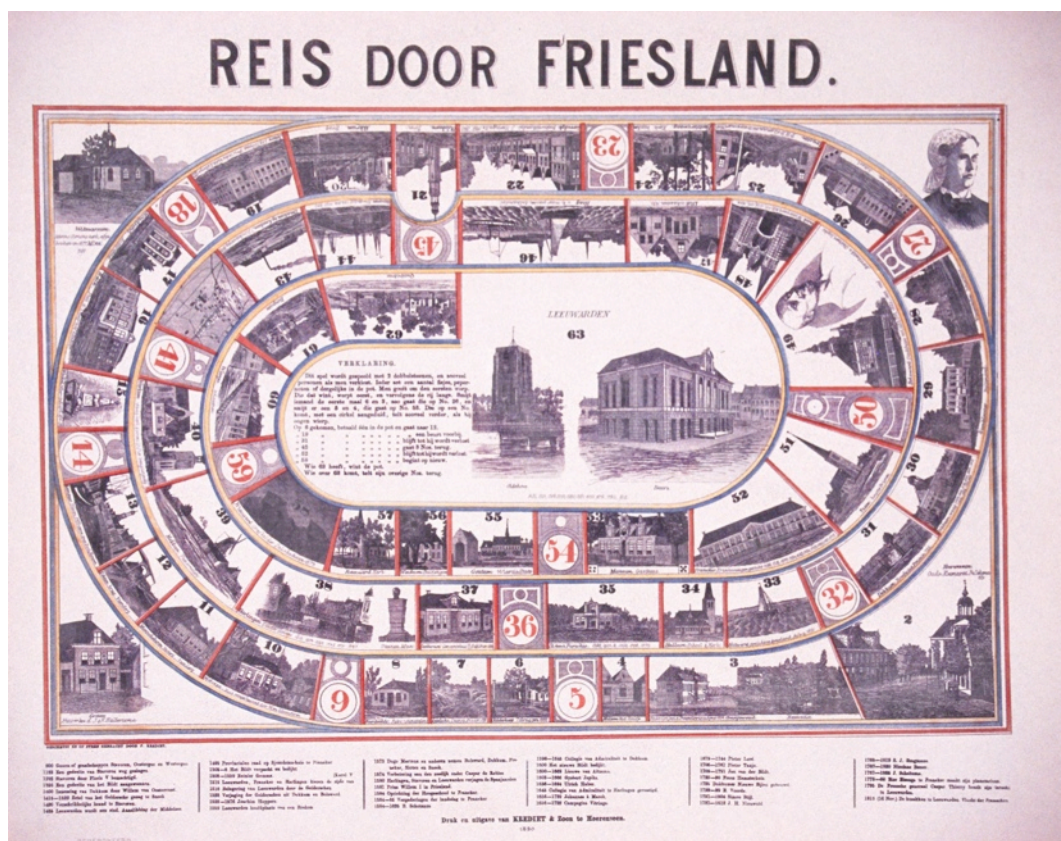
The Goose from the Game is the alert goose who knows when it is time to go on. It can be compared to the watchful geese which protected the Capitol . In 387 before Christ the Galicians (Galliërs) tried to besiege the Capitol, but were 'betrayed' by geese.

Although the basic rule is that you may 'walk' on as far as the amount of numbers on your dice when you have come to a goose, there is a nineteenth century diversion from this rule. In these games you have to go back the amount of numbers on the dice, if you enter a square with a goose which looks back. Indeed there are geese which look forward and geese looking back. Johan Wolfgang Goethe gives a very interesting interpretation of this rule in a poem he once wrote. It says people are so hurried in their busy lives that they forget to look back to those who struggle for life or go less fast.

THE GAME; JOURNEY AROUND FRIESLAND.

At this exhibition three different editions of the game called Reis door Friesland (a journey around the province of Friesland, 1880, 1889 and 1906) have a spotlight position.

As a matter of fact, the exhibited edition of 1929 is a reprint of the original game of 1880.



The maker of this game, Piebe Krediet, used the rules of the game in a very original way. He published his first game in 1880, followed by a lithograph in 1889, printed by Krediet & son, Leeuwarden and Heerenveen. The third version is a multi-colour print which dates from 1906.

The rules are written in Dutch and not in the Frisian language. Some adaptations have been made in the language of the second version, ex. the Dutch word. 'smijten' has been changed into 'gooien'. The reason why the rules were not in the Frisian language might be that in these days Frisian was a spoken language and not many people were able to write it correctly.

All of them are spirally shaped and start at number 2 (Heerenveen) and finish at number 63 (Leeuwarden). 53 images of Frisian towns, villages and other places of interest have been depicted. The geese have been replaced by blank squares. But these blank squares are all on the sequence of 5 and 4 up to the end. And Piebe Krediet presented his game as a 'Goose letter'. (He probably used the word 'letter')

because the game was folded like a letter and in these days people sent lovely decorated pre-printed letters to wish each other good luck in the new year)

The game is played with two dice. That is the reason why Piebe Krediet starts his game at number two. Coming to an empty square means progress. Just like the rule in the game of the goose you move on the amount of numbers of the dice.

