

The Rothschild Collection of printed board games at Waddesdon Manor

by Philippa Plock & Adrian Seville

Waddesdon Manor and Baron Ferdinand de Rothschild's Collection of Printed Ephemera

At Waddesdon Manor near Aylesbury, UK – the Renaissance-style French château built by Baron Ferdinand de Rothschild between 1874 and 1881 – there is a small but important collection of printed board games from France, Italy, Germany and the Low Countries, dating from around 1675 to 1850. They were assembled in the 1890s as part of a collection of printed ephemera including almanacs, trade cards, bookplates, theatre posters, invitations, ball tickets, leave passes, as well as satirical prints and ephemera relating to the French Revolution. This collection has begun to be catalogued. The trade cards, catalogued by Philippa Plock, currently appear online via Waddesdon's website, www.waddesdon.org.uk. The collection of printed board games, together with a few unrelated prints stored with them in two 'elephant folio' cases, has not been on public view and has been comparatively little studied. They were the focus of a short descriptive article written by Neil MacGregor (1977), and they provided source material for an MA addressing the development of goose games undertaken by Sue Laurence in 2002. In 2009, the present authors undertook a systematic study of these games, resulting in the compilation by Dr Plock of a full catalogue, now on line at <http://www.giochidelloca.it/storia/plock.pdf>, with images and catalogue entries of all the games accessible from the search page <http://www.giochidelloca.it/ricerca.php> of the website of Luigi Ciompi and Adrian Seville. There will also be an exhibition of some of the board games at Waddesdon in 2012.

Baron Ferdinand was born in Paris in 1839 and raised in Frankfurt and Vienna. He was the grandson of Salomon (1774-1855), one of the five brothers known as the 'five arrows' who established the Rothschild banking business across Europe in the early 19th century. His paternal aunt Betty (1805-1886) was the wife of Baron James de Rothschild (1792-1868), the French 'arrow', whose son, Edmond de Rothschild (1845-1934), is well-known as the man who bequeathed a large number of prints and drawings to the Louvre.

Ferdinand shared his English mother's dislike of Vienna and, after her death in 1859, he decided to settle permanently in England, marrying his English cousin Evelina in 1865. Evelina sadly died in childbirth in 1866 and the baby was stillborn. At the death of Ferdinand's father Anselm in 1874, he sold his shares in the bank and concentrated on building his estate at Waddesdon, about 80 kilometres north-west of London, near several other Rothschild houses. Over the next seventeen years, he developed a simple farming estate into a landscaped wonder, employing French architects, interior decorators and landscape designers to shape a pleasure garden and house fit for entertaining the cream of London society. Ferdinand also contributed to the village of Waddesdon, building houses, a school and a village hall where he gave lectures on history and society for the edification of his workers. Ferdinand was also a Liberal MP for the nearby town of Aylesbury from 1885 to his death in 1898.

Primarily built for weekend house parties between May and September, Waddesdon Manor and its grounds were designed to dazzle and impress as well as intrigue and amuse. Entertainments included watching the mechanical elephant, which delighted the Shah of Persia on his visit in 1889; taking trips to the elaborate tea house at Eythrope, enjoyed by many, including Mary Gladstone, the Prime Minister's daughter; playing lawn tennis, a favourite of the Prince of Wales; or viewing Ferdinand's superb collection of fine and decorative arts (Hall 2002: 164-170). As well as spectacular entertainments, more simple games were also available. At Ferdinand's death in 1898, the Bachelors' Wing, which had bedrooms for single gentlemen, housed a large billiard room furnished with two card tables made of walnut and mahogany, as well as a game of billiard Nicola (billard Nicolas), more commonly known



Fig. 1: Leather Portfolio for Printed Board-game Collection, possibly constructed by Damascène Morgand, Paris, 1890s, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.2. Photo: Mike Fear



Fig. 2: Unknown photographer, The Tower Drawing Room Fireplace, photograph from Baron Ferdinand de Rothschild, *The Red Book*, Waddesdon Manor, 1897, Waddesdon The Rothschild Collection (The National Trust), acc. no. 54. (The portfolio can be seen behind the screen on the right.) The edge of one of the folios is just visible in the photograph of the Tower Drawing Room taken around 1897. [Ferdinand de Rothschild, *The Red Book* (privately printed photograph album, November 1897), acc. no. 54]

in English as puff billiards, a French game only invented in 1895 (Inventory 1898 Vol 2, nos. 1193, 1196, 1169). [On billard Nicolas, see http://fr.wikipedia.org/wiki/Billard_Nicolas (accessed 8 January 2010) and Gamages Christmas Bazaar, 1913: 209] Card tables, both modern and historic, were also located on the ground floor in the Grey Drawing Room and Morning Room (Inventory 1898 Vol. 3).

However, it was in the Tower Drawing Room that Ferdinand kept his collection of board-games, along with 75 large single sheet printed almanacs, all kept in four very large matching leather folios.

The two folders housing the board-games were labelled 'Jeux'; those with the almanacs were labelled 'Calendriers'. These folios were probably assembled in the 1890s, when Ferdinand also purchased other ephemera, including the bulk of his trade card collection. The account books of Damascène Morgand, Ferdinand's Parisian book and print dealer, for 1893-4, list 'Crepuy Almanach 1680-1750 in-f. 21/35', which probably refers to the purchase of some of the almanacs on Ferdinand's behalf. Morgand's stock books and ledgers are now at the Grolier Club Library, New York, and a typed transcript of entries relating to Ferdinand de Rothschild is kept at Waddesdon Manor. Although the ledger accounts are not sufficiently detailed to show definitively that Ferdinand purchased his board games from Morgand, Morgand's monthly catalogues of prints, the *Bulletins Mensuel*, do indeed include board game material of the kind collected by Ferdinand. A series of etchings that appears to describe the *Nouvelle Combinaison du Jeu du Juif* (acc. no. 2669.2.7) appeared in the *Bulletin Mensuel*, No. 29, November 1891, for 300FF, and *Le Nouveau Jeu du Costume et des Coiffures des Dames Dédié au Beau Sexe* (corresponding to acc. no. 2669.2.4) appeared in the *Bulletin Mensuel*, No. 38, May 1896, also for 300FF.)



Ferdinand did have a personal interest in playing card games. He suffered from bouts of depression interspersed with periods of intense activity and thus he had the reputation of a lonely widower living off cold toast and water who played patience by himself for entertainment; he also had the reputation of being someone who was impulsive, impatient and always in a hurry, running through galleries and playing, according to his friend Edward Hamilton, '3 games of patience when most people would be playing one' (Hall 2002: 151).

Ferdinand's interest in cards may explain three books on such games that he collected as part of his magnificent though small collection of 18th-century books, mostly collected for the quality of their fine bindings and engravings. Ferdinand owned Charles Cotton's *The Complete Gamester, or, Instructions [on] how to play at all manner of usual, and most gentle games either on cards, dice, billiards, trucks, bowls, chess. Also the arts and misteries of riding, racing, archery, cock-fighting ... To which is added, the game of Basset, never before printed in English*, published in London in 1709 by Charles Brome. He also owned the *Jeux historiques des rois de France* by Jean Desmarets de Saint Sorlin, a game that was devised to instruct the six-year old Louis XIV through playing cards. The designs, which substitute the standard court representations or number patterns with characters from fables, the personifications of countries, the kings of France and famous queens, were drawn and engraved by Stefano della Bella. Ferdinand owned a later edition of the game published as a book in 1698 by the booksellers Nicolas Le Clerc and Florent le Comte. A brief introduction by the booksellers explains the history of the cards and says that they have been produced in book form "pour servir & d'ornement dans le cabinet, & d'entretien dans les promenades où quelquefois la lecture fait une bonne partie du plaisir." No doubt the book continued to have this function for Ferdinand. A third volume in Ferdinand's library comprises two of the games included in the previous volume: *Jeu de la Géographie* and *Jeu des Reines Renommées*. The binding of this volume bears the arms of Elisabeth Charlotte de Bavière, the wife of Philippe d'Orléans. This volume was acquired for Ferdinand by his Parisian book dealer, Morgand, a specialist in printed ephemera who probably helped Ferdinand buy his board-games. Ferdinand also owned a similar educational aid, although not a game: the book *Cours des principaux fleuves et rivières de l'Europe* of 1718, thought to be a summary of Louis XV's lessons in geography from Guillaume Delisle, that was composed when the King was only eight years old.

Game related ephemera also appear in the trade card volumes, such as the *tabletier* trade cards for Vaugois and Biennais, illustrating and listing various games (3686.1.109.226 and 3686.1.70.133). Game imagery also features in the volumes of French Revolution prints, such as the print entitled

‘LÉGISLATEUR DE BIRIBI’ (4232.3.28.43) which shows Isaac le Chapelier, a founder of the Breton Club that eventually became the Jacobin club, in the role of the banker of this game of chance, with the implication that he is a fraudster. Le Chapelier is also shown as a Biribi banker in another print in the collection (4222.17.22). Several prints also use the motif of card playing to explore tensions around shifts in power, such as the print of Representatives of the Three Estates Playing Dice of 1789 (4232.1.25.50) and the print of Louis XVI and a Sans-Culottes Playing Cards from 1792 (4222.21.27). [The French Revolution prints are currently being catalogued by Claire Trévien (University of Warwick) and Paul Davidson (Queen Mary’s University) as part of their PhD research. The prints will feature on Waddesdon’s online catalogue from 2012 onwards]. Taken together with the books, these prints indicate Ferdinand’s interest in the 18th century world of gaming.

As well as collecting books and prints of games, Ferdinand also appreciated images of children’s game playing. Amongst the few French paintings Ferdinand bought and displayed in the Tower Drawing Room were Air and Water by Nicolas Lancret, two in a series showing the four elements, painted around 1730. Both these paintings show children playing. In Air, Lancret depicts many different ways that children play with air, from the kite flying high, to the charming girl blowing on a toy pinwheel in the foreground, and the fragile houses of cards that the wind threatens to destroy. Many of these details relate to imagery to do with the fleeting nature of youth and life generally, a sentiment also captured by the transitory nature of printed ephemera. The other two paintings of the set, Fire and Earth, which Ferdinand did not acquire do not concentrate on children suggesting Ferdinand was specifically drawn to Lancret’s imagery of children playing.

Ferdinand’s collection of board games was thus part of a small number of items that he owned which related to gaming, education and childhood in 18th century France, as well as being part of his wider ephemera collection. Both these aspects of his collection were not well-known. Ferdinand did not mention them in his memoir of collecting written in 1897, concentrating instead on highlights such as the rare Sèvres porcelain he was able to purchase and his rivalry with contemporary collectors like the Marquis of Hertford (Hall 2007).

From studying his related interests and activities, one may infer that Ferdinand was drawn to collecting ephemera in general for several reasons. It was fashionable; it suited his interests in anecdotal history – he wrote a book called *Personal Characteristics from French History* (London, 1896) based on the reported sayings of rulers from the middle ages to Bonaparte; the type of ephemeral prints that represented the lives of the middling and mercantile classes such as trade cards and almanacs appealed to his political liberalism; and his awareness of the affect on art of commerce, manufacture and industry, which appears in several of his published essays on the arts, meant that he could have seen his ephemera collection as the antithesis to the more monumental and high-art aspects of his collection (Plock 2009).

In addition, Ferdinand’s interests in ephemera and gaming imagery may lie in more personal areas of his life. The ephemeral nature of these prints, as well as the items like the board-games and children’s imagery, may have resonated with his own loss of his young wife and child after only a brief spell of happiness. Ferdinand never sought to marry again. Although ephemera seldom feature in his writing, themes of loss and remembrance are certainly leitmotifs of Ferdinand’s memoir of collecting. In the opening paragraphs Ferdinand wrote: “At some future time perhaps some now unthought of catastrophe may convulse the civilized world, forcibly putting a stop to the collector’s activities, but when order is once more restored men of culture and means will be again anxious to gratify a taste natural to an educated and polished mind, and in the pursuit they will repeat the extravagances and follies of which their forerunners are now accused.” His sense of history as a series of losses and excesses is complimented by his awareness of the benefits of historic art. Ferdinand goes on to write: “Old works of art are not, however, desirable only for their rarity or beauty but for their associations, for the memories they evoke, the trains of thought to which they lead, and the many ways they stimulate the imagination and realise our ideals.” (Hall 2007: 56) We may only speculate along what trains of thought Ferdinand’s board-games may have lead him, but they must have resonated with his sense of a lost age of decadence, the fleeting nature of youth, as well as the excesses of extravagance that he was responsible for creating at Waddesdon.

In relation to the last point, it is likely that the board-games featured in the entertainments enjoyed

at Waddesdon. After Ferdinand had assembled his board-game collection, which includes prints of various different sizes, they were all mounted on uniformly-sized blue mounting boards and edged in gold. This suggests they were intended to be looked at and appreciated in the manner of Edmond de Rothschild's decorative drawings, some of which were mounted in a similar way around the same time. [Compare some of the jewellery designs that come from Edmond de Rothschild's collection which have similar mounts, acc. nos 1569-1593] This style of presentation indicates that the games were not intended to be played by Ferdinand and his guests, but only appreciated as beautiful relics of the past. As a collection, they were probably shown to his guests as an interesting diversion during weekend house parties, possibly in a manner that presented and situated their own amusements within a long-term as well as a continental European historical perspective: a collection of 'extravagances and follies' that reflected on the present, as much as recalling the losses of the past. If so, then a study of the *Nouvelle Combinaison du Jeu du Juif* (see game F4 below), must have presented the delicious irony of having it explained by such an eminent member of a renowned Jewish family.

Introduction to the Printed Games

The Contents of the two 'Jeux' Cases

Of the 53 printed sheets in these cases (all listed in Table 1), 36 are board games more or less closely related to the Game of the Goose (le Jeu de l'Oie, il Gioco dell'Oca etc), being simple race games where the movement of tokens representing the players is controlled, without choice of move, by the throw of dice. Two further games of movement are of new or undetermined type: Le Nouveau Jeu de la Maraude and le Jeu du Nations. These 38 games are discussed in sections A–E below.

Then in section F there are 6 staking games, not involving movement (though one is a combination of staking game and race game), but involving paying or receiving stakes.

