

commercial lotteries over time are clearly demonstrated in the shifting nature of the prizes to be won. The author charts a shift from 'old luxuries' – expensive silverware traditionally seen as high-status objects with significant material value – to 'new luxuries', an expanded range of objects such as ribbons decorated with rubies and pearls that, the author suggests, reflect values associated with domestic comfort and hedonistic pleasure and that foreground notions of novelty, variety and fashion. The design and conception of lottery posters also reflect this shift: 'shelves' of artfully arranged silverware, symmetrically displayed stacks of cups and rows of plates and spoons against a dark background, gave way to 'serene and seductive depiction[s]' of individual objects to be won. The author's association of such imagery with moralising literature and *vanitas* still lifes places the lottery in the broader context of contemporary concerns regarding wealth and charity.

One of the measures of an important study such as this is its ability to stimulate questions as much as provide answers. One of the most interesting assertions made in this study is the idea that 'the lottery *a priori* created a situation of perfect equality. Merely through luck and chance, it gave everyone the opportunity to access wealth and to escape their social status' (p. 21). While the mechanism underlying the lottery does in theory provide equal opportunity for every participant, the idea that in practice the lottery supported social mobility is more difficult to accept without further evidence. Indeed, Raux clearly demonstrates that lotteries in the later period did not provide equal opportunities for all given the fact that wealthy individuals and organised consortia bought thousands of tickets thereby substantially increasing their chances of success over those who could only afford to buy one or two. In all such historical studies, particularly those on 'ephemeral' print culture, the documentary evidence inevitably leaves room for speculation, and without reliable and comprehensive data on the social status of lottery winners in this period, we may never fully resolve this question. Certainly, the lottery provided the illusion of equality for its participants and perhaps also the hope that a win might radically change one's fortunes; perhaps this perception is potent enough to affect societal change. With this book, Raux has not only demonstrated the lottery's significance within the thriving material and visual culture of the Low Countries, she has produced a thoroughly enjoyable and stimulating study. MEREDITH M. HALE

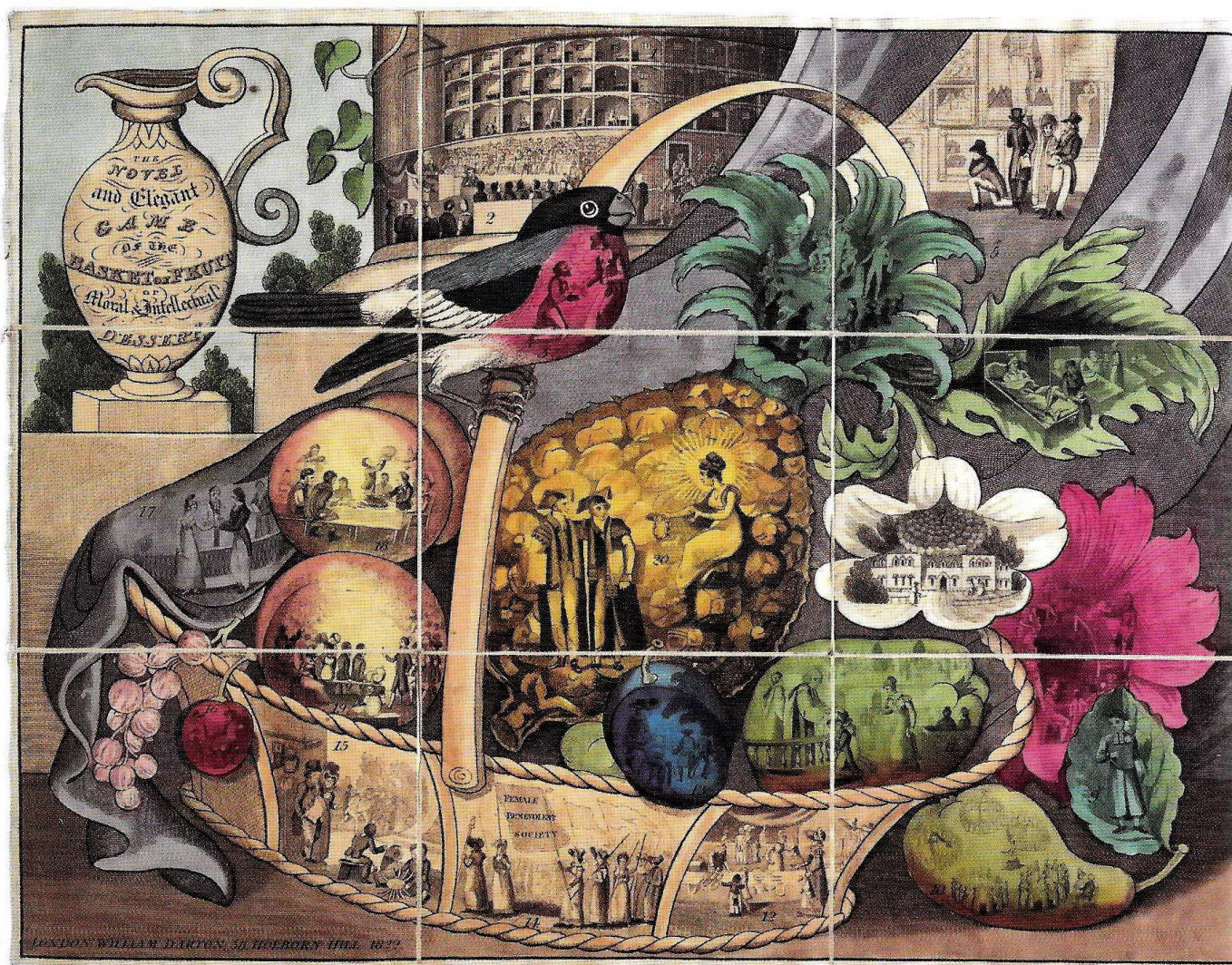
**GOING BEYOND THE GOOSE.** With the first book-length, academic study of printed game boards belonging to the 'goose' genre, Adrian Seville's ambition is to open eyes and minds to the rich yet neglected source of cultural, material and social history these prints provide (Adrian Seville, *The Cultural Legacy of the*