Also the initial throw of 6, 3, which means you go straight to 26 and the initial throw of 5, 4, which says go straight on to 53 are used in this game. We could say these initial throws bring some luck as well, for at number 26 the player enters the square of the school in Surhusterveen (you will be educated) and at number 53 you come to the home of elderly ladies at Poptaslot in Marssum. (You will be taken care of when getting old)

No. 6. The toll-bridge is replaced by the turnpike you came across those days at Olderbekoop when on your way to Noordwolde. The rule says: add to your ante and go on to number 12. Number 12 is the bridge near Echten.

No 19 is the local inn in Joure. It was a tollhouse as well. You have to pay one to the pool and you lose a move. (The original game of the goose says two moves)

No 31 is Boniface's fountain, a well in Dokkum to commemorate the murder of the Roman Catholic clergyman (who came from England!). The player has to make an ante and wait until another reaches the place.

The Labyrinth at number 42 has been replaced by Molkwerum. This 'Frisian Venice', as it is sometimes called, consists of many canals connecting a large amount of small isles. This area was really like a maze. The player has to go back three numbers.

On number 52, we find the lunatic asylum in Franeker, where you have to pay one for the pool and stay until another reaches the place. Then you will be a free man again. The rule doesn't say the player has to change places. I think it very realistic to compare a lunatic asylum to a prison!

Choosing the famous burial-vault beneath the church in Wiewerd for Death on number 58 is the best choice Krediet could have made. Today it still is an interesting sight for tourists. The bodies interred there in the 17th century are still there, as they have been 'mummified' by a natural process.

Number 63 is Leeuwarden, the capital city of Friesland. You are the winner if you reach number 63 exactly. In case of overthrows the player counts the excess points backwards from 63, running the risk of reaching number 58, which means you have to start all over again.the first will be the last!!

PIEBE KREDIET

In the Leeuwarder Courant of 11th July 2000 an article was published to announce the coming out of a reprint of the game 'Reis door Friesland' from 1880 by the great-grandson of its maker, Piebe Krediet. At the turn of the century Robi Dattatreya pleaded for a revival of the game of his great-grandfather. In the newspaper article we find more about Piebe Krediet, who was born in Heerenveen in 1855 where his father owned a lithographic printing-office.

Piebe had a talent for drawing and wanted to be an artist. After finishing school he stayed in Leipzig and Munich, where he got drawing and painting lessons for some time. Piebe had to give up his idea to become an artist as the lithographical printing office had to be taken over by him instead of his brother, who, unfortunately, died. While his father was still working in the firm, Piebe had some opportunity to go on drawing. During these years he travelled through Friesland to make drawings of several villages and towns. It was these paintings he put together to make his Ganzenbrief, a Frisian variation the Game of the Goose. He printed 4000 copies of this game, which was published in 1880.

He married in 1885 and set up another printing office in Leeuwarden. This is the reason why at the bottom of the 1880 game only Heerenveen is mentioned. On the other two we read Heerenveen en Leeuwarden. Piebe Krediet died on 2nd July 1936, when he was 80 years old.

In 1929 The publisher D. Nieuwenhuis, Leeuwarden, reprinted the 1880 game. This reprint can be seen at the exhibition (no.2). As far as I know not much is known about the other two versions of the game (1889, 1906)

REIS DOOR FRIESLAND 1880 (Journey around Friesland) the History of Friesland

On the 1880 game Piebe Krediet added a large number of important dates and years in Frisian history. He even printed a chronological list at the bottom of the game, starting with the year 800 and ending with 1813. All these years mentioned in the list correspond with a specific square on the board game. Also names of persons who played an important part in Frisian history are mentioned. In short, an abundance of Frisian history has been recorded in the game.

800 starts with 'Gouen of Graafschappen (= counties) Stavoren, Oostergo en Westergo'. This date is also mentioned on square nr. 44, the port of Staveren.

The last year in the list, 1813, says: de kozakken (= Cossacks) in Leeuwarden, vlucht der Fransen (= flight of the French). This date can be seen on square 63, Leeuwarden.

The addition of these data gives the game great educational value. It suits its time rather well, as many educators at that time promoted 'playing is learning'. Many educational games and toys came on the market. But this game was not only for children, it was meant for adults as well.

Not only historical facts, but also a number of persons are mentioned. Their dates of birth can be found back at the squares of the town in which they were of importance. Although he is not mentioned in the chronological list, we find the name of E.A. Borger at number 19, Joure. He was a famous clockmaker. All this information has nothing to do with the rules of the game, but it is curious to learn from the game that in 1877 (the most update year mentioned) the church of the famous religious leader of the Mennonites, Menno Simons, was broken down.

1508 - 1559: Reinier Gemma - (Dokkum)

1528 - 1576: Joachim Hoppers (Sneek)

1584 - 1625: B. Schotanus (Franeker)

1600 - 1669: Lieuwe van Aitzema (St. Anna Parochie)

1603 - 1666: Gysbert Japiks (Bolsward)

1636 - 1694: Ulrich Huber (Sneek)

1636 - 1739: Johannes á Marck (?)

1636 - 1722: Campegius Vitringa (Sneek)

1679 - 1744: Pieter Loré (Leeuwarden)

1706 - 1761: Pieter Tanje (Bolsward ?)

1709 - 1791: Jan van der Bildt (St. Anna Parochie)

1720 - 90: (17 has been left out) Frans Hemsterhuis (Franeker)

1729 - 99: (idem) B. Voords (Franeker)

1731 - 1804: Simon Stijl (Harlingen)

1737 - 1812: J.H. Nieuwold (?)