Of the remaining 9 sheets, three are concerned with playing or divinatory cards, three are fantastical maps, one is a metamorphic toy and two are unrelated prints. These will not be discussed here, details being available from the catalogue available on the giochidelloca website.

The catalogue also provides detailed references to the work of Neil MacGregor (1977) and Sue Lawrence (2002) as well as to the standard works of D'Allemagne (1950), of Girard and Quétel (1982) and of Mascheroni and Tinti (1981): these references have not generally been repeated here.

The description of each game includes a link to the giochidelloca website, set up in Italy by Dr Luigi Ciompi with the assistance of Adrian Seville. This provides images and further information, including the catalogue entries compiled by Phillippa Plock. Clicking on the illustration will give a correctly-proportioned high-definition image of the game.

Countries of Origin, Publishers and Dates

As is to be expected, the great majority of the collection derives from France. All but three of the race games are French; one has an English imprint on a French plate; the other two are Italian. The staking games are also mostly French, with one German and one Belgian.

The great Paris publishing families account for over half of the 44 board games:

Jean Crépy (c1660-1739)	4
with Jean-François Daumont (fl. 1746-1775)	1
Louis Crépy (1680; fl. 1727-54; son of Jean)	1
Jean Baptiste Crépy (fl. 1753-1790; son of Louis)	7
Paul André Basset (fl. 1785-1819)	10

Also represented are the Parisian publishers Jean Mariette (1660-1742), la Veuve Chéreau, and Jean.

The Paris prints are from large engraved/etched copper plates. They were expensive to produce and expensive to buy. However, there are a few prints in the collection that represent the provincial publications (from Orléans in this case) printed from woodblock, two being by Jean-Baptiste Letourmy (c1755-1800), and one by Perdoux (fl. c1787).

Publishers of all the prints are listed briefly in Table 1, which also gives an English translation of titles, and indicates dates. There is considerable difficulty in dating and assigning prints of games, since even where a print is dated on the sheet it may be a re-edition of an earlier printing, with or without considerable alteration. The main source of bibliographic information on the French *Jeu de l'Oie* is the book by D'Allemagne (1950), which gives dates for many of the games in the collection, though not usually indicating the primary sources. Some assistance is available from the dates of registration under the various French legal deposit systems that operated over the period from 1795 onwards [These are conveniently brought together at the Image of France website <http://www.lib.uchicago.edu/efts/ARTFL/projects/mckee/>]

In other cases, an approximate date may be obtained from information about the publisher/printer, including address information. If all else fails, a rough stylistic date may be assigned. The dates in Table 1 are coded to indicate their status, including cases where the catalogue should be consulted to ascertain the basis of the assigned date.

The Game of the Goose

Before beginning to discuss the board games, it is useful to review the early history of the Game of the Goose. This is historically the most important spiral race game ever devised. It has its roots in the Italy of Francesco de' Medici (1574-1587), who, as Carrera (1617: 25) reports, sent it as a present to King Philip II of Spain. The game took hold there and elsewhere in continental Europe, where it is still played, and was imported to England in 1597. [Stationers Hall registration date]

It is played with double dice and the usual tokens, the aim being to arrive exactly at the final space, numbered 63 in the standard form of the game. Images of geese denote the favourable spaces. After landing on a goose, the player goes on by the amount of the throw. Traditionally, there are two series of goose spaces, beginning respectively on spaces 5 and 9, and then on each successive ninth space. A special rule provides for an initial throw of 9, whether by 6 and 3 or by 5 and 4, since otherwise the player would hop straight along the geese to the winning space. Instead, the player must move directly either to space 26 or 53, the relevant combination of numbers being shown traditionally by pairs of dice on these spaces. There are also unfavourable spaces, or hazards, which involve paying to the pool and other penalties. Most notable of these is death, on space 58: the unfortunate player who lands here must begin the game again. The other usual hazards are at 6, a bridge – go on to 12; 19, an inn – lose two turns; 31, a well – wait until another reaches the space then exchange places; 42, a maze – go back to 39 (usually; but see below for French games); 52, a prison – wait as for the well. Being hit by another player's token involves changing places and paying to the pool. Winning requires the player to land exactly on space 63 – overthrows are counted backwards. This adds greatly to the excitement, since an overthrow may hit the "death" space. Indeed, the rules are ingeniously contrived to produce a highly playable game (Seville 2001).

Waiting in the prison or the well for some other unfortunate to arrive and take one's place is a chastening experience! In this traditional form, the game was evidently a game of human life, with the geese having a favourable symbolical significance (Domini 1999: 37-38). It was also imbued with numerological significance, deriving from the theories of the Cabala (Menestrier 1704:196). This was a system of Jewish mystical theology developed in Spain in the 12th and 13th centuries but then adapted for Christian use in the Renaissance, by Italian scholars especially (Blau, 1944). In this system, the number 63 was highly significant, representing the crucial year, or "grand climacteric", of life (Sir Thomas Browne 1650: Ch XII).

Such was the popularity of this game that it has given rise (and indeed continues to give rise) to many variants, which project a new theme onto the characteristic rules structure of the original game, with or without significant modification of the structure. For many players of these variant games, the rules of the well-loved *Jeu de l'Oie* would be entirely familiar and – to the extent that the rules were maintained – would benefit from its excitement and playability. Also, the significance of the "good" and the "bad" spaces would carry over, either directly or ironically: a key feature of the thousands of variants produced over the centuries (Dietsch, 1983).

A 'Prototype' French Jeu de l'Oie – Lyons c1600

A French jeu de l'oie, not in the Waddesdon collection, is among the earliest of surviving examples and may usefully serve as a prototype when considering later examples. This has the imposing title: "LE IEV DE L'OYE RENOUVELLE DES GRECS, IEV de grand plaisir, comme aujourd'huy Princes & grands Seigneur le practiquent." Publication details are given as "A Lyon par les heretiers de Benoist Rigaud". This unique surviving woodblock print dates from about between 1597 and 1601 and is in the Herzog-August Library, Wolfenbüttel (Depaulis 1997). The sheet is of the horizontal (landscape) format expected for French Goose games, showing a spiral track of 63 spaces. Those spaces that are not of special playing significance are left plain. There are the two sequences of geese, and the traditional hazards are represented, all in the expected places. The rules are set out in the centre pane: they are entirely characteristic, except that, as is usual in French games, the instructions for the labyrinth require the player to return to space 30, rather than 39 (Zollinger 2003). This, then, is the prototype for the simple French jeu de l'oie: devoid of any decoration except that essential for playing purposes; the text concentrates on the rules; and there is no theme other than that of a game of life with the geese being the symbols of fortune. The title of the game, however, makes two claims: that it is 'renewed from the Greeks' and that it is 'today practised by great Lords and Princes'. The first is a reference to the belief that, since the Greeks of the Iliad played games of chance, the Game of Goose could be traced to that lineage. There is no solid evidence to confirm this connection, though the claim is frequently found in French jeux de l'oie during the succeeding centuries from 1600. The second claim, that the game is played by Princes and Great Lords, may be a reference to its aristocratic origins or may simply be a statement of fact. Although references from the early date of 1600 are lacking, there is ample evidence of royal and noble patronage of the game by the middle of the 1600s, as well as of wider diffusion as a family game in later centuries and now as a game primarily for children (Seville 2009).

Section A - The Simple Games of Goose in the Waddesdon Collection

There are three 'simple' goose games in the collection: two French and one Italian.

A1 2669.2.12 *Le Jeu Royal de l'Oye – Perdoux, Orléans, c1787*

<http://www.giochidelloca.it/scheda.php?id=1192>

The full title is essentially that of the prototype: "LE JEU ROYAL DE L'OYE, RENOUVELLE DES GRECS, Jeu de grand plaisir & de Recreation, comme aujourd'hui les Princes & Grands Seigneurs le jouent & le practiquent". The iconography of the hazard spaces is a close, though not exact, copy of the Lyon game. Among many similarities, both show the bridge at space 6 as having to the left a tower with a dome topped by a banner and the bridge climbing sinuously to a building of similar shape; and the attitudes of the geese correspond, space by space. Though one cannot conclude that the Lyons game was the actual prototype, undoubtedly the playing spiral of the Perdoux game was copied from an earlier example – a common practice.



Fig 3a: (Detail) LE IEV DE L'OYE RENOUVELLE DES GRECS.... Lyon c 1597-1601 (Depaulis 1997).



Fig. 3b: (Detail) Unknown engraver and artist, published by Perdoux, *Le Jeu Royal de L'oye, Renouvelé des Grecs*, woodcut and letterpress, hand-coloured in body-colour with the pochoir, 685 x 900mm (mount size), Orléans, 1787, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.2.12. Photo: Mike Fear

The most obvious difference between the two games is that the Perdoux version is lavishly ornamented with flowers in each non-significant track space, and that there are C-scroll acanthus leaves in the corners. A second difference is that in the Perdoux game, the arch in the winning space has a goose where the Lyons arch has none. There is of course no playing logic in having a goose on that space, but the image is of a goose feeding her young and this may be intentional Christian symbolism recalling the pelican.

The publisher is Pierre-Fiacre Perdoux of Orléans, active 1773-1805 [British Museum biographical note]. It is known that he took over a quantity of woodblocks from the shop of shop of Jean-Baptiste Sevestre: the woodcut track is considerably older than the letterpress. Interestingly, the same track appears in *le Jeu Royal de l'Oie Renouvelé des Grecs* (in the INRP collection and Adrian Seville's collection) published by (Jean-Baptiste) Letourmy of Orléans (c1755-1800), though with different letterpress text: both this and the Perdoux game have pochoir colouring, crudely applied. [For an account of the Orléans printmakers, see Martin (1928)].

A2 2669.2.19 *le Jeu de l'Oye Renouvelé des Grecs* – Veuve Chéreau – Paris c 1780

<http://www.giochidelloca.it/scheda.php?id=1195>

This version of the game presents a complete contrast of styles with that of A1 above. Woodcut and letterpress is replaced by etching for the images and engraving for the text. In place of the crude pochoir colouring there is here delicate and precise watercolour. Although the ornamentation of the non-significant track spaces also uses flowers, here there is a more botanical precision, and the flowers are enlivened by images of horticultural relevance, such as a watering can. [The image of a garden is not uncommon in games of Goose – indeed, sometimes the central space is referred to as ‘un jardin de l'oie’, perhaps representing Paradise]. The hazard spaces have the same traditional iconography but have been drawn in a sophisticated, almost arch manner – for example, the well shows winged putti straining at the rope. In the corners there are texts, including a fable to be sung, and moral statements, such as ‘everyone chases shadows’. All of this is consistent with the upmarket style of the Parisian print merchants of the Rue St Jacques.

This game is not listed in D'Allemagne. The publisher details are given as ‘Mme. Ve. Chéreau ... Rue St. Jacques, aux deux Colonnes’. According to Préaud *et al.* (1987: 81-82), Widow Geneviève Marguerite Chéreau (d. 1782) traded from the sign ‘Aux Deux Piliers d'Or’ on the rue Saint-Jacques from 1755 to 1768, when she sold her stock to her son Jacques-François. Préaud writes that it was Geneviève Marguerite's nephew Jacques-Simon (m. 1787) (son of her brother also Jacques-Simon d. 1786) who traded from the sign ‘Aux Deux Colonnes’. Given the publisher details on this game, it may be that after selling her stock to her son, Geneviève Marguerite helped her younger relative to establish his venture before her death in 1782.

A3 2669.1.20 Goose Game with a poem starting ‘Da una Porta partir più pellegrini’ – V.S. – Italy 1650?

<http://www.giochidelloca.it/scheda.php?id=1175>

This classic goose game, the oldest game in the collection, is almost certainly by Valerio Spada (1613-1688), and probably dates from the middle of the 17th century, consistent with the fashions depicted. Primarily employed by the Medici of Florence, Spada was a draughtsman, calligrapher and engraver, known particularly for his frontispieces, book illustrations, views of Florence and drawings of everyday-life. He depicted geese, the suppliers of quills, in some of his beautiful illustrated manuscripts [Massar 1981: 251-275 and 319-344]. The game is of vertical (portrait) format, as is usual for early Italian Goose games. The playing spaces are entirely normal, with the non-significant spaces mostly having flowers or rosettes as decoration. In the corners are landscape vignettes, including hunting of geese with guns. In the centre, men and women play at a goose board, with other scenes involving geese in the background.

The game is characterised by a poem of 14-line sonnet form, beginning ‘Da una porta partir’ piu pellegrini’. This describes a pilgrimage (fancifully undertaken by the players of the game). They leave



Fig. 4: Attrib. Valerio Spada, *Da una Porta partir piu pellegrini*, etching and engraving, image size: 462 x 330mm, Italy, c. 1650, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.1.20. Photo: Mike Fear

by a single gate (the first space) but do not travel together, though they are near each other. They are driven by the bones in whose eyes is fate (the dice). The poem refers to the doubling when a bird (a goose space) is encountered, and to the perils of wine (the inn), of water (the well), of incarceration (the prison), of losing the way (the labyrinth) and of lying lifeless (death). Of the several pilgrims, only one will reach salvation (the winning space). This poem is of interest as confirming that the game was seen as a metaphor of life.

Thierry Depaulis notes (2010 private communication) that the sonnet is taken from *La Sfinge, Ennemi* by Antonio Malatesti (II, no. 86), published in 1640-4: the Carabba edition is accessible at

www.archive.org¹⁷. The solution of the enigma is given at page 155 as ‘The Game of the Goose’. Several poems by Malatesti were illustrated by Valerio Spada in *Varie Poesie di diversi Autori* [see Massar 1981: 259]. Both men belonged to the *Accademia degli Apatisti*, a literary circle founded in Florence in 1635.