*Royal Game of the Goose: 400 years of Printed Board Games*, contribution by John Spear, Amsterdam, Amsterdam University Press, 2019, 394 pp., 100 ills., €109). It builds on his earlier exhibition catalogue, for which see *Print Quarterly*, xxxv, 2018, pp. 66–69. For the uninitiated, the classic game of the goose is a 'roll and move' race game of 63 spaces in which the board is made up of a spiral track. Favourable spaces, which allow you to 'double your throw', are marked by geese while a sequence of hazard spaces on the board introduces obstacles such as the inn at space 19 (miss a turn), the well at space 31 (wait until another player lands on the same space), and death at space 58 (return to the beginning). The game's precise origins are unknown, but sources document its presence in Italy by the late fifteenth century. The earliest surviving printed game boards date to the end of sixteenth century, by which time there is also evidence of its wide international diffusion (see also fig. 43).

Seville's argument is that the long-standing social, political and cultural influence of the goose game lies in the many variations of the classic board that were produced – far more than of other comparable board games – across Europe and beyond and over a period of 400 years. Until the end of the nineteenth century, Seville shows that these follow clear national patterns. Accordingly, the chapters in Part I of his book consider the appearance and development of the game in discrete national contexts. For instance, while both England and France produced around 300 thematically variant goose games by 1900, in France this began with educational variants in the seventeenth century, proliferating in subject and target audience in the eighteenth century. In England, it was not until the nineteenth century that inventive variations were commonly introduced, co-ordinating with the increasing use of lithography and chromolithography to produce beautifully decorative boards. Moralizing games were a clear favourite, such as the striking *Novel and Elegant Game of the Basket of Fruit, or Moral and Intellectual Dessert* of 1822 (fig. 44). German goose games, by contrast, were flexible from the outset and addressed the greatest range of subjects. In Italy meanwhile, the classic game held sway for almost four centuries. In Part II of his book, Seville follows with a briefer investigation of the twentieth-century game. This is organized thematically, given that international proliferation now overshadowed national divides. It shows the lasting legacy of earlier variations in three key arenas: amusement and education, propaganda, polemic and satire, and advertising and promotion.

Well-organized and sign-posted throughout, Seville's book is a welcome resource for the print scholar and enthusiast, as well as for researchers from a great range of disciplines. As his volume demonstrates, to be a historian of the game of the goose is to be a generalist. Unexpected material for specialists, however, abounds





44. Published by William Darton, *The Novel and Elegant Game of the Basket of Fruit, or Moral and Intellectual Dessert*, 1822, hand-coloured engraving, 385 x 488 mm (Collection of Adrian Seville).

in the games themselves; from legal insights in *College of Litigants* of c. 1686 to a picture of the Cosmorama exhibition of 1820 in Edward Wallis's (c. 1787–1868) *Scenes in London* of 1825. Without venturing to offer a comprehensive history (which would be impossible), Seville's volume provides a remarkable compilation of literature and sources covering the history, prevalence, use, advertisement and sale of goose games in different national contexts over four centuries. It includes useful transcriptions of hard-to-access passages and several helpful lists, tables and appendices, including surveys by Henry-René D'Allemagne of French games and John Spear of English games. Detailed analysis is provided of individual game boards, all effectively marshalled to illustrate general, national and chronological trends.

The volume is generously illustrated in accordance with the format of the book (245 by 175 mm), which is a limitation given the large size and complexity of the prints

discussed. This accounts for the frequent decision to illustrate details rather than whole game-sheets. In these cases, the author relies on description to bring complex games to mind. Besides references given to illustrations in specialist catalogues, it is helpful for the reader to know that images of the majority of the games can be consulted in an online database, [www.giochidellaocca.it](http://www.giochidellaocca.it) that Seville co-created with fellow scholar and game collector Dr Luigi Ciompi. References to database entries are unfortunately not provided in the book, but individual games can be easily located via the search function. A full bibliography is also available on the site, adding to the selected list of frequently cited sources. NAOMI LEBENS

THE LOST LIBRARY OF JOHN V, KING OF PORTUGAL. Angela Delaforce is the doyenne of British scholars of Portuguese eighteenth-century art, and has made it her life's work to introduce the great age