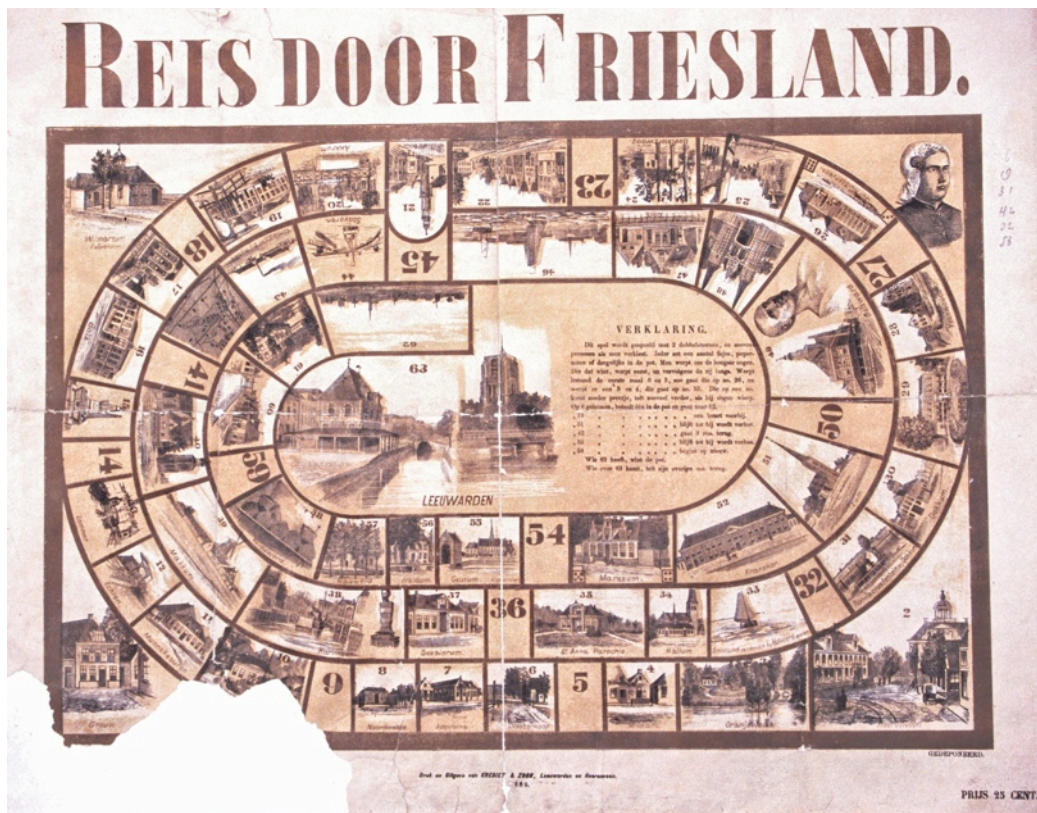
1763 - 1819: S.J.Brugmans (Franeker)

1767 - 1820: Nicolaas Bauer (Franeker)

1767 - 1835: J.Scheltema (Franeker)

1773 - 80: Eize Eizenga te Franeker built his planetarium.

REIS DOOR FRIESLAND 1889 (Journey around Friesland), the topography of Friesland



(ex.nr.3)

The edition of 1889 probably is a cheaper copy of the game dating from 1880. There is no chronological list and some pictures in the squares differ from the original version.

It is no four-colour print, but printed in different percentages of black and gold. In the central part the rules are on the right instead of on the left and besides the central building, Oldehove, the Weigh-House (Waag) has been depicted instead of the Exchange (Beurs).

The Exchange was built in between 1878 and 1880, so it was a splendid new building at the time the game came out. The lady in the right corner, depicted in Frisian costume, wears a different type of collar. This is just one example of several detailed differences found in both games; sometimes trees have been left out, dwellings or ships have been put in another position or a stagecoach has been added somewhere. Another letter-press has been used for the names of towns and villages and a lot of additional information has been left out as well. It is striking to notice that on the 1889 edition Staveren harbour (number 44) the style of drawing is different and this also counts for the port of Lemmer (number 13), which differs totally in style from the 1880 game.