The representation in the central area of a Goose game in progress recalls paintings by Caravaggio and his followers, such as Bartolomeo Manfredi, in which scenes of game playing occur. In Northern Europe, such scenes often were intended as warnings against the danger of game playing. In 16th-century Italy, games were part of the culture of the Court and aristocratic games were often depicted in allegories of love [Langdon 2001: 42-65]. The Spada game was clearly intended for such a milieu and the men and women he depicts recall the *soudards* and courtesans of Caravaggio and Manfredi. Perhaps the game, with its theme of Christian pilgrimage, was thought a more suitable recreation than the gambling games so popular in Florence at the time. Indeed, on this interpretation, the Game of Goose could be regarded as a moral diversion, though on a small scale, comparable to the elaborate devotional books dedicated to the *Quarant’ Ore*, directed at resisting the temptations of Carnival. As if to underline the point, two other ‘Games of Goose’ are illustrated in the background of the central space. In one, young men compete to climb a pole to reach a goose secured at the top in a cage. In the other, more barbarous, a living goose is suspended from a rope by its feet and is attacked with a sword by the young ‘players’ in blindfolds, until one of them succeeds in cutting off its head and gaining the prize. [Bougeâtre 1971: 244-245]: this diversion continued to be practised in Italy well into the 20th century [Kertzer 1990: 132 and 152]. A moral interpretation of this kind is not incompatible with Spada’s reputation: he was known for his decorum and ability to resist the pleasures of wine [Massar 1981: 254]. That said, the comical sight of the Christian knight mounted upon a large goose at the start of the game must have reduced the chances of the engraving being taken as a wholly serious moral imperative!

Thematic Variants of Goose

The playing matrix and traditional rules of the Game of Goose are remarkably well suited to underpinning race games of the same form but having specific themes. The first games of this type were the educational race games developed in France in the 17th century. The earliest known game of this type is Mariette’s *Jeu Chronologique*, dated 1638 [D’Allemagne: 44] and designed to teach History. It was followed by games designed to teach Geography, the Arts of War, Heraldry, Morality – indeed, all the accomplishments required of the noble cadet class studying in the colleges of France; there were also games of a satirical, political and humorous nature. Not all of these games adhered strictly to the traditional Goose matrix. Some had track lengths different from 63, a few had only one series of goose spaces rather than two, while others – though still being spiral track games with movement wholly determined by the throw of dice – had relatively little resonance with the traditional rules. Still others had a track length of 53 spaces, the first 52 being designed as playing cards, so that the game could be played on the uncut sheet as a Goose game, or pasted on card and dissected for play as a card game, using the suit markers provided. The Waddesdon collection contains examples of all these types, discussed below under separate Section Headings.

Section B - Thematic Variants of Goose in the Waddesdon Collection having 63 spaces

In general, the fact that a race game has 63 spaces is a good indication that it is derived from the Game of Goose. The indication may be converted to a certainty by identifying the favourable spaces as being of the Goose type, where the throw is ‘doubled forward’. These spaces will normally be in two series, each with the interval of 9. The first is 5, 14, 23...59 while the second series is at 9, 18,...54 with 63 as the winning space. However, some French games omit the first of these series. The next step in analysing the structure of these games is to look at the hazard spaces and their placement, and to see whether the rules attending them are of the traditional kind. Then, there is the question of how and to what extent the theme of the game is pointed up by the rules and by the iconography. Lastly, there may be text or images extraneous to the game that nevertheless have importance in understanding its message.

The final group of six games (B11-B16) in this Section, all published by Basset within the space of the few years 1810-1814, are of particular interest in showing how the traditional rules of the Game of Goose were sometimes varied according to the wishes of the game designer, often in a capricious way, while in other cases there was close adherence to tradition, with clever adaptation of the imagery to suit the theme.

B1 2669.1.13 *L'Escole des Plaideurs* – Jean Crépy – Paris c1685

<http://www.giochidelloca.it/scheda.php?id=1170>

B2 2669.1.17 *Le Jeu des Aveugles* – Jean Crépy – Paris c1690

<http://www.giochidelloca.it/scheda.php?id=1173>

These two 63-space games are among the earliest French games in the collection. Both were designed by Hamel, Curé de Moüy, for Jean Crépy.

L'Escole des Plaideurs (the College of Litigants). The satirical tone of the game is evident from the advice given in the rules:

PENDANT que les plaideurs attendent Mons.^r leur procureur, leur Avocat ou leur Rapporteur dans une Antichambre pour ne point perdre patience, ny se désennuyer en parlant mal de leurs parties, ils pourront se divertir a ce jeu cy, ou ils apprendront bien mieux l'événement de leurs causes que de la bouche du plus fameux consultant du Palais.

(While the litigants are waiting for one of their lawyers in an antechamber, so as not to lose patience nor to counter boredom by speaking ill of the parties, they can amuse themselves by playing this game, whence they will learn the outcome of their causes better than from the mouth of the most famous adviser in Paris.)

The theme is minor court claims by litigants, with satirical vignettes of petty quarrels. Although the game has a 63-space spiral track, and therefore looks like a traditional Goose game, the rules are highly idiosyncratic. There are no favourable spaces of the goose kind and indeed, the requirement is to pay and pay heavily – the rules say that this may be found astonishing but is to be expected when going to law. There are, however, clear echoes of Goose rules – for example, space 53 (court holidays) and 61 (prison) both require the player to stay until released by another. The last square depicts a workhouse (L'Hospital), where the litigant ends when destitute, though the game advises that some may give up before they arrive at the end. In the corners and at the sides there are olive branches, pen-knives, quills, sacks containing legal proceedings, and satirical sentences.

Much of the sharp satirical point of the game derives from comparison with the traditional Game of Goose, where at least the positives and negatives of life are balanced, in contrast to the unrelieved despair and cost of going to law.

Le Jeu des Aveugles, présenté aux mondains aveuglés par les peches is the full title of the second game of this pair. Unlike the first, its tone is moral rather than satirical. The game, of 63 spaces, has text in certain of the playing spaces pointing to biblical stories of people going blind, the aim being to encourage everyone to open their eyes to see God's grace. The final space has a fountain surrounded by men and women, suggesting baptism and the washing away of sin. In the corners are biblical quotations relating to salvation and the rejection of sin. The rules say that the game should be played as in Goose but with different occurrences. For example, the death space normally at 58 here becomes L'Enfer (hell, space 60) where there is no remission of sins and the player must exit the game.

B3 2669.2.25 *Le Jeu de la Constitution* – 1721/22

<http://www.giochidelloca.it/scheda.php?id=1200>

or, to give its the full title, *Le Jeu / De la Constitution / Sur l'air du branle de Mets* (sic) is one of the most controversial games ever devised on the pattern of the game of Goose and perhaps may be regarded as the first polemical variant (Girard and Quézel 1982: 58 and 73). It dates from about 1721 but is associated with a book that appeared a year later, the *Essay du Nouveau Conte de ma Mère l'Oye ou Les Enluminures de la Constitution*. This book contains a folding plate of the game, in smaller format and with some omission of text. It also contains 18 enluminures, in rhymed couplets, which explain

the game in detail. The claimed author is given in the subtitle: ‘Poesies sur la Constitution Unigenitus, recueillies par le Chevalier de G..., Officier du Regiment de Champagne’. The publisher is given as Philalete Belhumeur [“Good Humour”], Villefranche. These publication details are of course wholly fictitious, as is the claimed author, who in reality was the Abbé Louis de Bonnaire (1680-1752); the book was published in Amsterdam, the full-sheet game probably in Paris.

De Bonnaire was a supporter of the Jansenist heresy [named for Cornelius Jansen 1585-1638]: this theology emphasised a particular reading of Augustine’s idea of efficacious grace which stressed that only a certain portion of humanity were predestined to be saved. Though the Jansenists were strongly Catholic, Jesuits and the papacy were suspicious of their beliefs, which seemed to limit free will and the ability to choose to do good or evil. Despite condemnation by Pope Innocent X in 1655, the movement gained strong support in the Church. The Jansenist position, as included in 101 of the propositions of Pasquier Quesnel [Jansenist theologian, b1634 d1719] in his *Épitomé des Morales des Évangélistes* of 1671, was finally condemned by Pope Clement XI’s *Unigenitus* bull of 1713, but even this condemnation did little to diminish the enthusiasm of adherents. Indeed, in 1717, four French Bishops attempted to appeal *Unigenitus* to a General Council, a move that received considerable support from other clergy and the parlements, though the majority of clergy stood by the Pope: Clement responded in the next year by excommunicating all those who had called for a General Council. Even so, it was not until 1728 that the death of Jansenism was marked by the submission to the Pope’s authority of Cardinal Noailles, Archbishop of Paris, who had originally approved Quesnel’s book and was reluctant to support *Unigenitus*, arguing that many of the 101 propositions were in fact orthodox.

The point of the game and of De Bonnaire’s book is to challenge and mock the authority of the Church and in particular that of the Pope and of his bull. For example, the columns on either side are each headed by a cartoon depicting the Pope in council, all present being represented by geese wearing mitres. Below the lefthand cartoon, is the Latin phrase “Non ego cum Gruibus simul Anseribusque sedebo in Synodis – S. Greg. Nazianz Carm. 10” (I shall not sit in Synod with cranes and geese). This refers to a dictum of Gregory of Nazianzus (c329-390), Archbishop of Constantinople, who compared the rowdy Council of Constantinople (381 AD) to the loud cackling of a flock of geese.

The ‘good’ spaces show the Apostles ‘equal in number to that of the geese, which they replace’: there are thirteen, including St Paul, and they occupy the traditional spaces. The traditional hazards are likewise replaced or given special significance, and others are added. The usual entry arch appears as Noah’s Ark, at space 1, symbolising the Church as it is tossed about on the waters of *Unigenitus*. The bridge of explanations, at the expected space 6, shows bishops falling into the water, marking their error in taking the wrong sense of the 101 propositions: it leads to space 12, acceptance, where a young woman, blindfolded, is shown as accepting *Unigenitus* through ignorance. At space 15, there is the torn robe, symbolising schism of the Church. The labyrinth (here at space 16) symbolises error into which fall those who subscribe to the condemnation of the 101 propositions. The inn, at space 19, is here the cabaret, and represents the ‘accommodation’ (accommodement), or submission of the Jansenists to the bull. The Tower of Babel at space 24 represents the confusion of language into which the bull has fallen. At space 26 is the first appeal, of 1717, represented by a notice on the Vatican door. At space 33 we find the avertissemens or pronouncements of the Archbishop of Soissons [Jean-Joseph Languet de Gergy, 1677-1753], a notorious anti-Jansenist and vehement defender of *Unigenitus*. He has an oboe, a horn and a trumpet, the three instruments symbolising ‘his three avertissemens and their different tones’: a special rule refers to moving forward with the ‘small dice’ and with ‘the other’ when going back. Next is the prison at space 40, where the player must wait until a throw of 5, which multiplied by 3 will lead to Louis XV and deliverance. The well (space 49) symbolises the body of doctrine, in which the truth is hidden. At space 51 are the re-appealing Bishops, the second appeal being at space 53. At space 55 is the portrait of Louis XV – enluminere XV in the book makes clear that he was seen as a force for change and re-unifying the Church. The death space at 58 shows the skeleton of Pope Clement XI, sitting in an armchair wearing his papal tiara and raising his bony hand to bless an infant at his feet, which represents the *Unigenitus* bull. Cardinal Noailles appears at the penultimate space, 62, from which point ‘one may only go backward’. The explanatory text in the centre of the game claims that it ‘presages the day that the constitution of the Church will no longer be nothing but un Conte de ma Mère l’Oye’ – a Mother Goose tale, here used as a figure of speech

for something unbelievable and ridiculous. The winning space at 63 shows that this result is to be achieved by a General Council, in reference to that called for in 1717.

De Bonnaire's book was condemned at Arras in 1726. Although his anonymity as author seems to have been effective in protecting him, the publishers (father and son) were thrown into the Bastille. Even today, the game has the power to shock by the force of its imagery.

B4 2669.1.22 *Le Jeu des Bons Enfants* – Jacques-Simon Chéreau – Paris 1760 (re-edition of Jollain 1725)

<http://www.giochidelloca.it/scheda.php?id=1176>

This is a somewhat crudely drawn game of 63 spaces. The first edition by Jollain dates from 1725 but the Waddesdon example is a later restrike. The full title is *Le Jeu des Bons Enfants vivans sans soucy ni sans chagrin ou sont les intrigues de la vie*. D'Allemagne (1950: 74) explains that the game is associated with the ballet company La Troupe des Enfants Sans Soucy and in particular with a *ballet de la Mère Gigogne* performed by the company at the Saint Germain Fair at the beginning of the 17th century. Presided over by the 'Prince of Drunkards', the company was known for performing farces in the common taste in country villages.

The rules state that no one can arrive at the winning space, where the company is sitting down to dine (and drink!), other than through cuckoldry. The goose spaces have portraits of ladies past their prime – Dame Alix, Dame Lorance etc. Hazards are various. The initial throw of 9 directs the player to lodge at 'the Unhappy Cuckold' (space 29) or the 'Happy Cuckold' (space 42) until released by the arrival of another, in which case he must go to the death space at 58 and pay the gravedigger for the burial of his wife and start the game anew. At space 6, serenade, whoever wishes to sing to the company must pay for the violins. At the nuptial feast, he must spit in a bowl and start again. The remaining hazards are of the same degree of incorrectness!

B5 2669.2.6 *Le Nouveau Jeu de la Marine* – Jean Baptiste Crépy – Paris 1768

<http://www.giochidelloca.it/scheda.php?id=1186>

The Waddesdon print is a re-edition of an original of about 1713 by the same publisher. The dedication to the High Admiral of France makes clear that this game of 63 spaces is intended for the instruction of young men intending to serve in the navy:

MacGregor (1977) comments that this game was an attempt to catch potential officer recruits at an early age and to reveal to them the true enemy. This came in the wake of the humiliating naval defeats of the Seven Years' War and efforts to improve the navy and recruit more men to attack the English and English trade. He relates the imagery to the seascapes of Vernet, as does Laurence (2002). She also suggests the game would have a wider appeal beyond naval officers. However, the game should also be considered in the context of the several Arts of War taught to the cadets in the military academies, as exemplified by other games in the Waddesdon collection.