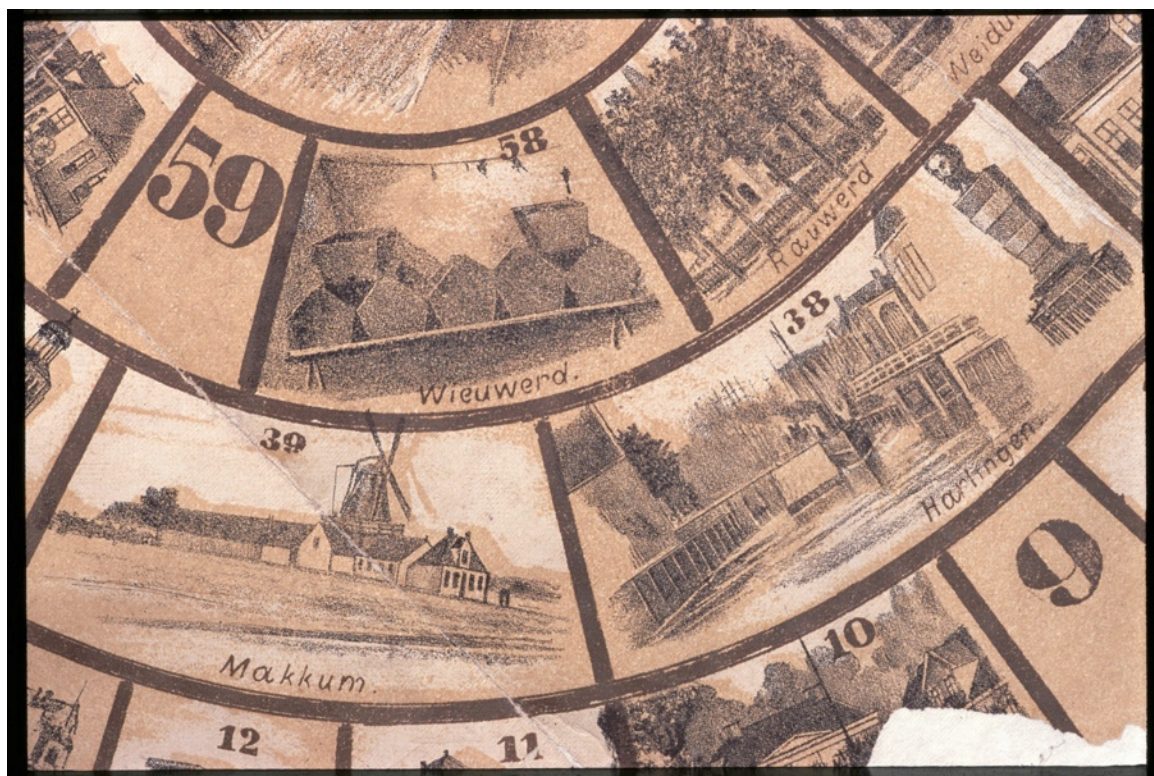
When following the route of the squares of the 1889 version it can be concluded that it is topographically interesting. (see map room 1))

The game starts at the Old Cowmarket (2) and leads to Oranjewoud (3). Besides the new estate the old one has been depicted too. It is a copy of a drawing by Cornelis Pronk from 1754.

Nr.4, Mildam-, 5, empty square-, 6, turnpike, Mildam-,7, Appelscha-, 8, Noordwolde-9, blank square-, 10, Wolvega-, 11, Munnekeburen-, 12, bridge at Echten-, 13, Lemmer harbour. The sluice-gate in Lemmer had just been installed between 1887 and '88. This might be the reason why the image in the 1889 game differs from the 1880 image.

14: blank, 15: Wyckel, the statue of the well-known fortress engineer Menno van Coehoorn in the village church. 16: Balk, the post and telegraph office, which was built in 1877-78, so fairly new when depicted in the game of 1880.

17 Woudsend: the insurance office .19: blank. 19: inn: Joure. 20: Akkrum, 21: Tower of Oldeborn , 22, Beesterswaag: The buckweit shop of J. Heringa, 23: blank. 24 Drachten, 26: school in Surhusterveen, 27: blank, 28: Veenwouden, the Schierstins (defending tower) 30 Dokkum; the weigh-house, 31: Dokkum, Boniface's well. 32: Blank, 33: Holwerd: a view of the Island of Ameland in the distance. 34: Hallum, school and church, 35: St. Anna Parochie, 36 blank, 37: Sexbierum: town hall, 38: Harlingen Port and the statue of Caspar des Robles. 39: Makkum, paper-mill, 40: Workum, weigh house and church. 41: blank, 42: Molkwierum: maze, 43: Ijmedam: steampumping station, built in 1851. 44> Staveren harbour, , 45: blank, 46: Heeg , 47: IJlst, skating manufactory, 48: Sneek, Watergate, 49, Bolsward, monument of Gysbert



Japicxs and the Martini Church. 50, blank. 51: Tjum: the highest church tower in Friesland. 52: Franeker, asylum. 53: Marssum, elderly ladies' home. 54: blank. 55:

Goutum. Wiarda state, one of the finest examples of Frisian country mansions. It was broken down in 1882. On the 1889 game it is still depicted with a note saying 'broken down'. 56: Weidum: Dekema State, country mansion, broken down in 1902. 57: Rauwerd, church. 58: Wiewerd, burial-vault. 59: blank. 60: Warga. 61: Bergum. 62, Leeuwarden seen from distance (the 1880 version shows Quatre Bras , the four crossroads just before entering Leeuwarden) 63: finish, Leeuwarden, capital of Friesland.

The buildings at the upper and lower left corner are also known. At the upper corner the Mennonite church has been depicted. At the lower left side a drawing of the house of the two well-known Frisian linguists, the Halbertsma brothers, can be seen in Grouw.

Although the majority of the historical data mentioned in the 1880 game have been skipped in this game, we may conclude that, although it is cheaper, the 1889 version is unique in its kind.

REIS DOOR FRIESLAND Journey around Friesland : latest edition

(ex. Nr.4)

Reis door Friesland dating from 1906 is part of the collection of Gerry Broersma. The game has been affected by the ravages of time but it is the 'capstone' of the three games. It is certain that other fine examples of this game can still be found in other collections, whereas of the 1889 game we only know of the rare copy shown at this exhibition.



Comparing the 1906 game to the others it is striking that this one runs the other way round, so it starts at the left side bottom. The game also starts in Heerenveen and ends in Leeuwarden, but all kinds of changes during the period between 1889 and 1906 can clearly be seen.

We may even conclude that almost half of it has been altered. Why Piebe Krediet decided to put the game on the market again and changed its images to such an extent, I have no idea.

Number 2 starts in Heerenveen and shows the central point in town, the Lindengracht, with its draw-bridge and the church, instead of the cow market. Changes can also be found in the images of Mildam (nr 4), Appelscha (7), a ship has been drawn, Noordwolde (8), the chair factory has gone, Beetsterswaag (24), a cart-track instead of the church, Surhusterveen (26) made place for Boelenslaan. In St. Anna Parochie (35) we see the octagonal Church instead of a neoclassic house. Sexbierum (37): its view has been changed. Harlingen Harbour (38): the statue of Caspar de Robles is no longer depicted, the harbour has been enlarged. Instead of Ymedam (43) we see the modern Reformed church of Warns. Views of Staveren (44) and Heeg (46) differ from the former games. IJlst (47): the workshop of the famous Nooitgedacht firm made room for a view of the harbour. In Bolsward (49) the statue of Gysbert Japics made room for the image of the newly renovated Bolsward townhall. The alterations made during he renovation in 1894/95 can clearly be seen.

In Goutum (55) Wiarda State has been broken down, the same happened to Dekema State in 1902 in Weidum (56) The views of Rauwerd (57), Warga (60), and Bergum(61) have been changed. Quatre Bras (61) has been replaced by Zwartewegsend. Despite all these changes we arrive safe and sound in Leeuwarden to be welcomed by the ever standing landmark, the Oldehove. When during its construction the tower subsided to such extent that its architect decided not to build the part of the church. The 1906 game is really a copy of its time, as just after the change of the century the telephone exchange became a new phenomenon. Surprisingly we can see a telephone mast depicted in the centre part of the 1906 game as a symbol of great expectations of a new era.

DIFFERENCES IN STYLE

Piebe Krediet changed a lot of the images in his games after the first 1880 version. But I get the impression that he also used images from the beginning of the 19th century, which justifies the question: 'did he draw all his images right on the spot?' Krediet was born in 1855 and will have drawn his sketches some 15 to 20 years later. From handed-down stories we know Piebe wandered through Friesland, drawing his pictures, but I would not be surprised if he made use of existing images and drawings by others as well. Sketching after an example was often done as a drawing exercise. One example of a picture which I am sure was certainly not drawn by him on the spot is the first image of the 17th century old mansion on the estate in Oranjewoud, which is clearly taken from a drawing by Cornelis Pronk from 1754. The wings of the building were broken down and sold around 1805. Whereas the 1889 game shows the newly renovated mansion house (in the game the mansion houses are mentioned as the old and the new one). There are striking differences when comparing some images of the 1880 game with the other two, especially in style of drawing.

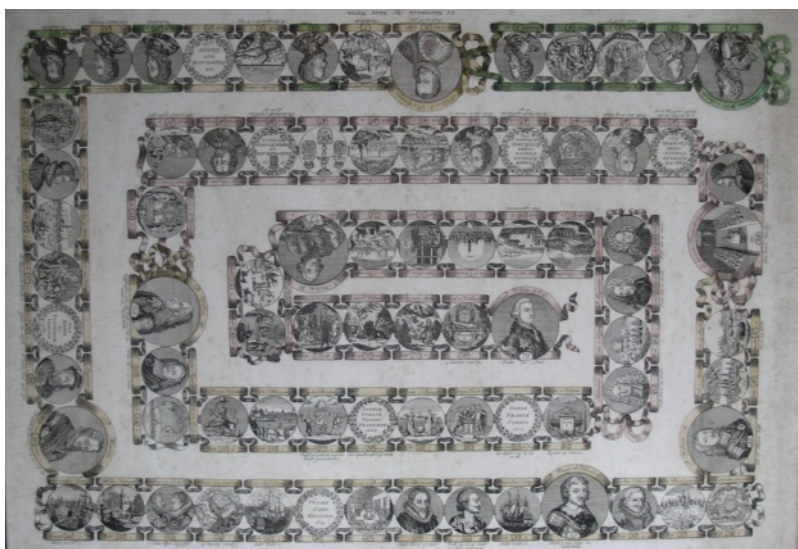
1813, TURNING POINT IN DUTCH HISTORY

In his game Piebe Krediet gave little information about events and persons of any significance in Frisian history after 1813. Why he did so can be understood from the fact that the period just after 1813 was too close to him. I don't know if he compiled the list himself. He might have taken it from a history book. Many people of that time saw the year of 1813 as the beginning of a new episode in Dutch history, even as a turning point in our national history. This can still be found in the contents of educational history books for children at that time. On the 30th of November 1813 the Prince of Orange (Willem I) returned from England and landed in Scheveningen after a very tumultuous period. His entry heralded the defeat of the French Empire and a new era in Dutch history. In December 1813 Willem I accepted the sovereignty of the Netherlands and from that moment he knew he had to bear in mind the new Dutch Constitutional Law. 1813 was the year of the birth of our Kingdom.

This might explain why Krediet did not mention any historical facts after 1813 as from his point of view events after 1813 belonged to modern times. However, he made an exception by mentioning some buildings which had been broken down after 1813.