The game itself is of conventional Goose type but with a single series of favourable spaces. All the spaces have instructive images or text, even where they are of no special playing significance. Instead of the Goose spaces, there are following winds at 9,18,27 etc (but not on 5,14, etc) where the standard Goose rule of doubling the throw forward applies. The hazard spaces exploit the conventional goose rules to make instructive points regarding naval practice. For example, the bridge space 6 here becomes the cape, which one must 'double' (this being standard seafaring terminology for going round the cape) – and of course 'doubling' in the mathematical sense leads to the usual space at 12, where there is the tide. At 52, normally the prison, there is a pirate and the player must stay in captivity until released by another. The death space at 58 is here interpreted as the shipwreck, with the usual requirement to start the game again. Not all the hazards are on the conventional spaces: for example, at 25 there is contrary wind, necessitating shelter at 25, while at 40 there is the storm, requiring repairs at 30. The winning space at 63 is of course safe harbour. There is thus a successful effort to apply the Goose rules to subject of the game. The game is also enhanced by several interesting tables: a list of types of warships in the French navy; and a list of officers' ranks, which runs rather strangely into the explanation of the rules.

This was a popular and successful format. D'Allemagne (1950: 223) lists versions of the game by several other publishers during the 18th century, continuing into the 19th. Indeed, a version of the game was included in the *Dictionnaire des Jeux* (Lacombe 1792: Fig. 13)

B6 2669.2.4 *Le Nouveau jeu du Costume et des Coeffures des Dames* – Jean Baptiste Crépy – Paris 1778

<http://www.giochidelloca.it/scheda.php?id=1184>

The full title of this 63-space game is *Le Nouveau Jeu du Costume et des Coeffures (sic) des Dames Dédié au Beau Sexe*. The text in the central section begins by stating the publishers' aim – that beauty should always be victorious. Each space is occupied by a vignette of a woman in an elaborate hat, dress and hairstyle. There is a single sequence of favourable Goose-type spaces on numbers 9, 18, 27 etc. The hazards are distinctive: from 23, the young mother, shown with her two children, returns to the couturier and pays for suitable clothes. At 30, 'la Lévitte', the player must stay to talk with the wearer of the costume until another takes the place. La Lévitte was a Jewish fashion made popular by the Parisian success of Racine's *Athalie* in the late 1770s, when *Athalie* wore such a costume. Marie Antoinette also wore it when she was pregnant in 1778. It was considered quite radical (Chazin-Bennahum 2005). At 59, there is the cornucopia hair style, where the player receives 4 counters and then retires, in fear of this opulent abundance, to space 33, the young Amazon. The winning space at 63 shows hair 'À la Belle Poule' showing that the winner – pictured as Marie Antoinette – has triumphed over all adversaries. One of the most fashionable hairstyles of the 18th century, it commemorated the victory of a French ship over an English ship in 1778. It featured an enormous pile of curled and powdered hair stretched over a frame affixed to the top of a woman's head. The hair was then decorated with an elegant model of the *Belle Poule* ship, including sails and flags.

In the corners of the game there are scenes of Marie-Antoinette's day, including a toilette scene, hunting and a scene at court where she is presented with animals, including a leopard. Laurence (2002) discusses the game's relationship to fashion plates and satires against tall hairstyles. The corner vignettes contrast the elaborate hairstyles with a more simple form of dress as advocated by Rousseau.

B7 2669.2.2 *Jeu Instructif des Fables de la Fontaine* – Paul André Basset – 1780

<http://www.giochidelloca.it/scheda.php?id=1182>

This 63-space game has scenes from the Fables of De La Fontaine in each space, each being labelled with its proper title. In addition, the four corners show scenes from other fables. The place of the traditional geese is taken by fables that involve birds, of which there are two series, placed as usual. These spaces are labelled additionally as volatiles to help in recognising them during play. The dice space at 26 is marked by the traditional pair of dice, but these are arranged as if for gaming on a table below which the Town Rat and the Country Rat of the fable are confronting each other. A similar table appears at the other dice space, 53. As to the hazards, the bridge at space 6 is delightfully shown being crossed by a dog looking fearfully in the water – this is 'the dog and his shadow'. The inn is shown at space 19, and is associated with 'the bat and the two weasels' for no very clear reason. More logically, 'The frogs' are at the well space 31, while 'The women and the secret' are shown outside the labyrinth at 42, and 'The lion caught in a snare' appropriately represents the prison. The death space is entitled 'Death and the dying man'. The winning space at 63 shows a bust of de la Fontaine.

B8 2669.2.27 *Le Nouveau Jeu des Modes Françaises* – Robert Sayer and John Smith – London 1780

<http://www.giochidelloca.it/scheda.php?id=1201>

This 63-space game is of particular interest in that, although the plate is clearly French, it bears the imprint of the London map and print makers, Robert Sayer and John Smith. French text in the central space sets out the claim that of all the games so far invented for the recreation of reasonable persons or to amuse and instruct young people, none has had as its object the appreciation, at a single glance, of the elegance and variety of new fashion, created over the past three years.

Most spaces carry an image of a woman in fashionable dress and hairstyle. There is a single series of goose-type spaces, on 9, 18 etc, and the instruction to move on by the extent of the throw is justified by saying that ‘it would be a pity to hide any of these ladies’ (by allowing a playing token to rest on them). The hazard spaces are peculiar to the game: the cook on space 5 leads to the governess on space 14; at 22, one spends time (miss 2 turns) with the young mistress and the flowers in the garden. Social mores are exemplified by the fact that one discusses fashion with the elegant lady at space 33, until another comes to give release; while on encountering the bourgeois lady at space 41, one does not know how to introduce oneself and must go back to space 30, the dress shop. At space 50, where there is the chic lady, one must speak to her about nothing until released by another – but there is no charge! Finally, at space 59, there is the beautiful leg as revealed by a fashionably-dressed ‘nymph’ adjusting her stocking – pay 4 jettons for the pleasure and start the game again: quite why this deserves the ‘death’ rule is not made clear!

B9 2669.2.10 *Jeu de la Révolution Française* – Paris 1790/91

B10 266.1.9. *Jeu de Révolution Française* – 1791 France

<http://www.giochidelloca.it/scheda.php?id=1166>

There is no indication of the publisher of either of these games based on the French Revolution. However, on the second game, a line of text states that the game may be found at “rue des Mathurins no. 18 et chez les Mds. de nouveautés de Paris et en Province chez les Libraries et Mds d’Estampes”, confirming that printed games of this kind were more widely distributed than just in the capital.

In both games, every space is illustrated, so as to form a history (not perfectly chronological) of the earliest months of the Revolution, beginning with the Storming of the Bastille (14 July 1789) and ending at winning space 63 with the National Assembly at the Palladium of Liberty. The favourable goose-type spaces commemorate the abolition of the various Parlements. These were medieval institutions, set up as courts of law that had the duty of recording all royal decrees and laws. They had resisted reform: for example, the Parlement of Paris wrote to Louis XVI in March 1776 resisting changes that would have made the nobility pay more tax. As bastions of reaction and privilege, all the Parlements were quickly abolished by the Revolution. They are marked in the game by satirical caricatures of geese dressed as lawyers. MacGregor (1977) on the other hand states that the Parlements: “had done so much to force the pace of reform” and then has difficulty in explaining why, if these institutions were held in such good esteem, the lawyer-geese are described in the rules as oies bridees (nincom-poops).

Many of the other spaces are also identical in subject matter in both games, though the images are different. However, some are concerned with different subjects, as shown in the catalogue. Significantly, in the later game the spaces at 60 and 62 show the attempted flight of the King and his arrest at Varennes, with his subsequent return to the Tuileries. The earlier version of the game (where space 60 shows the uniform of Municipal Officers and 62 the Tax Office) therefore must date from before the summer of 1791.

The hazard spaces are interesting. The Labyrinth at space 42 is represented as the Châtelet of Paris (a small fort which was the principal seat of common law justice). At space 52 is the Prison de l’Abbaye, where traitors against the Nation were held. Space 58 shows the Death of Delaunay, Foulon, Berthier etc. Bernard René Jourdan, marquis de Launay, was Governor of the Bastille and was lynched by the mob after it was stormed. Foulon was appointed Controller of Finances in 1789 and was generally hated: he attempted to escape from Paris but was captured and beheaded by the crowd, with his son-in-law Berthier. His head was paraded on a pike, his mouth stuffed with hay (as shown in the game), in allusion to his allegedly saying that, if hungry, the people should eat hay.

B11 2669.1.3 *Le Jeu de Génese* – Paul André Basset – Paris 1810

<http://www.giochidelloca.it/scheda.php?id=1161>

The full title is *Règles du Grand Jeu de la Génese. Gloire à Dieu etc.* (sic). The 63-space spiral covers events from the Book of Genesis. In the four corners are scenes depicting the Creation of the World;

the Creation of Adam, Eve and the creatures of the Earth; Noah's Ark; and the escape of Lot and his daughters from the burning city of Sodom. The spiral, in which each space shows a different scene referenced to a text from Genesis, begins at space 1 with the eating of the forbidden fruit, showing the tree with the Serpent entwined around its trunk. The final event, on space 62, shows the death of Joseph, as minister to the King of Egypt, while the winning 'celestial' space at 63 shows the Angel of Genesis bearing a scroll to the Glory of God. The favourable goose-rule spaces are traditionally arranged in the usual two sequences and are distinguished by an upper-case letter G. The hazards are not in general thematic: for example, the death space at 58 shows the chastity of Joseph with Potiphar (though it is marked with an unrelated skull and crossbones), whereas the death scene of Cain slaying Abel is at space 5 and is marked with a G. This complete lack of thematic correspondence is somewhat unusual in French 63-space goose games of this period.

B12 2669.1.25 *Nouveau jeu des théâtres de Melpomène, Momus et Thalie* – Paul André Basset – Paris 1810

<http://www.giochidelloca.it/scheda.php?id=66>

This game, of rectangular spiral form, shows characters from French theatres in their costumed roles, each actor, role and theatre being named particularly. Apart from its interest to historians of the theatre, it is of considerable interest as a game because although it has the traditional 63 spaces, the arrangement of the favourable goose-type spaces is on every eighth space. They are chosen to mark the "disastrous effects" of the game: for example, the first such space shows Charles XII (of Sweden) in The Battle of Pultava (Poltava, 1709, in which battle he was decisively humbled by the forces of Peter the Great). At 48 is Cain in The Death of Abel, again a strange choice for a favourable space. By contrast, the traditional 'death' space at 58, with the requirement to begin the game again, shows the roles of Cadet Roussel and of Manon in Cadet Roussel Hector. [For an image, see <http://gallica.bnf.fr/ark:/12148/btv1b6400486j>] Other hazard spaces of the traditional game are recognised by special rules. For example, at space 19, we find the role of Sophie in The Little Messenger: the instructions are to pay for the message and to stay for two turns.

Because of the arrangement of the goose-type doubling spaces, a special rule is needed for the two possible combinations making up a first throw of 8, i.e. 6 and 2 – go to 26; 5 and 3 – go to 53. These destination spaces are just those expected in the traditional game of Goose – but no rule is given for the initial throw of double 4. Like many variant goose games, this version seems to have been constructed without much thought as to its practicability.

B13 2669.2.9 *Le Jeu Mythologique du Phénix* – Paul André Basset – Paris 1810

The object of this game is to reach the Phoenix, the mythical bird shown arising in smoke and fire in the centre of the game, numbered 63. The 'goose' spaces depict real birds, beginning with Jupiter's Eagle at number 5, and continuing in the traditional double sequence. The hazards are likewise traditionally placed. The 'death' space at 58 shows the three parcae, or Fates, as represented in Roman mythology: the divine mistresses of birth, human destiny, and death, they are depicted as spinning the thread of human life. The four corners depict mythological scenes.

B14 2669.2.21 *Jeu du Voyageur en Europe* – Paul André Basset – Paris 1813

<http://www.giochidelloca.it/scheda.php?id=1197>

The full title of this 63-space game is *Jeu du Voyageur en Europe - Représentant les vues des plus beaux édifices des principales villes de cette partie du monde*. Each space has a labelled picture of a significant building in Europe.

The winning space is the Palace of the Tuileries. Originally this was described in the game as *Le Palais Imperial des T(h)uileries* but in the Waddesdon print the word Imperial has been scratched out and the word Royal substituted in manuscript. This is because the building, which was the palace of the French Kings before the Revolution, and was subsequently used as the revolutionary seat of gov-

ernment, became the official residence of Napoleon Bonaparte as First Consul (an office to which he was appointed in 1800), and then served as his Imperial Palace after he became Emperor Napoleon I in 1804, until the Bourbon Restoration of 1814.

The ‘goose’ spaces are represented by cathedrals and churches, arranged in the traditional two series, beginning with Moscow on 5 and Copenhagen on 9. On space 6, the bridge is Westminster Bridge in London: the usual rule of moving to space 12 applies but it is not clear why this should be the House of the Jesuits in Munich! The ‘inn’ at space 19 becomes the Hotel de Ville at Lyons, whereas the ‘well’ at space 31 is the Aqueduct of Seville. The ‘labyrinth’ space at 42 shows the Palazzo Reale of Naples (the rule being ‘go back to space 30’). The ‘prison’ space at 52 is the Citadel of Lille, while the death space at 58 shows the tomb of the Queen of Sweden in Stockholm.

There is thus quite close correspondence with the traditional game, unlike some productions of P.A. Basset listed above.

B15 2669.2.11 *Le Grand Jeu des Danseurs de Corde, Sauteurs et Voltigeurs* – Paul André Basset – Paris 1812

<http://www.giochidelloca.it/scheda.php?id=1191>

This 63-space game is one of the liveliest productions of the house of Basset, with images of clowns and of the feats of acrobats on every space, culminating in the splendid triple rope dance at the centre. The ‘goose’ spaces are represented by the grimacing figures of the “Paillasse” family (i.e. clowns): there are two series, one being on the usual numbers 9,18,27; the other is unusual, being on 4,14,23, 32,41,49, and 59. The reason for this unusual spacing is not evident from the rules. On 14, we find ‘Jerome Cornichon Gilles Paillasse’, designated as ‘the father of them all’ [Watteau’s painting of Pierrot c1718 in the Louvre is traditionally identified as Gilles] The hazards are: at space 6, a balancing horizontal figure takes the place of the bridge; there is no equivalent of the inn at space 19; space 31 shows Paillasse in a well; space 42, normally the labyrinth, shows Paillasse trying to keep hold of the ladder to descend from his rope; the prison space at 52 shows an acrobat tied to his rope by one foot; while the death space at 58 shows the young Mezetin [spelled thus; Mezzetin was another stock figure from the Commedia dell’Arte, well known on the Paris stage as the one who always failed. The painting of him by Watteau is in the Metropolitan Museum of Art]. He is shown hanging by his neck from his rope, very much alive but with a death’s head in evidence.