DEVELOPMENT TOWARDS CHILDREN'S GAME (ex. Nrs: 5-6-7-8-9)

From the 18th century the many variations of the game of the goose have developed, often using the basic structure of the game. But as during this period historical, religious, political, educational and moral themes were used, the games differed more and more from the original goose game. It even happened there were no geese at all in some board games. In many 18th century games the spiral track was extended beyond 63 and the numerical combinations were altered or lost their symbolic meaning. Nevertheless, many of these games are related to the game of the goose. Influenced by the spirit of the age many games for educational use were developed. The game of the goose lends itself admirably to this purpose. Learning by playing was a central theme. As these games were also played by adults they were not specially meant for children. The goose game especially designed for children came to the market in the second half of the nineteenth century. On several boards we can read notes: 'game adapted and designed for children'



A fine Dutch example of an eighteenth century historical game is the game called "History of Holland". There are no rules on the game board, as the game was accompanied by a booklet describing the rules and all the historical facts depicted on the game.

From the images in the middle of the goose game we may conclude that from the beginning of the

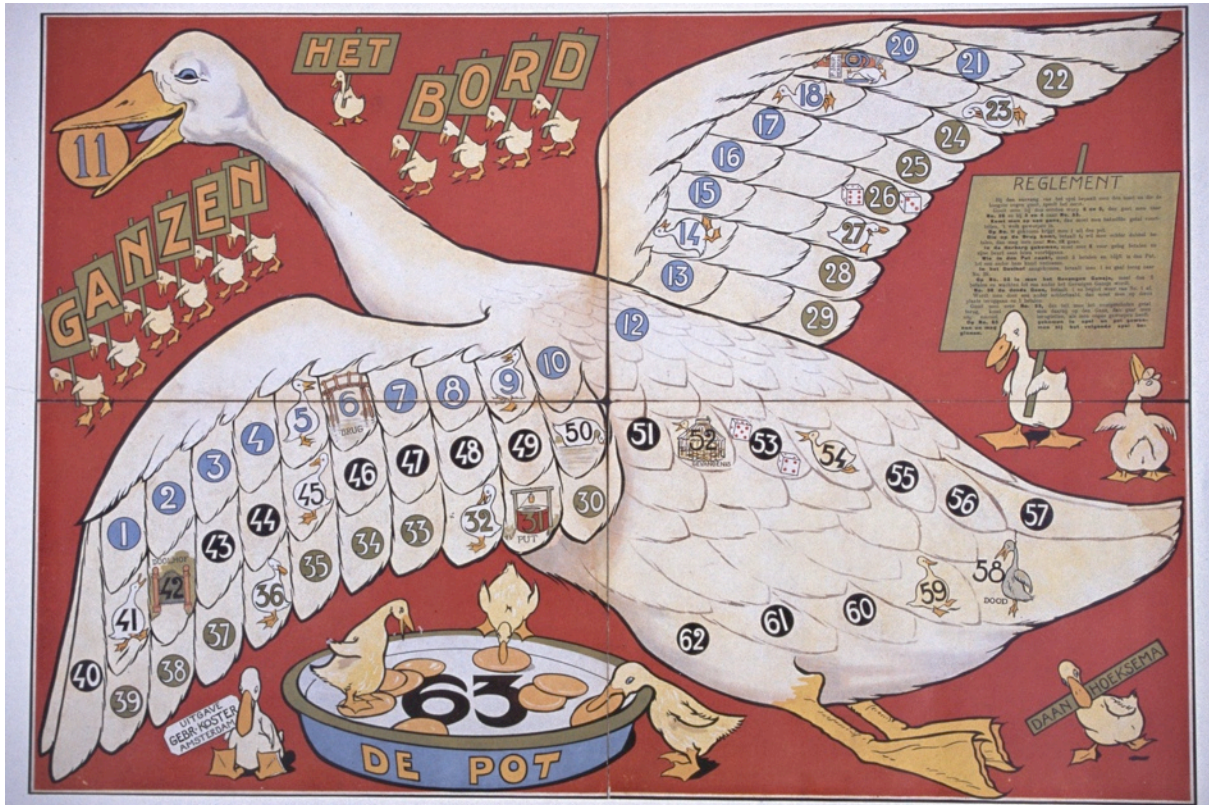
19th century the game developed as a real family game. On some boards from the Biedermeier period we find 'home sweet home' scenes in which even men play a part.

By the end of the 19th century many different publishers put goose games on the market with the characteristic centre parts of children accompanied by their mother, grand mother or governess, playing the game. In the Victorian period there are lovely decorated examples of neatly dressed children depicted in games. (ex no. 7)

History of Holland

DAAN HOEKSEMA (1879 – 1935)

At this exhibition special attention is paid to the goose games designed by Daan Hoeksema. As an artist and 'children's friend' he was perfectly able to give a humorous touch to the games he designed. Especially his humorous details appealed to children. Illustrative are two games at this exhibition (nrs.10 and 11), which he especially designed for children.



Besides his original way of designing goose games, he was a gifted advertising designer, a profession quite new at his time. Around 1930 he designed the game of 'Flip en Flap' (nr 13) for the firm of Douwe Egberts. From the same period dates the 'Simplex Rijwielspel' ordered by bicycle factory Simplex in Amsterdam. In the world of advertising Daan Hoeksema was a well-known designer. We all know the logo of Blooker's cacao and the still famous Tielse Flipje from Betuwe Jam.



From about 1908 Hoeksema designed all kinds of cheap working material for children put on the market, first by Vlieger in Amsterdam, some time later by the firm of Koster in Bussum. This material was also used at many nursery

schools and even reprinted long after he had died in 1935. (up to the 60s)

He also illustrated children's books and children's magazines. Still known are his illustrations of the children's corner in the Leeuwarder Courant between 1929 and 1935.



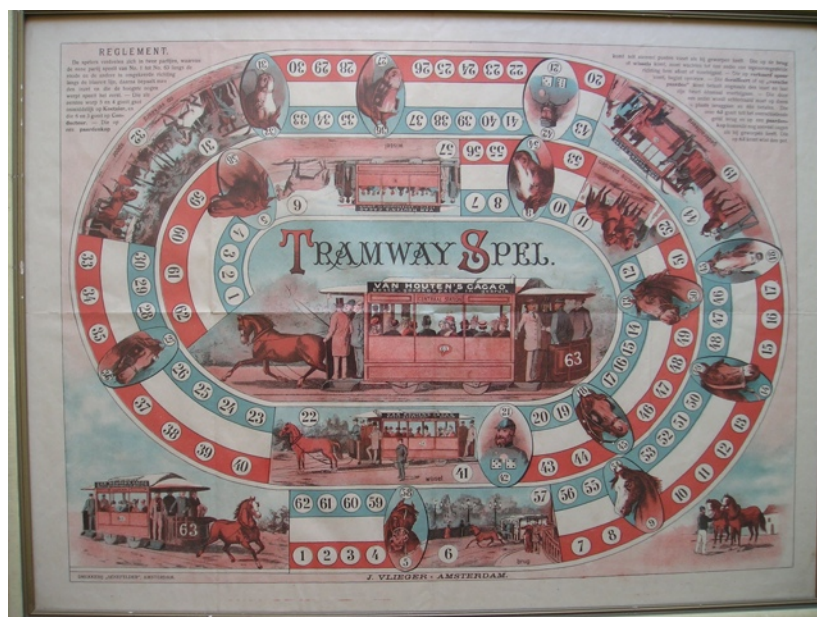
Daan Hoeksema plays a special role in this exhibition .By means of the board games exhibited we can get a clear impression of the transition of the goose game into an advertising game.

THE GAME OF THE GOOSE USED IN ADVERTISING (room 2)

During the 19th and beginning of the 20th century reproduction techniques improved. Also the composing and printing procedures went much faster, which meant that all kinds of paper-ware could be produced cheaper, faster and on a larger scale.

This was also a period in which manufacturers of foodstuffs and utensils tried to lure their customers by offering gadgets with their products. Printed paper-ware lent itself to the purpose of advertising and could be used in a fairly cheap way. At this exhibition examples can be seen of the lovely chromo- lithographical albums published by coffee-, tea and tobacco manufacturers such as van Nelle, Verkade en Douwe Egberts. An abundance of lovely printed little cards which had to be stuck into the album could be collected by the customer buying van Nelle coffee and tea, or Verkade cookies. From the wrappings of the articles of different brands trading stamps could be cut out in order to collect pictures, albums, books and games. These paper mass products could be produced cheaply.

A manufacturer or shopkeeper could order a number of games or booklets to have them printed with their own advertising slogan. 'De Klok' soap factory offered lots of booklets and carton and paper games, like lottos and quartets designed and illustrated by Daan Hoeksema. Many examples of advertising games and gadgets can be seen in room 2.



In many of the advertising games at the exhibition, the basic of the game of the goose can be recognised. But as these games are used for advertising they have nothing to do with the original rules and symbolic meaning of the goose game. The combinations of numbers are sometimes used, but it is just a coincidence if an advertising game ends at 63. It quite often occurs

that the basic rules of the goose game have been adapted in an advertising game to promote certain products. But sometimes the promotion of a certain product can be found in the images. An example at this exhibition is the Tramway spel, published by J. Vlieger a well-known publisher of paper ware (ex. books, games) in Amsterdam around the turn of the 19th century. Nothing special is mentioned about the products of van Houten in this Tramway game, but at the horse-drawn tram we can read the slogan of van Houten, 'best and cheapest in use'. This game might be one of the earliest advertising games.

MORE ADVERTISING GAMES (room 2)

Manufacturers used topical subjects or certain themes which could be transformed into a game, to promote their goods.

Not only het Fietsspel (= cycling game) for the Simplex Bicycle factory and The Flip en Flap spel, promoting Douwe Egberts Coffee, (ex. 12-13), but also Van Nelle's Coffee Piggelmee-spel (ex. nr.14) and Niveaspel (nr. 22).



Het Vredesspel (ex. nr. 18) was presented by Verschure's Margarine factory Rotterdam in 1918, but also offered as a gift by The Prins Magazine to its loyal readers. In the centre of the game the Peace Palace in The Hague has been depicted. Like the other games mentioned in this chapter, this game has nothing to do with the original game of the goose. It is not spiral shaped, but two opposite routes from 1 to 77 run across the board. Two parties are involved, the blue one starting at number 1- Berlin, the red party starting at number 1- London. Both routes are passing sites and places in countries participating in the Great War. In the game there are six vignettes with the great leaders who played a part in this War, from upper right to left: The German Kaiser, The Russian Tsar, King George of England, Kaiser Franz Joseph from Austria, Maréchal Jooffre, Supreme Commander of the French forces, King Albert of Belgium. It is interesting to see that on the game presented by The Prins Magazine, the President of France, Poincaré has been portrayed, instead of General Jooffre.