B16 2669.1.2 *Nouveau Jeu Historique et Chronologique de La Monarchie Française* – Paul André Basset – Paris 1814

<http://www.giochidelloca.it/scheda.php?id=1160>

This 63-space game was published to celebrate the Bourbon Restoration, specifically the triumphal entry into Paris of Louis XVIII (“The Desired”) on 13 May 1814. In the winning space, he is shown in an open carriage surrounded by an enthusiastic crowd, the whole scene being overlooked by watchers in a balloon decorated with flags. All other spaces show a portrait medallion of one of the Kings of France, together with a captioned scene from his life. The succession begins with Clovis (here dated 481). The ‘goose’ spaces are marked with a fleur-de-lys (the traditional emblem of the Kings of the Ancien Regime) and are in an unusual sequence, with the scenes having no special relevance. Apart from the ‘death’ space, the hazards are on the expected spaces, but again the scenes have no special relevance. However, on space 57 (rather than the usual 58), we find the assassination of Henri III, with the usual death rule of ‘begin the game again’.

Section C – Thematic variants of Goose to be used as 53 space race games or as a standard pack of playing cards

The three sheets described here are of similar format, the sheet being usable as a jeu de l’oie or, once glued to stiff paper and cut up, usable as a pack of cards, with the usual four French suits and denominations. All date from about 1700 and were probably originally issued by the same publisher, Jean Mariette (1660-1742), a grandson of Pierre Mariette.

C1 2669.1.8 *Le Jeu des Fortifications* – c1700 reissued Daumont - Paris

<http://www.giochidelloca.it/scheda.php?id=1165>

The full title of this game is *LE JEU DES FORTIFICATIONS dans lequel les différents ouvrages qui servent à la défense des places et des camps sont exactement dessinés selon la plus nouvelle manière avec toutes leurs définitions et une explication courte et facile des termes qui sont en usage dans cet art*. The inventor is given as Gilles de la Boissière, Engineer in Ordinary to the King. There is a dedication, over Daumont's name, to the 'illustrious youth taught in the Royal Military School', praising the arts of war.

The game consists of 52 numbered rectangles, arranged in a rectangular spiral. Each has the title of some technical aspect of the technology of defence, concentrating particularly on the geometrical aspects of fortification, with a diagram and an explanation. Each also has a miniature playing card in the upper right corner, forming a complete pack of 52 cards. In the centre is an elaborate fortification labelled 'Place Complete'. The rules explain that if used as a pack of cards, the game allows all the different kinds of games usually played with ordinary cards, or it may be played using two dice, according to the detailed rules which follow. When played with dice, the object is to reach the central space, which though unnumbered is regarded as space 53. There are no favourable goose-type spaces but there are a number of hazards, individual to the game and emphasising relevant messages for the young engineer. For example, at space 10, which shows a triangular fortification plan (condemned as bad because the angles are too acute for good defence), the player must pay and move to the safer pentagonal plan at space 12. At space 34, Contremine et Fougade (subterranean works including placing explosives under the enemy), the player is directed to stay in place while other players go back two spaces. At space 49, there is an old-fashioned castle: corresponding to the death rule, the player must start again, so as to get it fortified properly.

C2 2669.1.1 *Le Jeu de la Guerre* – J. Mariette – Paris 1698

<http://www.giochidelloca.it/scheda.php?id=1159>

The full title of this game is: *Le Jeu De La Guerre ou tout ce qui s'observe dans le Marches et Campements des Armées, dans les Batailles, Combats, Sièges et autres actions Militaires est exactement représenté avec les Définitions et les explications de chaque chose en particulier*.

The link above gives a full account of the rules and the contents of each space.

The game is essentially a companion piece to the game of Fortifications described previously, but concentrating on the means of attack. Gilles de la Boissière is again credited as the inventor but here the engraver is also given, as Pierre le Pautre (1660-1744). [see Préaud 1993]. The dedication is to the Duc de Bourgogne (Louis, Le Grand Dauphin) and appears over the name of the publisher, J. Mariette. The track is again of 52 playing cards; but the winning space at 53 now shows a victorious presentation to the King.

Again, there are no favourable 'goose' spaces; but there are distinctive and appropriate hazards. For example, space 2 Enrolment leads to space 3, the exercise ground, where the player must stay for 2 turns for instruction; landing on space 16, Military Justice, the player must start again ('death' rule); at space 38, the Guard, the player must wait until relieved by another (the 'well' rule). At space 50, the Chamade (a signal made by drum or trumpet to the enemy that one wishes to surrender), the player must return to space 21, the Council of War, to discuss the terms of surrender.

C3 2669.1.15 *Carte Méthodique pour apprendre aisement le Blason* – J. Mariette – Paris 1702

<http://www.giochidelloca.it/scheda.php?id=1171>

The game, designed to teach heraldry, is dedicated to Monseigneur le Duc de Bourgogne, over the name of its inventor (Charles Francois) Silvestre. [Palasi 2000: 92 and 152 gives a brief life of the inventor and describes the game.] Its full title is: *Carte Méthodique pour apprendre aisement le Blason en jouant soit avec les cartes à tous les jeux ordinaires soit avec les dez comme au jeu de l'Oye*. It follows the same layout as the other two games in this section. However, the 52 playing cards are identified in a different manner: rather than having a small image of a playing card in the corner, these cards show a

suit symbol only. The rank of each court card is shown by an upper case letter within the symbol: R (Roi = King), D (Dame=Queen), V (Valet=Knave, Jack). Each of these cards shows a particular figure, some being real named personages. The number cards on the other hand show shields, bearing named coats of arms of particular families or estates, shaded conventionally as a guide to the colourist. The denomination of the card is indicated by the number of shields on each, arranged as would be the pips on a normal playing card. These cards would therefore have been much more recognisable and practical as playing cards than those of the other two games described above.

The 52 cards are also numbered sequentially, to facilitate the use as a jeu de l'oie. There is an additional 'card' numbered 53, which illustrates quartering: this serves as the winning space.

In addition to the coats of arms, several of the court cards have additional information about heraldry. For example, at space 41 (Queen of Spades), the use of a knotted necklace around a shield is explained: it denotes the shield of a widow, and the introduction of this usage is attributed to Anne de Bretagne, following the death of her first husband, Charles VIII.

When the sheet is used as a board game, the favourable goose-type spaces are the Aces and the Tens: this usage reflects certain card games in which these cards are high-scoring. Also, 'for the convenience of players' the hazard spaces are identified by their bearing a palm leaf symbol. The hazards include a 'death' space, not surprisingly the Queen of Spades (pay 3 tokens and begin again). An interesting rule, not found in Goose, applies to the 2 and 3 of spades, which depict the arms of cadets – anyone falling on one of these spaces must take the place of the least advanced (= most junior) of the other players. Another is that, at the Ace of Diamonds, where the shield shows cooking pots (marmites), the player must wait three turns and pay 5 tokens, presumably for food. At the 4 of spades, which shows the arms of women and girls, the player must wait to be released by another, though what form the ensnarement takes is questionable, since one of the shields is that of an Abbess and another is that of a Prioress! The Queen of Diamonds is shown spinning with a spindle (fusee), and it is explained that this represents the fuseau, or fuse (as used in bomb-making): anyone falling on this space is regarded as a 'cowardly or effeminate' and may advance only at half speed until he (this evidently being a game intended to be played only by the male gender!) falls upon the 4 of clubs, where he will receive four wounds and be counted among the brave. At the Knave of Hearts, it is explained that the majority of commoners have Arms that are simply for identification, not for honour. A player landing here becomes a commoner and is not allowed to redouble his throws until he lands on a King, when he is sent to the Ten of hearts to be re-ennobled by concession. At the 7 of hearts, there are the Arms of La Pucelle d'Orleans (the warlike Maid of Orleans = Joan of Arc), so the player must advance to the 9 of spades, where there are 'swords and cannon' – indicated by the Arms of soldiers of officer rank.

This game manages to combine a remarkable amount of instruction with a considerable deal of wit and humour.

Section D – Other simple race games with track length different from 63

D1 2669.2.1 *Les Etrennes de la Jeunesse - Le Petit Jeu d'amour* – Jean Crépy – Paris 1713 (reissued Jean – Paris 1805)

<http://www.giochidelloca.it/scheda.php?id=1181>

This beautiful game of a unique design consists of two circular tracks, each of 32 spaces, which touch (one is tempted to use the term kiss!) at the joint winning spaces, where two hearts meet.

In this game, the females ('Les Dames', further referred to as shepherdesses) play on the left-hand of two circular tracks, while the males ('Les Cavaliers' or shepherds), who must be in equal number, play on the right. Initially, each 'shepherdess' chooses her 'shepherd' to sit on her left, the choice being first made by the highest thrower of the dice, and so on. The rules say that the game 'se gouverne a peu pres de la jeu de l'oie' (the rules are quite like those of Goose) though in truth they are peculiar to the game. Typical of the rules is that for inconstance (inconstancy) on the left track, where the unfortunate shepherd who lands on the butterfly that marks this space must submit to being tied to his chair by his shepherdess, using her garter. But there are penalties for the ladies, too: at La Jalousie (jeal-

ousy), the jealous one must go and hide behind a curtain or half-open door, missing two turns and paying to the pool. The game ended for the males (for example) when one of them reached the crowned heart, where their circle touched the other. If no female had reached the corresponding heart in the other circle, the males waited until this had occurred. The two winners, on these two hearts, would then share the pool and ‘seront unis ensemble’ (will be joined together). Clearly, this was a game that depended for its success on having much leisure and the right company! However, the rules do contemplate the possibility of there being only two players, one of each sex, who then compete to see who reaches their crowned heart first and do not share the pool: the state of matrimony rather than courtship?

D2 2669.1.26 *Voyage du Monde par les Villes les plus Considerables de la Terre ou par un jeu* – Jean Crépy – Paris 1718

<http://www.giochidelloca.it/scheda.php?id=1180>

This game and the following one were published by Jean Crépy in 1718 and form a companion pair, both being geographical games based on a spiral track of places visited in a circular tour, the first being a circumnavigation of the globe, the second a tour though France.

The first game, of 78 spaces, consists of a spiral track surrounding two circular maps showing the two hemispheres of the world, the journey round the world being indicated by colour-coded lines on the maps. A smaller, rectangular, map below these shows the journey through Europe in more detail, while particulars of Italy and Greece are shown by two very small maps in the top two corners. The circular maps are interesting because they show New Holland (now Australia) as only partially mapped.

The first space of the spiral track indicates the departure from Paris to Brest; the track ends at the winning space, Paris. [The pre-eminence given to Paris and to France is a typical feature of French geographic games, going back to the original games of Pierre Duval]. The journey takes us first to the Americas, then round the Horn to Mexico and on to Asia, to Africa, also outlined in green, and ends with Europe. Spaces where there is a playing instruction are outlined in colour. Some of these instructions require the player to place a specified number of tokens on particular spaces, these to be picked up by the fortunate player who lands there. This is a distinctive rule, not found in traditional Goose games. Some spaces are marked with an anchor, where one must pay for embarkation. However, the labyrinth from Goose is retained, at Crete (space 37). Doublets are played twice, as in backgammon, but double sixes are doubled again. The spaces also contain ‘remarks’: certain abbreviations signify the religious persuasion of the place visited (e.g. Id for idol-worshippers), while others indicate the allegiance of colonies.

This is definitely an instructional game, since the names of the places landed on, and their continents, must be recited under threat of penalty, having first been announced by the Guide, who is chosen at the beginning of the game.

D3 2669.1.12 *Nouvelle Methode de Geographie* – Jean Crépy – Paris 1718

<http://www.giochidelloca.it/scheda.php?id=1169>

The full title of this game of 109 spaces is *Nouvelle Methode de Geographie ou VOIAGE Curieux par les Villes les plus considerables et les principaux Pais des 30 Gouvernements Généraux et les 6 Particuliers du Roiaume de FRANCE, mis en JEU*. The central map is of France, while the spiral track surrounding it begins with the departure from Paris and ends there also, at the winning space. France is described in superlative terms in text to the right of the map, beginning: ‘France is the best and one of the most abundant countries of Europe....’.

As in the previous game, a first step is to choose a Guide, who will say out loud the names of the towns visited and their governmental area. The player must repeat this accurately, or pay a penalty. For his services, the Guide takes a third of the eventual winnings.

The favourable goose-type spaces are those of the seats of regional government (except Limousin, Bearn and Bourgogne), their names being marked with an upper-case G. Doublets on the two dice

are also played twice. There are instructions written adjacent to certain spaces. At Bearn (space 47), one must wait at least two turns until relieved by another; Limousin (space 38) requires one to withdraw from the game, it being described as a 'bad country'; whereas Bourgogne requires a stay of one turn, while receiving two tokens from all other players, presumably to drink and pay for the abundant wine noted on the space (at 79). There is a table of 'remarks' and abbreviations, indicating various aspects of the towns visited, such as ports, river posts, fortification and aspects of government, including ecclesiastical powers.

The text to the right of the map gives another way of playing the game, whereby each player takes the name of a particular province (une des Grandes Provinces) and wins when his or her token reaches its capital.

D4 2669.2.8 *Nouveau Jeu de L'Himen* – Louis Crépy – Paris 1725

<http://www.giochidelloca.it/scheda.php?id=1188>

The description in the centre of this 90-space game begins with a somewhat aggressive statement of its virtues: 'It is quite usual to see Love treated in a game..' – such games being only suitable to while away a quarter of an hour of spare time. Rather than provoking any serious reflections on the subject, they only demonstrate the unhappy effects of chance. This game, though, is on the subject of marriage. And indeed the game does trace all the difficulties that may be encountered before reaching the winning space, the Palace of Hymen, the Goddess of Marriage. MacGregor (1977) likens this game to the erotic novels of the period, with their moralizing prefaces:

Like them.. the game goes on to plot simply the course of an affair from First Sight to the Palace of Marriage. It is basically a reworking of the Cartede Tendre, but Mademoiselle Scudéry's ideals [Madeleine de Scudéry 1607-1701, a French woman of letters : her *Clélie, histoire romaine*, published in ten volumes from 1654 to 1660, contained the famous carte de Tendre, a topographical and allegorical representation of the conduct and practice of love – see the catalogue note on the fantastical maps listed in Table 1 at G4-G6 for further information.] have been tempered with a new realism. Thus, while Sighs and Attentiveness are simply stages to be passed through, Finance en Amour will carry you forward to the Tete-a-Tete. There is a square allowing for medical attention, which no Précieux would have contemplated, and the greatest shortcoming, far outweighing Infidelity, is Indiscretion – lose half your counters, go back to the beginning and miss three turns.

The detailed instructions are conveyed in text in the relevant spaces. There are, in addition to the hazards, some favourable spaces: thus Discretion, at space 50, is said to be 'so desirable a quality' that it conveys one at once to 80, the Chateau de Plaisance de l'Amour and immediately wins a quarter of the stakes. The traditional goose spaces are not evident; however, special rules provide, as in Goose, for the initial throw of 9.

D5 2669.1.16 *Le nouveau jeu des Vertus récompensées et des vices punis, ou le triomphe de la vertu* – Daumont and Crépy – Paris 1763

<http://www.giochidelloca.it/scheda.php?id=1172>

This game of 77 spaces, not noted by D'Allemagne, is designed to teach morality, laying claim to being 'instructive and amusing' and to developing judgement and reasoning. All the spaces are labelled either with a virtue or a vice, beginning Innocence, Wisdom, Prudence, Fortitude, Justice, Temperance, being Opinionated etc, each with a definition: Prudence, for example, is labelled as the first of the Cardinal Virtues, the art of doing good and avoiding evil. Playing instructions are given in certain space. Vices are indeed punished e.g. Fraud (space 9) – pay two tokens and return to 3. Some of the virtues are rewarded by drawing 'jettons' of a value to be agreed. However, the rules explain that the Cardinal Virtues on spaces 3,4,5 and 6 are not to be so rewarded because patience is required as well. The winning space indicates the Triumph of Virtue.

As is often the case in games whose path length differs from 63, the rules do not have much resonance with those of the Game of Goose, apart from playing with double dice.

D6 2669.1.23 *Histoire Romaine depuis Constantin Jusqu'à Charles-Magne* – Jean Baptiste Crépy – Paris 1773

<http://www.giochidelloca.it/scheda.php?id=1177>

This game of 53 spaces is from a series of educational games [the others, not in the Waddesdon collection, are Universal History; and Roman History from the Foundation of Rome until Constantine] designed by Seigneur Le Maître, who is noted in the centre of the game as being 'Professor of History, Geography etc'. Each space describes a person of significance in the history of Rome, beginning with Constantine and ending at the winning space with Charlemagne. Some of the spaces are ornamented with an emblem. The instructions to be obeyed at each space are listed by number in the centre of the game, in an admirably clear table. They include instructions to pay to the pool, to receive, to wait, or to move to another space: however, there is no doubling of the throw on the model of Goose. Some moral judgments illuminate the choice of instruction: for example, at space 10 (Valentinian III) one must pay because of the decadence of the Empire.

D7 2669.2.3 *Les Epines Changées en Roses* – Jean-Baptiste Crépy – Paris 1773

<http://www.giochidelloca.it/scheda.php?id=1183>

The subtitle and advertisement for this game of 70 spaces reads: *Jeu nouvellement inventé pour apprendre à lire aux enfants en très peu de temps et mis au jour par M.^{lle} Duteil qui s'en est servi avec succès avant de le donner au public.*

Though the letters are not in alphabetical order, it is essentially a picture alphabet for the teaching of reading, with each space showing a letter in upper and lower case forms, both Roman and Italic, together with small vignettes of objects whose names begin with the letter in question, or, in the case of diphthongs, of objects whose names include the vowel combination. The phonetic classification is also given: e.g. 'labial consonant' for letter B.

As to be expected, the player is required to say out loud all the material in each space landed on. If that is done correctly, then the player moves on, according to quite complex rules depending on the kind of letter (consonant, vowel, demi-vowel such as mute e, diphthong etc); if not, penalties are imposed according to an equally complex schedule, involving paying and missing one or more turns. At formations such as l' one must wait until another player arrives, to punish one for undue abbreviation. The winning space – the Palais de la Lecture- must have been reached with more than ordinary relief. Indeed, it is hard to imagine that any child could learn the rules before being able to read perfectly well!

D8 2669.2.5 *Le Nouveau Jeu de la Vie Humaine* – Jean-Baptiste Crépy – Paris 1775

<http://www.giochidelloca.it/scheda.php?id=1185>

This game of 84 spaces is of considerable interest, not least because it pre-dates by fifteen years the better-known English version, the New Game of Human Life, published by John Wallis and Elizabeth Newbery in 1790 [see <http://www.giochidelloca.it/scheda.php?id=144> for details and images]. Indeed, the English version is a very close copy of the French original, even to the extent of reproducing design and detailed layout, though all the images have been redrawn. This is indeed a game of human life: the track shows the various stages of life, beginning with the Infant, and then going through the early stages of childhood. However, the track continues with the various qualities and kinds of temperament: the malignant boy, the studious boy etc., as listed in the catalogue.

The game is a goose variant, but the favourable spaces are spaced by twelve to give the seven ages of man: L'Adolescent (12), Le Jeune Homme (24), L'Homme Viril (36), L'Homme Mur (48), Le Veillard (60), L'Homme Caduc (72) and L'Homme Immortel. The equivalents on these spaces in the English version are: the Youth, the Young Man, the Prime of Life, the Sedate Man, the Old Man, Decrepitude, and the Immortal Man. There is a special rule for the initial throw of double six (corresponding to the Goose rule for the initial throw of nine), pointing out that to double the throw forward to the end would 'not be reasonable' and that the thrower must be content to move only to the Historian at space 39.

The hazards do not correspond numerically to those in Goose and, though the penalties are similar in nature, they have their own rationale. Among these, we may note: The Studious Youth at space 7 goes on to become the Orator at space 42; the Complacent Man at space 26 must stay until another takes his place; the Prodigal at space 30 must pay and go back to space 6, the Careless Youth; the Husband at space 34 receives 2 as marriage portion and goes on to space 56, the Good Father; the Writer of Romances at space 40 must pay for time wasted and go back to space 5, the Mischievous Boy; the 'death' penalty is reserved for the Dramatist at space 44, who must pay 'to the Masters of his Art' and start the game again. The final rule states that the Tragic Author at space 45 goes on to become the Immortal Man, and wins the game outright.

D'Allemagne (1950: 74) considers that the Immortal Man of the French version is Voltaire, shown leaning on a stick in characteristic pose: he died at the age of 84, corresponding to the length of the track. [But see Laurence 2002 for another view]

When the game was copied for Wallis and Newbery in 1790 [see Hannas (1972: 32 and 115)], several of the characters were changed to represent well-known Englishmen such as Alexander Pope (the Poet, space 41), Captain Cook (shown with a globe as the Geographer at space 47), Pitt (the Patriot, space 55), the Prince Regent (at space 57, in a crude caricature to represent the Ambitious Man), and Isaac Newton (84), since it was thought that an atheist was unsuitable for a British audience: Newton, like Voltaire, died at the age of 84.

D9 2669.2.20 *Voyage de l'isle de Cythere* – Jean-Baptiste Crépy – Paris 1778

<http://www.giochidelloca.it/scheda.php?id=1196>

This elegant game of 60 spaces arranged in an unusual octagonal spiral represents a mythical voyage by ship to the Greek island of Cythera. According to Hesiod's Theogony, Cythera was one of the places associated with the birth of Aphrodite, the Greek goddess of sexual love. The iconography mixes classical mythology with maritime practice of the 18th century. Watteau's painting (1717) of a fête galante on the island was of course well known, setting a group of finely dressed aristocrats in 18th century costume near a classical statue of Aphrodite.

At space 1, pay 6 for embarkation. The spaces marked with a ship follow the usual goose rule of doubling the throw, though they are not at the traditional numbers. Hazards are characteristic of the game: the temple of jealousy at space 13 – begin again; the fountain of youth (La Fontaine de Jouvance) at space 21 and the temple of constancy at space 32 both result in advancement, There is a hazard of the prison type at space 42 the island of hope with another delay at space 42. Interestingly, shipwreck at space 57, which is often used as imagery for the death square in nautical games, sends the player to space 9, rather than recommencing the game. The winning space at 60 shows the ship celebrating its arriving safely at the Island of Cythera by a salvo of cannon fire. The non-significant spaces are decorated with birds, presumably lovebirds. The game thus has clear affinities with Goose, both in its favourable spaces and the nature of the hazards, but has been developed without regard to that game's numerical structure.

D10 2669.2.23 *Jeu de l'Amour et de l'Himénée* – France 1792

<http://www.giochidelloca.it/scheda.php?id=1198>

This is a very beautiful spiral game, by an anonymous publisher, with the unusual track length of 80 spaces. Each space is associated with some aspect of (allegorical) love and marriage, beginning with Calm, Indifference, Vanity etc on the first spaces - the link above gives a full list. Some of the spaces are suitably illustrated – for example, la légèreté (lightness, thoughtlessness) shows a butterfly fluttering over some flowers.

The game is said to follow that of the Jeu de l'Oie, but there are no favourable spaces of the goose type. Interestingly, the first two turns are to be played with three dice, then reverting to two, when the players are few. The instructions (move, pay receive) are set out as numbered rules in the centre, the relevant spaces on the track being marked by short heavy lines on either side of the space's number. The most serious fault is Violence at space 51: begin again. Distinctively, a number of rules stipulate

that the history of the player's advance is significant. For example, whoever arrives at Despair (space 31) having passed through Pain, Chagrin or Torment (at spaces 28, 29, 30) may, to calm down, place himself or herself alongside any player he or she chooses: otherwise, go to the Meeting at space 8. A similar rule affects the winning space at 80: anyone arriving there without having passed through Passion, Fidelity or Constancy (at spaces 77, 78, 79) must go back to Interest (space 68).

D11 2669.1.24 *Poule de Henri IV* – Jacques Lacombe – Paris 1792

<http://www.giochidelloca.it/scheda.php?id=1178>

This 83-space game is a sheet extracted from Jacques Lacombe's *Dictionnaire des Jeux* (1792), which was a supplementary volume to Mathematics volume III of Pancoucke's *Encyclopédie méthodique*. Interestingly, there is evidence on the sheet that, just below the title at the top left, the original plate number has been scratched out (it was Fig. 14 in the *Dictionnaire*), presumably to conceal that it had been taken from a book.

MacGregor (1977) describes this game as being:

a little propaganda for the constitutional monarchy, which continues the myth of Good King Henry, in whose footsteps Louis XVI, now disabused, is about to follow. The *Dictionnaire des Jeux*... sets out the rules. In a chain with 83 links, one for each of the newly created Départements, you start with a Rousseauesque progression from Equality through Usurpation to Slavery. The geese are replaced by Henry IV's 'chicken in the pot' but the emphasis is predominantly ideological. If you land on Nobility, you go back to square one, Equality; if on Clergy, you advance with anti-celibate zest to the Altar of Marriage, and so forth. Landing on Voltaire, Rousseau or Mirabeau of course brings rapid progress and extraordinary pains are taken to explain the doctrine, crucial for the new Constitution, of the Separation of Powers: so, if you land on Montesquieu, you can move to the Legislature, or to the Judiciary, or indeed to the Executive. Unfortunately, by the time a diligent child had mastered such ideas, time had overtaken both them and the Constitutional Monarchy.

Interestingly, the propitious theme of Henry IV was used at a later date in a game (not in the Waddesdon collection) published by Basset in about 1815 to promote the Bourbon Restoration: here the favourable goose-type spaces were the Princes and Dukes of the new royal family.

D12 2669.1.11 *Nouveau jeu bruissant des cris de Paris, de ses faubourgs et environs* – P. A. Basset – Paris 1808

<http://www.giochidelloca.it/scheda.php?id=1168>

D13 2669.2.24 *Nouveau jeu bruissant des cris de Paris, de ses faubourgs et environs* – P. A. Basset – Paris

<http://www.giochidelloca.it/scheda.php?id=1199>

These two virtually identical sheets are the third, 43-space, version of a game originally issued by Crépy in 1775 under the title *Le nouveau jeu des cris de Paris dédié aux amateurs*, the second being an analogous game of 44 spaces issued by Jean in 1805, with the title *Nouveau jeu des Cris de Paris dédié aux amateurs*.

Each space illustrates one of the 'town cries' of Paris, beginning with the bill-sticker and ending with the itinerant vendor of needles for ladies and girls. D'Allemagne states that the illustrations are taken from a 16th-century set, now in the Bibliothèque de l'Arsenal. In a long section of his book [D'Allemagne 1950: 99-124], he gives an explanation of each of the cries, linking some to illustrations of similar subjects by Vernet. The game is of the goose type, but with the favourable (doubling) spaces on 7, 14, 21 etc. The hazard spaces are not reminiscent of those of Goose: they involve paying tokens to the other players and/or missing turns.

D14 2669.1.5 *Giuoco Nuovo della Lanterna Magica o del Disinganno* – Napoleone Zucoli – Italy c1815

<http://www.giochidelloca.it/scheda.php?id=1163>

This is one of the two Italian race games in the Waddesdon collection. It is a game of 73 spaces,



Fig. 5: Napoleone Zucoli after unknown artist, *Lanterna Magica*, etching and engraving, plate mark size: 530 x 560mm, image and text size: 508 x 517 mm, Milan, c. 1815, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.1.5. Photo: Mike Fear

corresponding to the type known as Il Barone (The Baron) that is probably of comparable age to Goose itself. For example, the British Museum has a version dated to the middle of the 17th century. [Registration number 1893,0331.33] The distinguishing characteristic of this game is that each numbered space bears a named illustration, with many also bearing instructions in brief: V. 32 meaning go to space 32, R 2 meaning receive 2 from the pool, P 1 meaning pay 1 and so forth. The track length and detailed iconography are both more variable than in Goose.