People took an interest in foreign countries. Long journeys were made, not only to trade goods, but also to discover the world. Het Noordpoolspel and het Helder's

Wereldreis (ex. nr. 16-17) are good examples. By means of a game a firm was able to show its production process. Besides being advertising games many of these games give a lot of information and are very educational. In that they can be compared to the instructional and educational 18th century games.

As the infrastructure improved, people were able to travel by train, by car, by boat, plane, zeppelin or air balloon. Many of these themes can be found in games related to the original game of the goose.

Well-to-do people could afford going on holidays, or making journeys just for fun. A good example of promoting a journey along the Rhine is the game of Reis Langs de Rein (show case 3) This game was especially designed by Emil Heinsdorff and published by Scholz in the series of art games.

A great number of games with the theme of travelling have been put on the market. In several games in this exhibition our lovely Dutch country is promoted by manufacturers promoting their ware. (Bijenkorf game: Reis door Nederland: show case 1)

Firms also used advertising games as a gift to business relations, such as Knorrepot, 1954, (ex. nr. 20) and het Melkersspel, 1952 (ex. nr. 21).

In case of Knorrepot and het Melkersspel, we can speak of business related themes, as they were presented by a farmers' corporation and a farm related business. Whereas the Vredesspel presented by Verschure's Margarine had nothing to do with producing or selling margarine. It doesn't play any role in the game either. It is just for the name and address of Verschure printed on the game that it can be defined as an advertising game.

This exhibition ends with games from the fifties, as both collectors were born in this era.

As you can see, games of a larger size were produced during the fifties of the last century. Examples shown in this exhibition are those designed in the Marten Toonder studio. Probably several designers participated in the Shell Verkeersspel, in which the influence of Marten Toonder is very clear. (23-24)

SURVEY OF EXHIBITED GOOSE GAMES:

Entrance Hall: Tramwayspel. Advertising matter for Van Houten's cacao, published by J.Vlieger. ca.1900

1. Het Nieuw en Vermaeckelyck Gansespel. Woodcut at J. de Lange printers, Deventer'. (between 1822 and 1849)
2. Reis door Friesland, printed and published by Piebe Krediet, Heerenveen 1880. Now for sale at D.Nieuwenhuis, Oude en Nieuwe Boekhandel, Sacramentstraat 18, Leeuwarden'. 1929
3. Reis door Friesland, printed and published by Piebe Krediet, Heerenveen en Leeuwarden. 1889
4. Reis door Friesland, printed and published by Piebe Krediet, Heerenveen en Leeuwarden. 1900
5. Het Nieuw vermakelijk Ganzenspel, Brépols Turnhout. ca. 1910. (first published ca. 1890)
6. Het Nieuw Vermakelijk Ganzenspel / Jeu de l'Oie, Etablissements Brépols Turnhout. ca. 1910
7. Nieuw Vermakelijk Ganzenspel, edition J.Vlieger Amsterdam. Ca.1900
8. Van opstaan tot slapen gaan, Joy en Boy serie. ca. 1935 (price fl 1,10)
9. Naar school, edition Jumbo spelen. ca.1950
10. Het ganzenbord. Designed by Daan Hoeksema, published by Gebr. Koster Amsterdam. ca 1910
11. Het Aloude Ganzenspel. Designed by Daan Hoeksema. ca. 1916
12. Flip en Flap spel. Designed by Daan Hoeksema for Douwe Egberts. ca. 1930
13. Simplex fietsen. Designed by Daan Hoeksema. ca. 1930
14. Van Nelle's koffie Piggelmeespel. Ca.1935
15. Thee spel voor jong en oud. Game about drinking tea, not connected to any brand, ca. 1935
16. Helder's Noordpool-spel. Advertising matter for Helder's Biscuits', Zwolle. Colour lithograph, ca.1925. (departure clockwise and anti-clockwise)
17. De Noordpoolreis. Firma Zwanenberg – Oss – Holland. ca. 1925 (cf. nr.16)
18. Het Vredesspel. Offered by Verschure's margarinefabrieken, Rotterdam. ca.1918 (also played clockwise)
19. Helder's Reisspel. After a long journey around the world the winner finds himself in the factory grounds of 'Zwolsche Biscuitfabriek v/h E. Helder'. ca. 1928

20. Knorrepot. 'Het vrolijke en leerzame Varkens-Spel'. Published by Henkes & Voorhoeve, Haarlem. Offered by C.A.V.V. Boerenbond-Delden G.A 1954. 'This game is meant to make young people familiar with pig breeding, food and C.L.O. fodders.' Offered as a New Year Gift.
21. Het Melkersspel. A milking course with certificate, 1952. 'With best wishes for 1952, IGV-Publiciteit A. Voorhoeve Jr. Blijmarkt 17 Zwolle'.
22. Niveaspel. Advertising matter for all Nivea articles. Designed by Ary Halsema. ca. 1950
23. Het-1845-Verzekeringsspel. ca.1945. Advertising matter for Assurantie-maatschappij '1845'. (You can insure yourself against virtually anything! Probably published on the occasion of the 100th anniversary.)
24. Shell-Verkeersspel. Beginning 50s, offset-druk n.v. J.Mulders & Co, Den Haag. A likely design by Maarten Toonder Studios. Various designers worked here.

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