In this version of the game, the spaces have imagery relating to Rinaldo and Armida from Tasso's *Gerusalemme Liberata* and other characters. In the story, Armida is a beautiful enchantress who seduces Rinaldo, a Crusader, by her magic; but when the spell is broken, he overpowers her by his love and converts her to Christianity. In the game, the character of Emma, betrothed to Rinaldo, is also important. The seduction of Rinaldo by Armida, the 'maleficent fate', is shown at space 62 (pay 1). However, Emma and Rinaldo are reconciled at space 72 (receive 3) and the winning space at 73 (take all) shows the Temple of Conjugal Love. So the Magic Lantern of Truth prevails! Tasso's poem has been the source of inspiration for many operas and it may be that the game depicts the scenes from one such.

The wonderful butterflies in the four corners have no evident connection with the game and presumably are there to display the printer's repertoire of decorative images.

Section E – Games of new or undetermined type

This short section contains two unique games that do not fit into the previous categories.

E1 2669.1.7 *Le Nouveau Jeu de Geographie des Nations* – Alexis-Hubert Jaillot – Paris 1675

<http://www.giochidelloca.it/scheda.php?id=1164>

This game consists of a circular map of France surrounded by smaller circular maps of (clockwise from the top) Denmark, Sweden, Germany, Switzerland, Italy, Spain, England, and Holland. In a box top left, the title is given and below it the inventor is stated to be Sr. Desmartins, Ingenieur du Roy et Commissaire Ordinaire des Guerres. Opposite right is a box stating simply: *Nouveau Jeu avec Deux Sortes des Dez.*



Fig. 6: Pierre Brissart after Charles-François-Henry Desmartins, published by Alexis-Hubert Jaillot, *Le Nouveau Jeu de Geographie des Nations*, etching and engraving, plate mark size: 537 x 530mm, image and text size: 537 x 530 mm, Paris, 1675, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.1.7. Photo: Mike Fear

The game is not listed in D'Allemagne. Thierry Depaulis (correspondence, 30 July 2009), notes that there is a very rare rulebook: *Le jeu des nations*. A Paris 1674, no publisher. The title-page says 1674 but the colophon is dated 1675. The 'Extrait du privilège du Roy' gives the exclusive right of

publication 'au Sieur D., en considération des [sic] ses services'. At the end of the book is 'A Paris, chez Hubert Jaillot, joignant les Grands Augustins, au bout du Pont-Neuf, au deux Globes.' The book contains also *Le jeu du Tourtable* (or *Touretable*). There is a copy preserved in the United States Playing-Card Company's Playing-Card Museum [see Hargrave, 1930 and Zollinger, 1996]. Depaulis (1994) identifies the author as C.H.F. Desmartins, 'ingénieur du Roy et commissaire ordinaire des guerres' of Louis XIV who invented several games, including a sort of military billiards in 1673. In 1676, Desmartins published *Instructions pour un jeu de cartes nouvellement inventé, avec un nouveau jeu de 'touretable'* dedicated to the Duc du Maine, colonel général des Suisses (Paris: s.n. (ruë du Bouloy, près Saint Honoré, à l'hostel du Saint Esprit), M. DC. LXXVI): that game is based on European infantry and requires 52 special cards.

The present authors have not seen the rulebook for the *Jeu des Nations* and hence the playing principles of the Waddesdon game cannot be given here.

E2 2669.2.18 *Le Nouveau Jeu de la Maraude* – Jean-Baptiste Crépy – c1780

This fascinating game, which combines trick-taking at cards with a race game element, seems both to be unknown elsewhere as a game sheet, though the rules are listed in the *Dictionnaire des jeux familiers* of 1796 and to introduce a new principle: that of determining the winning spaces individually for each player by drawing lots. The game is played for agreed stakes, with a pool where the winner takes all.



Fig. 7: Unknown engraver and artist, published by Jean-Baptiste Crépy, *Le Nouveau Jeu de la Maraude*, etching and engraving, hand-coloured in watercolour and bodycolour, image size: 358 x 416 mm, Paris, 1780-1800, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.2.18. Photo: Mike Fear

The playing sheet consists of a circular track of 32 spaces. Each space is labelled with a suit symbol and the denomination of a playing card, so as to identify each of the 32 different cards of a standard French Piquet pack. The order of suits going clockwise round the circle is always Clubs, Diamonds, Spades, Hearts but the denominations (As, Roi, Dame, Valet, 10,9,8,7) are placed without any consistent pattern.

The game is played with a corresponding pack of 32 cards. Each player has two like tokens, but each player's tokens are different from those of the others. After shuffling the cards, each player receives one, and places one of his or her two tokens on the corresponding space, and the other token 'a little above' – meaning presumably a little nearer the centre. These first 'running' tokens will move around the circle but the second tokens remain fixed throughout the game, which is won by the player whose first succeeds in getting his or her two tokens together again.

Everyone then receives 5 cards, the last card determining the trump suit. Anyone who is dealt the card corresponding to his fixed token receives one stake. Then the cards are played out as tricks in the usual way, the rules for following suit (or not) being given. Stakes are won according to the number of tricks taken: taking 5 tricks wins 2 stakes, 4 wins 1, 3 and 2 neither gain nor lose, 1 loses 1, and 0 loses 2.

Then the thieving starts ('on va en maraude')! Each player in turn reckons the value of his or her first card, according to the schedule As 4, Roi 3, Dame 2, Valet 1, others 0, and moves his or her 'running' token a corresponding number of spaces. This is repeated with the other cards in order. (Presumably in playing to tricks, the cards are not mixed together but are kept separate by each player). When the running tokens of two players meet on the same space, the one who played last pays one stake, and doubles his or her point forward as in Goose, unless the space is that of his or her fixed token, when of course he or she wins the game. Another way of winning outright is if the 5 cards dealt to a player include all four of the denomination of his or her fixed token.

In the four corners, there are figures connected with thieving: upper left: a figure with wings, blindfold and asses ears, carrying a bag of money and an extinguished lantern; upper right: Mercury flying with a moneybag; lower right: a man dressed in a tricorne hat, jacket and breeches carrying a gamebird on a gun slung over his shoulder; and lower left: a man assaulting a woman wearing a tall hat and a cross round her neck, possibly a nun; her chest is revealed.

Section F – Staking Games

This section contains six games for which there is no convenient common term in English. They are all of the class that Thierry Depaulis (1987) has labelled *Les Loteries du Salon*. In these, the primary object is the winning of stakes, resulting from random events such as the drawing of lots or throwing of dice. They are distinguished from the race games dealt with above in that they are not games of movement, nor is there an objective of the 'winning space' kind. Game F4 however is a 'combination' of a staking game and a race game: it can be played in either mode.

F1 2669.1.19 *Jeu Royal* – France – 1710c

<http://www.giochidelloca.it/scheda.php?id=1174>

The sheet for this game, in which the players are opposed to a banker as in Roulette, consists of 66 numbered spaces in rows and columns, and is a staking layout based on the Italian *Gioco Reale* (Royal Game). Thierry Depaulis (1987) illustrates a version with slightly but significantly different iconography in the collection of Jean Verame and puts the game in the context of similar games of the Biribi type. He also notes (private communication) a third slightly-variant version in a Brussels collection. The game is played with accompanying numbered balls or pieces of paper which are drawn at random from a bag, or possibly with a set of cards.

In the game, stakes can be placed on any of the numbered spaces and will win if the number drawn corresponds. They can also be placed, at correspondingly reduced odds, on the spaces above or below the columns, when they will win if the number drawn is contained in that column. The 11 columns are headed: *Les Femmes*, *Les Armes*, *Les Hommes*, *Les Fruits*, *Les Bêtes a Quatre Pieds*, *Les Oyseaux*, *Les Fruits*,

Les Armes, Les Femmes, Les Ports et Bâtiments. [The coats of arms include that of Pope Clement XI: His period of office 1700-1721 therefore provides an indication of the game's date.] Stakes can also be placed on the spaces at the ends of the rows: these spaces each contain a specified group of 6 numbers.

The phrase in the title panel "Or couvert ne se paye pas" is obscure but comparison with similar Italian games, in which the title panel reads "Giuoco Reale – denari in tavola, oro coperto non si paga" (see for example the panel by Paolo Scorzia in the Collezione Mestrovich, Ca' Rezzonico, Venice) suggests that the meaning is "table stakes only – covered gold will not be paid". This interpretation is confirmed by the recent discovery by Manfred Zollinger (2010) of a document printed in Amsterdam between 1689 and 1695 that shows a "Royal Oak Lottery" game in progress, this being a gambling game (a variant of Hoca) similar to the Jeu Royal. The print gives the rules of the game in three languages: Dutch, French and English. These rules clearly state that, when a punter stakes a gold coin, he must show it to the banker and say out loud what he is staking, and also that the gold must not be concealed beneath another coin: "Si quelqu'un met de l'or sur le jeu, il doit dire tout haut (...), autrement le Banquier n'est pas tenu de le payer, non plus que quand on cache quelque piece d'or sous de l'argent ou autre monnoye."

Cheating by concealing a gold coin underneath a larger, silver one was evidently a common practice in France as late as the 19th century, as Zola recounts in his novel, first published serially in 1867, *Les Mystères de Marseille*, at Chapter XV:

Le maître portefaix regardait ce garçon avec méfiance. Il suivit ses gestes, et il s'aperçut qu'il cachait une pièce de vingt francs sous sa pièce de cinq francs en argent; lorsqu'il gagnait, il étalait le tout, il empochait vingt-cinq francs; lorsqu'il perdait, il laissait la pièce d'or cachée sous la grosse pièce d'argent et il ne donnait à Marius que cinq francs. Il paraît qu'il ne se passe pas de nuit sans que cette filouterie adroite ait lieu dans un tripot de Marseille.

F2 2669.2.17 *Le Jeu de la Chouette* – P. A. Basset – Paris 1775

<http://www.giochidelloca.it/scheda.php?id=1194>

The Game of the Owl (Il Gioco del Chiu, Le Jeu de la Chouette) is of antiquity comparable to that of Goose. Versions exist using either two or three dice. The Basset game here is a three-dice version. The complete set of chances on three dice is displayed in two concentric rings. Each space bears an abbreviated instruction to pay (P for 'payer') to the pool or take (T for 'tirer') from it a specified number of stakes. To begin, each player puts an agreed number of stakes into a pool in the centre of the game.

The circles are embellished with various symbols, including tools, flowers and fruit. Most of these have no playing significance except perhaps in facilitating the recall of where particular chances are to be found on the sheet: they are not consistent from game to game and at first sight appear to have been selected at the whim of the printer. However, on closer inspection, the symbols involving taking from the pool all have some relevance to drawing something in, for example fishing, or a spider's web. The symbols involving paying have the opposite significance. The Owls have special significance: they mark the chances where all three dice are the same. Each of these chouette throws takes half the pool (moitié), except that three sixes takes the whole and ends the game.

For an earlier example of the Jeu de la Chouette see Thierry Depaulis's preceding paper.

F3 2669.1.10 *Nouveau Jeu de la Chouïette* – Letourmi – Orléans c1780

<http://www.giochidelloca.it/scheda.php?id=1167>

The full title is *Nouveau Jeu de la Chouïette - Jeu très récréatif et très aisé à jouer lequel se joue suivant qu'il est marqué cy dessous*.

This game forms an interesting contrast in production methods with that described above. It is a woodcut, from the provincial centre of Orléans, and contrasts sharply with the copper engraving of Basset, typical of the more sophisticated (but, to the modern eye, not necessarily more pleasing) Parisian production. From the playing point of view the game is identical to F2, though the order of the chances round the circle is in the opposite sense. The iconography frequently corresponds, though not exactly.

It is a delicate point whether these games should be regarded as board games in any sense. They are mere sets of instructions as to what to pay or receive on any possible chance. Their only other function is (by convention) to accommodate the pool at the centre of the layout. By contrast, the sheets for games such as the *Gioco Reale* first described in this Section are genuine staking layouts, akin to those used in *Roulette*.

F4 2669.2.7 *Nouvelle Combinaison du Jeu du Juif* – France – 1780?

<http://www.giochidelloca.it/scheda.php?id=1187>

The Game of the Jew (*Le Jeu du Juif*) is a familiar variant of the Game of Seven known in Germany from as early as 1600 and later known as *Schluck Hansel* (Drink, Hansel). The Italian *Gioco della Barca* (Game of the Ship) and the Dutch *Arlequin* (see F6 below) are other variants. In England, the



Fig. 8: Unknown engraver, artist and publisher, *Nouvelle Combinaison du Jeu du Juif*, etching and engraving, plate mark size: 704 x 508mm, image size: 698 x 476mm, France, c1780, Waddesdon The Rothschild Collection (The National Trust), acc. no. 2669.2.7. Photo: Mike Fear

Game of the Jew is known from Georgian times (Whitehouse 1971) and the Game of the Pedlar is a later variant. The game is played with two dice, allowing 11 chances for their sum (from 2 to 12). The basic rules in these games are usually as follows:

Throw of 12 (double six): take all the stakes (but see the different rule in game F6)

Throw of 7 (six one, five two, or four three): place seven stakes on number 7

Other throws: place one stake on the corresponding number if it is empty; otherwise, take all the stakes upon it.

The number 7, the worst throw, invariably appears in the centre. When the game is a Jew variant, that space, on which stakes accumulate until the end, normally contains an anti-Semitic image of a Jew, often counting his money.

The Waddesdon game, not listed in D'Allemagne, is distinctive in that it is devoid of such imagery: this may be significant, in that Ferdinand of course came from a distinguished Jewish family. Here, the imagery is benign – at least in that sense. The rules also differ completely from those of the traditional Game of the Jew.

The game sheet consists of 12 large squares arranged in 4 rows of 3. The upper six are orientated to the upper edge; the lower six to the lower edge. They are numbered, from the top left as: 11, 7, 3; 10, 12, 2; 4, (unnumbered but containing a poem), 9, 5, 6, 8; thus making up the 11 chances on double dice. The twelve squares, each accompanied by a short verse, depict (not entirely innocent) diversions as follows:

2. La Mascarade – revellers in masks returning from a costume ball
3. Le Siam – a form of skittles played with a ball having one side smaller than the other, so that it rolls in a curve.
4. Le Balançoire – the see-saw
5. Le Colin Maillard – Blind Man's Buff
6. Le Cache Cache – Hide and Seek
7. L'Escarpolette – the swing
8. La Main Chaude – the Warm Hand (guess, without looking, which person who is touching or slapping you)
9. Le Balon – an inflated bladder used as a hand-ball
10. Le Cochonnet – a form of bowls, the jack being the 'little pig'
11. La Crosse - Lacrosse
12. Les Patins – skates

The unnumbered central square depicts two persons playing at a dice game laid out on a table, with bystanders dressed in Jewish costume. Here the verse, to be sung to the *Air du Vaudeville de la Rosière*, is to the following effect:

How sweet it is to beguile
A pretty Israelite girl!
How one loves to act the Jew,
When it's for tender folly.
It's such a lively feeling
When one plays the Game of the Jew!

The rules appear beneath the squares at the lower edge in a long cartouche stretched between flags, packages and an anchor. They confirm that this game differs completely from the traditional Game of the Jew. It may be played in two ways. The first way is similar to that found in the Game of the Owl, as a double-dice pool game in which the number of stakes to pay or take is prescribed at the foot of each numbered square. The second is as a jeu de parcours, similar to the race games described earlier. Initially, each player must put two stakes which "rest in the hands of the Jew" (presumably on the central square) until someone reaches the winning point at 12; however if anyone throws double six on the first throw, it is an immediate win, and the game ends. Each square has an instruction to pay or take: for example, at square 2, (the masquerade) lose two stakes for appearing in disguise; at square 4,

the see-saw, lose one stake for losing one's balance; at square 6, where the hide and seek appears to involve enthusiastic dalliance behind a bush, but is nevertheless observed by a passer-by, pay four for being exposed to a 'fool who is neither blind nor dumb'; at 12, (skating), you win the game for your (metaphorical) fearlessness in breaking the ice without going under. This is a game where in every sense there is more going on than meets the casual eye!

F5 2669.1.4 *Arlequin und Columbine, oder arlequins hochzeit* – Germany - c1830

<http://www.giochidelloca.it/scheda.php?id=1162>

This is a printed sheet for a staking game played with two dice, relating to the marriage of Harlequin and Columbine. In the centre, there is a circle, the outer section of which is divided into twelve numbered arches with various figures, depicted in caricature. In the centre of the circle, numbered 12, there is a scene of acrobats. Commedia dell'arte figures appear in the corners. The rules appear at the bottom in German.

Clockwise from the top, the arches are numbered 2, 7, 5, 4, 10, 2, 8, 3, 6, 9, 2, 11, while the central circle is numbered 12. The numbers thus represent all chances upon double dice, with double 1 appearing three times. The rules give pay or take instructions for the various throws.

F6 2669.2.16 *Het nieuw Arlequin Spel / Le Nouveau Jeu d'Arlequin* – Delhuvenne, Turnhout, Belgium – c1850

This is a printed sheet for a staking game played with two dice, along the lines of the Game of Seven mentioned under game F4 above. Harlequin is surrounded by numbers 2-12, woodcut and hand-coloured in bodycolour, applied with the pochoir. Letterpress text in Dutch and French describing the rules appears beneath the image. In the centre, a masked Harlequin holds a sack marked with the number 7. The rest of the numbers appear in roundels hanging from a laurel festoon. A blank shield hangs from the festoon at upper centre. The title of the game appears at the top of the image.

The chief interest in the game lies in the imprint. At first sight, this print looks almost exactly like a version of the game by published Brepols in Turnhout [de Meyer 1970: plate 166], who brought out versions with masked and non-masked Harlequins. However, the serial number 72 on the Waddesdon game is not known in Brepols' output. [Vansummeren 1996] The clue is in the upper case letter D stamped on the Waddesdon game: from this, Christine Sinninghe Damsté and Nico Boerma (private communication) have identified the printer as Delhuvenne in Turnhout. This print is not mentioned in the de Meyer book, but will be included in a forthcoming supplement.

The rules of the game follow the generic rules for the Game of Seven set out in F4 except that double six does not win all the stakes but is just treated as all other throws except 7, i.e. place a stake on the number if it is vacant, otherwise take what is on it, except for the throw of 7, where the stakes accumulate until the end. The winner is determined as follows: at the start, each player has the same number of stakes. When a player runs out of stakes, he or she may play once more without paying: if the player does not win, then he or she retires from the game. The last player standing takes all.

Other Material (not Board Game related)

Apart from the board games and quasi-board games discussed above, there are 9 other items in the Elephant Folios, as listed in Table 1. The first three (G1-G3) of these relate to card games, the next three (G4-G6) are fantastical (allegorical) maps, there is one paper toy (G7) and finally there are two sheets unrelated to games (G8 and G9). This material is noted briefly here for completeness of the collection.

A Final Note on the Collection

How significant in documenting the history of board games is Ferdinand's collection? It is of course quite small. The tally of 38 race games, almost all from France, may seem insignificant compared with the monumental collection of that great French collector of the 20th century Pierre Dietsch,

whose 2,500 games formed the basis of Musée du Jeu de l'Oie at Rambouillet. However, though they are few, almost all of Ferdinand's games are of some rarity: most date from the 18th century, with half a dozen from the 17th; and they include several games that are not known elsewhere. The quality reflects the fact that they were almost certainly collected through Ferdinand's Parisian dealer, Morgand, who will no doubt have been selective in what he offered to his wealthy client. Indeed, it is clear from the subjects represented that Morgand – responding no doubt to Ferdinand's instructions – must have tailored the collection to suit the wider themes of the Waddesdon collection: French 18th century decorative arts; items of rarity; as well as connections with history, theatre, fashion, geography, literature, and trade. In addition, the games also reveal an interest in Christian imagery, not present in much of the collection, as well as an awareness of alternative representations of Jewish culture in the rare Game of the Jew. Looking at the specific dates and themes of the games it is clear that they would have functioned well as part of the entertainments on offer at Waddesdon: as a selection of curiosities to evoke wonder as well as talking points related to Ferdinand's wider interests.

Taking this evidence into account, a fairer comparison would be with the collection assembled by the discerning Lady Charlotte Schreiber, known for her collection of fine porcelain and, in the field of printed ephemera, for her collection of playing cards, now in the British Museum. As evident from her journals, she was an active traveller round the antique dealers of Europe. Her collection of board games, also in the British Museum, was assembled late in her life, towards the end of the 19th century. The French section is comparable in numbers and quality with Ferdinand's collection. However, whereas Ferdinand concentrated his collection on French material, the Schreiber collection is much more comprehensive in scope: there is an enviable section of Italian games, including some of the highest rarity, and there is good coverage of German games – though English games are lacking, as are those from the Low Countries.

A final comparison might be with the collection of Dr H. Carrington Bolton, now in the Museum of the University of Pennsylvania, also formed towards the end of the 19th century. Although this contains a comparable number of French games to that found in the Rothschild collection, they are almost all from the provincial publishing houses such as Pellerin, rather than from the great Paris houses which predominate in the Rothschild collection.

Of course, there are collections of greater weight in France, in particular the holdings of the Bibliothèque Nationale de France and those of the Rambouillet museum. But in terms of museum collections of French games outside France, the Rothschild collection is certainly significant, being equalled only by the British Museum collection mentioned above. Ferdinand's collection, therefore, has over time become a valuable scholarly resource, not only for its insights into Rothschild collecting, but also for its contribution to the history of French printed board games.

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Appendix

Waddesdon The Rothschild Collection (The National Trust)

Board Games and other Sheets in the large folio Cases

Title	Publisher	Date*	Accession
Board Games of Movement (Sections A-E)			
<i>A. Simple Goose Games</i>			
'Da una porta partir più pellegrini'	Spada Valerio	1650c	2669.1.20
Le Jeu de L'Oye renouvelé des Grecs	Chéreau	1780d	2669.2.19
Le Jeu Royal de l'Oye Renouvelé des Grecs	Perdoux	1787a	2669.2.12
<i>B. Goose-Type themed Games of 63 spaces</i>			
L'Ecole des Plaideurs	Crépy Jean	1685a	2669.1.13
Le jeu des Aveugles	Crépy Jean	1690a	2669.1.17
Le Jeu de la Constitution	France	1721a	2669.2.25
Le Jeu des Bons Enfants	Chéreau J. S.	1760a	2669.1.22
Le nouveau jeu de la Marine	Crépy J.-B.	1768d	2669.2.6
Le Nouveau jeu du Costume et des Coeffures des Dames	Crépy J.-B.	1778a	2669.2.4
Jeu Instructif des Fables de la Fontaine	Basset P. A.	1780a	2669.2.2
Le Nouveau Jeu des Modes Françaises	Sayer Smith	1780a	2669.2.27
Jeu de la Révolution Française	France	1790a	2669.2.10
Jeu de Révolution Française	France	1791a	2669.1.9
Jeu de la Gènesse	Basset P. A.	1810a	2669.1.3
Nouveau Jeu des Théâtres de Melpomène, Momus et Thalie	Basset P. A.	1810a	2669.1.25
Jeu Mythologique du Phénix	Basset P. A.	1810a	2669.2.9
Jeu du Voyageur en Europe	Basset P. A.	1813r	2669.2.21
Le Grand Jeu des Danseurs de Corde Sauteurs et Voltigeurs	Basset P. A.	1812a	2669.2.11
Nouveau Jeu Historique et Chronologique de la Monarchie Française	Basset P. A.	1814a	2669.1.2
<i>C. Race Games of 53 spaces usable as playing cards</i>			
Le Jeu des Fortifications	Daumont	1697c	2669.1.8
Le Jeu de la Guerre	Mariette J.	1698a	2669.1.1
Carte Méthodique pour apprendre aisement le Blason	Mariette J.	1702h	2669.1.15
<i>D. Simple Race Games of other than 63 spaces</i>			
Les Etrences de la Jeunesse Le Petit Jeu de l'amour	Crépy/Jean	1713/ 1805a	2669.2.1
Nouvelle Methode de Geographie	Crépy Jean	1718d	2669.1.12
Voyage du Monde par les Villes les plus Considerables	Crépy Jean	1718d	2669.1.26
Nouveau Jeu de l'Himen	Crépy L.	1725a	2669.2.8

Title	Publisher	Date*	Accession
Le nouveau jeu des Vertus récompensées et des vices punis, ou le triomphe de la vertu	Daumont Crépy	1763d	2669.1.16
Histoire Romaine depuis Constantin jusqu'à Charles-Magne	Crépy J.-B.	1773a	2669.1.23
Jeu des Epines changées en Roses	Crépy J.-B.	1773a	2669.2.3
Le Nouveau jeu de la Vie Humaine	Crépy J.-B.	1775a	2669.2.5
Voyage de l'isle de Cythere	Crépy J.-B.	1780d	2669.2.20
Jeu de L'Amour et de l'Himénée	France	1792a	2669.2.23
Poule de Henri IV (<i>Dict. des jeux</i> , pl. 14)	Lacombe Jacques	1792d	2669.1.24
Nouveau Jeu Bruiant	Basset P. A.	1808a	2669.1.11
Nouveau jeu bruiant des Cris de Paris et de ses Faubourgs et ses Environs	Basset P. A.	1808b	2669.2.24
Lanterna Magica	Zucoli	1815c	2669.1.5
<i>E. Board Games of new or undetermined type</i>			
Le Nouveau Jeu de Geographie des Nations	Jaillot A.-H.	1675d	2669.1.7
Le Nouveau Jeu de la Maraude	Crépy J.-B.	1780c	2669.2.18
Other Games			
<i>F. Staking Games</i>			
Jeu Royal - Or Couvert ne se paye pas	France	1710c	2669.1.19
Le Jeu de la Chouette	Basset P. A.	1775a	2669.2.17
Nouveau Jeu de la Choüette	Letourmy	1780a	2669.1.10
Nouvelle Combinaison du Jeu du Juif	France	1780m	2669.2.7
Arlequin und Columbine, oder Arlequins Hochzeit	Allemagne	1830c	2669.1.4
Het nieuw Arlequin Spel. Le Nouveau Jeu d'Arlequin	Delhuvenne	1850c	2669.2.16
<i>G. Other material in the large folio cases</i>			
CARDS INCLUDING DIVINATORY			
Giucoco del Passa Tempo	Mitelli	1690d	2669.2.22
Le Jeu du Nain Jaune	Chéreau J. S.	1789t	2669.2.13
Nouvel Etteilla ou le petit Necromancien	Finet	1810t	2669.1.14
FANTASTICAL MAPS			
Carte de l'Isle du Mariage	Scotin	1732d	2669.2.15
Carte de l'isle de la felicité	Weis	1743d	2669.1.18
L'Empire du Coeur - Nouvelle Connaissance d'Idée de Plaisir	Longchamps Janvier	1750c	2669.2.26
PAPER TOYS			
Without title	France	1860c	2669.2.14

Unrelated Prints

Premieres Matieres ou Elements	Schevenhuyse	1600p	2669.1.21
Paye qui Tombe	Van Egmont	1750c	2669.1.6

* More or less approximative dating; the letter after the date refers to the source:

- a Henry-René D'ALLEMAGNE, *Le noble jeu de l'oie en France, de 1640 à 1950*, Paris, Gründ, 1950.
- b Karen BEALL, *Kaufleute und Straßenhändler*, Hamburg, Ernst Hauswedell & Co., 1975.
- c Dated by the authors: see www.waddesdon.org.uk and www.giochidelloca.it/storia/plock.pdf
- d Dated on sheet.
- h Philippe PALASI, *Jeux de cartes et de l'oie héraldiques*, Paris, Picard, 2000.
- m Neil MACGREGOR, "Il faut badiner", *Apollo*, no. 105 (1977), pp. 452-7.
- p Dated by Jolanta T. PEKACZ & Andrew C. GOW, see: <http://myweb.dal.ca/jpekacz/Printed17.htm>
- r Dated by registration.
- t Dated by T. Depaulis (personal correspondence).